

CLST 206: Art of Greece

John Felice Rome Center

Spring 2026

Thursdays | 9:00 a.m.-12:00 p.m. | Room: TBC

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(she/her)

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Office Hours:

Thu, 1:00pm-02:30pm, or by appointment

Course Description

This course engages students in an investigation of Greek Art from the Minoan to the Hellenistic period (3000-100 B.C.). A historical overview serves as a springboard into the exploration of the culture's complex development as students become familiar with building materials, artistic techniques and a specific vocabulary. The class takes full advantage of Rome's museums and collections to introduce diverse aspects of Greek Art, affording students direct contact with artifacts, while heightening their awareness of the nature of archaeological evidence and the extent to which it contributes to our understanding of past civilizations. To this end, several sessions will be held on site. Issues pertaining to conservation, preservation and transmission will also be addressed. The course further examines the role that archaeological sites and artifacts play as key resources for information on society in antiquity, and the analysis of primary and secondary sources enable participants to gain greater insights not only into the daily life of ancient Greeks but also their own perception of their art.

Learning Outcomes

On completion of the course students should be able to:

- Develop a deeper knowledge of the use of primary and secondary sources pertaining to Greek art.
- Identify the main phases of Greek's art development and their chief features
- Link historical events to relevant works of art, sites and monuments.
- Recognize the interrelationships between the historical development and the political and religious organization of Greek society.
- Develop skills in critical thinking, and the ability to properly express ideas and opinions
- Read, analyze, and interpret secondary literature and scholarly debate, and then present the full spectrum of ideas and opinions, including their own, either in written or spoken word

Required Text/Materials

The weekly reading assignments for this class will be posted on SAKAI, where access will be provided through permalinks to the LUC online library or uploaded PDFs. The reading assignments should be done prior to each class session to enable full participation in class discussions. Students are to read the pages that have been specified for each text in the syllabus below.

All historical texts, especially those related to ancient civilizations, make references to terminology, concepts and authors that might be unfamiliar. Processing these texts is fundamental to the learning process. A useful tool to help "decipher" said references while reading the assigned texts is the **Oxford dictionary of the classical world**, available online via LUC library and on SAKAI for this course.

Selected Bibliography

Barringer, J. M. (2015). *The Art and Archaeology of Ancient Greece*, Cambridge University Press.



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M. D. Stansbury-O'Donnell, *A History of Greek Art*, Wiley Blackwell, 2015
Smith, Tyler Jo, and Dimitris Plantzos, editors. *A Companion to Greek Art*. 1st ed., Wiley-Blackwell, 2012.
Gardner, Ernest Arthur. *Religion and Art in Ancient Greece*. Project Gutenberg, 200
Palagia, Olga. *Volume 1 Handbook of Greek Sculpture*, Berlin, Boston: De Gruyter, 2019.

Reading materials from the texts above and other resources, will be assigned on a week-by-week basis. All the reading materials, handouts and presentations will always be available on the course's SAKAI pages. Please check the latter for an up-to date list of readings for each session, as it might differ from the texts included in this version of the syllabus.

Attendance Policy

In accordance with the JFRC mission to promote a higher level of academic rigor, all courses adhere to the following absence policy. Prompt attendance, preparation and active participation in course discussions are expected from every student.

- **For all classes meeting once a week, students cannot incur more than one absence.**
- For all classes meeting twice a week, students cannot incur more than two absences.
- For all classes meeting three times a week, students cannot incur more than two absences.

This course meets once a week, thus a total of 1(one) absence will be permitted. **Absences beyond these will result in 1% lowering of the final course grade for each subsequent absence.** E.g. If your final grade is 88 (B+) and you have 2 absences beyond the allotted 2, your final grade will become 86,24 (B).

