

INSTRUCTOR: DR. JEFFREY BECKER

DEPARTMENT OF MIDDLE EASTERN AND ANCIENT MEDITERRANEAN STUDIES, BINGHAMTON
UNIVERSITY - SUNY | EMAIL: BECKERJ@BINGHAMTON.EDU | OFFICE: LT 514 | STUDENT HOURS: T, R
14:00-15:15. OTHER TIMES AVAILABLE BY APPOINTMENT.

Course Description

This course provides an introduction to the visual culture and art forms of the Italo-Roman world from the Early Iron Age to the beginning of Late Antiquity. The course examines the developmental arcs of art forms in various spheres (public, private, sacred, funereal) and considers key media (sculpture, painting, mosaic, decorative arts). Notable case studies include art in the Vesuvian cities (Pompeii, Herculaneum, Stabiae), the Roman port of Ostia Antica, provincial art in the Roman empire (western and eastern provinces, North Africa), the public art and iconographic programs of key emperors including Augustus, Nero, Trajan, Hadrian, and Constantine I. Case studies provide the opportunity not only to engage with canonical objects and the visual culture of the Roman world but also to explore art forms in context in order to appreciate the role played by objects in ancient societies.

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Required Materials

n.b. You must have the editions detailed here - no alternates are acceptable.

- [PS] Stewart, Peter. 2008. *The Social History of Roman Art* (Key Themes in Ancient History). Cambridge: Cambridge University Press. ISBN-13: 978-0521016599.
- [ST] Tuck, Steven L. 2021. *A History of Roman Art*. 2nd edition. Boston: Wiley-Blackwell. ISBN-13: 9781119653288. (companion website = <http://www.wiley.com/go/romanart>)
- [RES] Additional readings available via Binghamton University Library [course reserves](#)
- [www] Materials online
- One package of 4"x6" index cards.

Assignments and Evaluation

This course is a 4-credit course. This means that in addition to the scheduled meeting times, students should expect to spend at least 9.5 hours on course-related work outside of class each week during the semester. This includes the time spent completing assigned readings, preparing written assignments, and performing other tasks related to the course.

The following grading scale will be applied: 93-100 A, 90-92 A-, 87-89 B+, 83-86 B, 80-82 B-, 77-79 C+, 73-76 C, 70-72 C-, 60-69 D, 0-59 F. No extra credit will be offered. Grades will not be curved.

This course fulfills the following General Education requirement:

- Aesthetics (A):** A (Aesthetics): Students in "A" courses will demonstrate an understanding of the creative process and the role of imagination and aesthetic judgment in at least one principal form of artistic expression in such fields as art, art history, cinema, creative writing, dance, graphic design, music, and theater.
- In addition to fulfilling these general education requirements, students will be expected to demonstrate a number of skills specific to courses in Ancient Mediterranean Studies, Art history, and archaeology. These include:
 - Learning to analyze and contextualize visual and material evidence in a critical fashion.
 - Identify and explore connections between the material and historical records.
 - Develop a better understanding and appreciation of the formal, historical, aesthetic, and socio-cultural context of the material.
 - This course will prepare students to do the following:
 - Situate Roman art and visual culture within the broader spectrum of Mediterranean art.
 - Appreciate the complex political and social dynamics that influenced Roman art.

- Recognize a variety of stylistic components in art and visual culture, including sculpture, painting, and minor arts.
- Realize the impact of Roman art on post-Classical Europe and America.
- Develop and hone an art historical vocabulary and improve visual memory.

Student performance will be assessed via the following instruments. The final course grade will be computed as a weighted average according to the percentages listed in the table below. The weighting is fixed and is not subject to renegotiation. No “extra credit” assignments are offered.

Description	Weighted Value
Attendance and participation	2%
Regular Quizzes (see infra)	18%
Midterm Examination (1)	25%
Final Examination (1)	25%
Memo I - Tradition and innovation in Roman Republican art	15%
Memo II - Techniques and motives in commemorative art forms	15%

Quizzes

This course will include regular short quizzes, with at least one administered per week, beginning 1 September 2022. These quizzes will be timed (usually 5 minutes) and will be administered promptly at the beginning of the class meeting. They may include an image identification question or a technical identification. Images will be drawn from the assigned reading in the Tuck handbook. Students should have a supply of 4”x6” (10x15 cm) index cards for completing these quizzes.

