ARTH 420/599: Pompeii, The Living City
Professor Christopher Gregg

Course Description

This seminar will focus on the Roman city of Pompeii by exploring the art historical and architectural remains. Buried in the volcanic residue from the eruption of Mount Vesuvius in 79 CE, Pompeii provides an astounding level of preservation for fresco, sculpture, and luxury artistic forms in addition to a range of structures varying from private residences to public civic buildings. From the material culture, we will attempt to reconstruct life in this small Roman town and to extrapolate outward into the broader context of Roman Imperial culture. We will also discuss the changing perception of Pompeii in modern scholarship, including recent reconsiderations of the city, its chronology and its significance. The course will be reading and writing intensive: there will be weekly writing assignments as well as a research paper. The course, in part or in whole, fulfills the Writing Intensive requirement for the Art History program and for the Mason Arts Core.

Course Objectives

To acquire an in-depth knowledge of the history, architecture and society of ancient Pompeii
    as well as its impact on modern artistic sensibilities
To place Pompeii in the larger spectrum of Classical Art, both Greek and Roman
To integrate archaeological, art historical, and primary literary material into a single, coherent
    intellectual narrative
To practice essential writing, research, and analytical skills in an academic environment

Textbooks

All textbooks are required. The readings from these books will be crucial elements in the Core Readings for this seminar.

1). Joanne Berry, *The Complete Pompeii*
- **Publisher:** Thames & Hudson; Reprint edition (November 1, 2007)
- **ISBN-10:** 9780500051504
- **ISBN-13:** 978-0500051504
- **ASIN:** 050005150X

2). Allison Cooley & M.G.L. Cooley, *Pompeii and Herculaneum: A Sourcebook.* Second Edition.
- **Publisher:** Routledge; 2 edition (November 21, 2013)
- **ISBN-10:** 0415666805
- **ISBN-13:** 978-0415666800

3). Jeremy Hartnett, *The Roman Street: Urban Life and Society in Pompeii, Herculaneum and Rome*
- **Publisher:** Cambridge University Press (March 26, 2020)
- **ISBN-10:** 1107513537
- **ISBN-13:** 978-1107513532

Berry is only available as a physical text, but it is available in paperback. Used copies are also available through some online vendors.

Cooley/Cooley and Hartnett are available as physical texts and as digital texts (through Borders.com and Amazon.com). Both are also available as electronic textbook rentals through Amazon.

Because of the change of topic during the summer, I have not put a book order in through the GMU Bookstore, but online vendors should make it easy to obtain these textbooks.
Note: we will not use Hartnett until after the midpoint of the semester, but the other two textbooks will be needed from the first week of the class.

There are also a number of readings from the JSTOR database, available through the GMU library system, and certain readings uploaded to Blackboard as pdfs.

Requirements and Assignments

Attendance	10%
Participation/Discussion	15%
Weekly QCAR	20%
Synthesis Papers (5 out of 10)	25%
Primary Source Assignment	5%
Neighborhood Assessment, Preliminary Work	8%
Neighborhood Assessment, Final Work	17%

Seminar Methodology

A seminar is, in part, about the mechanics of scholarship: you are reading a large corpus of material, but you want to be able to command specifics. This tension between global and detailed knowledge can seem difficult to achieve. The process for balancing this tension relies on how you approach the concepts.

Ideas often begin as solitary interactions with a source (Primary or Secondary), but the real goal of scholarship is to be able to form *connections* between material and share *your* ideas. Articulating your thoughts clearly in both verbal and written form are essential goals of any seminar. This often happens best in smaller group settings where thoughts can be expressed, refined, vetted and viewed from different angles. Through this dynamic dialogue of ideas, the concepts can be tested, expanded and reshaped. Taking that modified idea into a larger group discussion continues the process of collaboration in a way that crafts a better understanding of the material.

The logistics of this seminar are designed to help you navigate this process of shepherding an idea from internal to external. The structure of our seminar may seem cumbersome, but my hope is that it will quickly settle into an organic and natural flow.

