

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**  
**(ONE COURSE PER FORM)**

1.) DATE: <b>3/9/13</b>	2.) COMMUNITY COLLEGE: <b>Maricopa Co. Comm. College District</b>
3.) COURSE PROPOSED: Prefix: <b>ARH</b> Number: <b>204</b> Title: <b>Roman Art and Architecture</b> Credits: <b>3</b>	
CROSS LISTED WITH: Prefix:                  Number:                  ; Prefix:                  Number:                  ; Prefix:                  Number:                  ;  Prefix:                  Number:                  ; Prefix:                  Number:                  ; Prefix:                  Number:                  ;	
4.) COMMUNITY COLLEGE INITIATOR: <b>DR. CHRISTOPHER SCINTO</b> PHONE: <b>602.787.6686</b> FAX: <b>602.787.6674</b>	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable are not eligible for the General Studies Program.	
MANDATORY REVIEW:  <input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).  POLICY: The General Studies Council (GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA: <b>Core Areas:</b> <u>Select core area...</u> <b>Awareness Areas:</b> <u>Historical Awareness (H)</u>	
6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.	
7.) DOCUMENTATION REQUIRED <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and/or list of required readings/books <input checked="" type="checkbox"/> Description of how course meets criteria as stated in item 6.	
8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input checked="" type="checkbox"/> <b>DECARS</b> prefix <input type="checkbox"/> Elective  Current General Studies designation(s):  Effective date: <b>2014 Spring</b> Course Equivalency Guide  Is this a multi-section course? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no  Is it governed by a common syllabus? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
Chair/Director: <b>DR. CHRISTOPHER SCINTO to J. Ricker</b>	Chair/Director Signature: <b>Emailed approval</b>

AGSC Action:      Date action taken:     Approved       Disapproved  
  
Effective Date:

## Arizona State University Criteria Checklist for

### **HISTORICAL AWARENESS [H]**

#### **Rationale and Objectives**

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[H] CRITERIA</b>			
<b>THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> History is a major focus of the course.	Syllabus; Course Description; Course Competencies; Textbook Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> The course examines and explains human development as a sequence of events.	Syllabus; Course Description; Course Competencies; Textbook Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> There is a disciplined systematic examination of human institutions as they change over time.	Syllabus; Course Description; Course Competencies; Textbook Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	Syllabus; Course Description; Course Competencies; Textbook Table of Contents
		<b>THE FOLLOWING ARE NOT ACCEPTABLE:</b>	
		• <b>Courses in which there is only chronological organization.</b>	
		• <b>Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.</b>	
		• <b>Courses whose subject areas merely occurred in the past.</b>	

Course Prefix	Number	Title	Designation
ARH	204	Roman Art and Architecture	H

Explain in detail which student activities correspond to the **specific** designation criteria.  
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. History is a major focus of the course.	As an art historical course, ARH 204 is primarily concerned with observing the artworks of the Roman culture through the context of its history. A solid knowledge of the record of ancient Rome is critical to the proper understanding of its art.	SYLLABUS: Tests, Research Paper and Presentation  COURSE COMPETENCIES: 1, 3, 5, 6, 7  TEXTBOOK: Introduction, Chapters 1-20
2. The course examines and explains human development as a sequence of events.	The evolution of Roman society can be traced through archaeological, documentary, and artistic records, many of which are thorough and intact. Through the study of these testimonies, one can better comprehend how the civilization evolved from humble beginnings to become a powerful empire, and the cumulating factors that lead to that empire's subsequent collapse.	SYLLABUS: Tests, Research Paper and Presentation  COURSE COMPETENCIES: 2, 3, 4, 6  TEXTBOOK: Introduction, Chapters 1-20
3. There is a disciplined systematic examination of human institutions as they change over time.	Rome experienced several identifiable phases during its development, each readily identifiable through the preserved artistic evidence. This course systematically explores the factors that led to the various socio-political chapters of Roman history, and how these shifts were expressed through changes in the art and architecture of the culture.	SYLLABUS: Tests, Research Paper and Presentation  COURSE COMPETENCIES: 1, 2, 3, 4, 5, 6, 7  TEXTBOOK: Introduction, Chapters 1-20