Writing Assignments

- Written assignments must be the student’s original work product and must observe stipulated guidelines (e.g., follow the style guide).
- General guidelines for all writing assignments:
 - All writing assignments must be submitted in good order. Documents must use a reasonable 12-point font (e.g., Times New Roman, Arial, vel sim.) with 1-inch margins on all sides. All texts should be double-spaced and observe all good rules of spelling and grammar. Pages should be numbered (lower right-hand corner) and the student’s name and university B-number should appear on the top of the first page (justified right, please). Please take extra care to proofread your assignments carefully prior to submission.
- 1. Memo I - Tradition and innovation in Republican Roman art. Due by 11:59 PM on October 7, 2022, via Brightspace. **Prompt:** During the time of the Roman Republic (ca. 509-31 B.C.) the material and visual culture of the city of Rome experiences several important changes that occur as a result of the expansion of the Roman state. The relatively generic, regionalized visual culture of early Rome is transformed into a visual culture that is more distinct and, in a sense, global. In this essay you will select **three examples** of Roman visual culture that demonstrate this process of development and that show the ways in which “Roman art” reacts to, responds to, and makes use of other bodies of visual culture in the Mediterranean, notably Greek and Etruscan art. Your

examples should be drawn from the late sixth to the early first centuries B.C. Are there obvious “Roman” attributes that can be identified in these art forms? Likewise, are there obvious borrowed or co-opted “non-Roman” attributes that can be identified? Be sure to discuss your examples carefully, taking care to comment on form, content, and context. Your three-page memo should observe proper style and spelling, as well as provide appropriate citations. Numbered figures of your **three examples** should accompany the text and be placed following the body of the text and the works cited page.

- a. Please consult the style guide and advice for writing academic essays on Brightspace. Be encouraged to take the time to visit the writing center with your rough draft.
 - b. Please select your examples from the S. Tuck handbook or from the Artstor folder with examples linked to Brightspace.
2. Memo II - Techniques and motives in Roman commemorative art forms Due by 11:59 PM on November 18, 2022, via Brightspace. **Prompt:** Art forms and memories are often linked. In the realm of public art, Romans often sought to promote ideas, ideologies, and memories by means of public installations, often at monumental scale. This body of public, commemorative art can often be connected to state-level events and people connected to the imperial administration. The objective in this essay is to analyze **three examples** of commemorative art that were deployed in the public sphere. Your **three examples** should be drawn from the first through third centuries A.D. For each example you should analyze the form, content, and context of the composition, as well as situate it within the larger framework of Roman imperial art. What ‘language’ is evident in such commemorative compositions? How do Roman artists communicate the intended message? Be sure to discuss your examples carefully, taking care to comment on form, content, and context. Your three-page memo should observe proper style and spelling, as well as provide appropriate citations. Numbered figures of your **3 examples** should accompany the text and be placed following the body of the text and the works cited page.
- a. Please consult the style guide and advice for writing academic essays on Brightspace. Be encouraged to take the time to visit the writing center with your rough draft.
 - b. Please select your examples from the Tuck handbook or from the Artstor folder with examples linked to Brightspace.

The following grading scale will be applied A (100-93), A- (92-90), B+(89-87), B (86-83), B- (82-80), C+ (79-77), C (76-73), C- (72-70), D (69-60), F (59-).

Evaluation of Written Work (essays and examinations)

The instructor’s evaluation of written work will be carried out based on the following criteria. Written components of examinations will also be evaluated along these lines. It goes without saying that each student must be the sole author of his/her work and no form of plagiarism will be tolerated. Plagiarism constitutes grounds for course failure.

Criteria for evaluation: Organization; Style / Grammar / Syntax / Spelling; Focus / Clarity; Works cited / citations / illustrations (if applicable); Quality of thought / originality

Characteristics of a paper falling in the A range: A paper in the "A" range has a clear thesis that is well-articulated. The argumentation is clear and follows logic. The author has charted the course of the

argumentation from the beginning and demonstrates clear and careful analysis of source materials. It also demonstrates a clear understanding of the relevant scholarship. The paper follows academic style properly and correctly deploys references and works cited. The paper is free from errors in English grammar and spelling. It has no significant errors in proofreading.

