#CLST6 Introduction to Classical Archaeology
Fall 2020

Instructor: Flint Dibble
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Twitter: @FlintCLST6 (for this course) or @FlintDibble (in real life)
Class Time: 2-hour. MWF 2:35-3:40pm; X-Hour Th 1:40-2:30pm (all times in EDT/EST)
Synchronous Zoom Meetings: Week 1: Wednesday, September 16; Weeks 1-9: X-Hour
Thursday; Week 10: Monday, November 16.
Office Hours: by appointment

Course Description and Objectives
This course addresses the basic methods and principles of Classical archaeology through a survey of the sites and artifacts of Greco-Roman antiquity. Approaches useful for the interpretation of material evidence and the problems inherent in such interpretation will be explored. Through the study of major sites in chronological sequence, we will survey the development of material culture in the Mediterranean world from prehistory to the collapse of the Roman Empire. The course thus serves as an introduction both to Greek and Roman civilization and to the discipline of archaeology.

Thus, by the end of the quarter, you should be able to:
•	use key methodological concepts within the discipline of archaeology
•	describe accurately an artifact of Classical material culture, using appropriate concepts and vocabulary, and place it in its historical, technological and cultural context
•	identify and discuss key Classical objects and monuments
•	discuss selected social, political, economic, and technological issues regarding the Classical world

Note that this course serves as one of the possible prerequisites for both of the Classics Department's study abroad programs, one in Greece and one in Italy.

Required Texts
Kleiner, F.S. 2018. *A History of Roman Art*. (2nd edition.) ISBN 978-1-30588-512-7. I understand that this is an expensive text (it should be 2nd edition).

If it is easier, it is also possible to use Kleiner, F.S. 2010. *A History of Roman Art. Enhanced Edition*. ISBN 978-0495909873. **If you use this earlier text, you will need to subtract one from the chapter numbers listed below in readings. It is your responsibility to read the correct material.**

Stansbury-O'Donnell. 2015. *A History of Greek Art*. ISBN 978-1-4443-5015-9.

You can use a used copy, an e-book, or rent these textbooks. Please get the right edition.

All other readings will be provided as PDFs on Canvas or links to open access material.

You should purchase the textbooks online, and it is **crucial** that you obtain the correct editions.

Course Components and Grading

Synchronous Participation 15%
This includes doing all readings and homework associated with synchronous activities in advance of class meeting. The HW and in-class activities for these will build into your projects
15 points per week x 10 weeks = **150 points total**

Online Participation (Twitter) 40%
200 points: 20 #ReadingResponse posts*
100 points: 10 #LookCloser posts (1 per week)
100 points: Engagement with students and instructor (following up on replies, posting questions, answering questions, creating relevant memes, or more)
400 points total

*The first #ReadingResponse, for day 1 is replaced by agreeing to our Commitment to Respectful Communication on our Course Social Media (on canvas), signing up for Twitter, sharing your handle in this Google sheet, and introducing yourself to the class (#HelloCLST6)

Friday Choose Your Own (#CYO) Learning Experience Post 10%
15 points: #CYO Twitter thread or short blog post shared with the class on Twitter
10 points: engaging with other student's #CYO posts the week after posted
#CYO 1 (25 Sept): #Prehistory
#CYO 2 (16 Oct): #ArchSci
#CYO 3 (30 Oct): #Identity
#CYO 4 (13 Nov): #Ethics or #FakeArchaeology
100 points total

Projects 35%
#Project1 (21 Sept): 30 points. Crafting concise & meaningful Tweets (revise #FirstLookCloser)
#Project2 (2 Oct): 40 points. Local assemblage description OR local architecture phasing
#Project3 (12 Oct): 70 points. Local cemetery analysis
#Project4 (28 Oct): 70 points. Hood Museum (or local museum) artifact assignment
#Project5 (16 Nov): 70 points. Digital archaeology project (Google Earth/Photogrammetry)
#Project6 (1 Dec): 70 points. Choose your own project (discuss with me)
350 points total

Course total = 1000 points

A	= 930-1000	B-	= 800-829	C-	= 700-729
A-	= 900-929	C+	= 770-799	D	= 600–699
B+	= 870-899	C	= 730-769	E	= 599 or below
B	= 830-869				

Submitting Assignments
All assignments are turned in on Twitter by posting with appropriate hashtags by start of class time on the due date. Twitter engagement is due at end of class time (e.g., #ReadingResponse post is due by start of class, your reply to a classmate's post is due by end of class). You can, of course, turn things in early on asynchronous days.

