

#CLST6 A (mostly online) Introduction to Classical Archaeology Fall 2020

Instructor: Flint Dibble

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Twitter: [@FlintCLST6](https://twitter.com/FlintCLST6) (for this course). [@FlintDibble](https://twitter.com/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/Optional In-Person Meetings: See schedule below. All X-Hour Thursdays are in person.

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

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

RomanArt = 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.**

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.

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>. It is essential that you: **Give credit where credit is due** in all assignments by citing sources for all quotations, paraphrased material, and images. For Dartmouth's policies on citation, 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 (SAS) office: <https://students.dartmouth.edu/student-accessibility/>. 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.

Mental Health

The academic environment at Dartmouth is challenging, our terms are intensive, and classes are not the only demanding part of your life. There are a number of resources available to you to support your wellness, including your undergraduate dean (<https://students.dartmouth.edu/undergraduate-deans/>), Counseling and Human Development (<https://students.dartmouth.edu/health-service/counseling/about>), and the Student Wellness Center (<https://students.dartmouth.edu/wellness-center/>).

Religious Observances

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in this course, please email me by the end of the second week of term to discuss accommodations.

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

We will be using Twitter for many of the discussions and short assignments in this class. Twitter has become an important medium in today's world, creating a venue for both public discourse and direct discussion. Learning to write well on Twitter means mastering brevity: quick, fact-based, and to the point. Twitter's visual nature allows us to engage with material culture, and our posts will be illustrated with images of artifacts, landscapes, and monuments.

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 images 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, citations, and images to make an informed point. We are shooting for an informal, academic style. 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: Twitter is mostly a public forum. 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 follow your course 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.

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.

Getting Started: After our first synchronous class together (on Monday, September 14th), we will all sign up for a class Twitter account, share it with everyone on our [#CLST6 Twitter roster](#), follow everyone, and post a #HelloCLST6 thread introducing yourself to the class and why you are interested in Classical Archaeology. Then take the “quiz” affirming your commitment to respectful communication in this course.

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 (#RR, #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. Inform me 3 hours before an absence. You will need to make up absences from synchronous meetings. Discuss with me how to make up absences.

If your late passes or absences are used up, you will lose 10% per day for all work not turned in on time, barring a documented and acceptable excuse (illness, emergency, etc.).

Course Components and Grading

Synchronous Participation on X-Hour Thursdays and Week 10 Monday 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 #RR (Reading Response) posts. These are short responses (2-3 tweets) on asynchronous days discussing reading & lectures (Note: there are 2 extra for make-up).

100 points: 10 #LookCloser image analysis posts (1 per week). These are short threads (3-5 tweets) analyzing an image of your choice from weekly Image Library ([example here](#)).

100 points: Engagement with students and instructor (following up on replies, posting questions, answering questions, creating relevant memes, informal discussions of relevant content)

400 points total

Friday Choose Your Own (#CYO) Learning Experience Post 10%

15 points: #CYO Twitter thread (15 tweets) or short blog post (500 words) shared with the class

10 points: engaging with other students' #CYO posts the weekend after all are posted.

#CYO 1 (Sept25): #Prehistory

#CYO 2 (Oct16): #ArchSci

#CYO 3 (Nov6): #Identity

#CYO 4 (Nov13): #Ethics or #FakeArchaeology

100 points total

Short Projects 35% (completing an archaeological activity + 500-1000 words of writing)

#Project1 (Sept23): 30 points. Crafting concise & meaningful Tweets (revise #FirstLookCloser)

#Project2 (Oct1): 40 points. Local assemblage description OR local architecture phasing

#Project3 (Oct15): 70 points. Local cemetery analysis

#Project4 (Nov2): 70 points. Hood Museum (or local/online museum) artifact assignment

#Project5 (Proposal due Nov9. Project due 1Dec1): 140 points. Choose your own project (discuss with me from options such as digital archaeology, crafting jewelry, a series of artifacts in the Hood Museum, and more)

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 *at start of class time* on the due date **with appropriate hashtags** (needed to find assignments). Twitter engagement is due *at end of the day* (e.g.: #RR Reading response posts are due by start of class, your reply to a classmate's post is due by end of the day 11:59pm EDT). Asynchronous assignments can be done early.