QCAR Article Designation
  ➢ Designated by letters (A, B, C, & D).
  ➢ Each person will receive a QCAR designation. Your designation will <u>not</u> change over the course of the semester.
  ➢ Articles under Synthesis and Discussion will be labeled A, B, etc. on the Schedule. **Everyone should read all assigned materials** but you will have specific obligations for the article with your letter designation. E.g. if your QCAR designation is 'B', you will be responsible for the article designated as B for that week.
  ➢ You will do this work on your own and turn in the required QCAR (see below) each week. There are other people who are working on the same article; think of yourselves as the in-class experts on a given article. The intent of this approach is to encourage multiple eyes/minds to closely analyze a reading so that we get numerous perspectives.
  [**Note:** This should not limit you from actively commenting on other articles in class—that is also expected as a part of your Participation grade].
  ➢ You and everyone else with this same article designation will be responsible for facilitating discussion of your assigned articles in the Discussion Groups and in our large Classroom

interactions (see below). This means that for your Designated articles you should have a clear, <u>detailed</u> understanding of 1) the thesis, 2) the evidence that is used, and 3) the conclusions the author(s) reaches.

- For each of your designated articles, you must also **turn in the following QCAR** and be prepared to use them in our discussions:
  - o **Q**uestion: a substantive question that has been generated in your mind by your reading of that article. It can be a question about methodology, conclusions, evidence or some other aspect of the scholarship. It should <u>not</u> be a question that can be answered simplistically or with a yes/no response.
  - o **C**riticism: very few scholarly works are perfect. There is almost always room for improvement—even once something is published. What sections might have been expanded (or reduced); what additional arguments might have made the author's work more convincing; are there 'missed opportunities' in the research, etc. Select one point of criticism for the article and explain why you think it needs to be improved and suggest how you might address the issue.
  - o **A**pplication or Significance: one measurement of the success of a research project is how often it is cited by other scholars as evidence for new work or as a foundation for a different argument. From your reading of the assigned article, what do you imagine is either the application or the significance of that scholarly work? In other words, how do you think this scholarship might be applied by other researchers or what is its significance to the overall study of the material?
  - o Two bibliographical **R**eferences from the article's footnotes/bibliography: 'data mining' footnotes and bibliographies is an essential approach to building your scholarly knowledge on a topic. For your response, find two sources in the article and record their citation (see Bibliographical Format). In a sentence, annotate each to explain <u>why</u> you selected it. Does the topic seem to be of vital importance? Does it reflect a topic that you are curious about? Does it seem to be essential reading for a given subject? Think of this is as a reading wish list. Entries do not have to be specifically about Pompeii; they can be about other sites or broader topics of Roman art, history, culture or politics.

For the final three weeks of the semester, when our only readings are from the Hartnett monograph, QCAR designations will be assigned by week to the sections of *The Roman Street*. The format, in terms of *what* is due, will not change.

Breakout Discussion Groups

- Group work gets a bad reputation: it absolutely should not! Some of the best ideas in scholarship, teaching and industry are the result of collaboration. Bouncing ideas off of colleagues often generates new ideas, demonstrates pitfalls of an argument, and forces you to clarify your own thinking on a topic. Being challenged (respectfully) is an innate aspect of intellectual exchange in any field, academic or otherwise. It is imperative in developing strong, well structured arguments.
- Discussion groups will change over the course of the semester so that everyone gets an opportunity to hear a number of different voices and ideas. At the start of any Discussion group, introduce yourselves to make sure everyone is comfortable.
- Discussion groups will be assigned at the start of each class meeting in our BCU Classroom.
- There will be a series of standing BCU areas labeled Discussion Group 1, Discussion Group 2, etc.
- Once you have received your Discussion Group number for that day, you and your groupmates will leave the Classroom BCU area and move to your breakout group.
- Cameras and Mics should be <u>on</u> for Discussion Groups. Reading expression, tone, and other non-verbal cues will help to engender a greater level of comfort—and therefore, more successful interpersonal interactions during discussion.
- Discuss the material and any discussion questions that you have been given for that day.