Characteristics of a paper falling in the B range: A paper in the "B" range has a thesis that is clear and shows a good knowledge of the subject. It focuses on the question at hand in a direct way. The author has consulted relevant scholarship and has synthesized those ideas well. The author has performed in-depth reading. The paper is presented well, it has correctly formatted references, and adheres to style rules. English usage is fluent, it has few errors in spelling, grammar, syntax, and punctuation.

Characteristics of a paper falling in the C range: A paper in the "C" range will be unclear in its argumentation with a less than optimal thesis. It will be poorly organized. While there is evidence of research conducted by the author, this research will have been of a limited scope. The paper may show errors of usage, syntax, spelling; it may have errors in proofreading.

Characteristics of a paper falling in the D range: A paper in the "D" range is either poorly presented or poorly written. It lacks adequate citations and has shortcomings with regard to an adequate understanding of the material.

Characteristics of a paper falling in the F range: A paper in the "F" range does not adequately complete the assignment and does not demonstrate any understanding of the subject. The information included in the paper is erroneous and/or irrelevant. The presentation of the paper includes significant errors of grammar, spelling, or punctuation.

Student Success

I am committed to your success and wellbeing not just within the confines of this class, but also in general. Your success as a student, as a citizen, as a member of the community is important to me. I am here to support and help you - where my ability to directly aid you ends, I will refer you to the resources you need. We all need to look after ourselves and practice self-care in these times (in all times, truthfully). Everyone learns differently. If there are aspects of this course design that prevent you from learning or exclude you, please let me know as soon as possible. Together we will develop strategies to meet both your needs and the requirements of the course. If you need official accommodations from the university, you have a right to have these met and you should contact the office of [Services for Students with Disabilities](#) directly. There is also a range of university resources available for you, including the Writing Center, University Tutorial Services, the University Library, the University Testing Center, and Harpur Academic Advising office. More resources are detailed in this document as well as linked via Brightspace.

Fall 2022 Binghamton University Calendar - Important Dates

Follow the [University academic calendar](#) - add it to your Google Calendar to keep track of important dates and deadlines.

- **August 23** - instruction begins
- **September 6** - Add / Drop Deadline
- **September 28-30** - Academic Assessment Days
- **October 28** - Course withdrawal deadline
- **December 9** - instruction concludes
- **December 12-16** - Final Examination Period

Email policy and professional etiquette

- Email constitutes professional communication – please treat it as such.
- Each email message should have an appropriate subject line and be treated as business communication.
- Each email message should have an appropriate salutation, e.g. “Dear Dr. Becker: ...”
- Students must correspond with the instructor using their official binghamton.edu email account. Do not write email messages from a third-party account or from someone else’s account.
- The instructor will normally endeavor to reply to student emails within 24 hours of receipt.
- Need more guidance on emailing your instructor? You can find helpful guidance online (e.g. [wikihow](#), [Inside Higher Ed](#) or [medium.com](#)).

Notetaking

- It is important to keep a regular set of notes. Ideally, do this by hand in a notebook and not by taking notes on an electronic device. Should you take notes using a device, you need to avoid distracting yourself (and others) while doing so.
- Keep at least two sets of notes - one set corresponding to assigned reading and another corresponding to class meetings. Reconcile regularly (see below).
- Keeping careful notes is not the same as being a stenographer. It is not advisable to write down, verbatim, everything you hear. Think of taking notes as the first step in beginning to digest and process new ideas and information. Recording these ideas in your own words and framing them is the first step toward taking ownership of said material.
- Keeping pace with assigned discussion components in the course constitutes another form of notetaking. Review discussion forum posts prior to relevant assessments as the assigned readings will always feed into quizzes and examinations.

Guidance on Study and Review

- Use the available resources to your advantage - this includes using assigned readings, texts (including any supplementary material), as well as library resources (e.g., [Artstor](#), [Course Reserves](#), etc.).
- Establish a system for regular review, ideally reviewing material after each course meeting (so, at least twice weekly).
- It is advisable to prepare study aids - either analog or digital - for visual material in advance of assessments. Flashcards and timelines are but two such tools to help you review.
- Regularly reconcile your notes (see above re: note-taking) to form a single, seamless set of course-related information that you have processed, digested, and expressed in your own words. These reconciled notes should be reviewed prior to any assessment.
- When it comes time to review for an examination, working from your reconciled notes will streamline the review process.

