

## Roman Art and Architecture

ART 319, Spring 2008  
Dr. Glenda Swan  
Office: Clough 412

T Th 12:30-1:45 p.m.  
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Office Hours: M-F 2:00-3:00 p.m. or by appointment

### Course Description and Goals

This course will survey the main periods and works of Roman art and architecture, employing a variety of interpretative strategies to the works. The goal of this study is to gain a better understanding of what motivated Roman artistic production and how the ancient Romans interpreted and used those works.

### Required Materials

Fred S. Kleiner, *A History of Roman Art*, 1<sup>st</sup> Edition (Thomson Wadsworth 2007).

Two bluebooks, available at the campus bookstore, will be required for exams.

\*Also, note that some useful texts on Roman architecture, sculpture, painting and mosaics have also been placed on course reserves at the Rhodes Library.

### Evaluation

Class Attendance and Participation: 10%

Two Announced Quizzes (Tuesday, February 5<sup>th</sup> and Tuesday, April 1<sup>st</sup>): 5% each

Midterm (Thursday, February 28<sup>th</sup>): 25%

Paper (see schedule, but final paper due at 12:30 p.m. on Tuesday, April 8<sup>th</sup>): 25%

Final (Tuesday, April 29<sup>th</sup> at 8:30 a.m.): 30%

### Attendance and Participation

In order for students to make meaningful contributions to class discussion, it is expected that *all assigned readings will be completed in advance* of the week in which they will be addressed, as outlined in the “Weekly Topics and Readings” section. The professor reserves the right to use a variety of methods to evaluate student participation and preparation for class. Such methods include – but are not limited to – unannounced quizzes, in-class exercises, short take-home assignments and/or having a randomly chosen student answer a particular question in class. Some of these methods may be graded by the professor or fellow students, while others are not formally graded at all. While there is no strictly applied mathematical formula that corresponds to student success in such events, repeated failures clearly demonstrate a lack of meaningful engagement with course material that will be reflected in a student’s participation grade.

Of course, students cannot participate in class in any way if they are not present. Therefore, students will be monitored in regard to their regular and prompt attendance in class. Because late arrival is so disruptive to a discussion class, any student arriving more than five minutes late to class will be marked late, which will effectively count as half of an absence. Occasionally, a student may find that some compelling need arises that causes them to miss class completely; such matters are at the discretion of the student and the professor requires no explanation. However, missing more than two classes will result in a five-point deduction in the student’s final attendance and participation grade, with every additional absence thereafter resulting in an additional one-point deduction.

If the student has a serious illness or other crisis that will cause the student to miss class, it is important to promptly notify the professor and be prepared to provide written documentation upon the student's return. If the professor feels that the absences were unavoidable, any missed classes will be considered as excused when they are figured into the attendance portion of the final grade. Also note that absences connected to Rhodes-sponsored activities, such as sporting events, will be considered excused if advance notice is provided.

Ultimately, it is the responsibility of the student to stay current with the material presented in class. Therefore, if you are absent – even if your absence is “excused” – you should first contact other students for notes and then read about that material in the text. If any of the missed material still remains unclear to you, contact the professor, who will then be pleased to answer any lingering questions.

### **Late Work and Missed Exams**

Any required materials that are not turned in at the start of the class for which they are due are immediately lowered by five points. Further late materials are lowered by ten points for each day after the due date; no late papers will be accepted more than four days after the original deadline. No electronic submissions of the paper will be accepted without professorial pre-approval. Make-up quizzes are never given and make-up exams are given only at the discretion of the professor in connection with an excused absence. Incompletes are very rarely allowed.

### **Computer Use**

Course documents are available through the course website, which is located on Moodle (<https://moodle.rhodes.edu/clogin.php>). Most of the required journal readings can be accessed as Full-Text Electronic Journals through the Rhodes College Library as part of their collection of Online Journals, but should also be available in hard copy in the library stacks. Other useful sites may include: Perseus Project (<http://www.perseus.tufts.edu>); FORVM ANTIQVVM (<http://www.sas.upenn.edu/~ekondrat/rome.html>); LacusCurtius (<http://penelope.uchicago.edu/Thayer/E/Roman/home.html>); Diotima, Materials for Study of Women and Gender in the Ancient World (<http://www.stoa.org/diotima/>); or the Rhodes Writing Center (<http://www.rhodes.edu/writingcenter/>).

### **Possible Objectionable Material**

This class includes images that contain nudity, violence, and other imagery that may be offensive to some viewers. If you are unwilling to examine and discuss such works in an academic context then you should reconsider enrollment in this course.

### **Academic Honesty**

All work in this course must be completed in accordance with the Honor System at Rhodes College. In keeping with this policy, students are required to sign the Honor Pledge on every exam and paper submitted for this course.

