New Course Approval Cover Form
Montana State University

This four-page form collects basic information about the proposed new course, provides information on the approval process, and includes all required approvals. Additional information (see INFO sheet) is also required as part of the New Course Packet.

Proposed New Course Information

Requested Rubric, Course Number, Core Designation (If needed): ARTH 375
Example: PHL 361 RH

Course Title: The Meeting of Cultures: Roman, Etruscan & Greek
Abbreviated Course Title (≤ 30 chars): Roman, Etruscan, Greek
First Semester to be Offered: Spring 2013
Submitted by: Regina Gee
Submitter’s Contact Info: Phone, Email: 2665 rgee@montana.edu
Instructor: Regina Gee
Department: School of Art
College: Arts & Architecture

New Course Review Process

1. Instructor completes the New Course Packet, with Core information if a Core designation is requested.
2. Instructor checks for “equivalent” course in the MUS system and recommends a common or unique course number.
3. Department Head’s signature indicates that course has been approved by the process used within the Department.
4. The Chair of the College Curriculum Committee signs to indicate College academic approval.
5. The College Dean signs to indicate that adequate resources are available to offer the course. Supporting information (Dean’s Statement) is typically required.
6. The New Course Packet (as PDF) is uploaded to the Provost’s Office server for distribution to other committees.
7. Course requests are sent to Curriculum and Program Committee (CPC). Core reviews are sent to appropriate Core subcommittee. Committees work in parallel when possible to speed approval process. Special topics courses (291, 491) skip the CPC review (limited to two years).
8. Provost’s Office reviews the new course request. New courses are submitted to MUS for Common Course Number (CCN) review. Dean and Department informed upon approval.
9. Approved new course sent to Registrar for inclusion in the Catalog and Schedule of Classes

Note: This diagram illustrates the typical flow path, but at any review step there can be a request for additional information or modifications. Careful review in early steps is the best way to speed the overall process.
New Undergraduate Course Approval Cover Form
Montana State University

This four-page form collects basic information about the proposed new course, provides information on the approval process, and includes all required approvals. Additional information (see INFO sheet) is also required as part of the New Course Packet.

Proposed New Course Information

Requested Rubric, Course Number, Core Designation (if needed): ARTH 375-01
Example: PHL 361 RH

Course Title: The Meeting of Cultures: Roman, Etruscan & Greek
Abbreviated Course Title (≤30 chars): Roman, Etruscan, Greek
First Semester to be Offered: Spring 2013
Submitted by: Regina Gee
Submitter’s Contact Info: Phone, Email: 2665 rgee@montana.edu
Instructor: Regina Gee
Department: School of Art
College: Arts & Architecture

New Course Review Process

Instructor completes the New Course Packet, with Core information if a Core designation is requested.
Instructor checks for “equivalent” course in the MUS system and recommends a common or unique course number.
Department Head’s signature indicates that course has been approved by the process used within the Department.
The Chair of the College Curriculum Committee signs to indicate College academic approval.
The College Dean signs to indicate that adequate resources are available to offer the course. Supporting information (Dean’s Statement) is typically required.
The New Course Packet (as PDF) is uploaded to the Provost’s Office server for distribution to other committees.
Course requests are sent to Curriculum and Program Committee (CPC). Core reviews are sent to appropriate Core subcommittee. Committees work in parallel when possible to speed approval process. Special topics courses (291,491) skip the CPC review (limited to two years.)
Provost’s Office reviews the new course request. New courses are submitted to MUS for Common Course Number (CCN) review. Dean and Department informed upon approval.
Approved new course sent to Registrar for inclusion in the Catalog and Schedule of Classes

APPROVALS

Submitter *

Department Head *

Chair, College Curriculum Comm.

Dean *

Chair, Core Subcommittee (if app.)

Chair, CPC

Assoc Provost *

Note: This diagram illustrates the typical flow path, but at any review step there can be a request for additional information or modifications. Careful review in early steps is the best way to speed the overall process. * Special topics courses (x91) require fewer signatures, but cannot be offered more than two times without committee review.
INFORMATION NEEDED FOR COMMON COURSE NUMBERING

The process for identifying a common course number for a new course is as follows:

1. Course learning outcomes are prepared for the new course.
2. The person submitting the new course request looks at the CCN website to see if a course with similar outcomes already exists in the MUS system.

   www.mus.edu/itools/CCN/ccn_default.asp

   - If a course exists with at least 80% of the same outcomes, the course is considered "equivalent" to the proposed new course, and the new course should use the existing rubric and course number.
   - If no "equivalent" course is found, the person submitting the new course request should identify a unique course number that has not been used by any other course in the MUS system.

