LO1 - 232 Fall 2019: Myths and Monuments of Antiquity

Tues./Thurs. 2:30 - 3:50 pm, 
Kemper Building, Rm. 103 
Professor Nathaniel B. Jones

Course Description 
An introduction to the ancient world (ca. 3500 BCE - 350 CE) based on masterpieces of art and architecture from Mesopotamia, Egypt, the Bronze Age Aegean, Greece, Etruria, and Rome. The monuments are accompanied by a selection of myths and documents representing the cultural life of these ancient societies. Emphasis will be paid to the social, political, and religious aspects of ancient art, and to questions of continuity and innovation in artistic and architectural practice. The course also functions as an introduction to art-historical method, and attention will be paid to the cultivation of the tools of visual analysis, and of the presentation of that analysis in written form. Readings appear in the course textbook or are supplied as pdfs.

Required Textbook: 

Class Sessions 
Session 1) Tuesday, August 27th. Course Introduction. Coverage and Goals.

Session 2) Thursday, August 29th. Approaching Myths and the Methods of Art History

Session 3) Tuesday, September 3rd. Prehistoric Art - A Case Study in Mythmaking

Session 4) Thursday, September 5th. The Origins of the Arts in the Ancient Near East
Reading: Kleiner 30-39; The Epic of Gilgamesh, Prologue, Books I-IV.

Session 5) Tuesday, September 10th Akkad and Babylon
Reading: Kleiner 40-45; The Epic of Gilgamesh, Books V-VIII
Short Writing Exercise (Ungraded)

Session 6) Thursday, September 12th. Assyria and Persia in the First Millennium
Reading: Kleiner 45-53; The Epic of Gilgamesh, Books IX-XI.

Session 7) Tuesday, September 17th Pre- and Early Dynastic Egypt
Reading: Kleiner 54-60; Tale of Sinuhe, pgs. 27-43.
Session 8) Thursday, September 19th Old Kingdom Egypt
Reading: Kleiner 60-67; Tale of King Cheops' Court.
Quiz 1

Session 9) Tuesday, September 24th. Visit to SLAM #1, Part 1: Near Eastern and Egyptian Collections

Session 10) Thursday, September 26th. Visit to SLAM #1, Part 2: Near Eastern and Egyptian Collections

Session 11) Tuesday October 1st. New Kingdom Egypt
Reading: Kleiner 67-81; The Dialogue of a Man and his Soul, pgs. 155-160;
Selections from The Egyptian Book of the Dead.

Session 12) Thursday, October 3rd. Heinrich Schliemann and the Beginnings of Aegean Archaeology
Reading: Selections from: Fitton, J.L. The Discovery of the Greek Bronze Age.
Selections from the Iliad.

Session 13) Tuesday, October 8th. The Cyclades and the Minoans
Reading: Kleiner 82-93; Selections from the Cretan Cycle.
Short Paper 1 Due

Session 14) Thursday, October 10th. Mycenaeans on the Greek Mainland and Beyond
Reading: Kleiner 93-101.; Selections from the Odyssey.

Tuesday, October 15th - No Class, Fall Break.

Session 15) Thursday, October 17th. Midterm Exam

Session 16) Tuesday, October 22nd. Geometric and Archaic Art in Greece
Reading: Kleiner 102-113; Selections from the Odyssey, Hesiod, Shield of Herakles.

Session 17) Thursday, October 24th. From Archaic to Classical Greek Art
Reading: Kleiner 113-130; Homeric Hymn to Dionysus, Selections from Pindar, Isthmian Odes

Session 18) Tuesday, October 29th. The Athenian Acropolis
Reading: Kleiner 130-139; Selections from Pausanias, Description of Greece

Session 19) Thursday, October 31st. Kemper Art Museum Study Classroom - Greek Vases
Reading: Robertson, M. and M. Beard, “Adopting an Approach.” in Looking at Greek Vases.

