



CL/AH 261 THE SPLENDOR OF ROMAN ART

IES Abroad Rome

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: 36 (60 minutes each)

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 long, complete of figures, captions and list of cited works. The research paper should focus on a specific monument or site that students study in the course, and should include the following items: introduction, description of the monument's location and landscape, chronology, promoters and purpose of the monument, technology used to build it, possible later events, conclusion.

The mid-term and final exams include four sections. Section 1: multiple choice questions; Section 2: true or false questions; Section 3: open-ended answer questions (maximum length half a page for each question); Section 4: (2) slide identification and comment (maximum length one page for each slide).

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;
- Illustrate the relationship between historical events and relevant monuments of the city and of the empire;
- Outline the general artistic development of Roman art;
- Examine the connection between Roman art and political propaganda;
- Describe the significance of Roman art and architecture and its impact on modern Western civilization; and
- Use and analyze 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.

Session	Content	Reading Assignments
<u>Week 1</u>		
Session 1	Italy before the rise of Rome The Etruscans A new art based on Greek forms From Village to World Capital	<ul style="list-style-type: none"> Kleiner, Fred. A History of Roman Art. pp. XXII-XLVI Zanker, Roman Art. pp. 1-39 (A new Art based on Greek forms). 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). Kleiner, Fred. A History of Roman Art. pp. 56-59 (Pompey and Caesar) Zanker, Roman Art. pp.120-144
Session 2	Course-related trip - Villa Giulia Museum	
Session 3	Course-related trip – Palazzo Altemps	
Session 4	The age of Augustus and the birth of imperial art Caesar's heir. Augustan Rome: from chaos to a new order	
	Friday Academic Daytrip to Ostia Antica	
<u>Week 2</u>		
Session 5	Course-related trip – Palazzo Massimo	<ul style="list-style-type: none"> Kleiner, Diane, Roman Sculpture. pp.59-72, 81- 103, 113-117 (The Age of Augustus and the birth of Imperial art) Kleiner, Fred. A History of Roman Art. pp. 31-35, 39-41 (Roman Mural Painting, First and Second Style) and pp. 73-77 (Third Style) Pollitt, Art of Rome pp. 129-139 Pollitt, Art in the Hellenistic Age, pp. 111-126 (Hellenistic Baroque). Kleiner, Diane, Roman Sculpture. pp.149-154 (Julio-Claudian Cameos and Metal work).
Session 6	Course-related trip – Ara Pacis	
Session 7	Art under the Julio-Claudian Private art and propaganda The cult of the emperor Mid term review	

Session 8	Mid term exam	
Week 3 Session 9	The Roman architectural revolution Nero and the Flavians Trajan: Optimus Princeps	<ul style="list-style-type: none"> • Pollitt, Art of Rome pp. 140-164. • Kleiner, Fred. A History of Roman Art. pp. 116-119 (Golden House of Nero); 121-137. • Kleiner, Diane. Roman Sculpture. pp. 171-172, pp. 183-194. • Kleiner, Fred. A History of Roman Art. pp. 153-163. • Kleiner, Diane. Roman Sculpture pp. 212-223 • Kleiner, Diane. Roman Sculpture. pp. 237-238; 251-256. • Kleiner, Fred. A History of Roman Art. pp. 180-185. • 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). • Kleiner, Diane. Roman Sculpture. pp. 271 (bronzestatue of Marcus Aurelius); 276 (portrait of Commodus as Hercules); 285-301.
Session 10	Course-related trip - Vatican Museums	
Session 11	Course-related trip - Colum of Trajan and Museum of the Imperial Fora.	
Session 12	Rome outside of Rome Hadrian, the Philhellene The Golden Century The Antonines	
Week 4 Session 13	Course-related trip: Capitoline Museums	
Session 14	The Severan Dynasty Lepcis Magna The later Roman World The Tetrarchy and Constantine	<ul style="list-style-type: none"> • 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. • 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 15	Course-related trip - Arch of Septimius Severus and Arch of the Argentarii, Arch of Constantine Final review	
Session 16	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
- Palazzo Altemps
- Palazzo Massimo
- 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

REQUIRED READINGS:

- **Textbook:** 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.
- 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, (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.
- Pollitt, J.J. Art in the Hellenistic Age (Cambridge: Cambridge University Press, 2002). Chapter 4: Hellenistic Baroque, 111-126.
- Pollitt, J.J., Art of Rome. C. 753 BC-AD 337. Sources and documents, pp. 129-139, 140-164, 181-189, 190-195, 211-212.
- Zanker, Paul. Roman Art. (Los Angeles: The J. Paul Getty Museum, 2008). 1-39, 120-144.

PROFESSOR BIOGRAPHY:

Valeria Di Cola holds a BA in History and Conservation of Cultural Heritage, a MA in Science of Archaeology and a PhD in History and Conservation of art and Architecture from the University of Roma Tre. She gained a long experience in Urban Archaeology and Methodologies of Archaeological research, joining important excavations in Rome (Forum of Caesar, Forum of Trajan, Palatine Hill, Veio), Tuscany (Populonia) with Italian teams, but also with International teams, as at Nomentum with the Danish Academy of Rome and Loron (Croatia) with the Ecole Française de Rome. She has been Research Fellow at the Department of Classics at Roma Tre from 2016 to 2020, focusing her research topic on survey techniques applied to multilayered buildings in Rome, Ostia and Pompei. Since 2017 she is co-founder of the project of Public Archaeology "Appia Primo Miglio" collaborating actively with the Museum of the Aurelian Walls. She is currently curating the research project "the Graffiti of Porta Appia". She published two monographs, "The Baths of the Swimmer in Ostia" with Maura Medri (2013), and "The Arch of Drusus of the Appian Way" (winner of 2019 "Renzo Ceglie Prize"). She currently works as Researcher in Methodology of Archaeological Research at Roma Tre, being involved in the Project "Hadrian in ancient Ostia".