3. The requested rubric and course number are submitted as part of the new course packet.
4. The Provost's Office submits the learning outcomes and the requested rubric and course number to the MUS to have a course number assigned to the course. (This will typically be the requested course number, but it could be changed.)
5. The assigned common course number is reported back to the person submitting the new course request.

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Requested Rubric, Course Number, Core Designation (if needed):

Course Title: ARTH 375-01
Abbrev. Course Title (≤ 30 char): The Meeting of Cultures: Roman, Etruscan & Greek
Credits: Roman, Etruscan, Greek
Department Offering Course:
College: School of Art
Arts & Architecture

Is this course "equivalent" to a course in the MUS System?: □ Yes  □ No
Learning Outcomes for the Course:
The data needed to enter the new course into the MSU Catalog and Schedule of Classes is collected on this page. Once the new course has been approved, this page is automatically forwarded to the Registrar for data entry.

**Course Title** (for Schedule of Classes, *30 characters, max.):

- **Course Title:** The Meeting of Cultures: Roman, Etruscan & Greek

- **First Semester to be Offered:** Spring 2013

- **Restricted Entry/Consent of Instructor Required:** Yes

- **Instructor's GID (last 4 digits only):** 8227

- **Department Offering Course:** School of Art

- **College:** Aris & Architecture

- **Is the requested course number available? (x4155 to check):** Yes

- **Frequency of course offering:** Alternate Years, starting 2013

- **Semester(s) offered (check all that apply):** Spring

- **Summer Options (check all that apply):**
  - First 6 weeks
  - Second 6 weeks
  - 12 weeks

- **Credits by mode of instruction:**
  - Lecture: 3

- **Total Credits:** 3

- **Primary Mode(s) of Delivery:**
  - Face-to-face

- **Time and Location — Call the Registrar's Office at x4155 to find a time and location for the course.*

- **Assigned Day(s):** M, Tu

- **Assigned Time(s):** Field

- **Assigned Building:** Field

- **Assigned Room:** Field

- **Capacity (room capacity, or enrollment "cap"):** 20

**Co- and Pre-Requisites — Courses numbered 200 and above are normally expected to have prerequisites. When listing multiple prerequisites, please separate courses with "and" if both are required, or "or" if only one is required.**

- **Prerequisite(s):** ARTH 200

- **Co-Requisite(s):**

**Course Description — Provide a course description of 40 words or less for the MSU Catalog.**

What role the exchange of cultural ideas had on the Latin Peninsula between 800 BCE and 100 BCE between Romans, Etruscans and Greeks are the focus of this course.
DEAN'S STATEMENT

The reviewing committees are being asked to take a closer look at the resources required for each proposed new course. In many cases new courses will replace existing courses and the new course request is effectively resource neutral, however, that is not always the case. For example, a new elective course that would result in distributing an existing student population across a larger number of courses would represent a significant increase in expenditures for the new course, and no increase in total student credit hours. A funding mechanism for such a course would need to be identified. The Dean's Statement is the place to document how the costs of the proposed new course will be covered.

No additional resources are needed (compensation or work-load overload) to offer this course. This course is managed within existing budget and workload models. Nancy Cornwell, Dean
Learning outcomes:

As demonstrated by the evaluation of short individual papers on specific assigned monuments and sculpture, class discussion in small groups, on-site, of readings from academic journals in relevant fields, individual student presentations on historical topics on-site, directed field exercises on observation and drawing, active participation in regularly scheduled lectures (3-5 weekly) and a cumulative essay-based exam, the students learning outcomes consist of:

1. Demonstrable understanding of the history and characteristic material culture (forms, subjects, iconography, media, architectural plans for religious, domestic and state public architecture) of the following groups on the Italic peninsula between the eight century BCE and the fourth century CE: Greek, Etruscan, Roman.

