

CLAS 380H - 01 = ARTH 381D = 01 HELLENISTIC AND ROMAN SCULPTURE

TUESDAY AND THURSDAY, 13:15 – 14:40 IN FINE ARTS 246

INSTRUCTOR: DR. JEFFREY BECKER

DEPARTMENT OF MIDDLE EASTERN AND ANCIENT MEDITERRANEAN STUDIES, BINGHAMTON UNIVERSITY – SUNY

EMAIL: BECKERJ@BINGHAMTON.EDU

OFFICE: LT 514

MEAMS OFFICE TELEPHONE: 607-777-6709

STUDENT HOURS (VIA ZOOM): TUESDAY AND THURSDAY 11:45 AM -12:45 PM; MONDAY AND WEDNESDAY TIMES BY APPOINTMENT.



Course description	2
Required Textbooks	2
Assignments and Evaluation	2
Writing Assignments	3
Evaluation of Written Work (essays and examinations)	5
Course Objectives and General Education requirements	6
Student Success	6
Fall 2021 University Calendar - Important Dates	7
Email policy and professional etiquette	7
Note-taking	7
Guidance on Study and Review	8
Course Administration (Fall 2021)	8
COVID-19 and our course	8
Face coverings and other safety measures	8
Community Responsibility	9
Classroom environment	9
Syllabus, Attendance, and Participation	10
Academic honesty	10
Student Hours and the Instructor's Information	11
Policy on lateness	11
Policy on missed examinations and quizzes	11

Student Support _____	11
Sexual Harassment and Equilibrium _____	12
Mental Health and Equilibrium _____	12
Disability-related Equal Access Accommodations _____	12
2021-2022 University Bulletin _____	13
Academic Style _____	13
Intellectual Property _____	13
Copyright Notice _____	13
Change Notice _____	13
Course Schedule _____	13

Course description

This course provides a survey of sculptural forms in the Hellenistic and Roman worlds from the time of Alexander the Great to Late Antiquity. Key sculptural media will be considered from chronological and thematic perspectives. Attention will be given to contextual analysis, social history, form, technique, commemoration, regionalism, the tradition of copying, artists' workshops, and issues of reception.

Required Textbooks

1. Kleiner, D.E.E. 1992. *Roman sculpture*. New Haven: Yale University Press. ISBN-13:978-0300059489
2. Smith, R.R.R. 1991. *Hellenistic sculpture*. London: Thames & Hudson. ISBN-13:978-0500202494
3. [RES] Additional readings on reserve via Binghamton University Library (<http://reserves.binghamton.edu>)

Assignments and Evaluation

This course is a 4-credit course. This means that in addition to the scheduled meeting times, students should expect to spend at least **9.5 hours** on course-related work outside of class each week during the semester. This includes the time spent completing assigned readings, preparing written assignments, and performing other tasks related to the course. Student performance will be assessed via the following instruments. The final course grade will be computed as a weighted average according to the percentages listed in the table below. The weighting is fixed and is not subject to renegotiation.

1. **Attendance, engagement, and participation** - regular attendance is expected.

2. **Quizzes (2)** - Two scheduled quizzes will be administered according to the course schedule. Quizzes will include both image-based and document-based questions.
3. **Midterm Examination (1)** - the midterm examination will address material from the first portion of the course.
4. **Final Examination (1)** - the final examination will address material from across the course.
5. **Sculpture Portfolios (2)**
 - a. Hellenistic portfolio - due October 2, 2021, by 11:59 PM via Brightspace D2L
 - b. Roman emperor portfolio - due November 18, 2021, by 11:59 PM via Brightspace D2L
6. **Sculpture program research paper (1)** – the final draft is due December 10, 2021, by 11:59 PM via Brightspace D2L but see infra for the deadlines for constituent components. It is important to observe the deadlines for the various components of the project. This includes meeting with the instructor in a timely fashion in order to determine a topic. A list of suggested / possible topics will be circulated via Brightspace.

Assignment	Weighted value
Quizzes (2)	10%
Midterm Examination (1)	15%
Final Examination (1)	15%
Hellenistic portfolio	15%
Roman emperor portfolio	15%
Sculpture program research paper	25%
Attendance and participation	5%

The following grading scale will be applied A (100-93), A- (92-90), B+(89-87), B (86-83), B- (82-80), C+ (79-77), C (76-73), C- (72-70), D (69-60), F (59-).

Writing Assignments

Students will complete three (3) writing assignments in this course. In keeping with the University guidelines for “Composition” General Education courses, the total number of pages of formal writing will be at least twenty. The assignment described below as “Sculpture program research” will undergo a process of submission, revision, and re-submission according to the posted deadlines.