All assignment grades are posted on Canvas with grading explanations referring to rubrics.

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

Email me if a specific assignment includes personal info you do not wish to reveal publicly. Depending on the situation, some assignments may be submitted to me by email.

#CLST6 Schedule

(optional in-person meetings and synchronous meetings are in bold)

September

WEEK 1

1. M 14 Synchronous. Introduction to Classical Archaeology

Synchronous Discussion: Short Intro to #CLST6. Instructor, Content, and Structure.

At end of class: sign up for Twitter, share your details on [#CLST6 Twitter roster](#), follow classmates, and post #HelloCLST6 thread. Complete Course Online Commitment to Respectful Communication on Canvas. (completing these gives full credit for #RR1).

End-of-class lecture: [The Landscape of Early Greece](#)

2. W 16 Synchronous. The History of the Discipline

Reading: 1) [Snoop Dogg says read the syllabus](#), 2) Trigger 2006, "Classical and Other Text Based Archaeologies" focus on pp. 40-48 and 62-67; 3) *Greek Art*, Ch1 "Introduction and Issues in the History of Greek Art." Read this closely. 4) Skim [Dibble 2020 The Plague of Athens Part 1](#); Optional: [Part 2](#))

Twitter: #CLST6 #FirstLookCloser ([Choose an image from the Image Library](#))

Synchronous Discussion: Questions about the course. The history of the field of Classical Archaeology. Introduce #Project1 (#Revised #FirstLookCloser). #Project1 Group work. End-of-class Lecture: [The First Farmers in the Aegean](#).

3. Th 17 Synchronous Excavating the Past

Reading: 1) Wenke and Olszewski 2006, "Fundamentals of Archaeology." Focus on pp. 41-49 and 51-57; 2) Ashmore and Sharer 2010, "Excavation." 3) [Dibble 2019 Archaeological #Context and Why It Matters](#).

Homework: Draw a stratigraphic section (photo/scan it and post with hashtags)

Twitter: #CLST6 #Stratigraphy

Synchronous Discussion: Excavation and Stratigraphy

4. F 18 The Neolithic Aegean

Reading: 1) Halstead 2006 "What's Ours is Mine? Village and Household in Early Farming Society." 2) [Dibble 2020 The Gourimadi Archaeological Project](#)

Videos: Neolithic Aegean Module

Twitter: #CLST6 #Neolithic; #RR2

WEEK 2

5. M 21 The Early and Middle Bronze Age

Reading: *Greek Art*, Ch2

Videos: Early and Middle Bronze Age Module

Twitter: #CLST6 #EBA #MBA #RR3

6. W 23 The Late Bronze Age
Reading: *Greek Art*, Ch3
Videos: Late Bronze Age Module
Twitter: #CLST6 #LBA #RR4
#Project1 due (#Revised #FirstLookCloser)

7. Th 24 Synchronous Absolute and Relative Chronology

Reading: 1) Ashmore and Sharer 2010, "Dating the Past;" 2) [Hirst 2018 An Intro to Seriation](#)

Homework: Tweet photos of three objects datable by shape (with hashtags)

Twitter: #CLST6 #Chronology

Synchronous Discussion: Introduce #Project2. Group work seriating datable objects

8. F 25 Prehistory: Choose Your Own

Video/Podcast: Select from list (see day's Canvas folder for link to Google Sheet)

Twitter: #CLST6 #CYO1 #Prehistory (#LookCloser2 is due)

WEEK 3

9. M 28 The Early Iron Age

Reading: 1) *Greek Art*, Ch4. 2) [Dibble 2020 #ClassicalZooarchaeology at Nichoria](#)

Videos: Early Iron Age Module

Twitter: #CLST6 #EIA #RR5

10. W 30 **In-person visit to Hanover Cemetery (w/ Prof. Hruby).** For Remote

Students: asynchronous visit to a cemetery TBD (w/ Dr. Dibble)

Reading: Knudson 1985, pp. 296-311, 332-347.

