Dr. Max Grossman  
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Office hours: M 4:30-6:00pm, T 10:30am-12:00pm  
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ARTH 3305/HIST 3390  
Spring 2014  
CRN# 23701  
MW 1:30-2:50pm  
Old Main 201

Art of the Roman Empire

Dr. Grossman earned his B.A. in Art History and English at the University of California-Berkeley, and his M.A., M.Phil. and Ph.D. in Art History at Columbia University. After seven years of residence in Tuscany, he completed his dissertation on the civic architecture, urbanism and iconography of the Sienese Republic in the Middle Ages and Early Renaissance. He served on the faculty of the School of Art and Design at San Jose State University in 2006-2009, taught art history for Stanford University in 2007-2009, and joined the Department of Art at the University of Texas at El Paso as Assistant Professor of Art History in 2009. During summers he is Coordinator of the UTEP Department of Art in Rome program and Adjunct Assistant Professor of Art History at John Cabot University. He has presented papers and chaired sessions at conferences throughout the United States, including at the annual meeting of the Renaissance Society of America, and in Europe, at the annual meetings of the European Architectural History Network. In April 2012 in Detroit he chaired a session at the 65th Annual Meeting of the Society of Architectural Historians: “Medieval Structures in Early Modern Palaces;” and in the following June he chaired a session at the 2nd International Meeting of the European Architectural History Network in Brussels: “Architecture and Territoriality in Medieval Europe,” which was published in the conference proceedings. In April 2013, he gave a keynote speech at Humanities West in San Francisco, “Bernini and Borromini: Architecture, Patronage and Power in Baroque Rome,” and in October he will present a paper in Bracciano, Italy entitled “Francesco di Giorgio Martini and the Orsini-Odescalchi Castle of Bracciano.” In April 2014 he will present a paper at the 67th Annual Meeting of the Society of Architectural Historians in Austin: “Ghibellines, Guelphs and the Piazza San Cristoforo of Siena in the Duecento.” His book review of Fabio Gabbrielli, Siena medievale: l’architettura civile (Siena: Protagon, 2010) was published by CAA Reviews during fall 2012, and his article “A Case of Double Identity: The Public and Private Faces of the Palazzo Tolomei in Siena” was published in the Journal of the Society of Architectural Historians in March 2013. He is currently preparing the main arguments of his doctoral thesis, the first synthetic treatment of the total architectural production of an Italian city-state, for submission to various journals. At present, his research focuses on the political iconography of the Sienese commune, as manifest in painting, sculpture, architecture, coinage, seals and manuscripts. In addition, he is studying the development of the Italian civic palace, from its origins in the twelfth century through its final transformations in the quattrocento, with the aim of challenging and revising accepted paradigms while forming a new critical apparatus for interpreting the architecture and urbanism of medieval and Renaissance city-states. Off campus, Dr. Grossman serves as Vice-Chair of the El Paso County Historical Commission, where he presides over the Architectural Preservation Committee, whose mission is to formulate and implement strategies for protecting the architectural heritage of El Paso while promoting the economic development of the designated historic districts of both the city and county.
COURSE DESCRIPTION

No civilization left a greater imprint on the history of Europe and the Mediterranean than the Roman Empire, which in the course of its long existence came to dominate the entire region from Britain to Mesopotamia, and from Morocco to Romania. Its architects, urban planners, sculptors and painters developed a highly sophisticated visual culture that absorbed and adapted the artistic traditions of the many peoples who fell under Rome’s sway, particularly the Etruscans, Greeks and Egyptians. This course will treat the artistic production of the ancient Romans from the Late Republic through the Early Christian era, roughly from the birth of Marcus Tullius Cicero (106 BC) through the death of Emperor Constantine the Great (337 AD). Our emphasis will be on the artistic patronage of the Roman state and its leading citizens, and on the historic, social and political context of the artworks they produced. We will focus especially on the use of art for propagandistic and ideological purposes on the part of the emperors and their families, and on the stylistic and iconographic trends in the capital city and the various provinces. Moreover, we will explore what Roman artworks reveal about the complex interconnections among social classes, the relationship between Rome and its subject territories, the role of the military and the official state religion, and the emergence of Christianity and its rapid spread throughout the West.

STUDENT LEARNING OBJECTIVES

1. To acquire a deep appreciation of the artworks of the Roman Republic and Empire, and an understanding of the diverse historical, cultural and socio-political conditions of their creation.