<p>4. The course examines the relationship amongst events, ideas, and artifacts and the broad social, political, and economic context.</p>	<p>Although the idea of "Rome" as an empire often brings to mind a homogenous tradition, in fact it was a dynamic and ever-changing social landscape. As the civilization came into contact with, conquered, and fell to other societies, it picked up attributes of these groups and incorporated them into its own. This is strongly reflected in the stylistic evolutions and vicissitudes studied in this course.</p>	<p><b>SYLLABUS:</b> Tests, Research Paper and Presentation</p> <p><b>COURSE COMPETENCIES:</b> 1, 2, 3, 4, 5, 6, 7</p> <p><b>TEXTBOOK:</b> Introduction, Chapters 1-20</p>
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**6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.**

**ASU – (H) Criteria**

**1. History is a major focus of the course.**

As an art historical course, ARH 204 is primarily concerned with observing the artworks of the Roman culture through the context of its history. A solid knowledge of the record of ancient Rome is critical to the proper understanding of its art.

**2. The course examines and explains human development as a sequence of events.**

The evolution of Roman society can be traced through archaeological, documentary, and artistic records, many of which are thorough and intact. Through the study of these testimonies, one can better comprehend how the civilization evolved from humble beginnings to become a powerful empire, and the cumulating factors that lead to that empire's subsequent collapse.

**3. There is a disciplined systematic examination of human institutions as they change over time.**

Rome experienced several identifiable phases during its development, each readily identifiable through the preserved artistic evidence. This course systematically explores the factors that led to the various socio-political chapters of Roman history, and how these shifts were expressed through changes in the art and architecture of the culture.

**4. The course examines the relationship amongst events, ideas, and artifacts and the broad social, political, and economic context**

Although the idea of "Rome" as an empire often brings to mind a homogenous tradition, in fact it was a dynamic and ever-changing social landscape. As the civilization came into contact with, conquered, and fell to other societies, it picked up attributes of these groups and incorporated them into its own. This is strongly reflected in the stylistic evolutions and vicissitudes studied in this course.

## NEW-Course Proposal

# ARH 204 Roman Art and Architecture

Originator: Alicann Lunceford      Status: Not Yet Submitted      Date  
Created: 02/27/2013

Department: Paradise Valley Community  
College      Submitted:      Completed:      To ACETS:

Faculty Initiator: Michel Zajac

DCC Online Agenda April 22-25, 2013 MCCCDC Governing Board Approval Date: May 28,  
Date: 2013

Vice President of  
Academic Affairs Dr. Mary Lou Mosley, VPAA  
Approval:

Instructional  
Council(s) Receiving Art  
Proposal:

Instructional Council  
Recommendation(s): Pending Council Review

**Need Statement:** As part of the educational curriculum devoted to the study of ancient cultures, this class will act as a complement to ARH203 (Art of Ancient Egypt). Currently there are no classes that exclusively explore Roman art offered in the MCCCDC system. This class will provide a foundation for students interested in studying Roman culture while acting as a springboard for those intending on pursuing a degree in classics, archaeology, anthropology, or art history. Given its success when conducted as a Special Project course in Fall 2012, it is anticipated that enrollment in the class will be high and the course well-received.

**Course Subject:** ARH Course Number/Suffix: 204

**Cross-Referenced  
Course(s):**

**100 Character Title:** Roman Art and Architecture **30 Character Title:** Roman Art and Architecture

**Effective Term:** Fall **Effective Year:** 2013

**Course Type:** Academic Load Formula: S- Standard

**Activity Type:** Lecture **Credits:** 3.0 **Periods:** 3.0 **Load:** 3.0

**Activity Type (2):** Credits (2): Periods (2): Load (2):

**Allow Repeat for  
Credit:** No Number of Repeats Allowed: Total Repeat Credits Allowed:

**Description:** Detailed examination of the art and architecture of ancient Rome from the monarchical period to the late empire.