### **Special Needs**

If a student has a documented disability and which to receive academic accommodations, the student should first contact the Office of Student Disability Services (x3994) and then provide the professor with an accommodation form *as soon as possible*.

## **Paper**

This paper is designed for students to become familiar with the process of art historical research and to practice composing a clear and persuasive argument. The topic of the paper is the choice of the student, but the paper should not be a simple visual analysis of work or a recounting of the current state of research on the work; it is an exploration of a specific aspect of the chosen topic with a compelling thesis that is supported by critical application of the relevant bibliography on the selected subject.

The professor will help guide students with regard to their choice of topic, bibliographic research and formation of thesis over the course of the semester by requiring that they turn in evidence of their progress for periodic review (see Deadlines below). Although students can expect to receive some feedback, these materials will only be “graded” with regard to on-time completion and substandard performance. Failure to fulfill the requirements or meet the deadline of any preparatory paper materials will result in a five point loss from the final grade of the paper for each occurrence. For the late penalties regarding the paper itself, consult the course syllabus.

The final paper should be 7-9 pages in length, excluding the other required elements of cover page (with honor pledge), endnotes, bibliography, illustration list and photocopies of relevant images. It must be typed with 12 pt. font, double-spaced, left-justified and have margins no more than 1 inch on any side. The formal elements of the paper must follow the guidelines of the Chicago Manual of Style (available at the library). A lack of proper spelling, correct grammar, clear organization or any other problems with the formal elements of the paper – such as failing to follow the directives set forth in the paper’s requirements – will also negatively impact the grade of the paper.

Plan ahead, as you will need to visit other local libraries and/or inter-library loan items! Begin by browsing the texts on reserve for the course in the Rhodes Library. Consult the multi-library catalog available through the Rhodes Library website (select “Knowledge Portal” then “Online Libraries Web Page” then WorldCat) to find some texts that will address your topic. Take a look at the subject websites listed on the syllabus under “Computer Use.” Online databases are another helpful starting resource, but remember that they are not comprehensive; plan on using footnotes in texts and journals to track down other useful journals and texts. With regard to the process of writing an art history paper more generally, potentially helpful sources include Sylvan Barnet’s *A Short Guide To Writing About Art* (in Rhodes library stacks), David Carrier’s *Writing About Visual Art* (available as an electronic resource through the Rhodes library), Ronald Fry’s *Improve Your Writing* (available as an electronic resource through the Rhodes library), and the Rhodes Writing Center (<http://www.rhodes.edu/writingcenter/>).

All work undertaken for this paper must be completed in accordance with the Honor System at Rhodes College. Remember that every direct or indirect source of knowledge – magazines, newspapers, books, encyclopedias, catalogues, websites, films, etc. – must be fully cited so that the reader can clearly identify all used sources, with any direct quotes placed in quotation marks. Taking any information or idea from a source without proper citation is plagiarism, even if one completely changes the grammar, language, sentence structure and/or organization of the original source. For specific questions in regard to course material, contact the professor before turning in the material.

PAPER DEADLINES (remember all work is due at the start of the class period it is due):

- Paper Topic due Tuesday, February 12th

Turn in your choice of topic and list at least seven reputable bibliographic sources (scholastic books or peer-reviewed articles) you *believe* will be useful for crafting a thesis on this topic.

- Paper Thesis due Thursday, March 13th

Turn in a paragraph that clearly communicates your argument for the paper as well as least five reputable bibliographic sources that are relevant to making that argument. There are some useful discussions on the web as to what comprises an effective thesis statement, including our own Rhodes Writing Center website ([http://www.rhodes.edu/9703.asp#1\\_The\\_Thesis\\_Statement](http://www.rhodes.edu/9703.asp#1_The_Thesis_Statement)).

- Final Paper due on Tuesday, April 8th

### **Scheduled Quizzes and Exams**

All the material discussed in class and the required readings is indispensable for exam preparation. In addition, the content and format of the exam are frequently modeled in class to provide students with greater familiarity regarding the design and evaluation of exam questions. Yet, while many slides may be shown in class, students will only be held responsible for *certain* images on the exam. **The required images – and the basic identifying information for each image – will be posted as part of a powerpoint presentation on the course website on Moodle.** This list will be updated regularly, with the last update occurring one week before each exam. *Note that for the final exam, students are responsible for all the images they were required to know for the midterm, but these images would appear only in the compare and contrast section and would only need to be identified by period.*

In order to discuss or cite *any* image on an exam, students are required to know the BASIC IDENTIFICATION FOR EACH SLIDE, which is as follows:

- Period (Etruscan, Republican, Augustan, Julio-Claudian, Flavian, Trajanic, Hadrianic, Antonine, Severan, Soldier Emperors, Tetrarchy, Constantinian)
- Artist (if known)
- Title (which may include location if title would otherwise be too general)
- Date (while the acceptable range of dates is individually determined by the professor for each slide, you can *always* round to the nearest 0 or 5)

While all necessary identifying information will be available to students through the images posted as part of a powerpoint presentation on Moodle, remember that memorization of this information is only the first step toward achieving proficiency with the course materials.