Session 20) Tuesday, November 5th. Alexander and the Hellenistic World
Reading: Kleiner 139-160; Homeric Hymn to Demeter.
Session 21) Thursday, November 7th. Etruscan Art and Architecture
Reading: Kleiner 162-175; Selections from Statius, Thebaid.

Session 22) Tuesday, November 12th. Etruscan and Italic Painting
Reading: Selections from Nigel Spivey, Etruscan Art; Selections from the Iliad.
Quiz 2

Session 23) Thursday, November 14th. Republican Roman Art
Reading: Kleiner 176-195; Selections from Livy, The Early History of Rome.

Session 24) Tuesday, November 19th. Visit to SLAM #2: Greek, Etruscan, and Roman Collections

Session 25) Thursday, November 21st. Art of Early Imperial Rome
Reading: Kleiner 195-199, 200-206; Selections from Ovid, Metamorphoses.

Session 26) Tuesday, November 26th. Art of the High and Late Roman Empire
Reading: Kleiner 199-200, 206-220. Selections from Apuleius, Metamorphosis.

Thursday, November 28th. No Class, Thanksgiving Break

Session 27) Tuesday, December 3rd. Constantine and Late Antiquity
Reading: Kleiner 220-228; Selections from Eusebius, The Life of Constantine.

Session 28) Thursday, December 5th. Review for Final Exam
Short Paper 2 Due

Wednesday, December 18th. Final Exam, 3:30-5:30 pm

Attendance and Participation
Regular attendance is a crucial part of the course, and exams will include material covered in class but not in the reading. Attendance will be taken on a regular basis; students who have missed class more than twice without a prior arrangement with the course instructor or in the case of an emergency will be penalized a third of a grade for each subsequent missed class. Students who miss class should contact the course instructor; they remain responsible for the material covered that day.

Participation in class is highly encouraged, but in lieu of a separate discussion section, students will be expected to participate in an online forum via Canvas. All students will be responsible for participating in the forum by responding to discussion questions posted by the course instructor and graduate assistant and by initiating questions and comments of their own. These should cover material discussed in class or in the assigned readings, but creativity is encouraged. All students will be required to submit at least three substantive postings (of which at least one must be posted online before the midterm), each about two to three paragraphs in length.
Quizzes
The course requires two quizzes. The questions on the two quizzes will be based on material presented in class and in the readings. The first quiz will take the form of one identification and comparison of a pair of monuments. For the comparison, you will be asked to identify each monument (if known: artist or architect, name and location of building or subject or provenance of monument, date) and to write a short essay on the two monuments, paying particular attention to their common features and relevant differences. To receive full credit for your discussion, you must approach the comparison from a number of points of view, including, for example: style, subject matter, function and purpose, material and technique, patronage, etc.

The second quiz will address a thematic topic; you will be asked to write an essay-like response to a question concerning one of the broad themes covered in the course.

Examinations
The course requires a midterm and final examination. The questions on the two examinations will be based on material presented in class and in the assigned readings. A fuller explanation of the format will be given prior to both exams.

Short Papers
The course requires two short papers, approximately 3 pages in length (double-spaced, 12-point, Times New Roman font, 1-inch margins), plus appropriate scholarly apparatus and illustrations. For each paper, students will have two options. The first option will require you to apply the tools learned from the readings and class lectures to a close visual analysis of one or more artworks in the St. Louis Art Museum that you have carefully examined in person. The second option will be a guided reading response to an assigned article. Students must choose the option for the second paper that they did not choose for the first paper (so, if you write a reading response for the first paper you must write a visual analysis for the second paper, and vice versa). Outside research is not required for any of the paper options, but students must take care to acknowledge all their sources of information using endnotes following the guidelines in the Chicago Manual of Style, 17th edition, which is available as an electronic resource via the library website. All papers are due by the start of class on the assigned date; they should be submitted electronically via the course Canvas website.

