

**Spring 2013**

## **HUM 300 \* Italy and the Western Humanities**



**9 Credits**

**Rome Campus \* Via Nomentana 333, Rome Italy 00162**

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### **Our Purpose**

Bienvenuto a Roma! Welcome to Rome! We want to welcome you to a communal living and learning experience that we hope will enrich your life and deepen your faith. Throughout this semester we will explore the subject of the Western Humanities in the Italian context. So you can expect to learn about the emergence of the culture in which you are now living.

Situated at the heart of the ancient Roman Empire, whose reach extended at one point from Great Britain to North Africa to the Far East, we will be privileged to think and write and talk about human culture especially as it can be found in the Italian context. Not only will we read about the great Roman Emperors, but we will also walk where they walked; we will explore ideas about beauty and we will see it and feel it and taste it in this most amazing place. Our endeavor will be one of living and learning in community; of using all of our senses to experience wonder and beauty and deep intellectual delight; of learning, really learning, not only about Western culture but about ourselves.

You are invited to explore western culture as expressed in the literary and visual arts in historical and intellectual context from origins in Judeo-Christian and Greco-Roman traditions through the 20<sup>th</sup> century. We will place particular emphasis on the study of ancient Rome, the development of Christianity in Western Europe, the Renaissance and Baroque eras, and on the Italian context. Quite literally you are invited to strap on your walking shoes and explore! The course will make extensive use of field trips in Rome and across Italy and will take place within an experiential living/learning community.

If you take advantage of the opportunities afforded you this semester, you will **gain knowledge**. You will learn about Western culture from the time of Caesar Augustus to Silvio Berlusconi. You'll be able to name and describe the various major periods of cultural, philosophical, and historical development. You'll be able to use that knowledge to credibly engage in debate about things like . . . Do cultures go through stages that are predictable? What causes cultural change? If I'm a \_\_\_\_\_ major, why would I care about Virgil or Caravaggio?

Throughout the semester, you will be invited to **grow in discernment** as you consider the spiritual complexities and consequences of the values shaping Western culture now and in the past. For instance, we will wrestle with the question of whether it makes any difference that the Communist Party is vocal and active in Italian politics? Is Machiavelli right about the nature of power? If an authoritarian regime can improve a country's productivity and efficiency, do the people have any right to be unhappy? Should there be limits on human prosperity and personal wealth?

As you develop a usable understanding and appreciation of the Western cultural heritage you will **study the basic liberal arts subjects** of literature, visual art, music, philosophy, and history. But shouldn't we ask ourselves: Why make something beautiful? Why contemplate historical change and work for a better future? If people are hungry NOW what good is a poem . . . or a historian? Who needs Michelangelo? Why cultivate a public garden? Why eat homemade pasta?

Finally, we invite you to explore anew and thoughtfully engage the concepts of **worldview**, your **calling**, and what it means to live life in **community**. In a real, spiritually alive, Christ-honoring community should there EVER be an outsider? Do you wait to love a person until she shows you she loves you first?

As we learn together this semester, we hope that you will find yourselves engaged intellectually in what we read and experience and in what we say to one another in the classroom, but more so, we hope you will see that our "classroom" extends far beyond the walls of Via Nomentana!

## **The Purpose of the Humanities in Geneva's Core Curriculum**

The Humanities program seeks to nurture within students a deepening understanding of their identity first as humans and, then, more particularly, as members of a civilization whose reach extends well beyond its geographical boundaries. By offering courses that range throughout the history of western civilization as well as the world beyond the west, the program enables students to gain a deeper understanding of human experience through the study of ideas, the arts, events, and the movement of history itself. We seek to pursue this educational encounter within a communal setting, one in which teachers and students together reflect upon and respond to the materials under consideration. It is our hope and aim that students finish the program with a sharpened sense of who they are and how they in this age should live.

***When you complete the course of study in the Humanities at Geneva, here's what you will learn and be able to do:***

- Cultivate skills of communication in speaking, writing, and the fine arts, and the ability to evaluate what is communicated
- Articulate how differing views shaped and transformed the definition of being human, of nature, of the good life, and of the "spirit of the times" from the Ancient through contemporary periods
- Apply Christian principles to the pursuit of knowledge by engaging and evaluating a wide range of intellectual and artistic works, including those that demonstrate the current broken and fallen nature of God's creation
- Apply understandings to your own life and calling with the purpose of understanding and transforming contemporary circumstances

## **HUM 300 "BIG" QUESTIONS (BQs)**

- ❖ What does it mean to be human?
  - What is the nature, task, and purpose of human beings?
  - What is the human experience? Who am I?
- ❖ How do we view nature?
  - What is nature? What significance does it have?
  - What are we supposed to do with it?
- ❖ What is the good life?
  - What is "the way things ought to be"?
  - How should and do people live together in community?
  - Why aren't things the way they should be? What is the solution?
- ❖ What is the "zeitgeist," the "spirit of the times"?
  - What is the name of the ideas or philosophic characteristics of a certain time period? (e.g. Classical, Renaissance, Reformation, Enlightenment, Romanticism)
  - What emphases, styles, people, inventions, slogans, events, especially express the feel of the times, and what do they express about it?