### Midterm Exam Format:

I. Slide Identification (10 Slides, 1 Minute each slide: 20 points total, each blank 0.5)

The first section will be a series of single slides with provided blanks and students will have to provide the basic identification for each slide.

II. Unknown Slide Discussion (1 Slide, 5 Minutes: 10 points)

This section consists of a single slide for which the student has not been held responsible. Students should try to place this image in its cultural and temporal context using the skills of visual analysis in comparison with known images. Note that explaining the reasoning behind your attribution is the most important part of this question.

III. Answer Questions about Individual Slides (4 Slides, 6 Minutes each slide: 40 points)

This section will be a series of single slides for which students will have to provide the basic identification and then answer the question associated with that slide. The difficulty and complexity of the questions will vary and may even require students to cite additional required slides in the course of answering the question.

IV. Compare and Contrast Two Slides (1 Pair, 8 Minutes: 10 points)

This section consists of a slide pair for which students will first have to provide the basic identification for each slide and then briefly explain some of the most significant elements that these two slides *do* and *do not* have in common.

V. Essay (No Slides Shown, 25 Minutes: 20 points)

On a subject chosen by the professor, students are required to craft a clear and compelling essay that appropriately incorporates required images, readings and class discussion.

#### Final Exam Format:

I. Slide Identification (10 Slides, 1 Minute each slide: 20 points total, each blank 0.5)

II. Unknown Slide Discussion (1 Slide, 5 Minutes: 10 points)

III. Answer Questions about Individual Slides (3 Slides, 6 Minutes each slide: 30 points)

IV. Compare and Contrast Two Slides (2 Pair, 8 Minutes each pair: 20 points)

V. Essay (No Slides Shown, 30 Minutes: 20 points)

#### Announced Quiz Format

These quizzes will be given on Tuesday, February 5<sup>th</sup> and Tuesday, April 1<sup>st</sup>. Each will be 15 minutes long and will cover all course material and required slides from the last exam to the last course day before the quiz. Each quiz will be scored out of a total of 25 points in the following manner:

I. Slide Identification (10 Slides, 1 minute each slide, 15 points total, each blank 0.5)

II. Answer a Question about an Individual Slide (1 Slide, 5 minutes: 10 points)

#### **WEEKLY TOPICS AND READINGS (Subject to Change)**

Note that all readings should be completed *before* the week for which they are assigned!

#### **Week One**

Thursday, January 10: Introduction to the Course

#### **Week Two**

- Kleiner: Chapter 1
- E-Journal: Peter J. Holliday, "Processional Imagery in Late Etruscan Funerary Art"  
*American Journal of Archaeology* Vol. 94, No. 1. (Jan., 1990), pp. 73-93.

Tuesday, January 15

Thursday, January 17

#### **Week Three**

- Kleiner: Chapters 2 and 3
- E-Journal: Bettina Bergmann, "Greek Masterpieces and Roman Recreative Fictions"  
*Harvard Studies in Classical Philology* Vol. 97 (1995) pp. 79-120.

Tuesday, January 22

Thursday, January 24

#### **Week Four**

- Kleiner: Chapter 4 and start Chapter 5
- E-Journal: Alice T. Christ, "The Masculine Ideal of 'the Race That Wears the Toga'" *Art Journal* Vol. 56, No. 2 (Summer 1997), pp. 24-30.

Tuesday, January 29

Thursday, January 31

#### **Week Five**

- Kleiner: finish Chapter 5 and Chapter 6
- E-Journal: Ray Laurence, "Metaphors, Monuments and Texts: The Life Course in Roman Culture" *World Archaeology* Vol. 31, No. 3 (Feb., 2000), pp. 442-455.

Tuesday, February 5: **SLIDE QUIZ**

Thursday, February 7

#### **Week Six**

- Kleiner: Chapters 7 and 8
- E-Journal: Susan Wood, "Memoriae Agrippinae: Agrippina the Elder in Julio-Claudian Art and Propaganda" *American Journal of Archaeology* Vol. 92, No. 3. (Jul., 1988), pp. 409-426.

Tuesday, February 12: **PAPER TOPIC DUE**

Thursday, February 14

#### **Week Seven**

- Kleiner: Chapters 9 and 10
- E-Journal: Larry Kreitzer, "Apotheosis of the Roman Emperor" *The Biblical Archaeologist* Vol. 53, No. 4. (Dec., 1990), pp. 210-217.