**Requisites:** Prerequisites: None

**Course Notes:**

**Common** No

**Competency  
Course:**

**Proposed  
Equivalency:**

**Articulation  
Information:**

**Justification-Do Not  
Articulate:**

**Modularization -  
Parent/Child Add Parent Course:  
Relationship:**

- Competencies:**
1. Define various Roman art historical terms. (II-XI)
  2. Examine issues and problems relevant to the study of Roman art today. (I, IV, VI, VIII, IX, X, XI)
  3. Identify key historical and mythological figures. (II-XI)
  4. Identify key concepts from Roman culture. (II-XI)
  5. Identify key works of Roman art. (II-XI)
  6. Describe the various materials and techniques used in the creation of Roman art and architecture. (II-XI)
  7. Critically analyze and interpret key works of Roman art. (II-XI)

**Outline: I. Preliminary Materials and How to Study Roman Art**

- A. Archaeological techniques
- B. Dates
- C. Gods
- D. Maps

**II. Italy Before Rome**

- A. Villanovans and prehistoric artworks
- B. Etruscan influence
- C. Greek influence
- D. Rise of the "Roman Style" of art

**III. Monarchy**

- A. Foundation
  1. Early architecture
  2. Early sculpture and painting
- B. Collapse and conversion to Republic

**IV. Republic**

- A. Early expansion in Italy
  1. Republican portrait sculpture
  2. Republican architecture
- B. Conquest of Magna Graecia and Carthage
  1. Greek painting
  2. Roman sculptural replication
  3. Architectural development
- C. Civil war and Sulla

**V. Early Empire**

- A. Caesar and the precedents to the Empire
- B. Augustus and the Julio-Claudians



1. Idealism in art
2. Pompeii and Herculaneum
- C. The Flavians
  1. Entertainment buildings
  2. War monuments

- VI. High Empire
  - A. The Five Good Emperors
    1. Provincial art
    2. Plurality of styles in the High Empire
    3. Egypt
  - B. Imperial weakening
  - C. The Severans

- VII. Imperial Fracturing and Decline
  - A. The Soldier Emperors
    1. Architectural decline
    2. The heroic ideal in sculpture
    3. Numismatics
  - B. The Tetrarchy
  - C. Constantine

- VIII. Christianity and the Late Antique Period
  - A. Impact of Christianity
  - B. Churches and church architecture

- IX. Invasion and Collapse in the West
  - A. Gothic influence
  - B. Fall of Rome

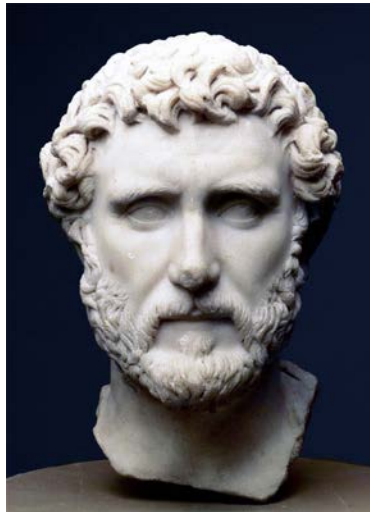
- X. Expansion and Collapse in the East
  - A. Justinian
  - B. Rise and fall of Constantinople

- XI. Rome as antecedent
  - A. Rome today
    1. Status of artworks
    2. Conservation challenges
    3. Current archaeology
  - B. The future of Rome
    1. Lessons from history
    2. Technology and the future

Paradise Valley Community College  
ARH204: Roman Art and Architecture (sec. #12063)  
Instructor: Michel Zajac  
Contact: michel.zajac@paradisevalley.edu

Fall 2013  
MW 12:30-1:45 PM  
Room M-110

## ARH 298AC: Roman Art and Architecture



Bust of Hadrian, 138-161 AD

### **Course Overview and Objectives**

The goals for this class are several: to define various Roman art historical terms, to identify issues and problems relevant to the study of Roman art today, to identify key historical and mythological figures, to identify key concepts from Roman culture, to identify key works of Roman art, to describe the various materials and techniques used in the creation of Roman art and architecture, and to critically analyze and interpret key works of Roman art. Through the application of art historical theory and the transmission of the vocabulary used to critically examine these cultural artifacts, you will learn not only how to recognize and understand the artworks, but also how to develop a deeper appreciation of them.

