NSCAD University
Course Outline
Roman Decorative Arts/AHIS 3104

Fall Semester, 2016

Day and Time: Mondays, 8:30-10:30 am
Room: Fountain Campus, Duke Building, D500

Instructor: Marylin McKay
Office: Fountain Campus, Duke Building, 3rd floor, Room 313
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Office hours: Mondays and Wednesdays 11 am to 1 pm and by appointment arranged through email

Course Prerequisite: 6 credits of AHIS

Course Description: This course will consider Roman decorative arts through an examination of archeological remains and the reading of ancient texts and modern scholarly discussions. It will focus on the domestic space, from the late Republican period (c. 200 BCE) to the end of the Roman Empire in Western Europe (c. 450 CE).

Required Readings:
- Readings listed under lecture topics

Lecture Topics and Associate Required Readings

1. Introduction to Roman culture
   - Quotations from Pliny the Elder’s Naturalis Historia (Natural History) on luxury as immoral and as the result of Roman conquests of other cultures throughout the 2nd and 1st centuries BCE. In Course Pack provided in first class.

2. Wall and ceiling decoration of the Late Republican Period (200 to 30 BCE)

3. Wall and ceiling decoration, 30 BCE to 400 CE
   • Ling, Chapters 8, 9 and 10. Available on Reserve in NSCAD Library. Second copy available from instructor.
   • Pliny the Elder, *Naturalis historia* (Natural History), XXV, 115-117 (on landscape painting). In Course Pack provided in first class.

4. Floor Coverings, 200 BCE to 400 CE
   • Vitruvius. *De architectura* (The Ten Books on Architecture), VII, 1. In Course Pack provided in first class.
   • Pliny the Elder. *Naturalis historia* (Natural History), XXXVI, 185-189 (on floor coverings). In Course Pack provided in first class.

5. Furniture
6. Glass
   - E. Marianne Stern. “Roman glass-blowing in a cultural context.”
     Available on JSTOR.
   - Pliny the Elder. *Naturalis historia/Natural History*. Book XXXVI, 192-199 (on glass).
     In Course Pack provided in first class.

7. Metalware and Enamel Tableware and Containers
     Available on Reserve in NSCAD Library.
     Available on Reserve in NSCAD Library.

8. Part I. Containers – Ceramics and Baskets
     Available on Reserve in NSCAD Library.
     Available on Reserve in NSCAD Library.
     Available on Reserve in NSCAD Library.

Part II. Small-scale sculpture

9. Textiles
     Available on Reserve in NSCAD Library. Second copy available from instructor.
   - Various passages on textiles and clothing from the following ancient authors: Ovid, Philostratus, Pliny the Elder, Lucretius, Soranus, Martial, Virgil, Suetonius, Pliny the younger, Livy. In Course Pack provided in first class.
10. Jewelry
• Ann M. Stout. “Jewelry as a Symbol of Status in the Roman Empire.” In World of Roman Costume, 77-100. Available on Reserve in NSCAD Library. Second copy available from instructor.
• Various passages on jewelry from the following ancient authors: Plutarch, Ovid, Juvenal, Petronius, Pliny the Elder
• Pliny the Elder. Naturalis historia/Natural History. Book XXXVII, 1-216 (on jewelry). In Course Pack provided in first class.

11. Garden design and decoration
• Pliny the Younger. Letters, to Gallus, Fuscus and Domitius Apollinaris (on Pliny the Younger’s villas). In Course Pack provided in first class.

Evaluation Methods

Please Note: assignments are not due on class dates

1. First assignment: Provide a simple list of the pieces of decorative art described in “Trimalchio’s Dinner Party” in Petronius’ Satyricon. Also read Commentary 1 (“Who was Petronius Anyway?) and Commentary 6 (Roman Dinner Parties). Then characterize briefly (in a paragraph) the general attitude of the host and the guests toward the decorative arts in Trimalchio’s home. This assignment is due as an attachment to my NSCAD email address, in a format compatible with Word, by 4 pm on Friday, September 16th. This assignment is worth 5% of the final course grade. Note – this assignment is not due on a class day.

2. First Test: Images of five pieces of Roman decorative art will be sent to your email address on Monday, October 17th. Unless you provide me with another email address, I will use your NSCAD email. These images will not have been shown in class or illustrated in the readings but are related to information in classes 1 to 5 and associated readings. For each image you must identify it and give it a general time frame. Then you must discuss aspects of it that are clearly significant while making use of required reading material. Point form is sufficient and references are not needed. Each answer will be graded out of 10. This assignment is due as an attachment to my NSCAD email address, in a format compatible
with Word, by 4 pm on Friday, October 21. This test is worth 30% of the final course grade. Note – this assignment is not due on a class day.

3. **Second Test:** same format as the First Test with five images sent out on November 21\textsuperscript{st} to be returned on by 4 pm on Friday, November 25\textsuperscript{th}. This test is worth 30% of the final course grade. Note – this assignment is not due on a class day.