➢ A set amount of time will be assigned for these small group discussions; once it expires, we will all meet back in the Classroom BCU area to go over the material together.

➢ A Moderator will be assigned for each group every week. The Moderator's task is to keep the conversation on track and make sure the appropriate discussion happens. Over the course of the semester, ideally, everyone will have been a Moderator at least once.

➢ At the end of the class meeting, the Moderator from every group should email me a brief assessment of each person's participation for that day based on a 3-point scale:
  o 3: spoke multiple times and offered useful points of view
  o 2: spoke only once or twice but provided useful input
  o 1: did not speak or spoke but made comments that suggest they seemed not to have a firm grasp on the readings
  o 0: the person was assigned to your group but was not in the Discussion Group with you.
  o The Moderator will not receive a peer assessment for the week(s) they preside over the Discussion Group but a presumed assessment of 3 will be assigned them since it is their job to facilitate the interactions (so, they should speak multiple times and help direct the discussion). If there is a concern about a Moderator's performance, Discussion Group members should email me directly immediately after that day's class meeting.

'Classroom' Discussion

Often times before and certainly after the Breakout Discussion Groups, we will come together in the main BCU Classroom area for that day to continue analyzing, reflecting on, and assessing the readings for that day. Any points that you would like clarified or investigated further or want my thoughts on can be addressed at this point.

Typical Seminar Meeting (tentative and subject to change or weekly modification!)

▪ At 4:30, we begin in the Classroom area of BCU for that day. Please begin with your cameras and mics *on* so that you can talk to one another—you will be doing a lot of small group discussion in this seminar, so getting to know one another will make those sessions easier. I will usually have the Classroom area accessible by 4:10/4:15.

▪ I will make opening remarks; take questions; we may talk about the Core readings for that day.

▪ Once I begin, please have your camera on and your mic off. It is important that we be able to see each other during seminar; this will encourage interaction, which is a central feature of seminars. If this is a problem, contact me immediately.

▪ Breakout Discussion Groups as outlined above. Duration will be specified each time we break.

▪ Return to Classroom area for further discussion and synthesis.

▪ Occasionally, there may be an additional Breakout Discussion session if appropriate.

▪ We will usually take a 10-15 minute Reset (coffee break) during the seminar about midway through.

▪ Seminar is scheduled to end at 7:10. We may sometimes wrap up early; will not go later.

▪ Your attention and participation are expected for the full period of this synchronous online class each week. Please discuss any extenuating circumstances with me as soon as possible if a problem arises that prevents you from being 'in' class.

▪ I do reserve the right to assign a failing grade to anyone who misses more than 3 class meetings without providing legitimate documentation excusing those absences. Seminars are interactive dialogues; if you are not present/engaged, then you have not fulfilled the essential aspect of the seminar.

Assignment Submissions

▪ Synthesis papers and QCAR must be uploaded by the start of class each Tuesday at 4:30; late submissions will not be accepted.

▪ Other assignments will have specific dates and times listed in the Schedule. It is your responsibility to keep up with these deadlines.

- Material will be uploaded through Blackboard. Portals for each assignment will be available under the Weekly Module in which they are due (e.g. Week 3 Synthesis paper will have a portal in the Week 3 Module).

Synthesis papers

About Synthesis Papers: These should be thoughtful reflections of 500-650 words on the readings for the week, preferably in MS Word or pdf format. <u>Word count</u> must be included. The paper will be based on all of the readings for that day, concentrating on but not limited to material from the *Synthesis and Discussion* assignments. The goal of the Synthesis paper is NOT to produce a summary: in this brief format, you should address one particular idea, problem or even quotation by drawing together ideas from several of the readings assigned for that day. Do not try to summarize each reading, but rather synthesize the readings into what you consider to be the "big ideas," connections or contradictory opinions expressed in the readings. In short, the paper should be a response to the question *what have I learned once you put all of these readings together.* You do not have to refer to every reading, but you should bring in a minimum of two or three in each of your responses. You may want to start with a quote from one of the readings or text from Cooley's *Source book* and analyze it in relation to all the readings; alternately, you may want to choose one point touched on by each of the readings and compare the authors' ideas on that point; other times, you may want to offer critiques on the methodology or effectiveness of the readings.