### **Textbook**

The textbook for this class will be *A History of Roman Art, Enhanced Edition* (2010), by Fred S. Kleiner. The book will be available for purchase at the Paradise Valley Community College bookstore. Should you purchase the book from an alternate retailer or online, be sure to get the correct edition, as this is what we shall be using for our readings.

## **Course Requirements**

### ***Attendance***

Attendance will be taken in class daily. Points will not be deducted for lack of attendance, but be forewarned – not all of the information that will appear on the exams is covered in the book. Additional material will invariably come up only during class sessions, and those who are not in class run the risk of missing important points. As an incentive to be present, those students that have perfect attendance records at the end of class will receive an additional 10 points of extra credit, which will be averaged in to their test scores. Please note that you will not be automatically withdrawn from the course should you cease coming to class; if you wish to drop, actively do so!

### ***Reading***

It is expected that you shall complete the assigned readings daily. As the class will move through time periods and styles rapidly, it is important to keep pace with the material. Should you fall behind, do your best to keep up. Remember: not everything in the book will be covered in class, and not everything in class will be in the book. If it appears in either format, it's fair game for the exams!

### ***Quizzes***

There are no quizzes planned for this class. However, should it become apparent that the class is not doing the reading and/or not participating in an adequate manner, pop quizzes may intermittently be given. These will be announced during the class session prior to their administration, so you will have at least two days to prepare.

### ***Tests***

There are four (4) non-cumulative tests planned for this semester, each worth 100 points. Each of these will take the format of exams with multiple-choice and matching questions based on image / artist identification, thematic / stylistic / chronological determination, and the use of art historical vocabulary. All exam materials will be supplied by the instructor. You will only need to bring a #2 pencil and eraser on each of the testing days.

Make-up tests will not be given; as an exchange, at the end of the semester, the lowest-scoring test will be dropped and the final test grade will be generated from the remaining three highest exam scores. Thus, if you miss an exam, you can still do perfectly well in class if you score well on the remaining tests.

### ***Paper and Presentation Assignment***

There will be a combined paper and presentation assignment for this class, valued at 100 points (80 points for the paper, 20 points for the presentation). Please see the attached sheets for details on this particular assignment. The due date for these is on the class calendar at the end of the syllabus.

### ***Extra Credit***

There will be multiple opportunities for extra credit available throughout the semester. Each will take the form of a one full page, single-spaced typewritten paper discussing your interpretation of and reaction to a single depiction of Roman history, art, or life as found in today's popular culture. The source for these observations may be a movie, television program, painting, print, or any similar visual media. The point values for extra credit will vary (most will be worth around five points), but be forewarned that extra credit write-ups with excessive formatting, grammatical, or spelling errors will be returned for no credit.

**In the event of any change in the course requirements or policies, students will be notified by the instructor immediately.**

### **Grading**

The grading scale is as follows:

- A = 100-90% (400-360 points)
- B = 89-80% (359-320 points)
- C = 79-70% (319-280 points)
- D = 69-60% (279-240 points)
- F = 59% and below (239 points and below)

The +/- grading system will not be employed for this course. Thus, a low "A" will still be an "A", but a high "B" will also still be a "B". Use this information to your advantage – if you are hovering around the break point for a grade, an extra credit paper can move you up to the next level!

### **Controversial Course Content**

Art is controversial, and during the course of the class images and/or information may be presented which some class members may consider as such. While efforts will be made to provide adequate warning of anything of this sort, it should be understood that suggestive or explicit depictions might appear during lectures. It is of the utmost importance that individuals deal with these in a professional and mature manner while their boundaries and beliefs are still respected. Thus, if you believe that you will be uncomfortable viewing and/or discussing certain materials or subjects, do not hesitate to politely excuse yourself from class and address your concerns with me independently.

## **Disability Services**

Students with disabilities are recommended to register for services in the Disability Resource Center (DRC) at the beginning of the semester. The DRC office will meet with you to determine accommodations based on appropriate documentation. Faculty members are not authorized to provide or approve any accommodations for students in class without written instructions from the DRC. As such, if you would like additional support for a disability, please contact DRC (602-787-7171) as soon as possible.