2. To master the basic art historical terminology of the ancient Roman period and attain the necessary analytical and critical skills for describing, dating and interpreting Roman artworks.

3. To understand how ancient Roman artists developed innovative methods for communicating meaning and truth, and how their visions and aims evolved over time.

4. To analyze critically how the Romans employed classicism and other stylistic modes for political or propagandistic purposes.

5. To improve one’s ability to respond to works of art both analytically and affectively, and to write clearly, concisely, coherently, and with grammatical correctness.

6. To build a solid intellectual foundation on which to expand one’s knowledge of art history in other specialized upper-division courses.

COURSE PREREQUISITES

There are no prerequisites for this course although completion of ARTH 1305 is recommended.
COURSE FORMAT AND GRADING

All lectures will be accompanied by digitally projected images of artworks. In addition to regular readings, students will be required to take two scheduled midterms, write a paper of at least seven pages on a topic to be assigned in class, and take a cumulative final examination. The final grade will be determined as follows:

- Midterm #1: 20%
- Midterm #2: 20%
- Term paper: 25%
- Final examination: 25%
- Attendance/Participation: 10%

Make-up examinations will only be permitted following a documented emergency or illness. Papers must be submitted at the start of class on the due date or will not be accepted. Unexcused failure to submit the paper on time or to show up for an exam will automatically result in a grade of 0% (F). There will be no extra-credit assignments. All grades will be calculated as follows:

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Those students who will earn a failing grade (F) for the course no matter how well they perform on the final examination will not be permitted to take the final examination.

ADDING, DROPPING, WITHDRAWALS, PASS/FAIL, INCOMPLETES

Students are responsible for understanding the policies and procedures about adding and dropping, and for withdrawing from the course in a timely manner if it becomes necessary. February 14 is the last day to select the Pass/Fail option and April 4 is the last day to drop the course. See http://academics.utep.edu/Default.aspx?tabid=69121. An incomplete grade (I) can be given at the discretion of the instructor and approval of the department chair; in order to be granted an “Incomplete”, the student must be passing the course and encountering a legitimate emergency beyond his/her control that requires additional time to complete the coursework.

CLASS ATTENDANCE AND BEHAVIOR

Attendance at all class meetings is mandatory as well as essential for success in this course since a substantial portion of the material on the midterms and final examination will be discussed only in lectures and will not be available in the assigned readings. Role will be taken at the start of every class. Students are expected to arrive on time, refrain from eating, sleeping, kicking up their feet, and using electronic devices; and they must remain for the duration of the class. If a student must leave early and has a documented excuse, the instructor must be informed before the start of class, otherwise the student will be marked as absent. Only real emergencies or serious illness are legitimate excuses. Students who arrive late must see the instructor at the end
of class if they are to be marked as present. Each unexcused absence will result in a 2% reduction of the final grade. Each late arrival will result in a 1% reduction of the final grade and will be counted as half an absence. Five unexcused absences will result in a failing grade (F) for the course. Two absences between the first class and Census Day (February 5) will result in an automatic and permanent drop from the course. In the event of an excusable absence, the instructor must be notified by email within 24 hours and written documentation of the absence must be presented to him within one week.

**LAPTOP COMPUTERS AND NOTE-TAKING**

The use of computers and other electronic devices (including recording devices) are prohibited in class. It is important that students focus their attention on the projected images and accompanying lectures without distractions and that they take careful and detailed notes. Students should write down and memorize key terms, phrases and dates. Any student caught using an electronic device during class will be marked as absent.

**LIBERAL ARTS HONORS PROGRAM**

This class has been designated as a Liberal Arts Honors Program [LAHP] course. It has received this designation because it features at least five of the Honors course criteria, which include student leadership, advanced readings and/or reviews, opportunities for intensive writing, opportunities for intensive research, opportunities to utilize technology, opportunities to make extensive use of campus resources, community-based experiences, pre-professional opportunities, and development of critical thinking. In broader terms, this course is honors-designated because of its creativity and/or intellectual rigor, both of which are integral components of the Liberal Arts Honors Program. No additional coursework is necessary for this course to count towards the LAHP Honors minor. If you are not a member of the LAHP, and are interested in the program, please visit the LAHP website at [http://academics.utep.edu/lahp](http://academics.utep.edu/lahp).

**BLACKBOARD**

All files posted on Blackboard are the intellectual property of the instructor and may only be used for Art History 3305, except with his written consent. These include but are not limited to:

1) The **course syllabus**.

