CS3500G - GREEK AND ROMAN PAINTING / WINTER – 2019

INSTRUCTOR: Prof. David E. Wilson

CLASS HOURS: M/W/F 11:30 - 12:20 VAC 100

OFFICE HOURS: M/W/F 12:30 - 1:15 Lawson Hall 3212
(or by appointment dwilson@uwo.ca)

GRADE ASSESSMENT:
* Test 1 25% Feb. 6th
* Test 2 25% March 13th
** Research Paper 30% March 22nd
** Short Essay 20% April 9th

*A selection of review images will be made available as a down-loadable PDF file on our OWL class site (www.owl.uwo.ca) at least one week prior to the test dates.
** Short essay topic will be handed out at least a week before the end of term - this is not a research paper but will be based on class lectures and assigned readings for the course.

TEXT: Roger Ling, 1991: Roman Painting
(course text and assigned readings on 1-Day RESERVE in Weldon Library)

See class OWL site for Course Lecture Schedule and readings for each class.

N.B. Text and additional readings (Clarke, Robertson) provide only general background to the history of Greek and Roman painting, but most of the detailed content in this course will be contained only in the class lectures.

CLASS COMMUNICATION: class will be notified of any class cancellations and other special announcements by e-mail (students must check their UWO e-mail account).

NOTE FROM THE DEAN OF ARTS and HUMANITIES: You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of appeal. If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

PLAGIARISM: Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage of text from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offence Policy in the Western Academic Calendar).

POLICY ON ACCOMMODATION FOR MEDICAL ILLNESS: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf
Students seeking academic accommodation on medical grounds for any missed tests, exams and/or assignments worth 10% or more of their final grade must apply to the Office of the Dean of their home faculty and provide documentation.

ACADEMIC ACCOMMODATION CANNOT BE GRANTED BY THE INSTRUCTOR OR DEPARTMENT.

WESTERN ACCESSIBILITY POLICY: Western has many services and programs that support the personal, physical, social and academic needs of students with disabilities. For more information and links to these services: http://accessibility.uwo.ca/
WESTERN SUPPORT SERVICES: Students who are in emotional/mental distress should refer to Mental Health @ Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.

COURSE DESCRIPTION & GOALS

This course provides a survey of Greek and Roman panel and wall painting covering six centuries from the onset of the 5th C. BCE in Greece to the early empire in 1st C. CE Roman Italy. This span encompasses one of the most eventful periods in ancient Mediterranean history, witnessing the rise and fall of the Athenian Empire in the 5th C., the ascendancy of Macedonia in the 4th C., the military subjugation of Greece by Rome during the later Republic in the 2nd and 1st Cs. BCE, and by the end of the 1st C. BCE the emergence of Imperial Rome under Augustus. This course explores the development of large-scale Greek and Roman painting within this turbulent historical framework.

Attention will be paid not just to the stylistic and thematic changes in large-scale Greek and Roman painting over time, but will look at the historical and social context in which painted panels and frescos occurred, and how this may inform our interpretation of the subject matter of these paintings and what the ancient Greek and Roman viewers may have understood from them. Our start in 5th C. Athens is not an arbitrary one, since an overarching theme of this course will be the direct links that can be made between Greek panel painting of the 5th C. and Roman wall painting of the Late Republic and Early Empire some 400 years later. This course focuses on just one of many examples of how ancient Greek culture so fundamentally shaped, informed and influenced later Rome.

The first part of the course is situated in Greece of the 5th to 2nd Cs. BCE, highlighting three key areas/periods: i) Classical Athens of the 5th C. in which panel painting occurred only in public buildings and whose themes reflected the strong nationalism and imperial aspirations of this city state; ii) the late 4th and 3rd Cs. ancestral burial ground at Vergina where royal tomb painting is viewed against the backdrop of the rise of Macedonian military domination begun under Philip II and his son Alexander the Great; and iii) 2nd C. BCE free-trade Aegean port on Delos that saw the first Roman merchant settlement in the eastern Mediterranean and the critical role this played in the introduction of fresco painting to Italy.

