



CL/AH 261 THE SPLENDOR OF ROMAN ART
IES Abroad Buenos Aires

DESCRIPTION: The course traces the development of Roman art from the Etruscans to the age of Constantine. Landmark monuments effectively illustrate the Roman idea of city, the language of imperial propaganda and the importance of public building programs. Media such as painting, mosaics, sculpture and the minor arts offer a clear indication of the social, cultural and ideological forces at work in the Roman world. Historical reliefs, decorated house interiors, painted vessels, coins and sarcophagi, demonstrate an engagingly rich spectrum of imagery ranging from Greek myths to historical events, from scenes of daily life to imposing imperial portraiture. The course also investigates how art acted as catalyst in the process of Romanization and examines the centrifugal force it lent to Rome's influence over its provinces.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

METHOD OF PRESENTATION:

- Lectures
- Visual presentations
- Course-related trips to archaeological sites, monuments and museums
- Student presentations

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation (10% see rubric below);
- Mid-term exam (20%);
- Oral presentation (10%)
- Research paper (25%);
- Final exam (35%).

The oral presentation topic is chosen with the professor and is followed by a research paper (8-12 pages).
The mid-term and final exams include multiple choice, Q&A, open answer questions and slide identification.

Grading Rubric for student participation:

A	Excellent participation The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that he or she has been capable of relating the main ideas in the readings to the other information discussed in the course, and with his or her own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. He/she respectfully states his/her reactions about other classmates' opinions, and is capable of contributing to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
B	Very good participation The student's contributions show that the assigned materials are usually read. Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student is able to construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.

C	Regular participation The participant evidences a regular reading of the bibliography, but in a superficial way. He/she tries to construct over others' ideas, but commonly provides comments that indicate lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
F	Insufficient participation Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way, and shows lack of interest in constructing over others' ideas.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Identify and discuss the main monuments and artefacts of Roman civilization;
- Link historical events to relevant monuments of the city and of the empire;
- Trace the general artistic development of Roman art;
- Recognize the connection between Roman art and political propaganda;
- Understand the significance of Roman art and architecture and its impact on modern Western civilization; and
- Manage the main primary and secondary sources in order to continue research on any topic of interest.

ATTENDANCE POLICY:

Attendance is mandatory for all IES classes, including field studies. If a student misses more than two classes in this course, 2 percentage points will be deducted from the final grade for every additional absence. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical emergencies or family emergencies. IES will only consider extreme emergency cases and will strictly adhere to this policy.

CONTENT:

***NB:** Weekly reading assignments that come from course textbooks are listed with abbreviated citations. For full citation, see the "Required Readings" section below.

Week	Content	Reading Assignments
Week 1	Italy before the rise of Rome	
Session 1	The Etruscans	• Pollitt, Art of Rome pp 3-21 • Kleiner, Fred. A History of Roman Art. pp.XXII-XLVI
Session 2	Course-related trip: Villa Giulia Museum	• Ramage, Roman Art: Romulus to Constantine. pp.21-60 • Rasmussen, Looking at Greek Vases. pp.131-151 (Greek Vases in Etruria) and pp.233-256 (A closer look at the potter)
Week 2	A new art based on Greek forms	
Session 3	From Village to World Capital	• Pollitt, Art of Rome pp. 32-80 • Zanker, Roman Art. pp.1-39 (A new Art based on Greek forms).
Session 4	Triumph and Plunder: Roman Generals and Greek Art. Course-related trip - Centrale Montemartini	• Kleiner, Diane. Roman Sculpture. pp.1-17, and pp. 31-38 (Republican Portrait). • Kleiner, Fred. A History of Roman Art. pp.1-5, 7-8 and 11 (Rome under the Kings).
Week 3	The age of Augustus and the birth of imperial art	
Session 5	Caesar's heir.	• Pollitt, Art of Rome pp.81-103 • Kleiner, Fred. A History of Roman Art. pp.56-59 (Pompey and Caesar) and pp. 31-35, 39-41

Session 6	Mural painting. Course-related trip - Palazzo Massimo	(Roman Mural Painting, First and Second Style) and pp. 73-77 (Third Style). • Ramage and Ramage, Roman Art: Romulus to Constantine, pp. 82-99 • Aicher, Rome Alive. pp. 225-229 (Theater of Pompey) and pp. 190-194 (Forum of Caesar). • Zanker, Roman Art. pp.120-144
Week 4	Augustan Rome: from chaos to a new order	• Pollitt, Art of Rome pp.104-128 • Kleiner, Diane, Roman Sculpture. pp.59-72, 81-103, 113-117 (The Age of Augustus and the birth of Imperial art) • Galinsky, Augustan Culture. pp.141-124 (Art and Architecture)
Session 7	The planning of a new city.	
Session 8	Course-related trip: – Ara Pacis	
Week 5	Art under the Julio-Claudian	• Pollitt, Art of Rome pp.129-139 • Pollitt, Art in the Hellenistic Age, pp.11-126 (Hellenistic Baroque). • Kleiner, Diane, Roman Sculpture. pp.149-154 (Julio-Claudian Cameos and Metal work).
Session 9	Private art and propaganda	
Session 10	The cult of the emperor Course-related trip: (all day) to Sperolonga (Tiberius's villa and archeological museum).	
Week 6		
Session 11	Review	
Session 12	Midterm Exam	
Week 7	The Roman architectural revolution	• Pollitt, Art of Rome pp.140-164 • Kleiner, Fred. A History of Roman Art. pp.116-119 (Golden House of Nero); 121-137. • Aicher, Rome Alive. pp.170-187. • Davies, Death and the Emperor pp.19-24, 67-71 (Arch of Titus) • Kleiner, Diane. Roman Sculpture. pp. 171-172, pp.183-194.
Session 13	Nero and the Flavians	
Session 14	Course-related trip: - Vatican Museums	
Week 8	Trajan: Optimus Princeps	• Pollitt, Art of Rome pp.165-170 • Davies, Death and the Emperor pp.27-34 • Kleiner, Fred. A History of Roman Art. pp.153-163 • Kleiner, Diane. Roman Sculpture pp. 212-223 • Aicher, Rome Alive. pp. 208-213.
Session 15	Guest lecture: marble industry	
Session 16	Course-related trip: - Colum of Trajan and Museum of the Imperial Fora.	
Week 9	Rome outside of Rome	• Pollitt, Art of Rome pp.175-180