2) A **study sheet** listing key artworks in the order in which they appear in the course and textbook. This should be brought to class so that lectures may be followed easily.

3) **PowerPoint lecture files** corresponding to each section of the course. These include all key artworks from the lectures, as well as dates, terms, and other information.

4) **PowerPoint flashcard files** that contain all the study sheet images that must be memorized for exams.
PREPARATION FOR EXAMS

Attendance at all lectures, punctual completion of all assignments, and regular review and memorization of key artworks are essential for earning a passing grade on examinations. The two midterms and final will each consist of four sections:

1) Image identifications
2) Multiple choice questions
3) Fill-in-the-blanks
4) Essays

To prepare for the exams, students should use the Powerpoint lectures files along with their notes and textbooks to review all the course material very thoroughly. The major artistic periods and themes should be well understood, as well as all chronological sequences and vocabulary terms (in yellow in the PowerPoint lecture files), and other important facts discussed in lectures.

Furthermore, the artworks on the study sheet must be completely memorized: the names of artists (when listed), the titles of artworks or buildings, locations (when listed), dates of execution (within a margin of error of 10 years), and mediums (when listed). The Powerpoint flashcard files are designed to help with memorization.

FORMAT FOR PAPERS

Without exception, all papers must be double spaced and have standard one-inch margins, page numbers (beginning with the first page of the main text), and a title page (with the student’s name, the date, the instructor’s name, and the title). All text must be in twelve-point font, preferably New Times Roman. There should be no extra spaces between paragraphs, and all paragraphs should be properly indented. Any quotations of at least three sentences must be set in block quotes with single spacing. Moreover, there should be a bibliography of cited works on a separate page at the end of the paper, followed by pages with illustrations of any featured artworks. It is recommended that students keep an extra printed copy of their written work. All papers must be received in hardcopy by the start of class on the due date. For all questions pertaining to grammar, syntax, footnoting and style, see the latest edition of the Chicago Manual of Style. For a tutorial on how to document sources properly, see Hacker and Fister’s online guide: http://bcst.bedfordstmartins.com/resdoc5e/RES5e_ch10_s1-0001.html

Students who are concerned about the quality of their writing should contact the Writing Center and make an appointment well before the deadline: http://academics.utep.edu/writingcenter

OFFICE HOURS AND APPOINTMENTS

The instructor will be available during office hours (M 4:30-6:00pm, T 10:30am-12:00pm) or by appointment, and can best be reached via his university email address: megrossman@utep.edu. He will check his voicemail during office hours only.
REQUIRED BOOKS


Recommended History Texts:


Recommended Writing Aids:


THE UTEP LIBRARY AND COURSE RESERVE SHELF

The university’s main library is an invaluable resource and contains many relevant books and periodicals. Some of these may be placed on the course reserve shelf, located at ground level. Students are welcome to contact the library staff for assistance with research.
POLICY ON ACADEMIC INTEGRITY AND SCHOLASTIC DISHONESTY

Cheating, plagiarism or collusion on any assignment or test will be reported to the Dean of Students and may result in a failing grade for the course and/or other disciplinary action. All papers must be original to the course (with no recycling of work from another class), meet all the requirements of the assignment, and properly cite all sources, including from the internet. Most importantly, all direct citations must be set in quotations and footnoted. See the UTEP policy on academic integrity and scholastic dishonesty: http://sa.utep.edu/osccr/academic-integrity/

STUDENTS WITH DISABILITIES

Reasonable accommodations will be made for students with limitations due to disabilities provided that they contact the Center for Accommodations and Support Services (CASS) and procure the proper documentation: http://sa.utep.edu/cass (tel: 747-5148). Students with documented disabilities must contact the instructor within the first two weeks of class, with CASS documentation in hand, in order to inform him of any special needs.

SEMINAR/GRADUATE CREDIT

Students who are taking this course as ARTH 4383 in order to satisfy the art history seminar requirement, or as ARTH 5399 or ART 5395 in order to earn graduate-level credit, will be assigned additional reading, additional assignments, and a longer research paper (10-15 pages). These students are expected to visit the instructor during his office hours a minimum of once per calendar month.

COURSE SYLLABUS

The textbook and Pollitt readings are intended to complement the lectures. The instructor may announce modifications to the syllabus during the semester, with fair notice. It is expected that the reading assignments will be completed each week in a timely manner (by the Monday after they are assigned) in order that students are adequately prepared for the corresponding lectures as well as the examinations.