Sculpture portfolios

In this course students will assemble two sculptural portfolios. One of these (herein referred to as “Hellenistic portfolio”) will focus on sculptural assemblages that relate to programs of ideology projected through the domestic space of the house or villa, while the other (herein referred to as “Roman emperor portfolio”) will focus on image programs of the Roman state projected through sculpture (either in the round or in relief) and numismatics. Each portfolio will aim to offer

nuanced and contextualized readings of the assembled objects that will both describe and analyze sculpture, in order to understand the rationale that informed the creation, deployment, and enjoyment of these objects in their original context. Each portfolio will be five pages in length.

Hellenistic portfolio

This portfolio asks the student to carry out a three-part exercise: 1) assemble a group of at least five sculptural objects dating from the Hellenistic period, 2) describe and analyze the objects in an essay, including a description of the rationale for choosing the specific objects, 3) arrange these objects in an area where they might be displayed (e.g., peristyle garden, atrium, portico, gymnasium) and produce a plan view of that display. The plan must be included with the final submission of the assignment. It can either be prepared by hand or using digital tools. Works cited should be included if appropriate and must follow the style guide.

Roman emperor portfolio

In this portfolio assignment, each student will assemble a visual portfolio of an assigned subject and to conduct a visual analysis of the objects in the portfolio.

1. Each student will be assigned a Roman emperor.
2. Each student will research their emperor and will assemble a sculptural portfolio for that emperor. Each student's portfolio will include:
 - a. a sculptural portrait image of the emperor in the round
 - b. an obverse-face coin portrait image of the emperor.
3. The portfolio should be assembled to include both text and images. Texts must adhere to the style guide.
 - a. The sculptural portrait should include its current location and findspot (*if known / relevant*).
 - b. Coin portraits should include source information for the coin.
4. As part of the portfolio, each student will write a two-page visual analysis of the emperor's portrait image, its style, presentation, development, and consistency across the various sampled media. Discuss what the portraits aim to communicate to the viewer and how this is relevant, for instance, in the wide geographic expanse of the Roman empire. Please make sure to comment on the visual consistency (or absence thereof) of sculpted vs. coin portraits. In order to understand your subject, you will want to consult secondary sources that summarize his life and administration. See below for useful sources to use in this regard. The visual analysis is to be submitted via Brightspace by the deadline.

Sources

For primary sources, consult the following via the Loeb Classical Library (online via Binghamton University Library). The *Oxford Classical Dictionary* and Brill's *New Pauly* (online) will be useful sources for compiling information on your subject. Use FindIt! to locate all of these sources.

For portrait images and coin images:

- D. Kleiner's text
- Resources on reserve in the library

- ArtStor
- Wikimedia Commons https://commons.wikimedia.org/wiki/Main_Page
- Online Coins of the Roman Empire (OCRE) <http://numismatics.org/ocre/>
 - Please note: your chosen coin must come from either OCRE or Wikimedia commons. Please indicate the source of your image(s).
- Consult with the instructor if you are having difficulties.

Sculpture program research

Each student will complete a 10-page research paper that is focused on a sculptural object or sculptural program chosen in concert with the instructor.

Deadline (via Brightspace D2L)	Research Component
October 11, 2021	Topic approved by instructor
November 1, 2021, by 11:59 PM	Annotated bibliography including at least 5 scholarly sources
November 18, 2021, by 11:59 PM	Rough draft - minimum of 5 pages - that includes preliminary research abstract
December 10, 2021, by 11:59 PM	Final draft - minimum of 10 pages

Evaluation of Written Work (essays and examinations)

The instructor’s evaluation of written work will be carried out based on the following criteria. Written components of examinations will also be evaluated along these lines. It goes without saying that each student must be the sole author of his/her work and no form of plagiarism will be tolerated. Plagiarism constitutes grounds for course failure.

Criteria for evaluation:

- Organization
- Style / Grammar / Syntax / Spelling
- Focus / Clarity
- Works cited / citations / illustrations (if applicable)
- Quality of thought / originality

Characteristics of a paper falling in the A range: A paper in the "A" range has a clear thesis that is well-articulated. The argumentation is clear and follows logic. The author has charted the course of the argumentation from the beginning and demonstrates clear and careful analysis of source materials. It also demonstrates a clear understanding of the relevant scholarship. The paper follows academic style properly and correctly deploys references and works cited. The paper is free from errors in English grammar and spelling. It has no significant errors in proofreading.

Characteristics of a paper falling in the B range: A paper in the "B" range has a thesis that is clear and shows a good knowledge of the subject. It focuses on the question at hand in a direct way. The author has consulted relevant scholarship and has synthesized those ideas well. The

author has performed in-depth reading. The paper is presented well, it has correctly formatted references, and adheres to style rules. English usage is fluent, it has few errors in spelling, grammar, syntax, and punctuation.