Tuesday, February 19

Thursday, February 21

#### **Week Eight**

Tuesday, February 26: Review

Thursday, February 28: **MIDTERM**

#### **Week Nine**

- Kleiner: Chapter 11 and start Chapter 12
- E-Journal: Penelope J. E. Davies, "The Politics of Perpetuation: Trajan's Column and the Art of Commemoration" *American Journal of Archaeology* Vol. 101, No. 1 (Jan. 1997), pp. 41-65.

Tuesday, March 11

Thursday, March 13: **PAPER THESIS DUE**

### **Week Ten**

- Kleiner: finish Chapter 12
- E-Journal: Christiane L. Joost-Gaugier, “The Iconography of Sacred Space: A Suggested Reading of the Meaning of the Roman Pantheon” *Artibus et Historiae* Vol. 19, No. 38 (1998), pp. 21-42

Tuesday, March 18

### **Week Eleven**

- Kleiner: Chapters 13 and 14
- Moodle: Natalie Boymel Kampen, “Social Status and Gender in Roman Art: The Case of the Saleswoman” in Norma Broude and Mary D. Garrard eds., *Feminism and Art History: Questioning the Litany* (1982), pp. 63-77.

Tuesday, March 25

Thursday, March 27

### **Week Twelve**

- Kleiner: Chapters 15 and 16
- E-Journal: Dominic Montserrat, “The Representation of Young Males in 'Fayum Portraits'” *The Journal of Egyptian Archaeology* Vol. 79 (1993), pp. 215-225.

Tuesday, April 1: **SLIDE QUIZ**

Thursday, April 3

### **Week Thirteen**

- Kleiner: Chapters 17 and 18
- E-Journal: Jaś Elsner, “Archaeologies and Agendas: Reflections on Late Ancient Jewish Art and Early Christian Art” *The Journal of Roman Studies* Vol. 93 (2003), pp. 114-128.

Tuesday, April 8: **PAPER DUE**

Thursday, April 10

### **Week Fourteen**

- Kleiner: Chapter 19 and start Chapter 20
- Moodle: Robin Jensen, *Understanding Early Christian Art* (2000) pp. 32-63.

Tuesday, April 15

Thursday, April 17

### **Week Fifteen**

- Kleiner: Finish Chapter 20

Tuesday, April 22

Thursday, April 24: Review

**Final Exam: Tuesday, April 29<sup>th</sup> at 8:30 a.m.**

## Strategies for Learning Art History

### **Review Class Material Repeatedly**

Expect that it may take some time for you to accustom yourself to the unique process of studying for this class. Most students find it very difficult to cram for Art History classes. Even the straightforward factual information is usually inexorably linked to images, which are notoriously difficult to remember without repeated exposure. In addition, an Art History class requires students to do much more than simply regurgitate information about images. Students are required to make sophisticated visual and mental connections in association with these images. Furthermore, students need to express these observations clearly and articulately within the context of a cogent argument. Fortunately, however, these are far from impossible tasks. Attend class regularly, having already read the material for that lecture. Most importantly, treat the study of Art History as an ongoing process over the course of the entire semester. You want to be well prepared enough so that you can get a good night's sleep the night before the exam. Review the lecture material after each class and arrange a larger review of the material weekly. Ask your instructor if anything is unclear to you! I strongly recommend that you **print out note-cards every week** (print as "handout" in the printing options of Powerpoint) **and add three significant facts about each object** that you have gleaned from the lectures and readings. Keep these note-cards with you for review at any time. Consider forming study groups with others if it complements your learning style. Remember that because the final has a comprehensive component, cramming for the first exam will hurt you now and later. Keep this course from being overwhelming by staying current with the material!

### **Constantly Expand Associated Information**

Begin by reviewing the images and associating the work with its own basic identifying information. As you begin to familiarize yourself with the images and its basic information, begin to think about the things that make that image significant. Roughly, you can think of each work in terms of *style, context and meaning*. Style refers to the elements of the work's appearance, especially those that allow you to associate the work with a specific culture and historical period. Context refers to the physical placement of that work as well as its placement within its larger cultural, historical, social, religious and/or political context. Meaning refers to the significance of that work, which includes how it was understood by contemporary viewers of the work as well as why it is art historically significant today. Obviously, this is a process that also requires some critical evaluation: some works are more significant than others and some information is more important than the rest. Larger themes that keep reappearing in different cultures and periods are natural exam questions. Class lectures are an obvious guide for identifying significance.

### **Practice Comparisons**

After you are familiar with the works as individuals, begin to compare them with others: what are some significant similarities and differences? You should quickly realize that not all comparisons are equally effective and – rest assured – Art History instructors also avoid such bad matches for exams. However, an effective comparison will impel your mind to see and consider similarities in style, context or meaning between works that might at first glance seem to have nothing in common, which ultimately leads to greater understanding and meaning of the two works individually.