2. Demonstrable understanding, through discussion and testing, of the history of interaction, exchange and the construction of identity for each group as represented by the surviving record of material culture.

3. Demonstrable understanding, through individual and group presentations and testing, of the role the exchange of cultural ideas of the Etruscans and Greeks between 600 BCE and 100 BCE had on what is called “Roman” culture today.

4. Demonstrable understanding through on-site discussion of the issues of cultural patrimony, collecting and modern reception as shaped by museum culture.

5. Demonstrable understanding, through testing and discussion, of the practice and ethics of Mediterranean archaeology and issues of the archaeological record and preservation (UNESCO, Herculaneum Conservation Project, the Oplontis Project, the State museum).

6. Demonstrable understanding, through application and discussion, of the methodologies used to explore the material culture on the ancient Italic peninsula including: iconographical study, social histories, feminist theory and particularly post-colonial/cultural diffusion.
September 27, 2012

TO: Curriculum Committee

FR: Vaughan Judge

RE: ARTH 375 Course Request

Attached is the course request for ARTH 375 - The Meeting of Cultures: Roman, Etruscan & Greek. This course is meant for our spring study abroad program in Italy. It was first taught during spring 2010.
Montana State University School of Art Semester in Italy Study Abroad Program 2013  
Spring Semester  

Roman Art and Architecture  
The Meeting of Cultures: Roman, Etruscan, and Greek  

“I can only say in Rome have I understood what a human being really is. I never again reached those heights or knew those joyful sensations; by comparison with what I felt in Rome, I have never really been happy again” -- Johann Wolfgang von Goethe  

Course Description:  
What did art and architecture mean to ancient Romans living between 100 BCE and 300 CE? What role the exchange of cultural ideas have on the Italic Peninsula between 600 BCE and 100 BCE between Romans, Etruscan and Greek have on what we consider “Roman” culture today? How can the return to original meanings in art and architecture broaden our views of art and architecture today?  
These are the questions we will explore in an interdisciplinary course that explores art and architecture in the context of everyday life in both the private and public spaces of the Roman world. The ultimate goal is to give the opportunity to retrieve original meaning and to pull out for closer examination the experiential qualities of ancient art too often lost in the museum and the classroom. In addition, as a significant part of the experience of studying in Italy, one goal is to show how the disciplines of art history and studio art can be integrated with and responsive to each other.  
The examination will be site specific, using the city of Rome and the archaeological sites of Sicily and Pompeii. As we move through the urban fabric of these ancient cities, you will look at public spaces created for different kinds of human activity--worship, civic administration, entertainment--as well as the decoration of these spaces. In the domestic sphere, you will study the layout and decoration of houses and analyze the owner’s tastes, status and identity within the Roman world. Whether creating a fresco or studying the content and meaning of a fresco decorating a tavern in Pompeii, the purpose remains consistent: to retrieve original meaning by studying the production and reception of the art and architecture of the ancient Romans. One of the most important concepts for the study concerns the importance of other groups on the Italic peninsula besides the Romans, groups that were key to their own development of cultural forms and practice: the Greek and the Etruscans. Our exploration of art in the everyday lives of Romans will be structured around the following themes:  

Origins (archaeology and foundation myths)  
Who were the Etruscans?
The coming of the Greeks
Roman religion: state cult, family cult, private worship
Spectacle and entertainment
The ritual of the banquet
Roman domestic architecture: forms and decoration

The construction of the syllabus:

The syllabus and your responsibilities are fairly complicated due to the nature of participating in a study abroad program with its emphasis on group discussion and personal responsibility. This is not purely a lecture-based course; it involves a great deal of active learning and you will be graded accordingly (see Grading, below).

The course will have the following components, please read carefully:

1. Preparatory research. You will be responsible for researching and bringing to Rome material concerning its history. What you must bring with you, content and format, is described below in Section I., titled Preparatory Research. It mostly consists of a timeline and a list of dates, periods and figures. You will be using this material as soon as we arrive, and if you do not have this information organized and ready to use, you will be penalized for not preparing the material in the month before we left. No exceptions.