4. **Essay:** In an essay of approximately 12 pages, and employing the format attached to this course outline, compare the value of Roman textual references to the decorative arts, as sources of information on Roman decorative arts, to archeological finds. Instructions for the essay’s required format and some suggestions for approaches to the essay are attached to this course outline. **Due date: by 4 pm on Monday, December 12\textsuperscript{th}**. The essay is worth 35% of the final course grade.

**Policies on Late work**

Students who submit the first assignment, the first test or the second test late, for reasons beyond their control, will not be penalized if they inform the instructor of their situation before the work is due and the need for an extension is reasonable. An extension date that is suitable to the student’s need will be then be arranged. When appropriate, documentation of the need for the extension will be required. Otherwise – for the test – 10% of the assigned grade will be deducted if 1 day late and 20% if 2 to 5 days late. Late days include weekend days. After 5 late days a grade of zero will be assigned. This system does not apply to the essay. The essay must be submitted on time, unless there is a reasonable need for an extension, or a grade of zero will be assigned.

**Students with Special Needs**

Students who have special needs should discuss their situation with Student Services and arrange for Student Services to send a letter to the instructor outlining what the student needs the instructor to provide. Students should make these arrangements as early as possible, preferably before the start of classes, but certainly within the first two weeks of the course.
Essay Format and Suggested Approaches

Essays must:
1. Be word-processed
2. Use a size 12 font
3. Use double-spacing
4. Use 1-inch margins at the sides and 1 ½ at the top
5. Have either indented paragraphs or double spaces between paragraphs, not both
6. Have been run through the computer’s spell-check
7. Have all titles of books, journals/magazines and works of art within the body of the essay in italics (= script slanted to the right as it is here)
8. Have all titles of articles within the body of the essay in quotation marks
9. Have a word count at the end of the essay. One page in the above format = approximately 250 words
10. Be submitted in files that are compatible with Microsoft Word as an attachment to email to the instructor’s NSCAD email address: mmckay@nscad.ca
11. Use the following means of acknowledging sources.

Acknowledging Sources for the Essays
For modern authors
1. For acknowledgment of direct quotations, use the author’s full name the first time you quote him/her (but only his/her last name for subsequent references). Enclose the quotation in quotation marks. Before the final punctuation, put the page number(s) of the quotation in brackets. For example – Roger Ling says that, “As wall-paintings acquired ever greater visual and artistic interest, there were changes in the nature of pavements” (47). Leave further details of acknowledgements for a list entitled Works Cited which will come at the end of your essay. Do not use footnotes or endnotes with this system.
2. If you quote from more than one source by the same author, the information within the bracket must include the year. For example, if you make use of two works by Roger Ling and one was written in 1999 and one in 2001, your bracket would include, for example, (1989, 20) or (2001, 43). If both items were written in the same year, you would also include an abbreviation of the title.
3. If you are referring to an author’s ideas in a particular text, but not directly quoting the text, use the same format (in 1 and 2 above) for the acknowledgement of the author and title, omitting, of course, the quotation marks.

For ancient authors
1. Use either the Latin or the English title, e.g., Naturalis historia or Natural History
2. For the author’s name, use the single names provided in the bibliography, e.g., Vitruvius rather than his full name (Marcus Vitruviuis Pollio).
3. For citations, rather than using page numbers, use the numbers that refer to book, chapter, line, etc. as provided in the copies of ancient texts provided in class. For example, Vitruvius says that “the special purposes of different rooms require different exposures” (*De architectura*, VI, 1). This reference is the standard arrangement for citing any copy Vitruvius – here they mean Book VI, section 1. Or you could write, In *De architectura*, Vitruvius says that “the special purposes of different rooms require different exposures” (VI, 1).

**Works Cited**

1. At the end of your essay, leave some space (or start a new page) and provide a list entitled Works Cited. In this list put all sources you have cited or referred to in your essay in alphabetical order according to the last name of the author. Do not include books and articles that you read but did not cite. Do not include dictionaries or common sources of encyclopedic information.

2. For ancient authors, the name of the author and the title is sufficient.

3. For modern authors, provide full information on each citation – author’s name, title, publisher, place of publication, and date of publication.


(b) For an article, e.g., E. Marianne Stern. “Roman glass-blowing in a cultural context.” *American Journal of Archeology* 103 (July 1999): 441-484.

4. If you use electronic material, for example the Metropolitan Museum of Art’s discussion of Roman glass, acknowledge it as follows: [http://www.metmuseum.org/toah/hd/rgls/hd_rgls.htm](http://www.metmuseum.org/toah/hd/rgls/hd_rgls.htm) - and then add the date you took the information from the website.

5. For ways to acknowledge other sources consult the most recent edition of the Chicago Manual of Style.