Attendance is mandatory in class including on all scheduled Friday class days. Students should consult the on-campus nurse or call the on-call doctor if they are sick. The collective health of the JFRC is everyone's responsibility. **DO NOT ATTEND CLASS IF YOU ARE ILL.** In the event of missed classes due to major sickness **or family emergency, please contact the offices of the JFRC Academic Dean and Student Life will work with students and professors to ensure access to course content. See below the policy about missing assignments/exams.**

Tardiness/early departure: Punctuality is essential, both as a form of respect for your fellow students as well as for the professor. Given the length of each lesson, more than 15 minutes late (i.e. 20% of the class time) will count as an unexcused absence, and the class will commence without the student. The same rule applies for leaving the class early, without previous authorization from the professor. Early departures might be granted for exceptional circumstances, personal travel does not count as such. Punctuality is particularly important for our on-site classes as we might be using timed tickets for our visits to archaeological sites and museums. Said tickets enable us to enter during narrowly defined time slots. In such cases, if you are not present at the time of our reservation, you will not be able to participate in that given class session. Consistent tardiness, i.e. arriving constantly 5/10 minutes late or leaving early, will impact the participation grade.

Assessment Components

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|------------------|-----|
| • Participation | 10% |
| • Midterm Exam | 20% |
| • Oral Report | 15% |
| • Written Report | 25% |
| • Final Exam | 30% |

PARTICIPATION constitutes an important portion of the final grade and does NOT refer solely to consistent attendance and punctuality, but rather to regular class interaction, entailing both questions and thoughtful responses, see rubric below.



	Exemplary (90%-100%)	Proficient (80%-90%)	Developing (70%-80%)	Unsatisfactory (>70%)
Frequency of participation in class	Student initiates contributions more than once in each session.	Student initiates contribution once in each session.	Student initiates contribution at least in half of the sessions	Student does not initiate contribution & needs instructor to solicit input.
Quality of comments	Comments always insightful & constructive; uses appropriate terminology. Comments balanced between general impressions, opinions & specific, thoughtful criticisms or contributions.	Comments mostly insightful & constructive; mostly uses appropriate terminology. Occasionally comments are too general or not relevant to the discussion.	Comments are sometimes constructive, with occasional signs of insight. Student does not use appropriate terminology; comments not always relevant to the discussion.	Comments are uninformative, lacking in appropriate terminology. Heavy reliance on opinion & personal taste, e.g., "I love it", "I hate it", "It's bad" etc.
Listening Skills	Student listens attentively when others present materials, perspectives, as indicated by comments that build on others' remarks, i.e., student hears what others say & contributes to the dialogue.	Student is mostly attentive when others present ideas, materials, as indicated by comments that reflect & build on others' remarks. Occasionally needs encouragement or reminder from faculty of focus of comment.	Student is often inattentive and needs reminder of focus of class. Occasionally makes disruptive comments while others are speaking.	Does not listen to others; regularly talks while others speak or does not pay attention while others speak; detracts from discussion; sleeps, etc.

INDIVIDUAL ORAL REPORT:

For the oral report, students will examine one work of art/monument. The presentation should last a minimum of 10 and a maximum of 15 minutes and provide a thorough assessment of the work of art/monument, including: historical overview, its context, function, dates, afterlife, and decorative program. Both primary and secondary sources should be employed. At least four independent and scholarly sources should be consulted (e.g. books on reserve, Jstor, and the Muse project-).

Online resources are permitted, but must be previously approved by the instructor.

On the day of the oral delivery of a given student's individual report, the student will provide a detailed outline, drawings, maps or other pertinent visual material in the form of a short PPT to be presented to the class, along with a list of references; the presentation will be followed by a short Q&A session. Students should be prepared to field questions from their peers and the professor.

Students should make certain they know how to pronounce technical and/or foreign words in the text. To discover the correct pronunciation, students can avail themselves of the [Oxford Dictionary of Classical World](#):. The presentation should last a minimum of 10 and a maximum of 15 minutes.

N.B. if the oral report is delivered onsite, i.e. outside of the classroom, students are expected to digitally share their PPT or a prepared handout with the rest of the class.