2. Reading assignments with small group discussion. I have selected a short list of articles related to sites and objects we will visit. The due date for each of these readings is listed on the syllabus/daily schedule below. For each reading, you will be divided into groups of 2-3 and given some ideas or talking points to guide you. The small-group discussion will take place on-site and you are required to print and bring a physical copy of the article with you (I strongly advise preparing these before you leave). The reading list of articles is detailed below in Section II., titled Article Reading List. All of the reading will be available on Library Reserves and you can log in mostly typically using the same ID as for entering MyInfo or for accessing your MSU email account. There is a phone number and an email address on the login page you can use for library assistance. If you have any problem accessing these, contact me prior to leaving for Rome, by phone or email. If you wait until we are in Rome and then tell me “I tried but I could not find them or download them”, you will be penalized for not preparing the readings in the month you had before we left. No exceptions.

3. Projects: The section of the schedule titled “Projects” contains on-site work we will do in small groups. Questions with maps and plans will be provided on-site. Your only preparation with be to have done the readings and to have your preparatory research material with you.

4. Your textbook: The text for this class, available at the bookstore in new and used copies and also available online at Amazon.com is Roman Art (fifth edition) by Nancy and Andrew Ramage. This text must be brought with you to Italy, and the syllabus below
details your reading assignments from this text, which must be complete on the day listed.

5. Presentations: Each of you is responsible for specific material to be presented to the rest of your class in the context of visiting the appropriate site. You each have more than one presentation, some are individual, others are small group, and the topics vary. Consult the Presentations List to find the areas for which you are responsible. You must complete and write up your research on each topic before leaving for Rome, and you will give these notes to me at the conclusion of your presentations along with your bibliography. Your text, Roman Art, will be helpful and I also recommend exploring the resources of MSU’s library as well as your local library. Consult me if you need further help with your research material. Two online sources for architecture I recommend strongly are Platner and Ashby’s Topographical Dictionary of Ancient Rome and Bill Thayer’s Lacus Curtius. You must be ready to present your assigned material during the course (depending on your topic, we may be in Rome or Pompeii). If you do not have this information organized and ready to present, you will be penalized for not preparing the material in the month before we left. No exceptions.

6. Drawing Exercises: These will be assigned by either Josh DeWitt or me on-site.

Grading:

While you will have an exam at the conclusion of this course, a significant part of your grade comes from being an active participant in our daily explorations, both as an individual and in small groups. As I mentioned, you will have specific responsibilities and also I will be evaluating your contributions daily and factoring them into your final grade.

Daily participation: 25%
Individual presentation: 25%
Small group presentation: 25%
Exam: 25%

Attendance and demeanor: As discussed prior to our departure, it is very important that you maintain the focus and courteous demeanor that is expected of you in the classroom, whether we are meeting in lecture or working on-site. You will arrive with your notebook, pen or pencil, research materials and your textbook. Expect to take copious notes. Expect to consult your preparatory research in the course of lecture and discussion. Concerning the Italian lessons and lectures, you will be prompt, neatly dressed (never in pajamas or sleepwear) and ready to leave. You may bring a coffee, but not food to the lessons and lectures. All travel to site visits will be as a group.
Note on reading the syllabus:

The syllabus below is a combination of your daily schedule, activities and your personal responsibilities in terms of reading and individual presentations. I strongly advise reading ahead several days in advance and, in particular, keeping up with your reading. If you have not read and taken notes on the material as scheduled, you will not be able to participate.

ROME:

**Thursday, February 10**

Italian Lesson 9:00-10:00

Lecture: Origins of Rome 10:30-12:00

Site Visits: depart 1:30

- Palatine Hill
- Capitoline Hill (Temple of Jupiter Optimus Maximus)
- Circus Maximus
- Forum Boarium

Projects:

1. Small group discussion of D. Favro’s article, “The City is a Living Thing” from e-reserves
2. Small group analysis using map of Rome, plan of a Roman temple
3. Introduction to a forum and different types of temple plans using the Forum Boarium and a map

Questions: What is a “myth”? A “foundation myth”?

Terms: circus, forum, temple, Aeneas, Romulus, Remus, pomerium

Readings: Ramage, pp. 13-33 and 76-77; read Ramage, p. 67, the section titled “Stories of Early Rome”; Diane Favro, “The City is a Living Thing” from e-reserves reading list. Be prepared to discuss Favro at the site of the Circus Maximus in small discussion groups.