Paper 1
Option 1: Visual Analysis

Provide a close visual analysis of a work of art in the Near Eastern or Egyptian collections at the St. Louis Art Museum. Focus on developing precise descriptive language, but take into account as well the issues raised in class and in the readings. Strive especially for clarity and precision in your description; it is crucial in this respect that you carefully study the work in person, as important details are lost even in high-quality reproductions. Do not simply record the effect a work has on you or the impression it makes; seek to understand
instead how the work produces such effects. The paper will be due shortly after the class visits the St. Louis Art Museum, so it is suggested that students pick out possible objects before the trip. The collection can be searched at slam.org/Collections/ but not every object on display is currently listed on the museum website. You are not required to conduct any outside research, but remember that all sources you do consult must be properly cited.

**Option 2: Reading Response**


Discuss how, according to Bahrani, scholars have studied pictorial narrative in the art of the ancient Near East. How do these approaches, for Bahrani, fail to take into account all the aspects of ancient Near Eastern images, and how does the concept of “performativity” contribute to our understanding of such images? What makes the Uruk Vase a performative object? Finally, seek to go beyond Bahrani’s essay to offer your own analysis. You might consider, for example, aspects of the vase that the concept of performance may not account for; propose counter-arguments, or adduce further examples from other readings or class discussion that complicate the argument proposed in the essay.

**Paper 2**

**Option 1: Visual Analysis - Comparison**


Compare two of the Roman portraits at the St. Louis Art Museum. You may write about any of the portraits on view in the Roman gallery at the St. Louis Art Museum - including the relief from Palmyra and the painted mummy portrait from Egypt. Compare the two portraits formally: how do they differ and how are they alike in technique, style, material, finish, etc? But consider as well Sheldon Nodelman's claim that portraits are social and political instruments, designed to communicate a message as much as or more than to record the physical characteristics of a specific person. How might this play out in the two portraits you are comparing? How might temporal or geographic difference affect the way each portrait looks? A certain amount of hypothetical speculation may be appropriate, but be sure to ground your arguments in your visual analysis of the objects. No outside research will be required, but all sources you do consult must be properly cited.

**Option 2: Reading Response**


Discuss what Holliday means by narrative structures in the pictorial cycle decorating the Francois Tomb. Consider, for example, how he characterizes the relationship between “mythical,” Greek images, such as those drawn from the Trojan and Theban cycles, and “historical” images, which depict events from the Etruscan past. How do these kinds of images work to tell stories, both individually and in combination, and what seem to be the
possible messages such stories are meant to convey? What might be the function of such paintings within the context of an Etruscan tomb? Finally, go beyond Holliday's analysis to consider how the narrative strategies evident in the Francois Tomb compare to those of other monuments, particularly those from different cultures, that we have studied this semester.

A Note on Terminology
During the course of the semester, students will be presented with a significant body of technical terms, many of which will likely be new. Some of these terms are specific to the historical periods which we will study, others to the academic disciplines of art history and archaeology. The purpose of learning these terms is to streamline and to make more precise our study of the ancient world. All pertinent technical and historical terms will be explained in class, and many appear in a glossary at the end of Kleiner's *Gardner's Art through the Ages*, but students should not hesitate to ask questions or to contact the course instructor if any confusion arises. For the purpose of course examinations, these terms may often be substituted with descriptions in plain language, and when in doubt, using such plain language is preferable to misusing a technical or historical term.

Course Grades
Grades are not scaled or curved. They will be determined on the following basis:

- **Attendance:** 5%
- **Discussion Forum:** 10%
- **Quiz 1:** 5%
- **Short Paper 1:** 15%
- **Midterm Exam:** 20%
- **Quiz 2:** 5%
- **Short Paper 2:** 15%
- **Final Exam:** 25%

Exam and Paper Dates
- **Quiz 1:** Thursday, September 19th
- **Short Paper 1:** Tuesday, October 8th
- **Midterm Exam:** Thursday, October 17th
- **Quiz 2:** Tuesday, November 12th
- **Short Paper 2:** Thursday, December 5th
- **Final Exam:** Wednesday December 18th, 3:30-5:30 pm

Late Work
Late work will be accepted without penalty only by prior arrangement with the course instructor or in the case of an emergency. In all other instances the assignment will be penalized by a third of a grade for every day it is late.