All grades for each assignment will be posted with explanation for grading on Canvas.

To pass the course: at least 16 #ReadingResponses, 8 #LookClosers, 3 #CYOs, and all 100% of the Projects must be completed and turned in.

Late Policy
I understand the difficulties we are all facing these days. However, this course will move quickly, and it is important not to fall behind.

Everyone has 10 free late passes for any type of asynchronous assignment (#ReadingResponses, #LookCloser, #CYO, and projects). These are triggered automatically once an assignment is late. No excuse needed. These free late passes provide a 48 hour extension. After this time, the grade will be docked 10% per day. I will inform you after a late pass is used in grading comments on Canvas.

For Synchronous meetings: everyone has 2 free absences from a Synchronous meeting. No excuse needed, but you do need to inform me three hours before an absence. Absences from synchronous meetings will need to be made up. Please discuss with me how to make up these absences.

If your late passes or absences are used up, you will lose full credit for all future work not turned in on time, barring a documented and acceptable excuse (illness, emergency, etc.).

Honor Principle
As you know, Dartmouth maintains an Academic Honor Principle, the provisions of which are discussed at https://students.dartmouth.edu/judicial-affairs/policy/academic-honor-principle. For the purposes of this course, it is essential that you: **Give credit where credit is due** in all assignments by citing sources for all quotations, paraphrased arguments, or summaries of basic evidence. Equally important, give credit to those who created images or took photographs that are used in your posts. For Dartmouth's policies on the citation of sources in academic work, consult http://writing-speech.dartmouth.edu/learning/materials/sources-and-citations-dartmouth.

Copyright: We will be discussing acceptable sources for archaeological images and the ethics and laws involved. Remember that you are responsible for following copyright laws for your public posts. https://student-affairs.dartmouth.edu/policy/dartmouth-copyright-policy-guidelines

Students with Disabilities
Students with disabilities who may need disability-related academic adjustments and services for this course are encouraged to discuss with the instructor privately as soon as possible. Students requiring disability-related academic adjustments and services must consult the Student Accessibility Services office. Once SAS has authorized services, students must show the signed SAS Services and Consent Form to me. As a first step, if students have questions about whether they qualify to receive academic adjustments and services, they should contact the SAS office. All inquiries and discussions will remain confidential.

Miscellaneous useful information
You should know that if you want to speak with me or another member of the faculty about sexual or gender-based harassment, sexual assault, sexual exploitation, relationship and interpersonal violence, or stalking, we are legally mandated to share that information with the college's Title IX office, which can offer you guidance and will support your choice of responses. Among the people on campus who are not legally obligated to report are staff of Dick's House's, WISE, and the Tucker Center.

Public Writing

Much of this course will take place on the public forum that is Twitter. For those who are concerned about privacy, you are free to use an anonymous handle. I encourage you NOT to use your personal Twitter account for this course. As your instructor, I will be following your course Twitter account. I would rather not learn of some embarrassing or compromising detail of your life, and certain details that might show up on your social media feed might require me to report to university or legal authorities. So, while I cannot prevent you from using a personal account, I encourage you not to.

We have a private #CLST6 class roster on Google sheet so that everyone in the class knows who's who, but there is no reason to give away any of your private lives to the public at large.

By the end of the first class on Monday, September 16th, you should have a Twitter account, shared it with everyone in the Google sheet, followed all of us who are in this class, and posted your #HelloCLST6 thread introducing why you are interested in this course. See the introduction to the class videos on how to do all this.

Style: Twitter's character limit promotes concise writing, requiring you to put some thought into packing a short post with both detail and a clear point. This is helped by the fact that it's easy to include an image in each Tweet, and most course work requires you to include images.