Characteristics of a paper falling in the C range: A paper in the "C" range will be unclear in its argumentation with a less than optimal thesis. It will be poorly organized. While there is evidence of research conducted by the author, this research will have been of a limited scope. The paper may show errors of usage, syntax, spelling; it may have errors in proofreading.

Characteristics of a paper falling in the D range: A paper in the "D" range is either poorly presented or poorly written. It lacks adequate citations and has shortcomings with regard to an adequate understanding of the material.

Characteristics of a paper falling in the F range: A paper in the "F" range does not adequately complete the assignment and does not demonstrate any understanding of the subject. The information included in the paper is erroneous and/or irrelevant. The presentation of the paper includes significant errors of grammar, spelling, or punctuation.

Course Objectives and General Education requirements

This course fulfills the following General Education requirements:

- **Aesthetics (A):** Students in "A" courses will demonstrate an understanding of the creative process and the role of imagination and aesthetic judgment in at least one principal form of artistic expression in such fields as art, art history, cinema, creative writing, dance, graphic design, music, and theater.
- **Composition (C):** Students in "C" courses will demonstrate understanding of course content through formal academic writing; construct effective prose that demonstrates critical thinking and advances sound conclusions, appropriate to the course and discipline; and demonstrate the ability to revise and improve their writing in both form and content.

In addition to fulfilling these general education requirements, students will be expected to demonstrate a number of skills specific to courses in Classics, Art history, and archaeology.

These include:

- Learn to analyze and contextualize visual and material evidence in a critical fashion.
- Identify and explore connections between the material and historical records.
- Develop a better understanding and appreciation of the formal, historical, aesthetic, and socio-cultural context of the material.

Student Success

This is a time of (particular) anxiety and tumult. We are all experiencing these uncertainties, some of them in acute ways. Each person is searching for strategies to cope with uncertainty and maintain normalcy in professional and personal settings. None of these things is easy. In the context of this course, our relationship is that of professor and student. That said, I am committed

to your success and wellbeing not just within the confines of this class, but in general. Your success as a student, as a citizen, as a member of the community is important to me. I am here to support and help you - where my ability to directly aid you ends, I will refer you to the resources you need. We all need to look after ourselves and practice self-care in these times (in all times, truthfully).

Everyone learns differently. If there are aspects of this course design that prevent you from learning or exclude you, please let me know as soon as possible. Together we will develop strategies to meet both your needs and the requirements of the course. If you need official accommodations from the university, you have a right to have these met and you should contact the office of Services for Students with Disabilities directly. There is also a range of university resources available for you, including the Writing Center, University Tutorial Services, the University Library, the University Testing Center, and Harpur Academic Advising office. More resources are detailed in this document as well as linked via Brightspace D2L.

Fall 2021 University Calendar - Important Dates

Follow the University academic calendar - add it to your Google Calendar to keep track of important dates and deadlines.

- **August 24** - instruction begins
- **September 9** - Add / Drop Deadline
- **September 27** - Academic Assessment Day
- **November 9** - Course withdrawal/Grade option change deadline
- **December 10** - instruction concludes
- **December 13-17** - Final Examination Period

Email policy and professional etiquette

- Email constitutes professional communication – please treat it as such.
- Each email message should have an appropriate subject line and be treated as business communication.
- Students should correspond with the instructor using their official binghamton.edu email account. Do not write email messages from a third-party account.
- The instructor will normally endeavor to reply to student emails within 24 hours of receipt.
- Need more guidance on emailing your instructor? You can find helpful guidance online (e.g. wikihow, Inside Higher Ed or medium.com).

Note-taking

- It is important to keep a regular set of notes. Ideally, do this by hand in a notebook and not by taking notes on an electronic device. Should you take notes using a device, you need to avoid distracting yourself (and others) while doing so.

- Keep at least two sets of notes - one set corresponding to assigned reading and another corresponding to class meetings. Reconcile regularly (see below).
- Keeping careful notes is not the same as being a stenographer. It is not advisable to write down, verbatim, everything you hear. Think of taking notes as the first step in beginning to digest and process new ideas and information. Recording these ideas in your own words and framing them is the first step toward taking ownership of said material.
- Keeping pace with assigned discussion components in the course constitutes another form of note-taking. Review discussion forum posts prior to relevant assessments as the assigned readings will always feed into quizzes and examinations.

Guidance on Study and Review

Use the available resources to your advantage - this includes using assigned readings, texts (including any supplementary material), as well as library resources (e.g., [Artstor](#), [Course Reserves](#), etc.).