Course Administration (Fall 2022)

- Decorum and class meetings: Please be respectful of your classmates and the instructor during class meetings. This includes but is not always limited to an expectation of professional and civil behavior and interaction.
- If you prefer to be called a different name than what is indicated on the course roster, please let me know. Please correct me on your preferred gender pronoun. If I do a poor job with pronunciation of your name, please correct me.
- This is an in-person course and requires in-person attendance. There is not a virtual attendance option.
- Per the Binghamton University Bulletin, “instructors have the right to deny a student the privilege of taking the final examination or of receiving credit for the course or may prescribe other academic penalties if the student misses more than 25 percent of the total class sessions.”
- Eating and drinking during class meetings are prohibited.
- Be prepared and present for each class. Be curious, ask questions, make connections.
- Each student is responsible for being familiar with the contents of the syllabus (i.e., this document). If you have a question about the mechanics of the course, means and modes of assessment, or grading breakdown, please first consult this document to see if the answer lies within these pages.
- Each student is responsible for being familiar with all “Academic Policies and Procedures for All Students” as outlined in the most current version of the [Binghamton University Bulletin](#).
- The student is responsible for being familiar with the course requirements and assignments as outlined in this document. As outlined in Binghamton University’s Instructional Policies, “Students are expected to attend all scheduled classes, laboratories and discussions”. This course observes that policy, thus attendance is required.
- Students are responsible for regularly checking their binghamton.edu email account (see email policy within this document) and staying abreast of course materials furnished via Brightspace.
- All assignments are established on this syllabus. Extra assignments will not be offered. No ad hoc or personalized assignments will be offered to any student under any circumstances. All students will be evaluated based on the same set of coursework instruments. This policy is not flexible.
- Written work must be the original work product of the registered student. Not only must written work satisfy the particulars of the assignment it must also conform to accepted ethical norms. All written work - unless otherwise indicated by the instructor - must follow the outlined methods for citation. A paper submitted without a proper apparatus for citation may receive no credit. Plagiarism constitutes a serious offense and may result in course failure.
- Raw scores will be posted on Brightspace, but weighted grades will not be reported via that tool.
- Following the provisions of [The Family Educational Rights and Privacy Act \(FERPA\)](#), student grades will not be discussed via email messages. Students wishing to discuss their standing in the course should make an appointment to meet with the instructor via Zoom.
- Need help? Reach out to the instructor and ask. Small fires are much easier to extinguish than large conflagrations.

COVID-19 Statement

- Binghamton University follows the recommendations of public health experts to protect the health of students, faculty, staff and the community at large. Safeguarding public health depends

on each of us strictly following requirements when they are instituted and for as long as they remain in force.

Illness/quarantine

- Students are reminded to stay home if they are ill and seek prompt medical evaluation if they experience symptoms of COVID-19. Early case finding will benefit the entire campus. Decker Student Health Services does not have the resources to issue individual notes confirming illness. Please do not request that Decker Student Health Services send communications to the instructor regarding course absence(s). If a student becomes ill or is required to quarantine, these situations will be dealt with on a case-by-case basis.
- If you feel ill, please do not come to class! For more information, see the [Frequently asked questions - Fall Guidance '22](#)

Academic honesty

Students are asked to practice extra care and attention regarding academic honesty, with the understanding that all cases of plagiarism, cheating, multiple submission, and unauthorized collaboration are subject to penalty. Students must properly cite and attribute all sources used for papers and assignments. Students may not collaborate on exams or assignments, directly or through virtual consultation, unless the instructor gives specific permission to do so. Posting an exam, assignment, or answers to them on an online forum (before, during, or after the due date), in addition to consulting posted materials, constitutes a violation of the university's academic honesty policy. Likewise, unauthorized use of live assistance websites, including seeking "expert" help for specific questions during an exam, can be construed as a violation of the honesty policy. All students should be familiar with the [University's Student Academic Honesty Code](#). Each student is obligated to do their own work and to uphold the academic honesty policies - both in letter and in spirit - of Binghamton University. Collaboration on graded assignments or assessments is not permitted. All instances of academic dishonesty, cheating, and plagiarism will be referred to the relevant university authorities.

Student Hours and the Instructor's Information

The instructor is available to assist you with succeeding in this course and with success in the university in general. The instructor's email and contact information appear on the first page of this document. Standing student hours are published on the first page of this document. Student hours can be conducted in person or via Zoom. Students meeting in-person with the instructor during student hours in LT 514 must wear a face covering. A virtual link with available appointment slots will be published on Brightspace. Should you wish to request a different meeting time, please contact the instructor via email. It is best, whenever possible, to make an appointment for a consultation.

