Course information:
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>HIDA</th>
<th>Department</th>
<th>School of Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>ARS</td>
<td>Number</td>
<td>Title</td>
</tr>
<tr>
<td>Number</td>
<td>406</td>
<td>Title</td>
<td>Roman Art</td>
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<tr>
<td>Is this a cross-listed course?</td>
<td>No</td>
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<tr>
<td>If yes, please identify course(s)</td>
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<tr>
<td>Is this a shared course?</td>
<td>No</td>
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<td>Course description:</td>
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Requested designation: (Choose One)
Note: a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

A complete proposal should include:
☐ Signed General Studies Program Course Proposal Cover Form
☐ Criteria Checklist for the area
☐ Course Catalog description
☐ Course Syllabus
☐ Table of Contents from the textbook and list of required readings/books

Contact information:
Name: Kathryn Maxwell
Phone: 727-0198
Mail code: 1505
E-mail: k.maxwell@asu.edu

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Adriene Jenik
Date: 1/29/14
Chair/Director (Signature):

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11, 12/11, 7/12
CATALOG DESCRIPTION FOR ARS 406, ROMAN ART

Art and architecture of Etruria, the Roman Republic, and the Roman Empire.
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 presupposes 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.

### ASU--[H] CRITERIA

**THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>x</td>
<td></td>
<td>1. History is a major focus of the course. syllabus</td>
</tr>
<tr>
<td>x</td>
<td></td>
<td>2. The course examines and explains human development as a sequence of events. syllabus</td>
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<tr>
<td>x</td>
<td></td>
<td>3. There is a disciplined systematic examination of human institutions as they change over time. syllabus</td>
</tr>
<tr>
<td>x</td>
<td></td>
<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context. syllabus</td>
</tr>
</tbody>
</table>

### THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses in which there is only chronological organization.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. History is a major focus of the course.</td>
<td>The development of Roman art is treated as a response to political and social events that transpired in Rome and its consequent empire from the foundation of the city in 753 BC until the end of the reign of Constantine in 337 AD.</td>
<td>The syllabus is divided according to standard chronological divisions, however, components of historical change are introduced and stressed in how they impacted art production.</td>
</tr>
<tr>
<td>2. The course examines and explains human development as a sequence of events.</td>
<td>The course looks at Etruscan art and then Roman art from the Monarchy through the Late Empire, considering how political, social, and economic factors -- as well as foreign cultural exchanges -- impacted the development of Roman art.</td>
<td>Within each major period of Roman art (Monarchy, Republic, Empire), Roman art is seen through the lens of historical circumstances, especially political and social confrontations in the city of Rome. See attached sheet.</td>
</tr>
<tr>
<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
<td>The premise of the course stresses that art production in Rome and the provinces was motivated by the reaction to contemporary political and social factors throughout the duration of Roman civilization.</td>
<td>Reading and lecture content treats how the development of political institutions drove iconographic choices and how economic factors determined materials and manufacturing techniques in artistic production. See attached sheet.</td>
</tr>
<tr>
<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political, and economic context.</td>
<td>The course stresses how Roman art was exploited as a propagandistic tool and how styles were deliberately calculated and promulgated for intended political and social effect. See attached justification sheet.</td>
<td>Reading and lecture content on schedule of syllabus.</td>
</tr>
</tbody>
</table>
Criterion 2 – The course examines and explains human development as a sequence of events. The course is structured to examine Roman art from the foundation of the city of Rome in 753 BC through the end of the reign of the Emperor Constantine in 337 AD. Additionally, a unit on Etruscan art/architecture is also included. The material culture of the Romans and her Etruscan neighbors is presented as a consequence of historical events and social circumstances that progressed over a thousand-year history. Inter-cultural connections that the Romans cultivated with peoples throughout the Mediterranean receive focus, especially the exchanges shared with the Greek colonies of southern Italy, the establishment of the Roman province of Achaia, and the creation of a vast empire that altered the notion of what is Roman in light of provincial realities.

Criterion 3 – There is a disciplined systematic examination of human institutions as they change over time.
Throughout the course, there are two dynamics that are consistently stressed: the dichotomy between the plebeian and patrician social classes in Rome as well as the differences between Republican and Imperial governmental systems. Both of these dichotomies resulted in distinctly different art forms that reflected social, economic, and political concerns that many times led to catastrophic events and disastrous occurrences – like the civil wars that wracked Rome during the 1st century BC, the institution of the deadly proscription lists, assassination of key political figures, the usurpation of political offices...the list goes on. Roman art, especially sculpture, reflects the response of social classes to power shifts within Rome, and sculpture becomes a vehicle whereby groups and eventually the emperor justify the right to rule.