The second part of the course examines the cultural reception of Greek painting in Italy, and how the stylistic and thematic evolution of Roman wall painting, although largely found in private domestic contexts, reflects the state history of the Late Republic and Early Empire. The focus is on two areas: i) the city of Rome itself, which was the centre for all innovation in the visual arts be it state sponsored for a public context or commissioned by wealthy Romans as a mark of status in their private homes; and ii) the middle class towns of Pompeii and Herculaneum, and the nearby summer luxury villas bordering the Bay of Naples belonging to the Roman elite. The stylistic phasing and meaning of Roman wall painting will be viewed within three historical periods of the Roman state: 1) Second Style of the Late Republic and the influences of both looted masterpieces of Greek painting and the Roman theatre; 2) transition from the Second to Third Style during the birth of Imperial Rome, and the symbolism of Augustan iconography; and 3) Third and Fourth Styles of the Early Empire under the Julio-Claudian emperors.
LEARNING OBJECTIVES

On successful completion of this course students are expected to be able to:

i) visually analyze Greek and Roman painting in terms of the basic aesthetics of style including questions of composition, body modeling and facial features, and rendering of character and emotional content;
ii) identify iconography and subject matter in terms of the setting and individual characters and their possible narrative role, be it mythological and/or historical;
iii) date wall painting based on style and archaeological context;
iv) address the possible symbolism and meaning of content/subject matter within its larger social/historical context;
v) distinguish and suggest the origin/s of Greek influences on Roman painting in terms of style and subject content.

LEARNING OUTCOMES / TRANSFERABLE SKILLS

Students completing this course are expected to have acquired:

- an understanding of the importance of historical perspective, and how social norms and customs and the construction and consumption of material culture (e.g. wall painting) is a product of time, events and context;

- how iconography/symbolism in any historical period may be used to signify social status, personal self-image, cultural identity, political power, state nationalism, and historical memorial;

- the ability of critical visual analysis of archaeological evidence, in this case wall painting, and the results of such analysis to formulate, develop, and argue an hypothesis/thesis based on this primary evidence. The assigned research paper will provide students the opportunity to apply these analytical skills in a scholarly format;

- a developed understanding of the limits of wall painting as archaeological evidence in the reconstruction of ancient societies and the restrictions the material record places on our ability to formulate hypotheses and interpretations;

- to have developed and/or advanced written communication skills in the clear and organized presentation of an argument/hypothesis within the prescribed word limits of the research paper; among the basic research skills are the ability to collect relevant bibliography on a prescribed topic, critically engage with the scholarly literature with an assessment of the relative merits of an argument, and write a thesis in a format that includes a clear introductory statement of intent, a well-constructed and logical presentation of the argument including the relative merits of various scholarly opinions, and a conclusion that gives an assessment of the evidence and the author’s own evaluation of the evidence.
RESEARCH PAPER

All students are strongly encouraged to see me to discuss their topic and bibliography.

Papers are due no later than March 22nd (electronic copy by midnight; paper copy by following morning). A late penalty of 3 marks per day will be deducted (including weekends). Students seeking an extension on their paper for medical or personal reasons must seek accommodation through their faculty dean's office (see Faculty Academic Accommodation Policy see note on pg. 1 of outline).

Consult the books on RESERVE in the Weldon for this course FIRST for bibliography and sources. See Bibliography file on OWL course site.

Papers must be double-spaced, 2,000 to 2,500 words in length, and have proper bibliographic referencing (see below).

Research Paper must be submitted for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism (turnitin.com). All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and turnitin.com (http://www.turnitin.com).

turnitin.com class ID: 17938372

turnitin.com class enrollment password: greek&roman

All direct quotes and close paraphrasing must be referenced (see below) - failure to do so will be considered plagiarism:

https://www.lib.uwo.ca/tutorials/plagiarism/index.html

The required referencing style is the Chicago Style format (in-text citations): e.g. cite author, date, page references in parentheses: e.g. (Wilson 1985, pp. 45-50). https://www.lib.uwo.ca/files/styleguides/ChicagoStyleAuthorDate.pdf

Illustrations (figures/plates) are encouraged; include a list at the end of the paper with bibliographic source:

e.g. FIG. 1 or PLATE 1 = Ling 1991, fig. 48, pl. X.

N.B. For the methodological approach and principal aims of this paper see final paragraph of Learning Outcomes above.
N.B. NO MORE THAN TWO STUDENTS MAY CHOOSE ANY ONE TOPIC.