Policy on lateness

Assignments will not be accepted after the posted due date and time. If legitimate, extenuating circumstances impede timely submission of assignments it is the student's responsibility to inform the instructor and to provide information as to the lateness.

Policy on missed examinations and quizzes

- Daily quizzes cannot, in general, be offered after the fact. If a student is absent from an administered quiz due to legitimate, extenuating circumstances, please contact the instructor.
- Makeup examinations will only be offered in the case of legitimate, excused absence (e.g., university-sanctioned, or medical absence). Please consult with the instructor in advance of such an absence. Makeups for unexcused absences will not be offered. Timely, prior notification in the event of excused absences (except for medical emergencies) is the responsibility of the student.

Student Support

If you are experiencing undue personal or academic stress at any time during the semester or need to talk with someone about a personal problem or situation, I encourage you to seek support as soon as possible. I am available to talk with you about stresses related to your work in my class. Additionally, I can assist you in reaching out to any one of a wide range of campus resources, including:

1. Dean of Students Office: 607-777-2804
2. Decker Student Health Services Center: 607-777-2221
3. New York State University Police: On campus emergency, dial **911**
4. University Counseling Center: 607-777-2772
5. Interpersonal Violence Prevention: 607-777-3062
6. Harpur Advising: 607-777-6305
7. Office of International Student & Scholar Services: 607-777-2510

Sexual Harassment and Equilibrium

In the event that you choose to write or speak about experiencing or surviving sexual violence, including sexual harassment, dating and domestic violence, sexual assault, stalking, and rape, please keep in mind that federal and state laws require that, as your instructor, I notify the Title IX Coordinator, Andrew Baker (607-777-2486 abaker@binghamton.edu). He will contact you and provide you with on and off campus resources and discuss your options with you. If you would like to disclose your experience confidentially, you can contact the University Counseling Center, Decker Student Health Services, Harpur's Ferry, Ombudsman, or Campus Ministry. For more information, please visit:

<https://www.binghamton.edu/rmac/title-ix/>.

Mental Health and Equilibrium

Diminished mental health, including significant stress, mood changes, excessive worry, or problems with eating and/or sleeping can interfere with optimal academic performance. The source of symptoms might be largely related to your course work; if so, I invite you to speak with me (or your other professors) directly. However, problems with relationships, family worries, loss, or a personal struggle or crisis can also contribute to decreased academic performance and may require additional professional support. Binghamton University provides a variety of support resources: the Dean of Students Office and University Counseling Center offer coaching on ways to reduce the impact to your grades. Both resources can help you manage personal challenges that impact your well-being or ability to thrive at Binghamton University.

Accessing them, especially early on, as symptoms develop, can help support your academic success as a university student.

Disability-related Equal Access Accommodations

Students needing accommodations to ensure their equitable access and participation in this course should notify the instructor with an Academic Accommodation Authorization from Binghamton University's Services for Students with Disabilities (SSD) office as soon as they are aware of their need for such arrangements. Please visit the SSD website (<http://www.binghamton.edu/ssd>) for more detailed information. The office is in University Union, room 119. Please make an appointment to discuss any accommodations with the instructor **in advance of the student electing to utilize the accommodations extended by SSD. No exceptions.**

2022-2023 University Bulletin

Students should be familiar with all academic procedures outlined in the 2022-2023 [University Bulletin](#).

Academic Style

A style guide for written assignments will be posted on Brightspace. You must observe the guidelines therein. Bibliographic references and citations must be formatted according to the style outlined by the *American Journal of Archaeology*. You may format these manually or using an app for the purpose (e.g., ZoteroBib at zibib.org). Proper formatting constitutes an element of evaluating written assignments and points will be awarded or deducted accordingly.

Intellectual Property

The content of this course and its lectures are the property of the instructor and Binghamton University - SUNY. You may not reproduce or redistribute any course materials, including lectures, slide-sets, or handouts – via any medium without the express permission of the instructor. This includes, but is not limited to, analog or digital recording of audio and/or video as well as resale or re-posting of course materials on personal or for-profit websites.