- Everyone must turn in at least 5 (five) over the course of the semester.
- There are 3 (three) required in the schedule; the other two can be drawn from the Optional Synthesis papers listed in the Schedule.
- You will be required to rewrite and resubmit <u>one</u> of the Required Synthesis paper (which one is up to you).
- If you are unsatisfied with your Optional Synthesis paper grades, you can submit other Optional papers to replace those grades. You can do this as often as you like for the 2 non-required Synthesis papers until the Optional papers run out. I will take the highest two grades at the end of the semester.
- There is no one single approach or format. Be thoughtful and creative. As a seminar, this class is intended to make you think independently and form your own scholarly opinions: use these papers to express your thoughts in relationship to our readings.
- Focus on your writing skills! This is a Writing Intensive course, so how you present ideas in a written format is significant. Strive for clarity. Use proper grammar and syntax. Proofread. Failure to do so will negatively impact the grade for the Synthesis paper.
- Papers are due by the start of class (4:30 pm EST Tuesdays): late submissions will <u>not</u> be accepted.

Pompeii Neighborhood Project

One of the recent directions in Pompeian scholarship is the integrative approach of looking at how one would move through the city and what they would experience in doing so. This avoids the somewhat artificial methodologies of looking either at individual buildings in isolation or taking a macro view that assumes a homogeneity of the built-environment across the entire city. The major research assignment for this seminar will be our attempt to build on this scholarship in order to 'see' aspects of Pompeii in a new light: the Pompeii Neighborhood Project.

Because of the uncertain nature of library access this semester, this will not be a traditional research paper, which is often the capstone component to a seminar. Instead, each person will be assigned a house in Pompeii and tasked with a directed series of inquiries using online resources and assigned readings that will be incorporated into your final project submission. These inquiries will expand outward from the house to look at areas immediate to the structure and farther afield within Pompeii's urban space.

The Project will be divided into Preliminary (due end of Week 8) and Final stages (due at the end of the semester, date to be determined). In both, the work will result in a combination written assessment and visual portfolio (plans and maps modified to convey specific data). Clarity of writing, accuracy in following directions, and proper research formatting (footnotes, bibliography, etc.) will contribute to the grade of the Project; in these ways, it should be considered equal to a research paper. The instructions for the Preliminary stage will be made available in Week 4. Further details will be forthcoming.

Communications
It is absolutely critical that you check your GMU email at least once a day for the duration of this class since that is my primary avenue for getting information to you. If you do not check email and miss something important, that is your responsibility.

I can be reached through my GMU email account: cgregg@gmu.edu

I will check my email several times a day Monday-Friday 9:00am -5:00pm, but less frequently on weekends. I will, however, usually be able to respond to weekend emails by late Sunday afternoon or evening.

When emailing, please include the course (ARTH 420/599) and your name; I teach multiple classes and this will help to ensure that I answer your question quickly and accurately.

Appointments:
If you would like to talk to me, simply send an email and we will set up a time to 'meet' digitally via Zoom or some other GMU platform.

I am always happy to chat with students, so even if it is just a check-in to talk about the material, art history, or the world more generally, my digital door is open.

Time Zone:
All times referenced in course material are for Eastern Standard Time (EST). If you are not in the EST time zone, you will need to convert for your location.

Schedule
Readings: Everyone should <u>read all of the assignments</u>—both "Core" and "Synthesis/Discussion"—before the class meetings. In order for you to be engaged in the material and prepared for a seminar style discussion, you must have read the material thoughtfully. As you read, take notes or mark passages. This will help not only with discussions but with your QCARs. Remember that participation is a substantial portion of your grade in the seminar: you cannot properly participate if you have not read the material. Articles and book chapters, unless otherwise specified, can be found in the JSTOR database.

> *Core Readings:* these provide the basic details for our discussion and are fundamental to understanding the history, society, architecture and art of Pompeii. If at all possible, start with these readings every time.
> *Synthesis and Discussion:* these go into greater detail about one specific aspect or area of that day's discussion or, alternately, place Pompeii in a larger context.