## **The Learning Support Center**

The PVCC Learning Support Center's mission is to support scholastic advancement through free tutoring and supplementary resources, reinforcing classroom instruction and assisting in students' academic success. This valuable institution is located in the Learning Resources Complex (E Building). For more information, including a schedule of tutoring hours, please call 602-787-7180 or visit <http://www.pvc.maricopa.edu/lsc/index.htm>.

## **Academic Integrity Policy**

Academic integrity is a vital component of the college system, for it both encourages creativity and assures proper credit is bestowed for such activity. It is the theoretical backdrop against which all research is conducted. As such, it is expected that you are familiar with this concept and employ it fully when generating your own work. Violations of academic integrity include (but are not limited to) plagiarism, cheating, and information tampering, performed directly or through assistance to others. The minimum punishment for such behavior is the automatic failure of the class; suspension or expulsion from the school and a negative conduct record being permanently attached to your file may result as well. These penalties are extremely severe, so before you "borrow" information, please consider the outcome if you are caught. Remember: those who grade your tests and read your papers were once students too, and we know what to watch for when we are probing for dishonesty!

## **Additional Notes:**

- At the onset of class, everyone will be reminded to turn off all cellular phones, Ipods, and other distracting electronic devices. Should you neglect to do so and your phone rings during the lecture, don't be surprised if I single you out and send you out of the room. Be courteous to your fellow students – they are here for learning as well!
- **It is the responsibility of the student to understand all information included in this syllabus, in addition to the college policies put forth in the college catalog and student handbook. If you have any questions, please do not hesitate to contact me. My E-mail is on the front page of the syllabus, and I am happy to help however I can!**

## Paper and Presentation Assignment

As stated in the general syllabus, there will be a single paper and presentation assignment for this class. It is important to develop your writing and speaking skills, for they will be some of the most valuable tools you will possess in life. That being said, however, these assignments will allow you to delve deeper into a personal topic of interest and expand your understanding of Roman art beyond what is presented in the class.

From the pantheon of Roman artworks, you shall choose a single piece and write a paper describing it with an excellent visual analysis. The paper is to be a minimum of two full single-sided pages, typed, double-spaced, using 12 pitch Times New Roman font, with 1-inch margins on the top and bottom and 1.25-inch margins on left and right sides (the standard format for most Microsoft Word documents). In addition to the text of your paper, you will need to include a title page with your name, the class information, the art work's information, the paper's title, and either a photocopy or a printed image of your artwork for identifying reference. Furthermore, at the end of the paper you will also have to provide a bibliography of at least three (3) scholarly web sites or digital resources that you consulted to write the paper. These should either deal with your artwork directly or be germane to its discussion. Each of these should be referenced using either footnotes or endnotes, and the entire paper (bibliography, citations, and text) should be written using the humanities-based format outlined by the Chicago Manual of Style and stapled in the upper left corner. I am also requesting that you e-mail me a copy of the bibliography at my Maricopa e-mail address (michel.zajac@paradisevalley.edu) by the due date; papers that are turned in without the accompanying e-mailed bibliographies will not be accepted.

An initial signup sheet will be circulated at the start of class on Monday, September 23th. At this time you should have an artwork picked out and should be ready to begin your research on it. Failure to have a topic picked out by this date will result in a single ten-point deduction from the final grade given for your paper. If you decide to change topics from your initial selection, please do so by contacting me directly via e-mail before Monday, October 7th; after October 7th, no further topic changes will be allowed.

The paper will be due at the start of class on Monday, October 28th. Failure to turn in the paper at this time will result in a ten-point deduction from the final paper grade for every calendar day that it is late. This includes papers that are turned in after the beginning of class on the due date, so be sure to have it in on time.

Student presentations on their topics will take place during the last week of class, with time slots selected on Monday, November 4th. Each presentation should be at least five minutes in length and should provide relevant facts about the selected work's composition and history, leaving the audience with a good understanding of the object, its cultural importance, and its relevance to the study of the Roman world. The research paper will function as the basis for the presentation, but it should not be assumed that the presentation is simply a verbal reading of what was previously turned in. The use of PowerPoint or other visual aides is recommended but not required. Following each presentation, there will be a brief question and answer session wherein the class will have the opportunity to interact with the presenter.