[FIRST COME – FIRST SERVED]


2) 5th C. Attic red-figure vase painting: reconstructing lost panel painting.

3) Royal Macedonian tomb painting of the late 4th - 3rd C. BCE: subject matter and symbolism.

4) The origins of the Second Style of Roman wall painting: Macedonian tomb painting and lost Greek panel paintings.

5) The Villa of Mysteries at Pompeii: the Dionysiac cycle of wall paintings.

6) The Alexander Mosaic at Pompeii: copy of a lost Greek painting?

7) The villa at Boscoreale: interpretation of the subject matter in Room H.

8) Wall paintings in the Domus Augusti (House of Augustus) on the Palatine in Rome.

9) Wall paintings from the Villa Farnesina in Rome: symbolism in the early Augustan period.

10) Egyptianizing motifs in Roman wall painting.

11) The frescos from the imperial villa at Boscotrecase.

12) Nero's Golden House (Domus Aurea) in Rome: the wall paintings and their meaning.

13) The Odyssey Landscape Paintings from the Esquiline House in Rome

14) Fourth Style Wall Paintings from the House of Menander at Pompeii.


16) Roman stage scenery (scaenae frons) in wall painting: interpretation and meaning.

17) Sacral-idyllic landscapes: interpretation and meaning.

18) The garden in Roman wall painting: symbolism and meaning.

19) Cult imagery and symbolism in Roman wall painting.

20) Sexuality in Roman wall painting.
Dept. of Classical Studies: Grading Criteria for Honours-Level Essays

N.B. these are meant only as general guidelines for instructor and student, specific criteria may vary depending on the assignment and course (e.g. 3000 vs 4000-level).

90 – 100 / A+ (Outstanding)
Writing strongly demonstrates: i) significant originality and high degree of critical engagement with primary sources and secondary scholarly literature, ii) sophisticated synthesis and analysis of theoretical and conceptual dimensions of topic, iii) all major primary and secondary sources have been consulted, iv) prescribed format of paper including proper citation of sources is rigorously followed; mature prose style free of grammatical error.

80 – 89 / A (Excellent)
Writing clearly demonstrates: i) originality and high degree of critical engagement with primary sources (written or material) and the secondary scholarly literature, ii) writing is perceptive and probing in its conceptual analysis, iii) topic is focused, logically organized, and thesis effectively presented and argued, iv) majority of primary and secondary sources have been consulted, v) prescribed format of paper including proper citation of sources is followed; well developed prose style virtually free of grammatical error.

75 – 79 / B+ (Very Good)
Writing demonstrates: i) above average analysis, critical thinking, and independent thought, ii) topic is addressed in reasonable depth and/or breadth, thesis is well presented and clearly argued, iii) representative selection of primary and secondary sources has been consulted, iv) prescribed format of paper including proper citation of sources is followed; good intelligible prose style relatively free of grammatical error.

70 – 74 / B (Good)
Writing demonstrates: i) satisfactory attempt at analysis and critical thinking; arguments supported by reasonable evidence, ii) topic has been addressed in some depth and/or breadth, iii) somewhat limited selection of primary and secondary sources has been consulted, iv) text is generally well written; some problems with grammar and prose style.

60 – 69 / C (Competent)
Writing demonstrates: i) only adequate engagement with the topic, ii) limited depth and/or breadth in conceptualization and discussion of topic, iii) insufficient number of primary and/or secondary sources has been consulted, iv) paper has numerous problems of organization, clarity of argument, and grammar.

50 – 59 / D (Poor)
Writing demonstrates: i) inadequate engagement with topic, ii) factual errors regarding primary sources and lack of understanding of secondary literature, iii) few of key primary and secondary sources have been consulted, iv) prose style is difficult to follow, improper format for paper, incorrect citation of sources, many grammatical errors.

Below 50 / F (Unacceptable)
Writing demonstrates: i) failure to comprehend the topic, ii) topic is not clear, text is disorganized and/or unintelligible, iii) few or no relevant primary and/or secondary sources have been consulted, iv) writing skills do not meet the minimum university entrance-level standards.

0 (No Grade due to plagiarism or no paper submitted)