## What will you do in this course?

In order to help achieve the goals stated above, you will have many opportunities to learn, explore, and demonstrate what you have achieved. Along the way, I will be working with you so that you can learn as much as you desire. Here are some of the things you will work towards individually and collectively. More detailed information about each item below will be provided to you at the appropriate time.

**Digital Art Gallery:** You and several of your Rome companions will be engaged in the process of publishing in digital format a catalogue based on a visual art theme/subject. Your adventure for the semester will be to locate works of art in Rome, in other Italian cities, and (perhaps) throughout Europe that utilize your subject/theme. In effect, you will be publishing a Digital Art Gallery. This is a semester-long project designed to help you learn about Western culture and the Humanities. It will be a major integrated component threading itself through all of our work during the semester. Regular journal assignments will be made so that you can learn the skills necessary to compile your catalogue and so that you can learn as much as you are able about the humanities disciplines. The catalogue itself will include the following components: (1) images of works (legally downloaded from the internet OR preferably a personal sketch or a photograph taken by a member of the group); (2) each image will contain accurate art historical catalogue information; (3) the catalogue will include a bibliography of important and useful research materials; (4) the catalogue will contain a brief overview (1 page) that introduces the group members and general topic (5) the group will include a researched essay on a subject related to the catalogue.

**Presentations** Both before spring break and near the end of the semester, you and your Digital Gallery companions will give a formal presentation on your subject/theme. The mid-term presentation will be a brief progress report; the final presentation will be a more extensive overview of your entire project.

**Readings** The weekly outline that follows details all of the readings you will accomplish this semester as you set for yourselves your learning goals. Reading faithfully and critically is necessary so that the group as a whole can thrive in a community of intellectually engaged companions. Some of your readings are intended to help you gain an understanding of background and trends necessary to critically and intelligently participate in the common meetings and discussion sessions on Tuesdays and Thursdays. These assigned readings as well as others you choose to read on your own will also help you to develop well-informed ideas in your papers and projects. Referencing readings in class will help you to demonstrate your learning and your desire for excellence. Other readings are the lengthy primary texts that are the major focus of most discussions.

**Quizzes & Journal Assignments:** Reading quizzes on *Arts & Culture* and on the other assigned readings will help you to assess the progress you are making in your learning. These quizzes may consist of objective, identification, and short answer components.

I will often ask you to complete a **journal entry** during a Tuesday/Thursday discussion. You must bring your journal to class and be prepared to share your reflections with your discussion group. These entries may begin with a brief personal reaction, but they must develop a serious, intellectual engagement with significant issues raised in the readings.

Weekly excursions are planned as part of your learning this semester. Some of these excursions are required so that you can complete course assignments. For instance, travel to Florence, Venice, and Pompeii are integral to the course curriculum. Museum trips to the Borghese Gallery, specific churches, or to the Vatican Museum will be periodically required as well. However, trips to places such as Assisi, Siena, Orvieto or to other sites will be designated as optional (and no assignments will depend upon them).

Based on some of the ideas we talk about each week, you will be given things to look for on our excursions (or on your own) throughout the week and weekend. These assignments are meant to help you gather information and collect your thoughts. Each entry must contain a written response that can take the form of a personal reflection, a prayer, poem, a sketch, an image, etc.

I will collect and review your journal entries periodically throughout the semester.

**Papers** To demonstrate the progress you are making with your learning, you will write two papers of approximately 1,000 words that will ask you to respond to what you are thinking and learning from your readings, excursions, as well as your general observations of Italian life and culture. These papers (one before mid-term and one after) will ask you to respond to works you have encountered in the course; the paper topics and requirements will be announced well in advance of their due dates.

**Attendance** Attendance at all class sessions, excursions, and field trips is expected throughout the semester. Because our semester is only 90 days with a four-day weekly schedule, missing class means you will miss a vital part of our experience. So, you should make every effort to be present and on time for all class sessions, including meeting times and places for weekly excursions.

## How will your learning be evaluated?

Your final grade is determined based on the quality of your performance on the above assignments because it is assumed that the quality of your performance on each assignment demonstrates whether or not you are learning what the course sets out for you; in other words, you earn your grade based on how you demonstrate what you are learning. Your grades will be determined based on the following grade criteria:

Total Percentage	Letter Grade	G.P.A.
92% and above	A	4.0
90% - 91.9%	A-	3.7
88% - 89.9%	B+	3.3
83% - 87.9%	B	3.0
80% - 82.9%	B-	2.7
78% - 79.9%	C+	2.3
73% - 77.7%	C	2.0
70% - 72.9%	C-	1.7
68% - 69.9%	D+	1.3
63% - 67.9%	D	1.0
60% - 62.9%	D-	0.7
Less than 60%	F	0.0

### Final Grade:

Digital Gallery Project	120 points
Quizzes	200 points
Journal entries	80 points
Papers (2 for 50 points each)	100 points
Participation & Attendance	100 points
Total	600 points

### Policy on Disruptiveness/Inattentiveness

Because we are living and learning in community, bad attitudes and disrespectful behavior are especially harmful to the Semester in Rome program. Sleeping in class, tardiness, or disruptive talking during lectures/discussions will be penalized heavily, at the professor's discretion. I have a *zero tolerance* policy with disrespect, and your grade will be dramatically reduced should you exhibit such behavior. Any form of cheating in the course will result in failure of the assignment, and possibly the course.