Establish a system for regular review, ideally reviewing material after each course meeting (so, at least twice weekly).

It is advisable to prepare study aids - either analog or digital - for visual material in advance of assessments. Flashcards and timelines are but two such tools to help you review.

Regularly reconcile your notes (see above re: note-taking) to form a single, seamless set of course-related information that you have processed, digested, and expressed in your own words. These reconciled notes should be reviewed prior to any assessment.

When it comes time to review for an examination, working from your reconciled notes will streamline the review process.

Course Administration (Fall 2021)

COVID-19 and our course

Binghamton University follows the recommendations of public health experts to protect the health of students, faculty, staff, and the community at large. Safeguarding public health depends on each of us strictly following requirements as they are instituted and for as long as they remain in force. Health and safety standards will be enforced in this course.

Face coverings and other safety measures

- Current rules require everyone to wear a face covering that completely covers both the nose and mouth while indoors (unless they are eating or alone in a private space like an office). A face shield is not an acceptable substitute. Classroom safety requirements will continue to be based on guidance from public health authorities and will be uniformly applied across campus. If these requirements change, a campus-wide announcement will be made to inform the University.

- If you feel ill, please do not come to class! For more information, see the [Frequently asked questions - Summer and Fall Guidance '21](#)
 - [Centers for Disease Control - Symptoms of COVID-19](#)

Community Responsibility

- No eating or drinking is permitted during our class meetings. If you need to drink, please leave the classroom, and then return promptly.
- If a student forgets their face covering or it does not meet requirements, the student will be asked to leave the room immediately. The student may not return until requirements are met.
- If students miss an assessment because they have been asked to leave the classroom for not having a proper face covering, no make-up opportunity will be offered.

Classroom environment

- Decorum and class meetings: Please be respectful of your classmates and the instructor during class meetings. This includes but is not always limited to an expectation of professional and civil behavior and interaction.
- Be prepared and present for each class. Be curious, ask questions, make connections.
- Each student is responsible for being familiar with the contents of the syllabus (i.e., this document). If you have a question about the mechanics of the course, means and modes of assessment, or grading breakdown, please first consult this document to see if the answer lies within these pages.
- Each student is responsible for being familiar with all “Academic Policies and Procedures for All Students” as outlined in the most current version of the [Binghamton University Bulletin](#).
- Students are responsible for regularly checking their binghamton.edu email account (see email policy below) and staying abreast of course materials furnished via Brightspace D2L.
- All assignments are established on this syllabus. Extra assignments will not be offered. No ad hoc or personalized assignments will be offered to any student under any circumstances. All students will be evaluated based on the same set of coursework instruments. This policy is not flexible.
- Written work must be the original work product of the registered student. Not only must written work satisfy the particulars of the assignment it must also conform to accepted ethical norms. All written work - unless otherwise indicated by the instructor - must follow the outlined methods for citation. A paper submitted without a proper apparatus for citation may receive no credit. Plagiarism constitutes a serious offense and may result in course failure.
- Raw scores will be posted on Brightspace D2L, but weighted grades will not be reported via that tool.

Syllabus, Attendance, and Participation

- The student is responsible for being familiar with the course requirements and assignments as outlined in this document. As outlined in Binghamton University's Instructional Policies, "Students are expected to attend all scheduled classes, laboratories and discussions". This course observes that policy, thus attendance is required.
- **Attendance** will be tracked by various means, including calling the roll, assessments, digital exit tickets, and other exercises.
- Student participation in class sessions can take many forms and will be tracked by the instructor. Student participation grades are based on active and constructive participation, not simply on the student's physical presence. Absences will also be tracked. Two unexcused absences will be discounted at the end of the term when computing the final grade. Continued, unexcused absences will affect the final course grade, with 2% deducted for each subsequent absence. Students with excessive, unexcused absences will be referred to the appropriate dean's office.
- **Absences.** If a student must be absent from a class meeting, please let the instructor know beforehand via email. It is also important that students arrive for class on time. If a student anticipates that they will frequently be late to class due to another academic obligation, please discuss it with the instructor. Late arrivals and premature departures may be counted as unexcused absences.
- Per the Binghamton University Bulletin, "instructors have the right to deny a student the privilege of taking the final examination or of receiving credit for the course or may prescribe other academic penalties if the student misses more than 25 percent of the total class sessions."
- Following the provisions of The Family Educational Rights and Privacy Act (FERPA), student grades will not be discussed via email messages. Students wishing to discuss their standing in the course should make an appointment to meet with the instructor via Zoom.
- Need help? Reach out to the instructor and ask. Small fires are much easier to extinguish than large conflagrations.