October

11. Th 1. Funerary Archaeology (short day to discuss #Project3)

Reading: 1) *Greek Art*, pp. 122-128; 2) *Roman Art*, Ch16; 3) [Dibble 2020, The Plague of Athens Part 3](#)

Homework: Start local cemetery research.

Discussion: Introduce #Project3. Discussion on #Project3

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

12. F 2 The Archaeology of Death

Reading: 1) Renfrew and Bahn 2016, "The Bioarchaeology of People." 2) either [Dibble 2019 Agora Bone Well](#) OR [Dibble 2018 The Yasmina Dog](#)

Videos: Bioarchaeology Module

Twitter: #CLST6 #Bioarchaeology #RR6 (#LookCloser3 is due)

WEEK 4

13. M 5 Greek Sanctuaries

Reading: 1) *Greek Art*, Ch7 & Ch8 (selections TBD). 2) Optional: [Dibble 2020 The Narcotic Vapors at Delphi](#)

Videos: Greek Sanctuary Module.

Twitter: #CLST6 #Delphi #RR7

14. W 7 Ancient Athens: The Acropolis

Reading: 1) *Greek Art*, pp. 246-253; 2) Biers 1996 "The Fifth Century"

Videos: Athenian Acropolis Module

Twitter: #CLST6 #Acropolis #RR8

15. Th 8 Synchronous Synchronous Museums and Cultural Heritage

Reading: 1) Jenkins 2016, "Who Owns Culture?" 2) [Hanink 2016 Review of Keeping Their Marbles](#)

Homework: British Museum online tour

Discussion: Elgin Marbles Debate

Twitter: #CLST6 #CulturalHeritage

16. F 9 Ancient Athens: Downtown Athens

Reading: 1) Camp 2003. 2) Optional: [Dibble 2019 The Neighborhood under the Acropolis Museum](#)

Videos: Downtown Athens Module

Twitter: #CLST6 #Agora #RR9 (#LookCloser4 is due)

WEEK 5

17. M 12 Macedonia and the Wealth of Empire

Reading: *Greek Art*, Ch 12 & 14

Videos: Hellenistic Greece Module

Twitter: #CLST6 #Hellenistic #RR10

18. W 14 In-person visit to the Hood Museum w/ Prof. Ulrich (with synchronous streaming for remote students)

Reading: Laing 1969, pp. 52-75; Klawans 1963, pp. 8-17.

19. Th 15. Archaeological Survey

Video: 1) [ASCESA webinar. Archaeological Survey with Dr. Jack Davis and Dr. Alex Knodell](#). 2) Introduction to #Project4 (Museum artifact analysis)

Reading: 1) Alcock 2012 "The Greek World." 2) Terrenato 2012 "The Roman World."

Homework: Survey your neighborhood. Tweet photos of material culture. What would survive? How does the material culture you find compare to that in reading and video.

Twitter: #CLST6 #Survey #RR11 (the homework above)

#Project3 due (local cemetery analysis)

20. F 16 Archaeological Methods: Choose Your Own

Video/Podcast: Select from list. (see day's Canvas folder for link to Google Sheet)

Twitter: #CLST6 #CYO2 #ArchMethods (#LookCloser5 is due)

WEEK 6

21. M 19 The Beginnings of Rome

Reading: *Roman Art*, Ch1 & Ch2

Video: Beginnings of Rome Module

Twitter: #CLST6 #Etruscan #Republican #RR12

22. W 21 Rome: The Eternal City

Reading: Stambaugh, "Population" and "The City and its Gods"

Videos: Rome Module

Twitter: #CLST6 #Rome #RR13

23. Th 22 Synchronous Ancient Technology

Synchronous Presentation: Jeffrey Georgantes of the Dartmouth College Jewelry Studio will present on the Lost Wax technique

24. F 23 Laboratory and Artifact Analysis

Reading: Renfrew and Bahn 2016, "How did they make and use tools?"