Copyright Notice

Materials used in connection with this course may be subject to copyright protection under Title 17 of the United States Code. Under certain Fair Use circumstances specified by law, copies may be made for private study, scholarship, or research. Electronic copies should not be shared with unauthorized users. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability as well as disciplinary action under Binghamton University policies.

Change Notice

Note well: All information in this syllabus is subject to change at any time; this is especially true during the first weeks of the semester. The instructor will announce schedule changes in class and via Brightspace. Students are responsible for changes to the schedule as they arise.

Course Schedule

Note well: the course schedule provided below is also subject to change and students are responsible for noting any announced changes. From August 25th, please complete assigned readings prior to each class meeting.

MEETING DATE	TOPIC(S)	ASSIGNED READING(S)
August 23 (Tuesday)	First class meeting Introduction to the course and its objectives; What is “Roman art”?	Following class: Read the syllabus and course schedule carefully Then, read: [ST] xxx-xxxvii; 1-17 [PS] Chapter 1: Who made Roman art?
August 25 (Thursday)	Villanovan art; Art forms in the Italian Iron Age	[RES] Tuck, Anthony S. 1994. “The Etruscan Seated Banquet: Villanovan Ritual and Etruscan Iconography.” American Journal of Archaeology 98.4: 617–28.
August 30 (Tuesday)	Etruscan art	[ST] 18-26 [RES] Menichetti, Mauro. 2017. “Ch. 45 Art, 730–580 BCE.” In <i>Etruscology</i> , edited by Alessandro Naso, 831-50. Berlin: De Gruyter.
September 1 (Thursday)	Etruscan art II → <i>Note well: quizzes begin today</i>	[RES] Holliday, P. J. 1990. “Processional Imagery in Late Etruscan Funerary Art.” <i>American Journal of Archaeology</i> 94.1: 73-93. [www] Becker, J.A. 2015. “Aule Metele (Arringatore).” In Smarthistory.org .
September 6 (Tuesday)	No class meeting – Monday classes meet today	

MEETING DATE	TOPIC(S)	ASSIGNED READING(S)
September 8 (Thursday)	Archaic art at Rome	[ST] 27-48 [RES] de Grummond, Nancy T. 2015. "Etruscan Connections." In <i>The Oxford Handbook of Roman Sculpture</i> , edited by Elise A. Friedland, Melanie Grunow Sobocinski, and Elaine K. Gazda, 224-39. Oxford: Oxford University Press.
September 13 (Tuesday)	Archaic art at Rome II	[RES] Winter, Nancy. 2013. "Ch. 49 The phenomenon of terracotta: architectural terracottas." In <i>The Etruscan World</i> , edited by Jean Macintosh Turfa, 903-13. London: Routledge. [RES] Richardson, Emeline Hill. 1953. "The Etruscan Origins of Early Roman Sculpture." <i>Memoirs of the American Academy in Rome</i> 21: 75+77-124. n.b. Please read pp. 77-83
September 15 (Thursday)	Hellenic artforms in the Italian peninsula and Sicily	[RES] Pollitt, J. J. 1974. "The Impact of Greek Art on Rome." <i>Transactions of the American Philological Association</i> 108: 155-74. [Brightspace] Selections from Pliny the Elder
September 20 (Tuesday)	Early and Middle Republican art	[ST] 48-80 [RES] Holliday, Peter James. 1980. "'Ad Triumphum Excolendum': The Political Significance of Roman Historical Painting." <i>Oxford Art Journal</i> 3.2: 3-8.
September 22 (Thursday)	Art and Republican aristocrats Verism; the villa	[RES] Tanner, J. 2000. "Portraits, Power, and Patronage in the Late Roman Republic." <i>The Journal of Roman Studies</i> 90: 18-50.
September 27 (Tuesday)	No class meeting today (Rosh Hashanah)	