Academic honesty

- Students are asked to practice extra care and attention regarding academic honesty, with the understanding that all cases of plagiarism, cheating, multiple submission, and unauthorized collaboration are subject to penalty. Students must properly cite and attribute all sources used for papers and assignments. Students may not collaborate on exams or assignments, directly or through virtual consultation, unless the instructor gives specific permission to do so. Posting an exam, assignment, or answers to them on an online forum (before, during, or after the due date), in addition to consulting posted materials, constitutes

a violation of the university's academic honesty policy. Likewise, unauthorized use of live assistance websites, including seeking "expert" help for specific questions during an exam, can be construed as a violation of the honesty policy. All students should be familiar with the University's Student Academic Honesty Code.

- Each student is obligated to do her or his own work and to uphold the academic honesty policies - both in letter and in spirit - of Binghamton University. Collaboration on graded assignments or assessments is not permitted. All instances of academic dishonesty, cheating, and plagiarism will be referred to the relevant university authorities.

Student Hours and the Instructor's Information

The instructor is available to assist you with succeeding in this course and with success in the university in general. The instructor's email and contact information appear on the first page of this document. Standing student hours are published on the first page of this document. Student hours will be conducted via Zoom. A link with available appointment slots will be published on Brightspace D2L. Should you wish to request a different meeting time, please contact the instructor via email. It is best, whenever possible, to make an appointment for a consultation.

Policy on lateness

Students are encouraged to submit assigned work according to the schedule outlined in this syllabus. Assignments submitted after the posted due date will be penalized 10% per diem with **nothing** accepted beyond the fifth day of lateness. If legitimate, extenuating circumstances impede timely submission of assignments it is the student's responsibility to inform the instructor and to provide relevant, official documentation as to the lateness.

Policy on missed examinations and quizzes

Makeup examinations will only be offered in the case of legitimate, excused absence (e.g., university-sanctioned or medical absence). Please consult with the instructor in advance of such an absence. Makeups for unexcused absences will not be offered. Timely, prior notification in the event of excused absences (except for medical emergencies) is the responsibility of the student. If a student is absent from an administered quiz due to legitimate, extenuating circumstances, please contact the instructor regarding makeup options.

Student Support

If you are experiencing undue personal or academic stress at any time during the semester or need to talk with someone about a personal problem or situation, I encourage you to seek support as soon as possible. I am available to talk with you about stresses related to your work in my class. Additionally, I can assist you in reaching out to any one of a wide range of campus resources, including:

1. Dean of Students Office: 607-777-2804
2. Decker Student Health Services Center: 607-777-2221
3. New York State University Police: On campus emergency, dial **911**
4. University Counseling Center: 607-777-2772
5. Interpersonal Violence Prevention: 607-777-3062
6. Harpur Advising: 607-777-6305
7. Office of International Student & Scholar Services: 607-777-2510

Sexual Harassment and Equilibrium

In the event that you choose to write or speak about experiencing or surviving sexual violence, including sexual harassment, dating and domestic violence, sexual assault, stalking, and rape, please keep in mind that federal and state laws require that, as your instructor, I notify the Title IX Coordinator, Andrew Baker (607-777-2486 abaker@binghamton.edu). He will contact you and provide you with on and off campus resources and discuss your options with you. If you would like to disclose your experience confidentially, you can contact the University Counseling Center, Decker Student Health Services, Harpur's Ferry, Ombudsman, or Campus Ministry. For more information, please visit:

<https://www.binghamton.edu/ivp/> or <https://www.binghamton.edu/rmac/title-ix/>.

Mental Health and Equilibrium

Diminished mental health, including significant stress, mood changes, excessive worry, or problems with eating and/or sleeping can interfere with optimal academic performance. The source of symptoms might be largely related to your course work; if so, I invite you to speak with me (or your other professors) directly. However, problems with relationships, family worries, loss, or a personal struggle or crisis can also contribute to decreased academic performance and may require additional professional support. Binghamton University provides a variety of support resources: the Dean of Students Office and University Counseling Center offer coaching on ways to reduce the impact to your grades. Both resources can help you manage personal challenges that impact your well-being or ability to thrive at Binghamton University. Accessing them, especially early on, as symptoms develop, can help support your academic success as a university student.

Disability-related Equal Access Accommodations

Students needing accommodations to ensure their equitable access and participation in this course should notify the instructor with an Academic Accommodation Authorization from Binghamton University's Services for Students with Disabilities (SSD) office as soon as they're aware of their need for such arrangements. Please visit the SSD website (<http://www.binghamton.edu/ssd>) for more detailed information. The office is in University Union, room 119. Please make an appointment to discuss any accommodations with the instructor **in advance of the student electing to utilize the accommodations extended by SSD. No exceptions.**

2021-2022 University Bulletin

Students should be familiar with all academic procedures outlined in the **University Bulletin**.