The report will be evaluated using the following rubric:

	Exemplary (90%- 100%)	Proficient (80%-90%)	Developing (70%-80%)	Unsatisfactory (>70%)
Information/content Importance of topic, relevance, accuracy of facts, overall treatment of topic	Well-versed in subject, responds to questions with further explanation presentation contains accurate information with no fact errors	Overall command of subject matter, responds to questions on a basic level major facts are accurate and generally complete	Generally comfortable with material, able to answer most questions presentation contains some fact errors or omissions	Basic understanding of material, but mastery not evident contains multiple fact errors
Organization/Clarity Appropriate introduction, body, and conclusions; logical ordering of ideas; transitions between major points	Ideas are presented in logical order with effective transitions between major ideas; presentation is clear and concise	Most ideas are in logical order with adequate transitions between most major ideas; presentation is generally clear and understandable overall easy for audience to follow	Some ideas not presented in proper order; transitions are needed between some ideas; some parts of presentation may be wordy or unclear Overall organized but sequence is difficult to follow	Ideas are not presented in proper order; transition are lacking between major ideas; several parts of presentation are wordy or unclear Difficult to follow, confusing sequence of information
Completeness Level of detail, depth, appropriate length, adequate background of information	Presentation provides good depth and detail; ideas well developed; facts have adequate background; presentation is	Presentation provides adequate depth; few needed details are omitted; major ideas adequately developed; presentation is within specified length	Additional depth needed in places; important information omitted or not fully developed; presentation is too short or too long	Presentation does not provide adequate depth; key details are omitted or undeveloped; presentation is too short or too long



	within specified length			
Documentation/Visual/graphics Proper support and sourcing for major ideas, inclusion of visual aids that support message	Easy to read, additive to presentation	Easy to read, reinforced presentation	Somewhat difficult to read audience questions	Hard to read, confusing or unclear
Delivery Adequate volume, appropriate pace, ability to listen and/or answer questions	excellent listening skills; answers audience questions with authority and accuracy Good volume and energy; proper pace and diction	displays ability to listen; provides adequate answers to audience questions Adequate volume and energy; generally good pace and diction;	better listening skills needed; some difficulty answering audience questions More volume/energy needed at times; pace too slow or fast;	uneasiness or inability to answer audience questions Low volume or energy; pace too slow or fast; poor diction

Choose your oral report topic carefully as it will coincide with the subject matter for your written report.

WRITTEN REPORT:

- 6-7 pages of double-spaced text in Times New Roman 12-point font
- notes, bibliography, and illustrations, do not count and are in addition to the 6-7 pages
- Students are expected to adhere to standard citation practices in this discipline and properly cite any books, articles, websites, lectures, etc. that have helped them with their work. For format style, students are to use the MLA format, the Chicago Manual of Style, a “quick guide” version of which is available online at <http://www.chicagomanualofstyle.org/tools_citationguide.html>, or a similar standard to be approved by the instructor.
- Students are expected to properly quote passages, if they are using someone else’s identical words in their paper, to avoid the risk of plagiarism. The following link contains guidelines on how to use quotations properly: <https://guides.library.jhu.edu/avoidingplagiarism/quoting>
- at least four (4) independent and scholarly sources should be consulted (e.g. books, articles from Jstor, and/or the Muse project). Online resources, such as Wikipedia are not permitted; online scholarly resources can be used, but they must be previously approved by the professor.
- The report must include an introduction with a clear thesis statement and a conclusion.
- The illustrations may be identical to the visual aids provided for the oral report.
- The report must be submitted through Sakai by the end of the semester, i.e. on Friday, May 2nd, 2025.

Student term papers for this course will be assessed according to the following criteria:

1) **content**, especially with regard to accuracy, as well as the level of detail in your descriptions and explanations; (10 points)



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- 2) **organization**, particularly the logical progression of your arguments as they flow from your introduction/thesis statement to your supporting paragraphs in the body of your paper and end in your final conclusion; (5 points)
- 3) **documentation**, as it pertains to your use of sources in support of your arguments; (5 points)
- 4) **style**, including grammar and spelling. (5 points)

AI usage:

All assignments should be your own original work, created for this class. Written work created by generative AI tools is not original work. You may not submit any work generated by an AI program as your own. If you include material generated by an AI program, it should be cited like any other reference material (with due consideration for the quality of the reference, which may be poor).

Any plagiarism or other form of cheating will be dealt with severely under relevant JFRC policies.

MIDTERM and FINAL examinations will share a mixture of multiple choice, true/false and short answer questions in addition to picture identifications (including maps).