Don't just punch out a Tweet or a thread as it comes to you. Write it, think about how you can add detail to make an informed point. Too many posts on Twitter lack detail and are seen as ill-informed. To have both a point and detail requires editing your Tweets until they are short, understandable, and flow well. This exercise will make your writing stronger and more concise.

Content: The content of your Tweets should engage with the assignment at-hand and with broader course themes that we will be discussing throughout the course (e.g., #context). Any themes from throughout the course are open game for Twitter discussion at any time. So, if something in the reading or lecture for a day reminds you of class Twitter discussion from a few weeks ago, give it a search and link it in to add more nuance to the current discussion.

All Tweets need to include the course hashtags and any daily hashtags or assignment hashtags. This is essential so that we can all find each other and converse. You are free to create and use any additional hashtags that you want. Hashtags are useful for helping us search for content across the course.

Longer Assignments: Longer assignments (#CYO and the 6 Projects) can be turned in as longer Twitter threads or as a blog post link sent out on your Twitter account. If you choose to go the blog post route, you are responsible for signing up for a blogging website (word press, medium, etc.), posting the content (including images), and ensuring it is readable by both me and fellow students.

Problems: Since we will be conducting this class in a public setting, there is always a risk that we will run into difficulties. Some people on the internet just have an ax to grind, and there is the possibility that an angry troll will find us. While I doubt that will happen, you have full permission at any time to make your Twitter account private, but only after you verify that all students and myself are following your account (so we can still see your Tweets). If trolling becomes a real problem, it is possible that I will tell all of us to change our accounts to private.

CLST6 2020 SCHEDULE (optional in-person meetings and synchronous meetings are in bold. All #MethodsThursdays are synchronous over zoom)

September

WEEK 1

1. M 14 Introduction to Class
    Video Module: About CLST6

    Twitter: sign up for Twitter, share your details on [Google sheet](#), follow all your classmates, and post a #HelloCLST6 thread.

    Assignment: Complete Course Online Commitment to Respectful Communication

    Google Doc with class Twitter handle and name

2. W 16 First Meeting. The History of the Discipline
    Reading: Trigger 2008, pp. 40-48, 52-67; G*reek Art*, Ch1 "Introduction and Issues in the History of Greek Art."

    Videos: Introduction to #Project1 (Crafting Better Tweets). Optional: Synchronous Lecture Capture

    Twitter: #CLST6 #FirstLookCloser

3. Th 17 #MethodsThursday Excavating the Past
    Reading: Wenke and Olszewski 2006, pp. "Fundamentals of Archaeology"; Ashmore and Sharer 2010, "Excavation."

    Homework: Draw a stratigraphic section assignment

    Twitter: #CLST6 #MethodsThursday #Stratigraphy

    Synchronous Discussion: Excavation and Stratigraphy

4. F 18 The Neolithic Aegean
    Reading: Bintliff 2012, "Neolithic Greece." Dibble 2020 "The Gourimadi Archaeological Project"

    Videos: Intro to Greek Archaeology, The Neolithic Package, Tell Me More!

    Twitter: #CLST6 #Neolithic; #ReadingResponse

WEEK 2

5. M 21 The Early & Middle Bronze Age
    Reading: *Greek Art*, Ch2

    Videos: The House of Tiles, An International Spirit, The Minoan Palaces

    Twitter: #CLST6 #EBA #ReadingResponse

    #Project1 due (#Revised #FirstLookCloser)

6. W 23 The Late Bronze Age
     Reading: *Greek Art*, Ch3

     Videos: Mycenaean Mainland, LBA Crete, The Bronze Age Collapse

     Twitter: #CLST6 #LBA #ReadingResponse

7. Th 24 #MethodsThursday Absolute and Relative Chronology
     Reading: Ashmore and Sharer 2010, "Dating the Past;" Hirst 2018, "An Introduction to Seriation." *Optional*: O'Brien 2014, "Chronological systems, establishment of."

