Greek and Roman Art and History 2021: ITINERARY, ASSIGMENTS and REPORT SCHEDULE[[1]](#footnote-1)

The course is structured around the site trips. Each day there will be a site trip during which students will be expected formally or informally to discuss the artworks and monuments. Some reading will be due prior to departure (included on our canvas site), the remaining readings are listed on the full syllabus (available on request); all students will present before the entire group during the course. Students will keep an assignment notebook (detailed on another document) with several essays assigned during the course, which synthesize their experiences on site, course discussions, and readings. Students will develop the technique of formal iconographic analyses, and will submit such analyses as part of their written assignments on two occasions during course. There will be examinations in which students will synthesize their experiences and prior questions, and comment on some of the texts they have been assigned.

Grading: active preparation for class is central; student participation will be graded (15%). As noted, there will be presentations (15%) and written assignments and examinations (70%).

REQUIRED TEXTS

* course packet: daily readings
* Kleiner, F. 2015. *Gardner’s Art through the Ages: Backpack Edition, Book A: Antiquity*. 15th ed. Boston. ISBN-13: 978-1285837987.

Illnesses or other situations which might affect completion of assignments will be handled at the discretion of the instructors.

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**Wednesday June 2** **Fly to Italy**

**Thursday June 3** **Cultural borrowings, cooption, and influence**

**St. Maria della Vittoria, St. Maria in Trastevere**

Have completed pre-trip readings (on Canvas).[[2]](#footnote-2)

**Friday June 4** **Historical overview;** **the periods and styles of ancient Mediterranean art**

**Palazzo Massimo National Archaeological Museum; National Epigraphic Museum, Baths of Diocletian, St. Maria degli Angeli e dei Martiri**

Gardiner 105, 125-30, 142-5, 157-61, 178-9, 183-5; coursepack 1-8.

*Written Assignment 1: Iconographic Analysis 1*

**Saturday June 5**   **Etruscan Art**

 **Villa Giulia Etruscan Museum; afternoon bus to Naples**

Gardiner 163-76

**Sunday June 6** **Greek civic spaces and colonies**

 **Paestum; Amalfi Coast**

*Written Assignment 2: colonization, displacement, and cultural exchange*

 Student report: Tomb of the Diver/Greek sexuality

Gardiner 104-6, 109-16, 139-41; coursepack 9-36.

**Monday June 7** **Greek art and sculpture**

 **Naples Archaeological Museum**

Student reports: Alexander mosaic, Villa of Papyri

Gardiner 142-8, 186-95; coursepack 37-48.

**Tuesday June 8**   **Civic and domestic architecture**

 **Oplontis; Pompeii**

Student reports: wall painting styles; Pompeii forum buildings; theater architecture

Gardiner 186-95; coursepack 49-70.

**Wednesday June 9 Residential architecture and city planning**

 **Vesuvius; Herculaneum**

Student reports: Vesuvius eruption, Roman houses

 coursepack 71-90

**Thursday June 10**  **Free Day**

**Friday June 11 The imperial villa**

 **Capri**

coursepack 91-6.

**Saturday June 12** ***Written Assignment 3* (Exam 1)**

**Sunday June 13 Hellenistic sculpture**

**Sperlonga (National Archaeological Museum); return to Rome**

Student report: Sperlonga sculptures

 coursepack 97-119

**Monday June 14** **The archaeology of Rome’s origins**

**Circus Maximus, Palatine Museum and site, Forum Romanum**

*Written Assignment 4: Components of a Roman Forum*

Student report: Chariot racing/Circus Maximus

coursepack 120-41; Gardiner 182, 204-6.

**Tuesday June 15 Temple architecture**

**Largo Argentina temples, Campus Martius (Pantheon, Ara Pacis, Mausoleum of Augustus)** Student reports: Ara Pacis, Mausoleum of Augustus

*Written Assignment 5: Art, Architecture, and Benefaction as Imperial Propaganda* Gardiner 195-204, 209-11; coursepack 142-57

**Wednesday June 16 Emperors and the art of commemoration**

**Capitoline Museum; Trajan’s column**

Student reports: Column of Trajan, Capitoline Venus, Marcus Aurelius, Commodus

*Written Assignment 6: Iconographic Analysis 2*

Gardiner 123-30, 142-5, 150, 153-60, 176-7, 206-9, 214-6; coursepack 158-163.

**Thursday June 17 Large public monuments**

**Colosseum, Baths of Caracalla**

Student reports: amphitheater events, Roman baths

 Gardiner 218-20; coursepack 164-188

**Friday June 18 Free Day**

**Saturday June 19 High Imperial art and architecture**

**Hadrian’s Villa**

coursepack 189-99

**Sunday June 20** **Christianity and Rome**

**St. Peter’s Basilica**

 Student report: history of St. Peter’s

 coursepack 200-5

**Monday June 21 Vatican Museums**

*Assignment 7: Diagnostic iconographic exam*

Gardiner 108, 118-21 (optional 55-81); coursepack 206-228.

**Tuesday June 22 Byzantine Moasics**

**Santa Maria Maggiore, Santa Prassede, San Pietro in Vincoli; San Clemente**

Student report: Roman mosaics; Arch of Constantine

 Gardiner 224-8; coursepack 229-35

**Wednesday June 23 Baroque and Renaissance reception**

**San Carlino, Sant’Andrea al Quirinale,** **Santa Maria del Populo, Villa Borghese**

Student report: Bernini sculptures

 coursepack 236-50.

**Thursday June 24 Liminal spaces, liminal communities**

**Roman Wall museum; Via Appia; catacombs of San Sebastiano**

coursepack 251-265.

**Friday June 25 Depart Rome**

Sample assignment and its learning goals: Students learn technical vocabulary used to describe artistic productions and the skills to analyze and contextualize productions they see (terms and definitions are part of their assigned readings). What is provided below is summary of the assignment. Students are also provided with rubrics used for evaluation. This assignment is repeated in the course so students can apply instructor feedback and develop their skills as a viewer/commentator/thinker.

**Guidelines for Iconographic Assessment Assignments**

Each student will complete and submit two iconographic analyses of 5 to 6 pages in length as two of the regular written assignments. These should contain three main components:

1. *Description*: a description should be an inventory of the work of art that you have chosen to study. Begin with its specific dimension, then address its formal elements—line, shape, color, texture, space, mass, volume, composition—and aim for your reader to be able to draw the object based on your description of it. This part of the assignment is intended to help you learn to look closely at a single work of art and to develop the vocabulary to talk about what you see.
2. *Visual or formal analysis*: a formal analysis is an assessment of the ways in which the formal elements (which you will have already described) work together to convey meaning to the viewer. Approach the formal analysis as though you know *nothing* of the culture in which the object was produced. You might ask questions such as: What does its shape tell you about how it might have been used? Does its size reveal anything about how it might have functioned or been approached? Does its color, texture, or composition invite you to look, linger, or approach it, or does it warn you away?
3. *Interpretation*: given your knowledge of the culture that produced this object, what was it used for? Who used it? Was it a mundane or valued object? Sacred or domestic? Are the colors, materials, textures, or decorative elements culturally significant? You may need to consult Gardner’s and/or texts in your course packet, and any labeling provided by the museum.
1. Sample examinations, descriptions of student reports, and written assignments are available upon request, as well as more detailed breakdowns of our daily schedule. [↑](#footnote-ref-1)
2. Shotter on Roman Republic, Mathisen on Augustus and Roman Peace, Mathisen on Diocletian and Constantine. [↑](#footnote-ref-2)