Academic Style

A style guide for written assignments will be posted online. You must observe the guidelines therein. Bibliographic references and citations must be formatted according to the style outlined by the *American Journal of Archaeology*. You may format these manually or using an app for the purpose (e.g., ZoteroBib at zibib.org). Proper formatting constitutes an element of evaluating written assignments and points will be awarded or deducted accordingly.

Intellectual Property

The content of this course and its lectures are the property of the instructor and Binghamton University - SUNY. You may not reproduce or redistribute any courses materials, including lectures, slide-sets, or handouts – via any medium without the express permission of the instructor. This includes, but is not limited to, analog or digital recording of audio and/or video as well as resale or re-posting of course materials on personal or for-profit websites.

Copyright Notice

Materials used in connection with this course may be subject to copyright protection under Title 17 of the United States Code. Under certain Fair Use circumstances specified by law, copies may be made for private study, scholarship, or research. Electronic copies should not be shared with unauthorized users. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability as well as disciplinary action under Binghamton University policies.

Change Notice

Note well: All information in this syllabus is subject to change at any time; this is especially true during the first weeks of the semester. The instructor will announce schedule changes in class and via Brightspace D2L. Students are responsible for changes to the schedule as they arise.

Course Schedule

n.b. Assigned readings should be completed prior to class on the date assigned.

MEETING DATE	TOPIC(S)	ASSIGNED READING(S)
Tue., Aug. 24, 2021 - First class meeting	Introduction to the course Genre and form Classical antecedents	After today's meeting: - Read the syllabus carefully and browse Brightspace D2L site. - Complete Brightspace informational survey - Read Smith 7-18
Thu., Aug. 26, 2021	Hellenistic statuary - Macedonian royal portraiture Alexander the Great	Smith 19-32 [RES] Herrmann, Ariel. 2016. "Art in the Age of Alexander." In <i>Pergamon and the Hellenistic Kingdoms of the Ancient World</i> , edited by Carlos A. Pícon and Seán Hemingway, 9-20. New York: The Metropolitan Museum of Art. [RES] Adam-Veleni, Polyxeni. 2016. "Symbols of power: kings, hetairoi, and common people in the kingdom of Macedonia." In <i>Pergamon and the Hellenistic Kingdoms of the Ancient World</i> , edited by Carlos A. Pícon and Seán Hemingway, 21-25. New York: The Metropolitan Museum of Art.
Tue., Aug. 31, 2021	Art and the intellectual - orators, philosophers, poets	Smith 33-50 [RES] Zanker, Paul. 1996. <i>The Mask of Socrates: The Image of the Intellectual in Antiquity</i> . Trans. Alan Shapiro. Berkeley: University of California Press. Ch. 2. "The Intellectual as Good Citizen"

MEETING DATE	TOPIC(S)	ASSIGNED READING(S)
Thu., Sept. 2, 2021	Athletes and gods nudity	Smith 51-74 [RES] Reid, Heather. 2019. "Athletic Beauty as Mimēsis of Virtue: The Case of the Beautiful Boxer." In <i>Looking at Beauty to Kalon in Western Greece: Selected Essays from the 2018 Symposium on the Heritage of Western Greece</i> , edited by Heather L. Reid and Tony Leyh, 77-92. Parnassos Press – Fonte Aretusa.
Tue., Sept. 7, 2021 - No class meeting		
Thu., Sept. 9, 2021	Goddesses and women	Smith 75-98 [RES] Pollitt, J. J. 1990. <i>The art of ancient Greece: sources and documents</i> . Cambridge: Cambridge University Press. Chapter 7: Hellenistic sculpture (pp. 108-23)

MEETING DATE	TOPIC(S)	ASSIGNED READING(S)
Tuesday, Sept. 14	Materials, artists, craftsmen; Techne (τέχνη) Quiz I	<p>This is a document for reference more so than for 'reading' outright → [Brightspace] for reference, Wootton, W., Russell, B., and Rockwell, P. (2013). 'Stoneworking tools and toolmarks (version 1.0)', <i>The Art of Making in Antiquity: Stoneworking in the Roman World</i>. http://www.artofmaking.ac.uk/content/essays/2-stoneworking-tools-and-toolmarks-w-wootton-b-russell-p-rockwell/</p> <p>[Brightspace] <i>Translations of Hellenistic Inscriptions</i>: 160 "Decrees in honour of Damophon of Messene"</p> <p>[RES] Goodlett, Virginia. 1991. "Rhodian Sculpture Workshops." <i>American Journal of Archaeology</i> 95.4:669-681.</p>
Thu., Sept. 16, 2021 - No class meeting		
Tue., Sept. 21, 2021	Pergamon and the Great Altar Telephos Frieze; the Attalids and sculpture Baroque groups - Gauls, Heroes, Laocoön, Sperlonga	Smith 99-126; 55-180 [RES] Stewart, Andrew. 2001. " <i>Pergamo ara marmorea magna</i> : On the Date, Reconstruction, and Functions of the Great Altar of Pergamon." In <i>From Pergamon to Sperlonga: Sculpture and Context</i> , edited by Nancy T. de Grummond and Brunilde S. Ridgway, 32-57. Berkeley: University of California Press.
Thu., Sept. 23, 2021	Hellenistic Baroque (cont'd as needed) Relief sculpture - Friezes, votive stelai, grave stelai	Smith 181-203

