:	Prof. David E. Wilson
:	M/W/F 8:30 - 9:20 VAC 100
:	M/W/F 12:00 - 1:00 Lawson Hall 3212 or by appointment: dwilson@uwo.ca
:	Fall

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N.B. these are meant only as general guidelines for instructor and student, specific criteria may vary depending on the assignment and course (e.g. 3000 vs 4000-level).

Writing strongly demonstrates: i) significant originality and high degree of critical engagement with primary sources and secondary scholarly literature, ii) sophisticated synthesis and analysis of theoretical and conceptual dimensions of topic, iii) all major primary and secondary sources have been consulted, iv) prescribed format of paper including proper citation of sources is rigorously followed; mature prose style free of grammatical error.

Writing clearly demonstrates: i) originality and high degree of critical engagement with primary sources (written or material) and the secondary scholarly literature, ii) writing is perceptive and probing in its conceptual analysis, iii) topic is focused, logically organized, and thesis effectively presented and argued, iv) majority of primary and secondary sources have been consulted, v) prescribed format of paper including proper citation of sources is followed; well developed prose style virtually free of grammatical error.

Writing demonstrates: i) above average analysis, critical thinking, and independent thought, ii) topic is addressed in reasonable depth and/or breadth, thesis is well presented and clearly argued, iii) representative selection of primary and secondary sources has been consulted, iv) prescribed format of paper including proper citation of sources is followed; good intelligible prose style relatively free of grammatical error.

Writing demonstrates: i) satisfactory attempt at analysis and critical thinking; arguments supported by reasonable evidence, ii) topic has been addressed in some depth and/or breadth, iii) somewhat limited selection of primary and secondary sources has been consulted, iv) text is generally well written; some problems with grammar and prose style.

Writing demonstrates: i) only adequate engagement with the topic, ii) limited depth and/or breadth in conceptualization and discussion of topic, iii) insufficient number of primary and/or secondary sources has been consulted, iv) paper has numerous problems of organization, clarity of argument, and grammar.

Writing demonstrates: i) inadequate engagement with topic, ii) factual errors regarding primary sources and lack of understanding of secondary literature, iii) few of key primary and secondary sources have been consulted, iv) prose style is difficult to follow, improper format for paper, incorrect citation of sources, many grammatical errors.

Writing demonstrates: i) failure to comprehend the topic, ii) topic is not clear, text is disorganized and/or unintelligible, iii) few or no relevant primary and/or secondary sources have been consulted, iv) writing skills do not meet the minimum university entrance-level standards.

VASE PAINTING

17. The Labours of Herakles in Attic black and early red figure vase painting: their meaning in ancient Greek society.

18. The black-figure painter Amasis and the cult of Dionysus in Archaic Athens.

19. The black-figure painter Exekias and heroic imagery in Archaic Athenian society.

20. The Kleophrades Painter and Athenian society during the Persian Wars.

21. Athletic scenes in Attic black and red-figure vase painting: social content and meaning.

22. Maenads/Bacchae in vase painting: the role of women in Dionysiac cult practice.

23. Representations of women in domestic household scenes in Attic vase painting.

24. Marriage Athenian Style: wedding scenes in Attic vase painting.

25. Female prostitution in Attic vase painting.

26. The Greek symposium in red-figure vase painting: male aristocratic social practice in Late Archaic Athens.

27. Greek burial customs and attitudes and beliefs towards death: representations in Attic White Ground lekythoi (funerary offering vases).