MIDTERM and FINAL examinations **WILL BE A PAPER-BASED TEST**

- NO ELECTRONIC DEVICES WILL BE PERMITTED
- NO PENCILS, ONLY BLUE OR BLACK PENS

Grading

94-100: A
90-93: A-
87-89: B+
84-86: B
80-83: B-
77-79: C+
74-76: C
70-73: C-
67-69: D+
60-66: D
59 or lower: F

Academic Honesty

Plagiarism and other forms of academic dishonesty are unacceptable at the JFRC and will be dealt with in accordance with Loyola University Chicago's guidelines. Please familiarize yourself with Loyola's standards here: http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml. You are responsible to comply with the LUC Student Handbook.

Late or Missed Assignments

Late or missed assignments will not be accepted for grading without the authorization of the professor. ***As per the JFRC academic policies, students who miss any scheduled exam or quiz, including a final exam at the assigned hours will not be permitted to sit for a make-up examination without approval of the Associate Dean of Academic Affairs. Permission is given rarely and only for grave reason; travel is not considered a grave reason. Make-up exams will only be given for documented absences.***

SAC/Accessibility Accommodations

Students registered with the Student Accessibility Center requiring academic accommodations should contact the Office of the Dean at the John Felice Rome Center, the first week of classes. Faculty cannot provide Academic accommodation, without the proper documentation, i.e. the official letter received from the Loyola SAC service

For Title IX see: <https://www.luc.edu/equity/otherresources/resourcesforfacultystaff/syllabuslanguage/>

Names and Pronouns

Always addressing one another by using one's chosen modes of address (including preferred names and gender pronouns) honors and affirms individuals of all gender identities and gender expressions. Misgendering and heteronormative language excludes the experiences of individuals whose identities may not fit within a gender binary, and/or who may not identify with the sex they were assigned at birth.

If you wish, please share your gender pronouns with me and the class when you introduce yourself, on your name placard, and/or on your Zoom profile. If you do not wish to be called by the name that appears on the class roster or attendance sheet, please let me know privately and I will work diligently to honor your wishes.

My goal is to create an affirming environment for all students so that everyone can learn and engage as our full and true selves.

Classroom Etiquette:

- Turn your phone off in class, or at the very least turn the ringer completely off and put your phone away.
- While beverages are permitted, food and snacks are not.
- The classroom should be a place where students can share ideas and different points of view. It is not necessary to agree, but it is necessary to listen respectfully.
- Debate is healthy. State your viewpoint and back it up with evidence. Be respectful of fellow students' views. Focus your disagreements on the merits of the ideas rather than on the people putting them forth.
- Do not hesitate to bring up with your professor any concerns or questions you may have. If you do not want to ask during the lecture, see your professor after class or in office hours. You can always email your professor.
- Do not listen to music during class.
- If you use a laptop in class, only use it for class, i.e. do not surf the Web or use social media as they can become a distraction for your fellow classmates.
- If you know you have to leave early, let your professor know before class begins, or send them an email ahead of time if you know in advance that you will have to leave early.

Subject to Change Statement

This syllabus and schedule are subject to change in the event of extenuating circumstances or It is the student's responsibility to check for announcements on Sakai and those made during their absence.

Course Schedule

Friday Class Days: There will be no Friday classes for this course

ON SITE CLASSES: To take full advantage of the city of Rome as our classroom, several sessions will be held onsite. These sessions are mandatory and considered an integral part of the course. On such occasions, students will meet the professor directly on location, instructions will be sent via announcements on SAKAI, and since some sites might have timed reservations, punctuality is expected of all participants. If a student misses the entry time, the student will be marked absent from class.

On site classes:

1. American Academy in Rome
2. Museo dell'Arte Classica, Università La Sapienza
3. Musei Capitolini
4. Palazzo Massimo alle Terme
5. Palazzo Altemps

WEEK 1, January 22

Introduction

Historical Overview. From the Bronze Age to the Orientalizing Period (3000-700 B.C.) IN CLASS SESSION

reading assignments

Smith, T.J. and Plantzos, D. (2013). The Greeks and their Art. In *A Companion to Greek Art* (eds T.J. Smith and D. Plantzos).