     Homework: Come to class with two objects datable by shape

     Twitter: #CLST6 #MethodsThursday #Chronology

     Discussion: The Science, Art, and History of Dating the Past

8. F 25 Prehistory: Choose Your Own
     Video: Introducing #Project2 (Local Assemblage Analysis OR Local Architectural Phasing)

     Reading/Video/Podcast: Select from list

     Twitter: #CLST6 #CYO1 #Prehistory

WEEK 3

9. M 28 The Early Iron Age
     Reading: *Greek Art*, Ch4

     Videos: A Dark Age?, Using Online Museum Catalogs, Greek Archaeology and Greek History

     Twitter: #CLST6 #EIA #ReadingResponse

10. W 30 **In-person visit to Hanover Cemetery (w/ Prof. Hruby). For Remote Students: synchronous visit to the First Cemetery of Athens (w/ Dr. Dibble)**
     Reading: Knudson 1985, pp. 296-311, 332-347.

October

11. Th 1. #MethodsThursday The Archaeology of Death
     Reading: Renfrew and Bahn 2016, "The Bioarchaeology of People."

     Homework: Local cemetery research

     Twitter: #CLST6 #MethodsThursday #Mortuary

12. F 2 No Class. Explore a local cemetery and work on #Project3.
     Reading: *Greek Art*, pp. 122-128; *Roman Art*, Ch16

     Video: Introducing #Project3 (local cemetery analysis)

Twitter: #ReadingResponse #FuneraryAnalysis

#*Project2 due* (Local Assemblage Analysis OR Local Architectural Phasing)

WEEK 4

13. M 5 Greek Sanctuaries
   Reading: *Greek Art*, Ch7 & Ch8 (selections)

   Videos: Greek Sanctuaries, Delphi

   Twitter: #CLST6 #Delphi #ReadingResponse

14. W 7 Ancient Athens: The Acropolis
   Reading: *GreekArt*, pp. 246-253; Biers 1996 "The Fifth Century"

   Videos: Intro to Ancient Athens, The Athenian Acropolis Up Close

   Twitter: #CLST6 #Acropolis #ReadingResponse

15. Th 8 #MethodsThursdays Surveying the Landscape
   Reading: Alcock 2012 "The Greek World" and Terrenato 2012 "The Roman World."
   Optional: Kelly and Hurst 2012, Ch3 "Surveying for Archaeological Sites."

   Homework: Survey your neighborhood

   Twitter: #CLST6 #MethodsThursday #Survey (Record a local surface survey. For instructions, see video "Survey Your Surroundings")

   Discussion: Regional Survey and Social Complexity

16. F 9 Ancient Athens: Downtown Athens
   Reading: Camp 2003

   Videos: The Agora, The Cemetery, The Roman Agora in Athens

   Twitter: #CLST6 #Agora #ReadingResponse

WEEK 5

17. M 12 Macedonia and the Wealth of Empire
   Reading: *Greek Art*, Ch 12 & 14

   Videos: The Palaces of Pella, The Graves at Vergina, The City of Pergamon, Introduction to #Project4 (Hood Museum Artifact)

   Twitter: #CLST6 #Alexander #ReadingResponse

   #Project3 due (local cemetery analysis)

18. W 14 **In-person visit to the Hood Museum w/ Prof. Ulrich (synchronous streaming)**
   Reading: Laing 1969, pp. 52-75; Klawans 1963, pp. 8-17.

19. Th 15. Synchronous Museums and Cultural Heritage
Reading: Jenkins 2016, "Who Owns Culture?" and Hanink 2016, "Review of "Keeping Marbles"

Homework: British Museum online tour

Twitter: #CLST6 #MethodsThursday #CulturalHeritage

20. F 16 Archaeological Science: Choose Your Own
Reading/Video/Podcast: Select from this list

Twitter: #CLST6 #CYO2 #ArchSci

WEEK 6

21. M 19 The Beginnings of Rome
Reading: *Roman Art*, Ch1 & Ch2

Video: 4.1 Introduction to Roman Archaeology, 4.2 Pre-Roman Italy, 4.3 Republican Rome