Session 17	Hadrian, the Philhellene	- Kleiner, Diane. Roman Sculpture. pp. 237-238; 251-256. - Kleiner, Fred. A History of Roman Art. pp. 180-185. - Aicher, Rome Alive. pp.234-237. - Davies, Death and the Emperor. pp.34-40.
Session 18	Course-related trip: Capitoline Museums	
Week 10	The Golden Century	- Pollitt, Art of Rome pp.181-189 - Kleiner, Fred, A History of Roman Art. "Chapter 13: The Antonines" pp. 187-202; pp. 217-226 (sarcophagi). - Davies, Death and the Emperor. pp. 40-48. - Kleiner, Diane. Roman Sculpture. pp. 271 (bronze statue of Marcus Aurelius); 276 (portrait of Commodus as Hercules); 285-301.
Session 19	The Antonines	
Session 20	Course-related trip - Visit to a sculptor's studio	
Week 11	The Severan Dynasty	- Pollitt, Art of Rome pp.190-195 - Aicher, Rome Alive. pp. 274-275 (Arch of the Argentarii); 118-119 (Arch of Septimius Severus). - Kleiner, Fred. A History of Roman Art. pp. 238-245; 247-252 (Lepcis Magna). - Kleiner, Diane. Roman Sculpture. pp. 329-332; 334-343.
Session 21	Lepcis Magna	
Session 22	Course-related trip: Arch of Septimius Severus and Arch of the Argentarii Course-related trip (Friday): The Museum of Roman Civilization	
Week 12	The later Roman World	- Pollitt, Art of Rome pp.211-212 - Jones, Mark Wilson. "Genesis and Mimesis: The Design of the Arch of Constantine in Rome" in Journal of the Society of Architectural Historians, Vol. 59, No. 1 (2000), pp. 50-77. - Kleiner, Diane. Roman Sculpture. pp. 401-403; 455-458. - Kleiner, Fred. A History of Roman Art. pp.263-264; 279; 281-285; 291-296; 301.
Session 23	The Tetrarchy and Constantine	
Session 24	Course-related trip - Arch of Constantine	
	Final Exam	

COURSE-RELATED TRIPS:

The following course-related trips to archaeological sites, monuments and museums will focus on works of art discussed in class.

- Villa Giulia Museum
- Centrale Montemartini
- Palazzo Massimo Museum
- Ara Pacis
- Vatican Museums
- Column of Trajan and Museum of the Imperial Fora
- Capitoline Museums
- Arch of Septimius Severus in the Forum and Arch of the Argentarii
- Arch of Constantine

- Museum of Roman Civilization (half day)
- Sperlonga (all day)

REQUIRED READINGS:

- **Textbook:** Pollitt, J.J. *The Art of Rome (c.753 B.C.-A.D. 337). Sources and Documents.* (Cambridge: Cambridge University Press, 1983).
- Kleiner, Fred. S. *A History of Roman Art (international edition)*, 2011. XXII-XLVI, 1-5, 7-8, 11, 31-35, 39-41, 56-59, 73-77, 116-119, 121-137, 153-163, 180-185, 187-202, 217-226, 238-245, 247-252, 263-264, 279, 281-285, 291-296, 301.
- Kleiner, Diane. *Roman Sculpture*, (New Haven: Yale University Press, 1992). 1-17, 31-38, 59-72, 81-103, 113-117, 149-154, 171-172, 183-194, 212-223, 237-238, 251-256, 271, 276, 285-301, 329-332, 334-343, 401-403, 455-458.
- Ramage, Nancy H. and Andrew Ramage, *Roman Art: Romulus to Constantine*, 4th edition. 21-60, 82-99.
- Rasmussen, T. and N. Spivey (eds). *Looking at Greek Vases* (Cambridge: Cambridge University Press, 2000). 131-151, 233-256.
- Zanker, Paul. *Roman Art*. (Los Angeles: The J. Paul Getty Museum, 2008). 1-39, 120-144.
- Aicher, Peter. *Rome Alive, Vol II* (Wauconda: Bolchazy-Carducci Publishers, 2004). 118-119, 170-187, 190-194, 208-213, 225-229, 234-237, 274-275.
- Galinsky, Karl. *Augustan Culture* (Princeton: Princeton University Press, 1996). Chapter 4: Art and Architecture, 141-224.
- Pollitt, J.J. *Art in the Hellenistic Age* (Cambridge: Cambridge University Press, 2002). Chapter 4: Hellenistic Baroque, 11-126.
- Davies, Penelope. *Death and the Emperor* (Austin: University of Texas Press, 2004). 19-24, 27-48, 67-71.
- Jones, Mark Wilson. "Genesis and Mimesis: The Design of the Arch of Constantine in Rome" in *Journal of the Society of Architectural Historians*, Vol. 59, No. 1 (2000), pp. 50-77.