MEETING DATE	TOPIC(S)	ASSIGNED READING(S)
Tue., Sept. 28, 2021	Late Hellenistic sculpture	Smith 255-275 [RES] Cafici, Giorgia. 2014. "Looking at the Egyptian elite: sculptural production of the Ptolemaic period." <i>Egitto e Vicino Oriente</i> 37: 111-21.
Thu., Sept. 30, 2021 – Midterm examination <i>Expect the midterm to include image-based questions and expository questions based on themes covered thus far in the course.</i>		
Tue., Oct. 5, 2021	Etruscan and Early Roman sculpture	[RES] Holliday, P. J. 1990. "Processional Imagery in Late Etruscan Funerary Art." <i>American Journal of Archaeology</i> 94.1: 73-93. [RES] de Grummond, Nancy T. 2015. "Etruscan connections." In <i>The Oxford Handbook of Roman Sculpture</i> , edited by Elise A. Friedland, Melanie Grunow Sobocinski, and Elaine K. Gazda, 240-59. Oxford: Oxford University Press. [RES] Evans, Jane DeRose. 1990. "Statues of the kings and Brutus on the Capitoline." <i>Opuscula Romana</i> 18: 99-105.
Thu., Oct. 7, 2021	Roman Republic I	Kleiner chapter 1 (pp. 23-58) [RES] Pollitt, J. J. 1983. <i>The Art of Rome, c. 753 B.C. - A.D. 337: sources and documents</i> . Cambridge: Cambridge University Press. Pliny on the beginnings of sculpture pp. 6-7
Tue., Oct. 12, 2021	Roman Republic II	[RES] Nodelman, S. 1975. "How to Read a Roman Portrait." <i>Art in America</i> 63:27-33. [RES] Tanner, Jeremy. 2000. "Portraits, Power, and Patronage in the Late Roman Republic." <i>The Journal of Roman Studies</i> 90: 18-50.

MEETING DATE	TOPIC(S)	ASSIGNED READING(S)
Thu., Oct. 14, 2021 - No class meeting		
Tue., Oct. 19, 2021	Augustus I - a new sculptural universe	Kleiner chapter 2 (pp. 59-123) - focus esp. on pp. 60-80, 81-103 [RES] Pollitt, J. J. 1983. <i>The Art of Rome, c. 753 B.C. - A.D. 337: sources and documents</i> . Cambridge: Cambridge University Press. Augustan sculpture 112-114
Thu., Oct. 21, 2021	Augustus II State art; Major and minor influence	[RES] Holliday, P.J. 1990. "Time, History, and Ritual on the Ara Pacis Augustae." <i>The Art Bulletin</i> 72.4: 542-557.
Tue., Oct. 26, 2021	Imperial women - image and status <u>Quiz II</u>	[RES] Wood, S. 1988. "Memoriae Agrippinae: Agrippina the Elder in Julio-Claudian Art and Propaganda." <i>American Journal of Archaeology</i> 92.3: 409-426. [RES] Kampen, Natalie Boymel. 1982. "Social Status and Gender in Roman Art: The Case of the Saleswoman." In <i>Feminism and Art History: Questioning the Litany</i> , edited by Norma Broude and Mary D. Garrard, 63-78. Harper & Row.
Thu., Oct. 28, 2021	Julio-Claudians	Kleiner chapter 3 (pp. 123-167) [RES] Trimble, Jennifer. 2000. "Replicating the body politic: the Herculaneum Women statue types in early imperial Italy." <i>Journal of Roman Archaeology</i> 13: 41-68.
Tue., Nov. 2, 2021	Slaves, freedmen, 'others' during the late republic and the principate	Kleiner pp. 14, 16, 40-2, 194-5, 287-88 [RES] Smith, R.R.R. 1981. "Greeks, Foreigners, and Roman Republican Portraits." <i>The Journal of Roman Studies</i> 71: 24-38.