Criterion 4 – The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.
Students are exposed to the reality that one of the most fascinating truisms about Roman art is that it was expertly used as a social and political tool of some consequence. Given the political factions that developed during the Republic and the at-times tenuous nature of imperial power, the symbolic implications of art were fully acknowledged and expertly employed by those who needed to advantage their legitimacy to rule. The course stresses how Roman art was exploited as a propagandistic tool and how styles were deliberately calculated and promulgated for intended effect.
ARS 406

ROMAN ART

Spring 2014
Tuesday – Thursday
9:00 – 10:15 a.m.
Art Building, 220

Instructor
Nancy Serwint

Office
214 Art Building
Telephone: 965-5025
Email: nancy.serwint@asu.edu

School of Art Office
965-8521

Office Hours
Tuesday: 10:30 – 11:30 am
Thursday: 10:30 – 11:30 am
Other times by appointment.

Required Texts


The above books can be purchased at:

Student Book Center
704 College Avenue
Tempe, AZ
(480) 966-6226

An additional packet of lecture outlines is to be purchased at:

AlphaGraphics
815 West University Drive
Tempe, AZ
(480) 968-7821

Grades

Your final grade will be computed as follows:

25% First Hour Exam
25% Second Hour Exam
25% Final Exam
15% Quizzes
10% Paper

There may be an extra credit option to help improve class standing; if so, this will be announced later in class.

Paper

Undergraduates are required to view the movie *The Gladiator* and submit a written critique of how the movie succeeds (and fails) in faithfully representing Roman life and customs during the 2nd century A.D. In order to address the issue of how truthful the movie is, you will have to become acquainted with specific facets of Roman culture. In part, your assigned reading will provide some helpful background information, but you will need to do more reading on your own in order to write an intelligent and convincing critique. The books placed on reserve for this course will be helpful but, in particular, the various essays treating different facets of Roman life in M. Grant and R. Kitzinger, *Civilizations of the Ancient Mediterranean Greece and Rome* (New York, 1988) will be invaluable. Do be aware that there are many more books on Roman art and architecture in Hayden Library as well as the Architecture Library that are available on this campus but have not been placed on reserve. Critiques are to be typewritten or computer-generated, double-spaced, and must be at least five pages in length (if you need to expand your discussion beyond the required five pages in order to argue your points, you may, of course, do so). In your discussion of the movie, you will be expected to refer to some of the scholarly sources you consulted in preparation for your critique—so make sure you know how to document your sources as footnotes or endnotes. Also, in addition to your five + -page essay, you will turn in a bibliography listing all the sources you consulted for this assignment. Papers are due on or before 1 April 2014.
Graduate students are also required to view *The Gladiator* and, in consultation with the instructor, decide on an aspect of Roman life as presented in the movie to investigate as the basis for a research paper. Papers will be typewritten or computer-generated, double-spaced, and must be at least 15 pages in length. Endnotes are expected as is an annotated bibliography (endnotes and bibliography are not counted in the 15 page required paper length). Papers are due on or before 1 April 2014.

Quizzes
All (three) quizzes will be announced. They will take the form of fill-in-the-blank questions (20 questions per quiz). Quizzes are intended to help motivate study before each exam, so you can count on taking a quiz in class roughly one week before each exam. There will be no make-ups for missed quizzes.

Exams

<table>
<thead>
<tr>
<th>Date</th>
<th>Exam Type</th>
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<tbody>
<tr>
<td>18 February</td>
<td>First Hour Exam</td>
</tr>
<tr>
<td>27 March</td>
<td>Second Hour Exam</td>
</tr>
<tr>
<td>8 May</td>
<td>Final Exam</td>
</tr>
</tbody>
</table>

7:30 - 9:20 am
220 Art Building

Hour exams are set and will be given on the above dates whether we are behind schedule or ahead. Make-ups will be given only in cases of grave illness or emergency, backed up by solid written documentation. You must notify the instructor before the exam if circumstances prevent you from sitting for an exam; call either the instructor directly or the School of Art Office. There is no option for a make-up for the final exam. The final exam is not cumulative but will cover the last third of the course (note: students will be responsible for completing all reading assignments for the course, as this material may be tested on the final).