**Friday, February 11**

Italian Lesson 9:00-10:00

Lecture: The Roman Forum; Roman State Cult; What is Republican Rome? Introduction to the Games 10:11:00

Site visits: depart 11:30
The Roman Forum
The Colosseum

Projects:

1. Plan of the Colosseum, structural analysis and movement.
2. Individual presentations: Gabrielle Althoff, Andrew Duchesneau, Lena Haines, Andrew Lockhart, Mackenzie Molzhon

Questions: What kinds of buildings can be found in the Roman forum in terms of function? What deities are associated with the area?

Terms: arena, amphitheater, barrel vault, cross vault, tufa, travertine, annular and radiating corridors; vomitoria, hypogeum

Readings: Ramage 79-81; 170-175

Saturday February 12

Site visit: Palestrina depart hotel at 9:00, be at Termini at 10:00

Lecture (on site): Roman religion and the private sanctuary; the influence of Hellenistic culture architecture and religion; the innovation of concrete

Projects:

1. Small group discussion of the experiential qualities of the site and the structural innovation allowed by concrete
2. Plan of the sanctuary, structural analysis and movement

Question: Who was Fortuna and what role did she play in the Roman pantheon?

Terms: sanctuary, concrete

Readings: Ramage 72-75

Sunday, February 13

Lecture: Roman veristic sculpture, The Roman taste for Greek sculpture, the construction of the Museum culture and collecting 11-12:00

Site visit: The Capitoline, Centrale Montemartini depart 1:00
Projects:

1. Small group analysis of the Temple to Jupiter Optimus Maximus
2. Small group discussion of E. Perry’s article
3. Individual presentations: Katie Adams, Alexa Audet, Samantha Delvo, Lacey Uhre
4. Drawing exercise, (deity, emperor)

Questions: What is a portrait? How do we determine a “good” portrait? How does the Roman idea of the copy differ from our own, and how does the modern value of a “copy” versus an “original” affect how we value and/or admire both categories of ancient sculpture? “Nudity” versus costume and nudity as a costume.

Terms: veristic, imitatio versus aemulatio

Readings: Ramage pp. 87-89 (sections titled “Portraiture” and “Funerary Reliefs”); e-reserve reading, E. Perry section from the Introduction of Imitation and Emulation in Roman Art

Monday, February 14

Italian Lesson 9:00-10:00

Lecture: Who were the Etruscans? 10:30-12:00

Projects:

1. Small group discussion of Torelli’s article
2. Small group analysis using map to chart Etruscan cities and region of Etruscan power and control

Questions: What was the period of Etruscan dominance of the Italic peninsula? What materials are they associated with in their art and architecture? What does an Etruscan temple look like?

Terms: Tarquinius Superbus

Readings: Ramage pp. 35-67

Tuesday, February 15

Site visit: Tarquinia depart hotel at 9:00, depart Termini 10:00

Projects:

1. Small group discussion creating list of subject matter for tomb wall paintings, be prepared to use Torelli’s article on Etruscan tombs.
2. Museum: small group study of categories of ceramics, categories and the activities they are associated with.
3. Small group discussion on the construction of identity in Etruscan funerary portraits (male and female).

Questions: What does the design, decoration and grave goods in Etruscan tombs tell us about their belief in an afterlife? What is the difference between a wall painting and a fresco? Why are Greek vases found in the grave goods of Etruscan tombs?

Terms: grave goods, sarcophagus, cinerary urn, hut urn, canopic urn, black-figure Greek pottery, red-figure Greek pottery, Bucchero

Readings: e-reserve article, Mario Torelli, Funera Tusca; Reality and Representation in Archaic Tarquiniar Painting"

Wednesday February 16

Italian Lesson 9:00-10:00

Museum visits: Villa Borghese, Villa Giulia depart from hotel at 10:30

Projects:

1. Small group discussion of Bernini's sculpture as a response to the Greco-Roman world
2. Small group discussion of the visual culture (mosaics) of gladiators and games
3. Small group discussion of J. Davidson and the rituals of the symposium.
4. Small group project identifying black figure, red-figure and Bucchero pottery and types of vessels.