All readings, Synthesis Papers, and QCARs should be completed each week <u>prior</u> to our Tuesday 4:30-7:10 (EST) meeting on Blackboard Collaborate Ultra.

Week 1, August 25th: Introduction and Orientation to Pompeii and its Environs
> Berry pp. 6-15 (pay particular attention to the maps and plans)

Cooley, *Pompeii*, map p. 12, Chapters 1 and 2 (pdf on Blackboard)

Cooley, *Sourcebook*, Introduction and Chapter 3 (Intro, C 1, 6-15, 17)

Meyer Reinhold, "American Visitors to Pompeii, Herculaneum, and Paestum in
the Nineteenth Century" in *Journal of Aesthetic Education*, Vol. 19, No. 1, Special Issue:
Paestum and Classical Culture: Past and Present (Spring, 1985), pp. 115-128

Note: unless otherwise specified, journal articles and book chapters (outside the required
textbooks) are available through JSTOR. You should download them as pdf files and
have them available for consultation during our seminar meetings.

No Synthesis paper or QCAR is due for this initial class meeting.

Week 2, Sept. 1ˢᵗ: Our Evolving Understanding of Pompeii's Chronology
Core Reading: Berry pp. 120-133
Cooley, *Sourcebook,* Chapter 6 (Intro, F 1-20, 45, 62, 88, 90, 100)
Cooley, *Pompeii*, Chapter 7
Newly Discovered Charcoal Graffiti (Blackboard pdf)

Synthesis and Discussion:
QCAR Groups A & B:
Larry F. Ball and John Dobbins, "The Pompeii Forum Project: Current Thinking on the
Pompeii Forum," *American Journal of Archaeology* (hence forward abbreviated as
AJA)117 (2013): 461-492.

QCAR Groups C & D:
G. Rolandi, A. Paone, M. Di Lascio, G. Stefani, "The 79 AD eruption of Somma:
The relationship between the date of the eruption and the southeast
tephra dispersion," *The Journal of Volcanology and Geothermal
Research.* [Blackboard pdf]

Required Synthesis Paper: First synthesis paper is due this day, based on these readings.
QCAR Due

Primary Source Assignment Due by Friday, Sept. 11ᵗʰ at 6:00 pm

Week 3, Sept. 8ᵗʰ: The Social Construct of Pompeian Houses
Core Reading: Berry pp. 154-161
M. Taylor Lauritsen, "The Form and Function of Boundaries in the Campanian House,"
in *Privata Luxuria—Towards an Archaeology of Intimacy: Pompeii and Beyond*,
ed. by A.
Anguissola (Munich, 2012): 95-115. (Blackboard pdf)
Petronius, *Satyricon* sections 27-50 (link in Blackboard
http://pages.pomona.edu/~cmc24747/sources/pet_satyr.htm)

Synthesis and Discussion:
QCAR Groups A & B:
Andrew Wallace-Hadrill, excerpts from *Pompeii: Houses and Society.* [Blackboard pdf]

QCAR Groups C & D:

> Francesco de Angelis, "Playful Workers: the Cupid Frieze in the Casa dei Vettii," in
> > *Pompeii: Art, Industry, and Infrastructure.* Edited by Eric Poehler, Miko Flohr, and Kevin
> Cole
> > (Oxbow, 2011): 62-73.
> > [This book is available in JSTOR; for this and subsequent reading from it, you can search
> > on chapter title/author]

Week 4, Sept. 15ᵗʰ: The Decoration of Pompeian Houses
Core Reading: Berry pp. 162-185
> Volker Michael Strocka, "Domestic Decoration: Painting and the "Four Styles," in
> > *World of Pompeii*, pp. 302-322. [Blackboard pdf]

Synthesis and Discussion
QCAR Groups A & B:

> Francesca C. Tonchin, "The Sculpture of the Casa di Octavius Quartio at Pompeii," in
> > *Pompeii: Art, Industry and Infrastructure* (Oxbow, 2011): 62-73.*

QCAR Groups C & D:

> Ruth Westgate, "*Pavimenta atque emblemata vermiculata*: Regional Styles in Hellenistic
> > Mosaic and the First Mosaics at Pompeii, AJA 104 (2000), pp. 255-275.