WEEK 2, January 29

Context and looting: Greek pottery

On site session: **Archaeological Collection, American Academy in Rome.**

reading assignments

Miles, Margaret M., 'Greek and Roman Art and the Debate about Cultural Property', in Clemente Marconi (ed.), *The Oxford Handbook of Greek and Roman Art and Architecture*, Oxford Handbooks (2014; online edn, Oxford Academic, 3 Nov. 2014), MEETING POINT: instructions on SAKAI

WEEK 3, February 5

Etruscans & Greeks

In class session:

reading assignments

Smith, Christopher, 'Etruscan tomb painting and Etruscan art', *The Etruscans: A Very Short Introduction*, Very Short Introductions (Oxford, 2014; online edn, Oxford Academic, 22 May 2014),

Spivey, Nigel. "Etruscans." *Oxford Classical Dictionary*. 22 Dec. 2015;

Hasaki, E. (2013). Workshops and Technology. In *A Companion to Greek Art* (eds T.J. Smith and D. Plantzos).

MEETING POINT: instructions on SAKAI

WEEK 4, February 12

Worshipping the gods: the Greek temple and its decoration Greek statuary

In class session:

reading assignments:

Barringer, Judith M. *Olympia: A Cultural History*, Princeton: Princeton University Press, 2021, pp. 104-155. (only the section on the Temple of Zeus)

Bonfante, Larissa. "The NAKED GREEK." *Archaeology* 43, no. 5 (1990): 28–35

WEEK 5, February 19

The 5th century: Athens

On site session: **Museo dei Gessi, Università La Sapienza**

MEETING POINT: instructions on SAKAI

reading assignments

Robin F. Rhodes, *The Periclean Acropolis*, in Smith, T. J., & Plantzos, D. (2012). *A Companion to Greek Art* (1. Aufl., Vol. 188). Wiley-Blackwell.

Lapatin K. Art and Architecture. In: Samons II LJ, ed. *The Cambridge Companion to the Age of Pericles*. Cambridge Companions to the Ancient World. Cambridge University Press; 2007:125-152.

Gordon Campbell. (2007). Pheidias. In *The Grove Encyclopedia of Classical Art and Architecture* (1st ed.). Oxford University Press.

WEEK 6, FEBRUARY 26

REVIEW: IN CLASS SESSION

WEEK 7, MARCH 5-MIDTERMS

WEEK 8, March 19

The Akropolis

IN CLASS SESSION

reading assignments:

Periklean Athens and Its Legacy : Problems and Perspectives, edited by Judith M. Barringer, and Jeffrey M. Hurwit, University of Texas Press, 2005.

WEEK 9, March 26

The Great Classical Masters.

On site Session: Musei Capitolini

1. Leda and the Swan (Thimoteos)
2. Praxiteles
3. Venus pudica (Venus of Cnidus Praxiteles)
4. Eros the bow stringer, by Lysippus
5. Amazons (Phedis and Polycleetus)

WEEK 10 April 2.

Classical Greece: Roman copies.

On site session: Palazzo Massimo alle Terme

reading assignments

M.Beard, J. Henderson, *Classical Art*, 2001, pp.65-105.

MEETING POINT: instructions on SAKAI

ORAL REPORTS:

1. The Discobolus of Myron
2. Looting Greece: the Niobid from the Horti Sallustiani
3. The crouching Venus
4. The Boxer

MEETING POINT: instructions on SAKAI

WEEK 11

April 9. The 4th century. IN CLASS SESSION

reading assignments

Childs, William A. P. "The Evidence, Part 2: Copies." *Greek Art and Aesthetics in the Fourth Century B.C.*, Princeton University Press, 2018, pp. 55–100.

WEEK 12

April 16 Hellenistic Art.

On site session: **Palazzo Altemps**

reading assignments

Hellenistic Art, AD 1500–2000. In *A Companion to the Hellenistic World*, A. Erskine (Ed.), 2005

WEEK 13

April 23

REVIEW SESSION

WEEK 14

FINAL EXAM TBC



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