Books on reserve in the Weldon Library are in the reserve stacks on the main level behind the Circulation Desk. Reserve books are shelved by call number that you can find in the library catalogue or on-line reserve catalogue:

http://alpha.lib.uwo.ca/search/r (enter under course instructor: Wilson D)

Additional non-lending copies of some reserve books:

Classics Reference Library: Lawson Hall 3202 (M – F, 8:30 – 4:00)

(* = *books/texts with assigned readings for course*)

*Biers, W.R. 1996 (2nd Ed.): *The Archaeology of Greece* (Copy in Classics Library)
Camp. J

Boardman, J. 1998: *Early Greek Vase Painting: 11th to 6th Cs. B.C.* (Copy in Classics Library)
Boardman, J. 1974: *Athenian Black Figure Vases* (Copy in Classics Library)
Boardman, J. 1975: *Athenian Red Figure Vases: Archaic Period* (Copy in Classics Library)
Boardman, J. 1989: *Athenian Red Figure Vases: The Classical Period*
Reeder, E.D. (ed) 1995. *Pandora. Women in Classical Greece* (Copy in Classics Library)
Robertson, M. 1992: *The Art of Vase Painting in Classical Athens*

Henle, J. 1973: *Greek Myths: A Vase Painter's Notebook*
Carpenter, T.H. 1991: *Art and Myth in Ancient Greece* (Copy in Classics Library)
Shapiro, H.A. 1994: *Myth Into Art: poet and painter in Classical Greece*
Woodford, S. 2003: *Images of Myths in Classical Antiquity*

Pollitt, J.J. 1990: *The Art of Ancient Greece. Sources and Documents* (Rev. Ed.; selected translations and commentary of primary sources on Greek artists)

= periodical rooms in basement; = main collection in stacks;
= oversize section of main holdings in stacks.
= storage (1

Hesperia (American School of Classical Studies at Athens; DF10/.H4: P) (JSTOR)

JDAI = Jahrbuch des Deutschen Archaologischen Instituts (German School at Athens; DE2/.D5: M-OV)

Vase Painting in Corinth: the Protocorinthian style and near eastern influence.
Vase Painting in Athens: the Protoattic Style and the first mythological representations.
Origins of Free-Standing Sculpture and the first *korai* and *kouroi*.

Readings: Biers, pp. 143-149; Osborne, 41-67.

Early and Middle Archaic Free-Standing Sculpture: kouroi and korai.
Architectural sculpture: the Temple of Artemis on Corfu; Archaic Temple of Athena in Athens.
Early Black Figure vTS1 0 0 1 72.024 517.63 1 0 1.31 Tm[( )] T-J

The Persian sack of Athens in 480 BCE. The Delian League and rise of the Athenian Empire.
Early Classical bronzes and Roman copies: problems of the study of Classical Greek sculpture; Delphi Charioteer, Artemesium Zeus, Riace warriors; the Discobolos and the Tyrannicides.
Temple of Zeus at Olympia (468-456 B.C.E.): pediments and metopes.
Vase Painting: panel painting and its influence on the Red Figure Style: the Stoa Poikile in the Athenian Agora and the Niobid Painter.

Readings: Biers, Chap. 8; Boardman 1985a, Chap. 4; Osborne, pp.157-174; Pollitt 1972, pp.15-63.

Perikles as leading statesman: the Golden Age of Athens and the height of the Athenian Empire.
Architectural sculpture: the Periklean building programme on the Acropolis: the Parthenon (447-438) and the Propylaia (438-432).
Parthenon Sculpture: the pediments (438-432), the metopes (447-440), and the frieze (447-440).
Large scale panel painting and Red Figure vase painting.
White Ground vase painting: funerary lekythoi and death and burial in Imperial Athens.
Free Standing Sculpture: the sculptor Polykleitos and the Doryphoros.

Readings: Biers, Chapt. 8; Boardman 1985a, Chapts. 9-10, 12; Osborne, pp.174-187; Pollitt 1972, pp. 64-110.

Fall of the Athenian Empire: the Peloponnesian War (431-404) and the Great Plague of 429.
Architectural Sculpture: the balustrade frieze from the Temple of Athena Nike (c.425);
Classical grave stelai in the Kerameikos cemetery: style and meaning.

Readings: Osborne, pp.189-203; Pollitt 1972, pp. 121-135.

Late Classical Red Figure vase painting.
Relief Sculpture: developments in 4th Century grave stelai.
Free-Standing bronze sculpture.

Readings: Biers, Chapter 9; Osborne, pp.13-16; Pollitt 1972, pp. 136-164.