Week 5, Sept. 22ⁿᵈ: City and Neighborhood
Core Reading: Berry pp. 64-85.
> Roger Ling, "A Stranger in Town: Finding the Way in an Ancient City," *Greece and Rome*
> > 37 (1990): 204-214.

Synthesis and Discussion:
QCAR Groups A & B:

> Poehler, Eric E. "The circulation of traffic in Pompeii's Regio VI." *Journal of Roman
> > Archaeology* 19 (2006): 53–74. [pdf Blackboard]

QCAR Groups C & D:

> Viitanen, Eeva-Maria, Laura Nissinen, and Kalle Korhonen. Book chapter: "Street
> > Activity, Dwellings and Wall Inscriptions in Ancient Pompeii: A Holistic Study of
> > Neighbourhood Relations" in *TRAC 2012*: 61-80.

Week 6, Sept. 29ᵗʰ: Identity at Pompeii

Core Reading: Berry pp. 88-91; 102-105; 112-119
                        Sourcebook, F 89 (M. Holconius Rufus) and H 51
                        Review: Petronius, *Satyricon* sections 27-50
                        Mary Beard, "Pompeii skeletons reveal secrets of Roman family life," BBC News
                              (link on Blackboard)

Synthesis and Discussion:
QCAR Groups A & B:
        Michele George, "The lives of slaves," in *The World of Pompeii.* (Blackboard pdf)

QCAR Groups C & D:
        Katherine Welch, "Pompeian men and women in portrait sculpture," in
              The World of Pompeii. (Blackboard pdf)

        Optional Synthesis paper
        No written QCAR assessment is due this week, but you should still be prepared to facilitate/lead
              discussion on your designated article.

Week 7, Oct. 6th: Entertainment Venues
Core Reading: Berry pp. 134-149; 106-111; 230-233
                        Cooley, *Sourcebook,* Chapter 4 (Intro, D 1-20, 27, 34-38, 45-50, 58-62, 66-69,
                              98-102)

Synthesis and Discussion:
QCAR Groups A & B:
        Ray Laurence, "Moral Zoning" excerpt from *Pompeii: Space and Society.* (Blackboard pdf)

QCAR Group C:
        John DeFelice, "Inns and taverns," in *World of Pompeii.* (Blackboard pdf)

QCAR Group D:
        Steven L. Tuck, "Scheduling Spectacle: Factors Contributing to the Dates of
              Pompeian *Munera,*" in *Rivista di Studi Pompeiani* 19 (2008): 25-34.

        Optional Synthesis paper
        QCAR Due

Week 8, Oct. 13th: Tuesday classes do not meet this day. Follow your Monday Schedule.
        NOTE: Friday October 16th, 6:00pm: Neighborhood Assessment, Phase I due

Week 9, Oct. 20th: The Water Supply: Public Amenities and Private Status Markers
Core Reading: Berry pp. 150-153
                        Duncan Keenan-Jones, John Hellstrom and Russell Drysdale, "Lead
                              Contamination in the Drinking Water of Pompeii," in *Pompeii: Art,
                              Industry and Infrastructure,* 131-148.
                        Roy Bowen Ward, "Women in Roman Baths" *The Harvard Theological Review,*
                              Vol. 85, No. 2 (Apr., 1992), pp. 125-147.
                        Visit the "Pompeii in Pictures" link and click on/read about any three fountains:
                        https://pompeiiinpictures.com/pompeiiinpictures/Plans/Plan%20Fountains.htm

Synthesis and Discussion:
QCAR Groups A & B:
        Rick Jones and Damian Robinson, "Water, wealth, and social status at Pompeii: The
                House of the Vestals in the First Century," AJA 109 (2005): 695-710.