Terms: cista, grave goods, sarcophagus, cinerary urn, hut urn, canopic urn, black-figure Greek pottery, red-figure Greek pottery, Bucchero

Readings: Ramage pp. 35-67

Thursday, February 17

Italian Lesson 9:00-10:00

Lecture: Roman religion, state cult and private cult; the rise of Christianity 11-12:00

Site visits; Ara Pacis, San Clemente depart 1:00

Projects:

1. Small group discussion on the imagery and themes of the Ara Pacis
2. Small group discussion comparing the imagery and setting of Christian and Mithraic cultures.

Readings: Ramage, pp. 111-138

Question: Who was Mithras? What are some of the ideas underpinning eating and drinking together in a religious context?

**Friday, February 18**

Italian Lesson 9:00-10:00, depart immediately after lesson for Vatican Necropolis (appts. At 10:45 and 11:00)

Lecture (subject to change): The cities of the dead (necropoleis) in Rome; the Shrine of Peter, Constantine, and the rise of Christianity

Site visit: The Vatican Necropolis depart

Project:

1. Small group project identifying the following on a map of *Vaticanum*: Circus of Nero, via Cornelia, necropolis, Tomb of Peter and first shrine of Peter.

Terms: circus, obelisk, necropolis, aedicula shrine, basilica

**Saturday, February 19**

Lecture: The Roman Emperor and “Building Power”

Site visits: The Column (and Forum) of Trajan, the Pantheon

Projects:

1. Small group project using a plan of the Forum of Trajan to identify the elements and the themes of the program.
2. Small group discussion of Davies, Hemsoll and Jones’ article on the Pantheon
3. Individual presentation: William Curtis, Miranda McAdams

Terms: helical frieze, Dacian/Dacia, oculus, coffer, dynastic monument

Reading: Ramage, pp. 206-255; e-reserve article, Davies, Hemsoll and Jones, “The Pantheon: Triumph of Rome or Triumph of Compromise?”
Sunday, February 20

Lecture: The coming of the Greeks, Introduction to Sicily and Magna Graecia Greek cultural forms, the temple and the theater 11:00 – 12:30

Projects:

1. Small group project using maps to identify the region and principle cities of Magna Graecia
2. The early (archaic) Greek temple, plan and terms
3. The sections of the Greek theater

SICILY

Monday, February 21:

Departure: From Termini 6:52 train, flight depart 8:40

You must be fully packed and in the lobby at 6:15!

Site visits: Segesta and Gibelina

Tuesday, February 22

Lecture: The history of Selinunte and Agrigento

Projects:

1. Small group project using map of site to identify temples, orientation and names
2. Small group project recreating the plan of a selected temple

Wednesday, February 23

Lecture: The Roman villa and villa culture

Site visit: Piazza Armerina

Projects:

1. Small group discussion identifying the spaces of the villa
2. Small group discussion of the mosaics and the mosaic program of the villa

Reading: Ramage, pp.334-337
**Thursday, February 24**

Site visit: Siracusa

On site lecture: Origins of Greek theater

**Friday, February 25**

Taormina

**Saturday, February 26**

Atelier sul Mare

**Sunday, February 27**

Travel to Pompeii

**POMPEII**

**Monday February 28**

Lecture: Introduction to Pompeii, the Bay of Naples and the Eruption of Vesuvius 10:00

Site visit: Pompeii scavenger depart 11:30

Projects:

1. Small group discussion identifying spaces of the city using maps (political, religious, entertainment)
2. Small group discussion concerning the cultural identities shaping Pompeii
3. Small group discussion of the funerary monuments using maps
4. Individual presentations: Lynlea Jaylo, Hanna Lucy, Jennifer Keller

Reading: Ramage, pp. 69-72, 189-194

**Tuesday, March 1**

Lecture: The layout and decoration of the Roman house 9:00

Site visits: Pompeii and Herculaneum, depart 10:30

Projects:

1. Small group projects identifying parts of the Roman house using plans
2. Small group project identifying the Four Styles of Roman painting
3. Small group project identifying and dating Roman masonry

Reading: Ramage, pp. 94-109, 139-143, 195-205

Terms: atrium, fauces, impluvium, compluvium, cubicula, triclinia, peristyle garden, First Style, Second Style, Third Style, Fourth Style, fresco, secco, puntata, emblemata, opus vermiculatum