Twitter: #CLST6 #Etruscan #Republican #ReadingResponse

22. W 21 Rome: The Eternal City
Reading: Stambaugh, "Population" and "The City and its Gods"

Videos: 4.4 Republican Religious Architecture, 4.5 Roman Imperial Architecture

Twitter: #CLST6 #Athletics #ReadingResponse

23. Th 22 Synchronous Ancient Technology
Reading: Renfrew and Bahn 2016, "How did they make and use tools?"

Video: The Lost Wax technique

Twitter: #CLST6 #MethodsThursday #AncTech

24. F 23 No Class. Work on #Project4 at local museum and/or online collections

WEEK 7

25. M 26 Greek Houses
Reading: *Greek Art*, pp. 97-122

Videos: The Houses of Olynthus, Household Activities #ReadingResponse

Twitter: #CLST6 #Oikos

26. W 28 Roman Houses and Apartments
Reading: *Roman Art*, Chs 3, 4, and 15 (selections)

Videos: Pompeiian Neighborhoods, Pompeiian Houses, Apartments at Ostia, Introduction to #Project5 (digital archaeology)

Twitter: #CLST6 #Domus #ReadingResponse

#Project4 due (Museum Artifact)

27. Th 29 Synchronous Mapping Urban Space
Reading: *Roman Art*, Ch 11; Vermeulen 2016, "Towards a Holistic Archaeological Survey Approach for Ancient Cityscapes"

Homework: Google Earth Pompeii

Twitter: #CLST6 #MethodsThursday #GIS

28. F 30 Greek Athletics and Roman Spectacle
Reading: Nielsen 2014, "Athletics at Olympia," and Kyle 2014, "Sport, Society, and Politics in Athens." Tuck 2014, "Representations of Spectacle and Sport in Roman Art,"

Videos: PanHellenic and Panathenaic Competitions, Roman Chariots and Gladiators

Twitter: #CLST6 #Spectacle #ReadingResponse

November

WEEK 8

29. M 2 Warfare and War Memorials
Reading: *Roman Art*, Ch 12

Videos: Arms and Armor, A Column of Conquest

Twitter: #CLST6 #Warfare #Memorial #ReadingResponse

30. W 4 The Archaeology of Democracy
Reading: selections from: ASCSA online "Athenian Democracy," selections from Cooley and Cooley 2014, "Politics and Public Life"

Videos: The Archaeology of Athenian Democracy, The Archaeology of Roman Elections

Twitter: #CLST6 #AncientDemocracy #ReadingResponse

31. Th 5 Synchronous Architecture and Sculpture as Propaganda
Reading: *Roman Art*, Ch 6 and your choice of one of Chs 7, 8, 9, or 10

Homework: Find a local Classical allusion (in art or architecture)

Twitter: #CLST6 #MethodsThursday #Propaganda

Discussion: How is Augustus relevant to our own debates over statues?

32. **F 6 Archaeology and Identity: Choose Your Own**
    Reading/Video/Podcast: Select from this list

    Video: Introduction to #Project6

    Twitter: #CLST6 #CYO3 #Identity

WEEK 9

33. **M 9 Out of Rome**
    Reading: *RomanArt* Ch8 & Ch18

    Videos: East vs. West, Roman North Africa, Roman Dacia

    Twitter: #CLST6 #RomanFrontier #ReadingResponse

34. **W 11 The Fall of Rome**
    Reading: *RomanArt*, Ch21, Reviews of Harper 2016, *The Fate of Rome*

    Videos: Is Climate Change and Epidemic Too Trendy? The Eastern Roman Empire

    Twitter: #CLST6 #FallOfRome #ReadingResponse

35. **Th 12 Prehistoric History: The Archaeology of the Unheard**
    Reading: Mouritsen 2013, "Slavery and Manumission in the Roman Elite" plus Rathje Trash Project

    Homework: Trash. What do you leave behind?

    Twitter: #CLST6 #ArchaeologicalVoices

36. **F 13 Archaeological Ethics and Fake Archaeology: Choose Your Own**
    Reading/Video/Podcast: Select from this list

    Twitter: #CLST6 #CYO4 #Ethics or #FakeArchaeology

WEEK 10

37. **M 16. Synchronous Classical Archaeology Today**
    Reading: TBD

    Twitter: CLST6 #FinalLookCloser #ReadingResponse

    Discussion: Classical Archaeology Today

    #Project5 due (Digital Archaeology Project)

#Project6 due December 1 **(topic of choice)***.*

This syllabus is subject to revision by electronic notification from the instructor