MEETING DATE	TOPIC(S)	ASSIGNED READING(S)
Thu., Nov. 4, 2021	Flavian sculpture “ <i>Damnatio memoriae</i> ”	Kleiner chapter 4 (pp. 167-207) [RES] Varner, Eric. 2004. <i>Mutilation and transformation: damnatio memoriae and Roman imperial portraiture</i> . Leiden: Brill. Ch. 6 “Domitian” (pp. 111-135)
Tue., Nov. 9, 2021	Historical sculpture	[RES] Koeppl, G. M. 1982. “The Grand Pictorial Tradition of Roman Historical Representation during the Early Empire.” In <i>Aufstieg und Niedergang der römischen Welt</i> II.12.1, 507-535. [RES] Sobocinski, Melanie Grunow and Elizabeth Wolfram Thill. 2015. “Monumental Reliefs.” In <i>The Oxford Handbook of Roman Sculpture</i> , edited by Elise A. Friedland, Melanie Grunow Sobocinski, and Elaine K. Gazda, 276-91. Oxford: Oxford University Press.
Thu., Nov. 11, 2021	Trajan and Hadrian; The Column of Trajan; Sculpture and landscape at Tivoli (and beyond)	Kleiner chapter 5 (pp. 207-266) [RES] Davies, Penelope J. E. 1997. “The Politics of Perpetuation: Trajan's Column and the Art of Commemoration.” <i>American Journal of Archaeology</i> 101.1: 41-65. [RES] Pollitt, J. J. 1983. <i>The Art of Rome, c. 753 B.C. - A.D. 337: sources and documents</i> . Cambridge: Cambridge University Press. Hadrianic sculpture 154-55
Tue., Nov. 16, 2021	The Antonines	Kleiner chapter 6 (pp. 267-316)

MEETING DATE	TOPIC(S)	ASSIGNED READING(S)
		[RES] Faust, Stephan. 2018. "The Imagery of the "Parthian Monument" at Ephesos: Provincial Rhetoric for a New Dynasty." In <i>Sculpture in Roman Asia Minor: proceedings of the International Conference at Selçuk, 1st - 3rd October 2013</i> , edited by Maria Aurenhammer, 17-29. Vienna: Verlag Holzhausen GmbH.
Thu., Nov. 18, 2021	Numismatics and Roman portraiture	[RES] Elkins, Nathan T. 2017. "Nerva as supreme military commander." In <i>The Image of Political Power in the Reign of Nerva, AD 96-98</i> . Oxford: Oxford University Press. 10.1093/acprof:oso/9780190648039.01.0001
Tue., Nov. 23, 2021	The Severans	Kleiner chapter 7 (pp. 317-356) [RES] Lusnia, Susann Sowers. 1995. "Julia Domna's Coinage and Severan Dynastic Propaganda." <i>Latomus</i> 54.1: 119-40.
Thu., Nov. 25, 2021 - No class meeting		

MEETING DATE	TOPIC(S)	ASSIGNED READING(S)
Tue., Nov. 30, 2021	The Third century	<p>Kleiner chapter 8 (pp. 357-398) [www] Elizabeth Marlowe and Beth Harris, "Trebonianus Gallus — emperor or athlete? Rethinking a modern attribution," in Smarthistory, April 16, 2018. https://smarthistory.org/trebonianus-gallus-emperor-or-athlete-rethinking-a-modern-attribution/. [RES] Marlowe, Elizabeth. 2015. "Said to be or not said to be: the findspot of the so-called Trebonianus Gallus statue at the Metropolitan Museum in New York." <i>Journal of the History of Collections</i> 27.2: 147-57.</p>
Thu., Dec. 2, 2021	The Tetrarchs and Constantine I	Kleiner chapters 9 and 10 (pp. 399-464)
Tue., Dec. 7, 2021	Constantine I (continued) Early Christian sculpture	<p>[RES] Dresken-Weiland, Jutta. 2018. "Christian Sarcophagi from Rome." In <i>The Routledge Handbook of Early Christian Art</i>, edited by Robin M. Jensen and Mark D. Ellison, 39-55. London: Routledge.</p>
Thu., Dec. 9, 2021 - Final class meeting	Hellenistic and Roman sculpture in our world - how did it get here? What does it mean to us? What should we do with it?	<p>[RES] Newby, Zahra. 2006. "10. Art History and Aesthetics." In <i>The Edinburgh companion to ancient Greece and Rome</i>, edited by E. Bispham, T. J. Harrison, and B.A. Sparkes, 49-56. Edinburgh: Edinburgh University Press.</p>
Dec. 11-12 - Reading days		
Dec. 13-17 - Final examination period. Specific date and time TBA by the university <i>The final examination will involve visual analyses of key objects studied in the course.</i>		