## Notes and Hints for the Paper Assignment

- Do not use any quotations within the work – the entire essay should be in your own words. Copying from other sources without giving citations constitutes plagiarism; this is still the case even if you copy a statement and change its vocabulary or verbiage. If you are unclear as to the definition of plagiarism or the forms it takes, please see me before you turn in your paper.
- Please do not include any torn out or cut out magazine/book pages for your image; there is no need to destroy a resource that someone else may use in the future. Papers using torn or cut out pictures will not be accepted.
- If you need to reference the Chicago Manual of Style (humanities format) for your bibliography, I recommend looking at the Chicago web site quick guide ([http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)) and a sample from Cal Poly (<http://cla.calpoly.edu/~amclamor/324theater/footnotes.pdf>). The examples marked “N” for notes and “B” for bibliographic entries demonstrate the correct format for this paper.
- When trying to determine if a web site is scholarly (i.e. able to be used for the paper), it is generally prudent to err on the side of caution. Sites linked to academic institutions (\*.edu) or non-profit institutions (\*.org) are much more likely to be scholarly than “private” web sites (\*.com). If you are in doubt about the authority of the site, don’t use it!
- Do not use Wikipedia.com or About.com. Although most Wiki-type or About-type sites are accurate in their information, they are not considered to be scholarly and, as such, are ineligible for use in the paper. Papers using Wikipedia, About, or any similar Wiki- or About-sites will immediately lose points for an incorrect bibliography.
- Should it arise that you cannot be in class to turn in the paper on its due date, you have the option of E-mailing it to me. If you choose to do so, please be sure to E-mail the file as a \*.doc (Microsoft Word Document, 1997-2003 version). If it is E-mailed in another file format (\*.wps, \*.docx, \*.rtf, etc.), I won’t be able to open it and may mark it as being late. All submissions (electronic or paper) will be due by the start of class on the due date; submissions turned in after the start of class will be counted as late!
- **A major point:** I am a stickler for good grammar / punctuation / spelling. I do take points off for these sorts of errors, as they are readily correctable. Use your spell check and grammar check features on your computer when writing. Read your finished product, reread it sometime later, and have another person read it a third time before turning it in to catch any errors that may exist. If you are still concerned, contact me – I am more than willing to review and edit your paper with you before you give it to me as a final submission. Trust me – it’s extremely worth taking the extra time!
- This assignment is intended to make you think about art beyond the textbook. If you know of a particular work that you wish to review and it is not in the book, please consult

me. I am open to ideas beyond the scope of what we will cover, and I encourage you to both look throughout the book as well as beyond its pages when probing for a topic.



# Tentative Class Schedule

\*(the schedule may change as class progresses; any alterations will be announced)\*

<b>Mon Aug 19</b>	<b>Class Introduction</b> <i>(no readings assigned)</i>
<b>Wed Aug 21</b>	<b>Introduction – Roman Culture, Roman Customs</b> <i>(no readings assigned)</i>
<b>Mon Aug 26</b>	<b>Italy Before the Rise of Rome</b> <i>(Chapter 00)</i>
<b>Wed Aug 28</b>	<b>From Village to World Capital</b> <i>(Chapter 01)</i>
<b>Mon Sep 2</b>	<b>LABOR DAY – NO CLASSES SCHEDULED</b>
<b>Wed Sep 4</b>	<b>Republican Town Planning and Pompeii</b> <i>(Chapter 02)</i>
<b>Mon Sep 9</b>	<b>FIRST EXAM</b>
<b>Wed Sep 11</b>	<b>Republican Domestic Architecture and Mural Painting</b> <i>(Chapter 03)</i>
<b>Mon Sep 16</b>	<b>From Marcellus to Caesar</b> <i>(Chapter 04)</i>
<b>Wed Sep 18</b>	<b>The Augustan Principate</b> <i>(Chapter 05)</i>
<b>Mon Sep 23</b>	<b>Preparing for the Afterlife in the Early Empire - TOPICS DUE</b> <i>(Chapter 06)</i>
<b>Wed Sep 25</b>	<b>The Pax Augusta in the West</b> <i>(Chapter 07)</i>
<b>Mon Sept 30</b>	<b>The Julio-Claudian Dynasty</b> <i>(Chapter 08)</i>
<b>Wed Oct 2</b>	<b>The Julio-Claudian Dynasty</b> <i>(Chapter 08)</i>
<b>Mon Oct 7</b>	<b>SECOND EXAM</b>
<b>Wed Oct 9</b>	<b>Civil War, the Flavians, and Nerva</b> <i>(Chapter 09)</i>