Attendance
Attendance is not mandatory, but students are expected to be present for all class meetings. There will be in-class dialogue during class meetings, and students should be prepared to participate in discussion. The content of the lectures may parallel the readings but does not duplicate it. Also, content from reading assignments may not always be covered in class. Because students will be examined on material presented in class as well as assigned readings, it is critical to come to lecture in order to do well in this course. It is important to note that the assignments for reading for the day does NOT reflect where we might be in terms of lecture material. In sum, completion of reading assignments and attendance in class are essential.
Note

The syllabus reflects the assigned readings required of students to be completed on the day specified. The instructor may lecture on topics associated with the reading for that day or may deviate and present relevant, alternative material. The students are expected to keep up with required reading assignments for the days indicated.

Course Description and Goals

The culture of ancient Rome was one of the most significant in the world of antiquity and made a profound impact on subsequent Western culture, investing art, literature, philosophy, the sciences, and law with an incalculable heritage. Particularly the artistic endeavors of the ancient Romans stimulated all subsequent art for millennia, and the modern era remains in debt to Roman achievements in the arts.

This course will offer a detailed survey of the vast panorama of Roman life and art. The mastery of key conceptual material and historical and political realities will provide the basis for understanding the unique directions that Roman art embraced. The treatment of the material presented in this class will utilize a composite socio-cultural focus and will consider various cultural facets that had ramifications on the creation of Roman art. In particular, the Romans were influenced heavily by Etruscan art and the masterful corpus of Greek art and architecture and, as such, this course will consider the artistic achievements of those cultures, which were powerfully assimilated by the Romans. The direction of the presentation will be a chronological one, examining the origins of Roman art and detailing the progression that art and architecture made over time.

Each student will derive different benefits from the course, but common goals will be embraced:

- to achieve an awareness of the breadth and scope of Roman culture and its art.
- to understand key cultural features that spawned the creation of an ambitious and brilliant artistic corpus.
- to obtain a mastery of the evolution of Roman art over time and to recognize stylistic characteristics that distinguish unique chronological periods in Roman culture.
- to realize that the style and subject matter of artistic production, in large part, were propagandistic in nature and that Roman art served as a manipulative tool to direct social consciousness.
- to appreciate the details of the major artistic monuments crafted by Roman and foreign artists.
- to comprehend the impact of Roman culture on Western civilization.
- to know that learning can be challenging as well as fun.
Academic Dishonesty
All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please see the ASU Student Academic Integrity Policy: https://provost.asu.edu/index.php?q=academicintegrity

Special Accommodations:
To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000; http://www.asu.edu/studentaffairs/ed/drc/). This is a very important step, as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability, which requires academic accommodations, please present the letter to me no later than the end of the first week so we can discuss the accommodations that you might need in this class.

Other Policies:
Please be aware of other important university policies:

Computer, Internet, and Electronic Communications Policy: http://www.asu.edu/aad/manuals/acd/acd125.html

Missed Classes Due to University Sanctioned Activities: http://www.asu.edu/aad/manuals/acd/acd304-02.html


Handling Disruptive, Threatening, or Violent Individuals on Campus: http://www.asu.edu/aad/manuals/ssm/ssm104-02.html

Ipsa scientia potestas est. Knowledge itself is power.