Jan. 22  Course Introduction


Jan. 27  Italy Before the Rise of Rome
Jan. 29  Italy Before the Rise of Rome
Kleiner, chaps. 1 and 2.

Pollitt, history of the Republic (509-133 B.C.), 14-17, 22-24, 29-32.

Livy (V, 22, 3-8), on the sack of Veii, 18-19.

Polybius (VI, 53), Pliny (XXXV, 6-7), on portrait sculpture, 53-54.

Feb. 3  From Village to World Capital
Feb. 5  Republican Town Planning and Pompeii

Kleiner, chaps. 3 and 4.


Cicero, (Verr. II, IV, passim), on Verres, 66-69.

Cicero (ad Atticum, passim), on art collecting, 76-79.

Dio Cassius (XLIII, 22-23; XLIV, 4, 4 ff; ), on the public works of Julius Caesar, 85-86.

Feb. 10  Republican Domestic Architecture and Mural Painting
Feb. 12  From Marcellus to Caesar

Kleiner, chap. 5.


Suetonius (The Divine Augustus XXVIII, 3 ff.; LXXII, 1-3), on the Augustan building program, and on the personal tastes of Augustus, 104-06, 111.


Feb. 17  The Augustan Principate
Feb. 19  The Augustan Principate

Kleiner, chap. 6.

Feb. 24  Preparing for the Afterlife during the Early Empire
Feb. 26  MIDTERM #1

Kleiner, chaps. 7 and 8 (103-14).
Pollitt:

Vitruvius (V, 1, 1-10), on the forum and the basilica, 123-27.

Suetonius (Gaius Caligula XXI-XXII), on Caligula’s monuments, 133-35.

Mar. 3

**The Pax Augusta in the West**

Kleiner, chaps. 8 (115-19) and 9.

Pollitt:

Tacitus (Annals XV, 38-43), on the Great Fire and the architectural projects of Nero, 140-42.

Suetonius (Nero XXXI), on the architectural projects of Nero, 142-43.


Josephus (Jewish War VII, 5, 132ff.), on the imperial triumph following the sack of Jerusalem, 159.

Statius (Silvae IV, 2, lines 18-31), on the Domus Flavia, 161-62.

Mar. 17

**The Julio-Claudian Dynasty**

Kleiner, chaps. 10 and 11.

Pollitt, “The ‘Five Good Emperors’ and Commodus.” 165-68.

Ammianus Marcellinus (XVI, 10, 15-16), on the Forum of Trajan, 170.

Mar. 24

**Pompeii and Herculaneum in the First Century A.D.**

Kleiner, chaps. 12 and 13 (187-94).

Mar. 26

**Trajan, Optimus Princeps**
Pollitt:

*Historia Augusta* (*Hadrian* I, 5; XIV, 8-11; XV, 10, XIX, 9-13), on the personality and tastes of Hadrian, and on his building program in Rome, 174-75.

Dio Cassius (LXIX, 4, 1-5), on Hadrian’s rivalry with the architect Apollodoros, 175-76.

**Apr. 2**

**Hadrian, the Philhellene**

Kleiner, chap. 13 (194-201).

**Apr. 7**

**MIDTERM #2**

**Apr. 9**

**The Antonines (PAPER ASSIGNED)**

Kleiner, chaps. 14 and 15.

Pollitt:

*Pliny* (*Epistulae* II, 17 [to Gallus]), on the villas of Pliny and upper-class life in the Latian countryside during the reign of Trajan, 170-74.

**Apr. 14**

**Ostia, Port and Mirror of Rome**

**Apr. 16**

**Burying the Dead during the High Empire**

Kleiner, chap. 16.


**Apr. 21**

**The Severan Dynasty**

**Apr. 23**

**The Severan Dynasty**

Kleiner, chaps. 17 and 18.

Historia Augusta (The Two Gallieni XVIII, 2-5), on the works of Gallienus, 204.

“Plotinos: c. 205-270,” 215; Porphyry (Life of Plotinos, 1), 215-16; and Plotinos (Enneads IV, 3, 10 and V, 8, 1), 216-17.

Apr. 28  Lepcis Magna and the Eastern Provinces
Apr. 30  The Soldier Emperors

Kleiner, chaps. 19 and 20.


Zosimus (II, 30-31), on the building of Constantinople, 212-13.

May 5  The Tetrarchy (PAPER DUE)
May 7  Constantine, Emperor and Christian Patron
May 14  FINAL EXAM: 4:00 – 6:45pm