<b>Mon Oct 14</b>	<b>Pompeii and Herculaneum in the First Century AD</b> <i>(Chapter 10)</i>
<b>Wed Oct 16</b>	<b>Trajan, Optimus Princeps</b> <i>(Chapter 11)</i>
<b>Mon Oct 21</b>	<b>Hadrian, the Philhellene</b> <i>(Chapter 12)</i>
<b>Wed Oct 23</b>	<b>The Antonines</b> <i>(Chapter 13)</i>
<b>Mon Oct 28</b>	<b>Ostia, Port and Mirror of Rome – PAPERS DUE</b> <i>(Chapter 14)</i>
<b>Wed Oct 30</b>	<b>Burying the Dead during the High Empire</b> <i>(Chapter 15)</i>
<b>Mon Nov 4</b>	<b>THIRD EXAM &amp; PRESENTATION DAY SELECTION</b>
<b>Wed Nov 6</b>	<b>The Severan Dynasty</b> <i>(Chapter 16)</i>
<b>Mon Nov 11</b>	<b>VETERANS' DAY – NO CLASSES SCHEDULED</b>
<b>Wed Nov 13</b>	<b>Lepcis Magna and the Eastern Provinces</b> <i>(Chapter 17)</i>
<b>Mon Nov 18</b>	<b>The Soldier Emperors</b> <i>(Chapter 18)</i>
<b>Wed Nov 20</b>	<b>The Tetrarchy</b> <i>(Chapter 19)</i>
<b>Mon Nov 25</b>	<b>Constantine, Emperor and Christian Patron</b> <i>(Chapter 20)</i>
<b>Wed Nov 27</b>	<b>Epilogue: The Power and Presence of Rome Today</b> <i>(no readings assigned)</i>
<b>Mon Dec 2</b>	<b>Student Presentations</b> <i>(varied readings)</i>
<b>Wed Dec 4</b>	<b>Student Presentations</b> <i>(varied readings)</i>
<b>Wed Dec 11</b>	<b>FOURTH EXAM</b>

# A History of Roman Art

Enhanced Edition

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Fred S. Kleiner

 WADSWORTH  
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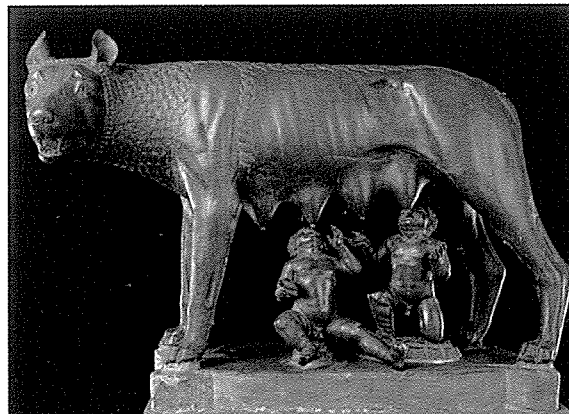


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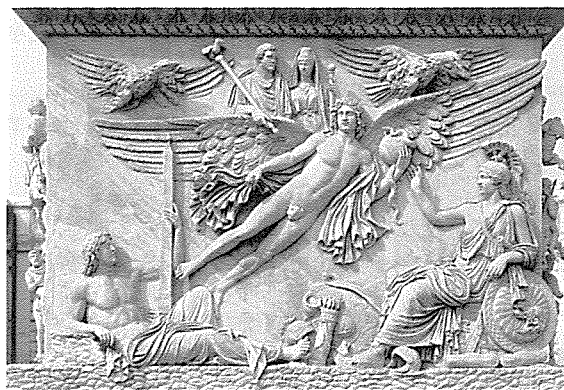
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