MEETING DATE	TOPIC(S)	ASSIGNED READING(S)
September 29 (Thursday)	Late Republican art; Art in the Roman <i>domus</i>	[ST] 81-122 [RES] Bergmann, B. 1994. "The Roman House as Memory Theater: The House of the Tragic Poet in Pompeii." <i>The Art Bulletin</i> 76.2: 225-256.
October 4 (Tuesday)	No class meeting - Classes dismiss at 13:00 today (Yom Kippur)	
October 6 (Thursday)	Art and imperialism; the art forms of the Roman triumph	[RES] Brilliant, Richard. 1999. "Let the Trumpets Roar!" <i>The Roman Triumph.</i> <i>Studies in the History of Art</i> 56: 220–29.
October 11 (Tuesday)	Art and social history in the Republic	[PS] chapter 2: Identity and status
October 13 (Thursday)	Midterm Examination in class – please bring a blue book and a pen (black or blue ink, please).	
October 18 (Tuesday)	Augustan art	[ST] 124-158 [RES] Kellum, Barbara A. 1994. "The Construction of Landscape in Augustan Rome: The Garden Room at the Villa Ad Gallinas." <i>The Art Bulletin</i> 76.2: 211–24.
October 20 (Thursday)	No class meeting - fall break	
October 25 (Tuesday)	Augustan art II	[PS] chapter 4: the power of images [RES] Kellum, Barbara A. 1994. "What We See and What We Don't See. Narrative Structure and the <i>Ara Pacis Augustae</i> ." <i>Art History</i> 17.1: 26-45.
October 27 (Thursday)	Iulio-Claudian art	[ST] 159-196

MEETING DATE	TOPIC(S)	ASSIGNED READING(S)
November 1 (Tuesday)	Imperial portraiture (first century B.C. to third century A.D.)	[RES] Wood, S. 1988. "Memoriae Agrippinae: Agrippina the Elder in Julio-Claudian Art and Propaganda." <i>American Journal of Archaeology</i> 92.3: 409-426. [PS] chapter 3: Portraits in society
November 3 (Thursday)	Flavian art; <i>damnatio memoriae</i>	[ST] 197-233 [RES] Petersen, Lauren Hackworth. 2011. "THE PRESENCE OF 'DAMNATIO MEMORIAE' IN ROMAN ART." <i>Source: Notes in the History of Art</i> 30.2: 1-8.
November 8 (Tuesday)	Trajanic and Antonine art	[ST] 235-239; 249-271; 272-283; 287-301 [www] Harris, B. and J. Becker. 2018. "Rome's history in four faces at the Met." Smarthistory.org
November 10 (Thursday)	Historical relief sculpture	[RES] Koeppel, G. M. 1982. "The Grand Pictorial Tradition of Roman Historical Representation during the Early Empire." In <i>Aufstieg und Niedergang der römischen Welt II.12.1</i> , edited by Hildegard Temporini, 507-535. Berlin/New York: Walter de Gruyter.
November 15 (Tuesday)	Roman Imperial art and narrative; sarcophagi	[RES] Davies, P. 1997. "The Politics of Perpetuation: Trajan's Column and the Art of Commemoration." <i>American Journal of Archaeology</i> 101.1: 41-65. [Brightspace] Watch
November 17 (Thursday)	Roman wall painting I	[RES] Stinson, P. 2011. "Perspective Systems in Roman Second Style Wall Painting." <i>American Journal of Archaeology</i> 115.3: 403-426.

MEETING DATE	TOPIC(S)	ASSIGNED READING(S)
November 22 (Tuesday)	Roman wall painting II; Mosaics and stucco	[RES] Ling, R. 2006. "Ch. 27. Painting, stucco, mosaic." In <i>Edinburgh Companion to Ancient Greece and Rome</i> , edited by Edward Bispham, 194-204. Edinburgh: Edinburgh University Press.
November 24 (Thursday)	No class meeting – Thanksgiving	
November 29 (Tuesday)	Roman art in the late empire I	[ST] 303-24; 333-5; 336-49 [PS] chapter 5: Art of the empire
December 1 (Thursday)	Roman art in the late empire II	[ST] 371-394 [RES] Marlowe, E. 2006. "Framing the Sun: The Arch of Constantine and the Roman Cityscape." <i>The Art Bulletin</i> 88.2: 223-242.
December 6 (Tuesday)	Early Christian art	[RES] Dresken-Weiland, Jutta. 2018. "Christian Sarcophagi from Rome." In <i>The Routledge Handbook of Early Christian Art</i> , edited by Robin M. Jensen and Mark D. Ellison. Routledge. [www] Farber, Allen. 2015. " Early Christian art and architecture after Constantine. " <i>Smarthistory.org</i>
December 8 (Thursday)	Final class meeting Reception of Roman art forms; conservation, collecting, and preservation	[ST] 393-99 [www] Cunliffe, Emma. " Should we 3D print a new Palmyra? " March 31, 2016
December 12 - 16 – Final Examination as scheduled by the university registrar – TBA		