**Wednesday, March 2**

Site visit: Oplontis depart 9:00

Projects:

1. Small group projects tracing the room, functions and expansion of the Roman villa using the plan
2. Small group projects identifying workshops and individual artists

Terms: Second Style, Third Style, secco, enfilade, incrustation, alabaster, giallo antico, Carrera gray, cinnabar red, porphyry red, zebra-stripe, lower, middle and upper zones, stucco cornice

**Thursday, March 3**

Museum visit: Naples Archaeological Museum depart 10:00

**Friday March 4**

Site visit: The Phlagorean Fields (Castello di Baia Museum)

**Saturday, March 5**

Travel to villa

**Wednesday, March 16**

Exam
Section I. Preparatory Research

Instructions: Your first step is to create a timeline in the format that works best for you and locate within it the listed below. Once the timeline has been created, it is your job to “locate” the list of objects and buildings listed below within it. This is a reference you will use repeatedly as we move through Italy, and I am giving you control over what it looks like in terms of format. There is a timeline arranged in vertical rows in your textbook that might be a helpful model (pp. 10-11) or you could choose to create something linear like the Timeline of Art History, which you can view by going to the website of the Metropolitan Museum of Art (http://www.metmuseum.org/toah/intro/attr/06sm.htm). In any event, this is your tool of reference so arrange it according to what works best for you. I do want to emphasize that this is not just an assignment to be fulfilled and graded but a tool for you to use, and the more time and care you spend creating it so that you can read it clearly, the more useful you will find it as we work on-site. Expect to spend some time on this.

Dates:
The foundation of the following cities (the century): Naples (Neapolis), Siracusa, Agrigento, Taormina
The Etruscan Period (from when to when)
The date of the historical foundation of Rome
The date of the expulsion of the Etruscan kings of Rome
The Roman Republic (from when to when)
The life and death of Alexander the Great
The date of the assassination of Julius Caesar
The dates of the reign of Augustus
The dates of the reigns of the Julio-Claudian emperors, and within this, the reign of Nero
The Flavian dynasty and within this, the reign of Vespasian
The dates of the reign of Trajan
The dates of the reign of Hadrian
Dates of the reign of Marcus Aurelius
The dates of the reign of Constantine
The foundation of Pompeii
The date Pompeii became a Roman colony
The “great earthquake” of Pompeii
The eruption of Mt. Vesuvius that buried Pompeii

Objects and buildings:
Using any method you choose (i.e. drawing, photocopy, Photoshop), place the following objects and buildings on your timeline. Create a note next to the image with the following information: title, date and location. Again, your textbook will be helpful, and I will give you locations of images within the text when I can.

1. Temple of Veii (1.16 or 1.17)
2. Temple of Jupiter Capitolinus (1.19)
3. Apollo of Veii (1.23)
4. Capitoline Wolf (1.26)
5. Etruscan “Couple” Sarcophagus (1.29)
6. Urn of Arnth Velinas (1.30)
7. Head of “Brutus” (1.35)
8. Painting from Tomb of the Bulls (1.37)
9. Painting from Tomb of the Lionesses (1.40)
10. Ficorini Cista (1.47)
11. Wall painting from a villa at Boscoreale (2.1)
12. Sanctuary of Fortuna (2.12)
13. Patrician carrying two portrait heads (2.29)
14. Wall painting from the Villa of Oplontis (2.45)
15. Wall painting from the Villa of the Mysteries (2.48)
16. Ara Pacis (3.26)
17. Portrait of Augustus as priest (3.22)
18. Colosseum (5.3)
19. Arch of Titus (5.12)
20. Flavian Palace (5.18)
21. Stabian Baths (5.38)
22. The forum, Pompeii (5.40)
23. The Amphitheater of Pompeii (not in text)
24. Column of Trajan (6.2)
25. Pantheon of Marcus Agrippa (no longer survives, just make note of when it was built)
26. Pantheon of Hadrian (7.10)
27. Panel of Marcus Aurelius (8.21)
28. Equestrian statue of Marcus Aurelius (8.17)
29. Column of Marcus Aurelius (8.23-8.27)
30. “Bikini Girls” mosaic from Piazza Armerina (11.1)
31. Basilica of Maxentius and Constantine (11.10)
32. Arch of Constantine (12.2)
33. The original “old” St. Peter’s basilica (plan only survives, 12.16)