QCAR Groups C & D:
        Ville Hakanen, "Normative Masculinity and the Decoration of the Tepidarium of the
                Forum Baths in Pompeii," AJA 124 (2020): 37-71.

        Optional Synthesis paper
        QCAR Due

Week 10, Oct. 27ᵗʰ: Religion in Pompeii

Core Reading: Berry pp. 186-206
                Cooley, *Sourcebook,* Chapter 5 (Intro, E 1-8, 15-20, 38-39, 51-57, 68-81)
                Visit the "Pompeii in Pictures" link and click on/read about any three altars; the Flower
                    reading below does not include a map of the material but PiP does:
                    https://pompeiiinpictures.com/pompeiiinpictures/Plans/plan_altars.htm

Synthesis and Discussion:
QCAR Groups A & B:
        Keith Hopkins, "World Full of Gods (Time Travel in Pagan Pompeii, The Roman Context
            of Christianity)" from *World Full of Gods: The Strange Triumph of Christianity* (2001)
            [Blackboard pdf].

QCAR Groups C & D:
        Harriet Flower, "Chapter XV: Pompeii: A Case Study," in *The Dancing Lares and the
            Serpent in the Garden: Religion at the Roman Street Corner* (Univ. of Princeton Press,
            2017): 145-156.

        Required Synthesis paper: For this weekly writing assignment, comment on Hopkin's
        methodology/approach in comparison with Flower's work: consider questions of tone,
        effectiveness, use of the source material, accuracy, etc.
        No written QCAR assessment is due this week, but you should still be prepared to facilitate/lead
            discussion on your designated article.

Week 11, Nov. 3ʳᵈ: Commerce in Pompeii

Core Reading: Berry 216-229
                Cooley, *Sourcebook* Chapter 8 (Intro, H 5-11, 15, 18-23, 31-34)
                Cooley, *Pompeii*, Chapter 6

Synthesis and Discussion:
QCAR Group A:
        Robert I. Curtis, "A Personalized Floor Mosaic from Pompeii," AJA 88 (1984),
            pp. 557-566.

QCAR Groups B & C:
        M. Flohr, "Reconsidering the Atrium House: Domestic fullonicae at Pompeii," in
            Pompeii: Art, Industry and Infrastructure, 88-102.

QCAR Groups D:
> Wilhelmina F. Jashemski, "The Garden of Hercules at Pompeii" (II.viii.6): The Discovery
> of a Commercial Flower Garden," AJA 83 (1979), pp. 403-411.

> Optional Synthesis paper
> QCAR Due

Week 12, Nov. 10th: Tombs at Pompeii
Core Reading: Berry pp. 92-101
> Petronius, *Satyricon* sections 70-72 ("Tomb of Trimalchio")
> Cooley, *Sourcebook* Chapter 7 (Intro, G 4-12, 15, 24, 27, 30, 48-58, 66-69)

Synthesis and Discussion:
QCAR Groups A & B:
> Sarah Cormack, "The tombs at Pompeii," in *World of Pompeii.* (Blackboard pdf)

QCAR Group C:
> Wilhelmina F. Jashemski, "Tomb Gardens at Pompeii," *The Classical Journal*,
> Vol. 66, No. 2 (Dec., 1970 - Jan., 1971), pp. 97-115.

QCAR Group D:
> Allison Emmerson, "Reconstructing the Funerary Landscape at Pompeii's Porta
> Stabia," *Rivista di Studi Pompeiani* 21 (2010): 77-86.

> Optional Synthesis paper
> QCAR Due

Week 13, Nov. 17th
Core Reading: Hartnett, *The Roman Street*, Part I pp. 1-111
> Group A: QCAR Due

> Student Domus Presentations

Week 14, Nov. 24th
Core Reading: Hartnett, *The Roman Street*, Part II pp. 113-223
> Group B & C: QCAR Due

> Student Domus Presentations

Week 15, Dec. 1st
Core Reading: Hartnett, *The Roman Street*, Part III pp. 225-302
> Group D: QCAR Due

> Student Domus Presentations

Pompeii Neighborhood Project due date: to be announced (beginning of exam period)