January 2014
### SCHEDULE OF READING ASSIGNMENTS

<table>
<thead>
<tr>
<th>Class Meeting</th>
<th>Date</th>
<th>Topic</th>
<th>Assignment</th>
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<tbody>
<tr>
<td>1</td>
<td>14 January</td>
<td>Introduction to Class</td>
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<tr>
<td>2</td>
<td>16 January</td>
<td>Ancient Italy - Geography</td>
<td>Potter, <em>Roman Italy</em>, pp. 8-27</td>
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<td></td>
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<td></td>
<td>Ramage, <em>Roman Art</em>, pp. 10-19</td>
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<td>Shelton, <em>As the Romans Did</em>, pp. 1-3</td>
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<td>3</td>
<td>21 January</td>
<td>Etruscan Art and Architecture</td>
<td>Ramage, <em>Roman Art</em>, 20-43</td>
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<td>Scullard, <em>Etruscan Cities</em> (Reserve), 15-57</td>
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<td>Shelton, <em>As the Romans Did</em>, 440-451</td>
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<td>4</td>
<td>23 January</td>
<td>Etruscan Art and Architecture</td>
<td>Potter, <em>Roman Italy</em>, 28-42</td>
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<td>Scullard, <em>Etruscan Cities</em> (Reserve), 58-83</td>
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<td>5</td>
<td>28 January</td>
<td>Early Rome - Myth and Legend</td>
<td>Potter, <em>Roman Italy</em>, 43-62</td>
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<td>Shelton, <em>As the Romans Did</em>, 4-15</td>
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<td>6</td>
<td>30 January</td>
<td>Republican</td>
<td>Sear, <em>Roman</em></td>
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<tr>
<td>Date</td>
<td>Topic</td>
<td>Reading Material</td>
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<td>4 Feb</td>
<td>Republican Architecture</td>
<td>Sear, <em>Roman Architecture</em>, 69-85</td>
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<td>Ramage, <em>Roman Art</em>, 67-79</td>
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<td>6 Feb</td>
<td>Republican Architecture</td>
<td>Potter, <em>Roman Italy</em>, 63-124</td>
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<td>13 Feb</td>
<td>Republican Architecture</td>
<td>Potter, <em>Roman Italy</em>, 125-151</td>
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<td>Shelton, <em>As the Romans Did</em>, 37-58</td>
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<td>Adkins and Adkins, <em>Handbook to Life in Ancient Rome</em>, 3-19</td>
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<tr>
<td>18 Feb</td>
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<td><strong>FIRST HOUR EXAM</strong></td>
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<td>Ramage, <em>Roman Art</em>, 42-54</td>
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<td>Adkins and Adkins, <em>Handbook to Life in Ancient Rome</em>, 335-358</td>
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<td>Shelton, <em>As the Romans Did</em>, 203-242</td>
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<td>Adkins and Adkins, <em>Handbook to Life in Ancient Rome</em>, 105-128</td>
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<td>Shelton, <em>As the Romans Did</em>, 79-100; 100-123; 268-288</td>
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<td>Shelton, <em>As the Romans Did</em>, 123-163</td>
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<td>16</td>
<td>6 March</td>
<td>Augustan Architecture</td>
<td>Ramage, Roman Art, 80-86</td>
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<td>Sear, Roman Architecture, 49-68</td>
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<td>17</td>
<td>11 March</td>
<td>SPRING BREAK</td>
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<td>18</td>
<td>13 March</td>
<td>SPRING BREAK</td>
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<td>19</td>
<td>18 March</td>
<td>Augustan Sculpture</td>
<td>Ramage, Roman Art, 86-99</td>
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<td>Shelton, <em>As the Romans Did</em>, 163-186</td>
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<td>20 March</td>
<td>Augustan Sculpture</td>
<td>Potter, <em>Roman Italy</em>, 152-171</td>
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<td>Shelton, <em>As the Romans Did</em>, 186-203</td>
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<td>21</td>
<td>25 March</td>
<td>Roman Painting</td>
<td>Ramage, Roman Art, 99-103</td>
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<td>Adkins and Adkins, <em>Handbook to Life in Ancient Rome</em>, 51-100; 203-213</td>
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<td>Shelton, <em>As the Romans Did</em>, 243-268</td>
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<td>22</td>
<td>27 March</td>
<td>SECOND HOUR EXAM</td>
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<td>23</td>
<td>1 April</td>
<td>The Julio-Claudians: Architecture</td>
<td>Sear, Roman Architecture, 86-102</td>
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<td>Ramage, Roman Art, 108-121</td>
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<td>Shelton, <em>As the Romans Did</em>, 288-307</td>
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<td>24</td>
<td>3 April</td>
<td>The Julio-Claudians: Architecture</td>
<td>Shelton, <em>As the Romans Did</em>, 250-257</td>
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**PAPERS DUE**
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<th>Date</th>
<th>Topic</th>
<th>Reference</th>
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<tbody>
<tr>
<td>25</td>
<td>8 April</td>
<td>The Julio-Claudians: Sculpture</td>
<td>Potter, Roman Italy, 172-191</td>
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<td>Shelton, As the Romans Did, 369-404</td>
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<td>Adkins and Adkins, Handbook to Life in Ancient Rome, 275-281</td>
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<td>The Julio-Claudians: Sculpture</td>
<td>Shelton, As the Romans Did, 404-431</td>
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<td>Adkins and Adkins, Handbook to Life in Ancient Rome, 287-301</td>
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<td>27</td>
<td>15 April</td>
<td>Pompeii and Herculaneum</td>
<td>Sear, Roman Architecture, 103-118 (middle)</td>
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<td>Ramage, Roman Art, 138-149</td>
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<td>MacKendrick, The Mute Stones Speak, 196-223</td>
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Spring 2014


Kleiner, D. and Matheson, S. B., eds. *I Claudia II: Women in Roman Art and Society*. 


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Jo-Ann Shelton
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