Section II. Article Reading List on E-Reserves

In order of reading assignment:


**Section III. List of Individual Presentations, Deities, Emperors and a plan of a temple:**
Under your name in the list below, you will find a physical art object or a building, the name of a deity, the name of an emperor, and a kind of temple. For the object or building, you will create a presentation to be delivered on-site in front of the building or object. The presentation should be timed to last ten minutes and should cover basic information (date, culture, function) plus a couple of interesting facts you uncovered in your research. You will write this up in the form of a short paper and turn it in to me after you present. If you have a building in the Roman Forum, I would like a date of the original building, the date of the current building and if it is a temple (not all of them will be) a discussion of who the temple is dedicated to, which god or gods and their function. Please include a bibliography with at least three sources—your textbook is a good place to start. For the deity, you do not need to turn anything in, but I want you to familiarize yourself with that deity’s appearance, symbolism, iconography and areas of control or influence. Be prepared to talk informally about your deity during the museum visits. For your assigned emperor, I want you to record, again not to turn in, the dates of their reign as well as their biography (on brief). I want you to get a sense of the man in terms of accomplishments and personality. Again, be prepared to talk about your emperor during museum visits. Finally, you will be assigned a temple plan, Greek temple, Greek tholos temple, Roman temple, Etruscan temple. You responsibility is to find a plan (a schematic drawing) showing the typical arrangement of this kind of temple and bring it with you in your research packet.

**Student: Katie Adams**
Individual presentation: Augustus as Pontifex Maximus (Capitoline Museum)
Deity: Apollo
Emperor: Augustus
Temple plan: Etruscan

**Student: Gabrielle Althoff**
Individual presentation: Roman Forum, Temple of Castor and Pollux
Deity: Athena
Emperor: Vespasian
Temple plan: Greek tholos

**Student: Alexa Audet**
Individual presentation: Equestrian statue of Marcus Aurelius (Capitoline Museum)
Deity: Dionysus
Emperor: Marcus Aurelius
Temple plan: Roman

Student: Riley Cole
Individual presentation: Roman Forum, Basilica Julia
Deity: Hercules
Emperor: Nero
Temple plan: Greek

Student: William Curtis
Individual presentation: Markets of Trajan (Rome, next to Forum of Trajan)
Deity: Apollo
Emperor: Trajan
Temple plan: Roman

Student: Samantha Delvo
Individual presentation: Capitoline “She Wolf” (Capitoline Museum)
Deity: Artemis
Emperor: Augustus
Temple plan: Etruscan

Student: Andrew Duchesneau
Individual presentation: Roman Forum, Lapis Niger
Deity: Hercules
Emperor: Commodus
Temple plan: Greek

Student: Lena Haines
Individual presentation: Roman Forum, the Rostra
Deity: Apollo
Emperor: Nero
Temple plan: Roman

Student: Lynlea Jaylo
Individual presentation: Pompeii Forum, building of Eumachia
Deity: Apollo
Emperor: Augustus
Temple plan: Greek
Student: Jennifer Keller
Individual presentation: Pompeii Forum, Temple of Apollo
Deity: Eros/Cupid
Emperor: Hadrian
Temple plan: Roman

Student: Andrew Lockhart
Individual presentation: Roman Forum, Temple to Saturn
Deity: Satyr
Emperor: Trajan
Temple plan: Etruscan

Student: Hanna Lucy
Individual presentation: Pompeii Forum, Temple to the Capitoline Triad
Deity: Venus
Emperor: Vespasian
Temple plan: Roman

Student: Miranda McAdams
Individual presentation: Column of Trajan
Deity: Victory or Nike
Emperor: Trajan
Temple plan: Greek

Student: Mackenzie Molzhan
Individual presentation: Roman Forum, Temple to Vesta
Deity: Venus
Emperor: Hadrian
Temple plan: Greek tholos

Student: Lacey Uhre
Individual presentation: Dying Gaul (Capitoline Museum)
Deity: Dionysus
Emperor: Constantine
Temple plan: Greek