Laptop/Tablet/Phone Use
Students are permitted to use laptops and tablets in class, but out of respect for their fellow students and the course instructor are asked to limit all activities other than note-taking.
Students using laptops and tablets are asked to sit toward the back of the class to limit screen glare. Phones, Smartpens, and other recording devices are not permitted in class for any use.

**Food and Drink**
Students may bring drinks but are asked not consume food in class.

**Academic Integrity**
All students are expected to adhere to high standards of academic integrity. In this class, that means that all work presented as original must be original, and that the ideas and contributions of others must always be appropriately acknowledged. Quotations must be acknowledged, and so must summaries, paraphrases, and the ideas of others. Students are encouraged to study and discuss the course material together, but all final work must be the product of the individual student who hands it in. *Course Listings and Bearings*, and the [university Policies website](https://www.wustl.edu/university-policies/) all contain full statements of the University’s policy on academic integrity. If you have any doubts or questions about documentation requirements, please ask the course instructor. Since this course is offered through the College of Arts & Sciences, any violations of academic integrity policy will be referred to the College’s Academic Integrity Officer.

**A Note on Course Content**
Throughout the semester, this class will occasionally deal with verbal and visual depictions of violence, sexual behavior, and other material that may prove emotionally traumatic or triggering. Students should be advised that such material forms a significant part of the class, and that the course instructor will be unable to issue individual warnings in each case. Please feel free to contact the course instructor with any questions you may have.

**Academic Accommodations:**
**Disability Resources**
At Washington University we strive to make the academic experience accessible and inclusive. If you anticipate or experience barriers based on disability, please contact Disability Resources at 314.935.5970, disabilityresources@wustl.edu, or visit our website for information about requesting academic accommodations. See: [https://students.wustl.edu/disability-resources/](https://students.wustl.edu/disability-resources/)

**Sexual Assault Resources**
The University is committed to offering reasonable academic accommodations (e.g., no contact order, course changes) to students who are victims of relationship or sexual violence, regardless of whether they seek criminal or disciplinary action. If you need to request such accommodations, please contact the [Relationship and Sexual Violence Prevention Center (RSVP)](mailto:rsvpcenter@wustl.edu) at rsvpcenter@wustl.edu or 314-935-3445 to schedule an appointment with an RSVP confidential, licensed counselor. Information shared with counselors is confidential. However, requests for accommodations will be coordinated with the appropriate University administrators and faculty. See: [RSVP Center](https://www.wustl.edu/avp/)

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Reporting Sexual Assault:
If a student discusses or discloses an instance of sexual assault, sex discrimination, sexual harassment, dating violence, domestic violence or stalking, or if a faculty member otherwise observes or becomes aware of such an allegation, they will keep the information as private as possible, but as a faculty member of Washington University, they are required to immediately report it to the Department Chair or Dean or directly to Ms. Jessica Kennedy, the University’s Title IX Director, at (314) 935-3118, jwkennedy@wustl.edu. Additionally, you can report incidents or complaints to the Office of Student Conduct and Community Standards or by contacting WUPD at (314) 935-5555 or your local law enforcement agency. See: Title IX

Bias Reporting
The University has a process through which students, faculty, staff and community members who have experienced or witnessed incidents of bias, prejudice or discrimination against a student can report their experiences to the University’s Bias Report and Support System (BRSS) team. See: brss.wustl.edu.

Mental Health:
Mental Health Services’ professional staff members work with students to resolve personal and interpersonal difficulties, many of which can affect the academic experience. These include conflicts with or worry about friends or family, concerns about eating or drinking patterns, and feelings of anxiety and depression. See: https://students.wustl.edu/mental-health-services/

Contact Information

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