Video: Laboratory Analysis Module

Twitter: #LabArch #AncTech #RR14

WEEK 7

25. M 26 Greek Houses

Reading: 1) *Greek Art*, pp. 97-122. 2) Optional: [Dibble and Scarry 2018 Bridging the Divides at Azoria](#)

Videos: Greek Houses Module

Twitter: #CLST6 #Oikos #RR15

26. W 28 Roman Houses and Apartments

Reading: 1) *Roman Art*, Chs 3, 4, and 15 (selections TBD). 2) Optional: [Dibble 2018 Dating the Eruption of Vesuvius Part 1](#) & [Part 2](#)

Videos: Roman Houses Module

Twitter: #CLST6 #Domus #RR16

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 assignment

Twitter: #CLST6 #GIS

28. F 30 Greek Athletics and Roman Spectacle

Reading: 1) Nielsen 2014, "Athletics at Olympia." 2) Kyle 2014, "Sport, Society, and Politics in Athens." 2) Tuck 2014, "Representations of Spectacle and Sport in Roman Art."

Videos: Ancient Athletics Module

Twitter: #CLST6 #AncientAthletics #RR17 (#LookCloser7 is due)

November

WEEK 8

29. M 2 Warfare and War Memorials

Reading: *Roman Art*, Ch 12

Videos: Warfare Module

Twitter: #CLST6 #Warfare #RR18

#Project4 due (Museum Artifact)

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: Democracy Module

Twitter: #CLST6 #AncientDemocracy #RR19

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 #Propaganda

Discussion: How is Augustus relevant to our own debates over statues? Introduce #Project5.

32. F 6 Archaeology and Identity: Choose Your Own

Video/Podcast: Select from list. (see day's Canvas folder for link to Google Sheet)

Twitter: #CLST6 #CYO3 #Identity (#LookCloser8 is due)

WEEK 9

33. M 9 Out of Rome

Reading: *RomanArt* Ch8 & Ch18 (selections TBD)

Videos: Roman Provinces Module

Twitter: #CLST6 #RomanFrontier #RR20

#Project5 Proposal Due

34. W 11 The Fall of Rome

Reading: 1) *RomanArt*, Ch21, 2) Review of Harper 2016, *The Fate of Rome*

Videos: The Fall of Rome Module

Twitter: #CLST6 #FallOfRome #RR21

35. Th 12 Synchronous Prehistoric History: The Archaeology of the Unheard

Reading: 1) Mouritsen 2013, "Slavery and Manumission in the Roman Elite;" 2) [Caraher unpublished draft, "The Archaeology of Garbage"](#) (we will probably use a later draft by the time we come to this class)

Homework: Trash. What do you leave behind?

Twitter: #CLST6 #PrehistoricHistory

36. F 13 Archaeological Ethics and Fake Archaeology: Choose Your Own

Video/Podcast: Select from list. (see day's Canvas folder for link to Google Sheet)

Twitter: #CLST6 #CYO4 #Ethics or #FakeArchaeology (#LookCloser9 is due)

WEEK 10

37. M 16. Synchronous Classical Archaeology Today

Reading: TBD

Twitter: CLST6 #ClassicalArchaeologyToday #RR22 (#FinalLookCloser is due).

Discussion: Classical Archaeology Today

#Project5 due December 1 (topic of choice).

*Disclaimer: this is an academic course. All social media posts from accounts used in this course and/or using any course hashtags should be academic in nature. **There is zero tolerance for offensive content, harassment, trolling, or otherwise. We will return to Canvas's safe discussion boards and quizzes if anyone violates this policy.** Report offensive content to me in an email.*

*Disclaimer2: that said, fun content (memes, reaction Tik Toks, etc.) that is not offensive is definitely encouraged. **But, turning screenshots of your classmates on Zoom into memes is not allowed.** Note: you only have permission to meme me, IF IT IS FUNNY (decided by a class vote. Note: I get extra votes).*

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