## HUM 300 Required Texts

The following books should be purchased by students in the editions and translations listed – alternative translations and editions are not advised. Quizzes, exams, and other assignments will be based on the editions and translations listed below. All texts are available from the Geneva College Campus Bookstore ([www.geneva.bkstr.com](http://www.geneva.bkstr.com)).

Calvino, Italo. *Invisible Cities*. Harvest Books, 1978. ISBN 0156453800

Dante, *Inferno*. Trans. Robert Pinsky. Bilingual Edition. Farrar, Straus and Giroux, 1997.  
ISBN 0374525315

Humanities 300 *Rome Reader*.

*Light from Light: An Anthology of Christian Mysticism*. Ed. L. Dupre & J. Wiseman, Paulist Press,

Machiavelli, Niccolo. *The Prince*. Trans. Peter Bondanella. Oxford University Press, 2008.  
ISBN 0199535698

Vergil, *Aeneid*. Trans. Robert Fagles. Penguin Classics, 2008. ISBN 0143105132

Wilkins, David G. *Art Past Art Present*. 4<sup>th</sup> edition. Prentice Hall, 2000. ISBN 0130889776.

A “portable” journal and pencil – don’t spend a fortune on this! A “composition book” from a discount store will work (just decide whether you want to work on a lined or unlined surface). You will be making visual and verbal sketches of art and sites visited throughout the semester, so you will need a journal that you can take with you everywhere.

**For your reference, many art history and other texts will be available in the library, including the following:**

Benton, Janetta and Robert DiYanni. *Arts and Culture: An Introduction to the Humanities*.  
Combined, Volume. Third Edition. Upper Saddle River, NJ: Pearson, 2008.

Duggan, Christopher. *A Concise History of Italy*. Cambridge University Press, 1994.  
ISBN 0521408482

Ramage, Nancy H. and Andrew Ramage. *Roman Art: Romulus to Constantine*. Fifth Edition.  
Upper Saddle River, NJ: Pearson, 2009.

Semester in Rome

Weekly Schedule

Spring 2013

Monday	Tuesday	Wednesday	Thursday	Friday
<p><b>9:00 to 10:30</b> HUM Common Meeting 1<sup>st</sup> Floor Classroom</p> <p><b>1:00 to 4:30</b> Italian Cinema 1<sup>st</sup> Floor Classroom</p>	<p><b>9:00 to 10:15</b> HUM Discussion Group 1 (Library)</p> <p><b>10:30 to 12:00</b> Italian Language &amp; Culture 1<sup>st</sup> Floor Classroom</p> <p><b>1:00 to 2:15</b> HUM Discussion Group 2 (Library)</p>	<p>Excursions</p>	<p><b>9:00 to 10:15</b> HUM Discussion Group 1 (Library)</p> <p><b>10:30 to 12:00</b> Italian Language &amp; Culture 1<sup>st</sup> Floor Classroom</p> <p><b>1:00 to 2:15</b> HUM Discussion Group 2 (Library)</p>	<p><b>No Classes</b> except for the following travel . . .</p> <p>February 8 Pompeii</p> <p>March 1 – 3 Florence</p> <p>March 27 – 30 Venice</p> <p><b>Mid-Term Break</b> <b>Mar. 8 – 17</b></p>



## Unit Two: From the Middle Ages to the Renaissance

4. Mon. Feb. 18                    **Dante and Medieval Culture**  
Quiz {CH 4 160-163: Anglo-Saxon through Manuscript Illumination  
174-181: Islamic Art through Monastery  
188-199: Ottonian through Later Byzantine}
- ITALIAN CINEMA MOVIE: *La Strada* (Poetic Realism)
- Tues. Feb. 19                    Inferno (Cantos 1-7)
- Thurs. Feb. 21                    Inferno (Cantos 11-14; 17-19)
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5. Mon. Feb. 25                    **Gothic & Early Renaissance: Florence**  
Quiz {CH 4 204-221: Gothic through Giotto  
228-235: Fifteenth Century  
244-246 Masaccio; 252-253 Ghiberti; 260-261 Brunelleschi;  
270-271 Botticelli}
- ITALIAN CINEMA MOVIE: *Big Deal on Madonna Street* (Comedy)
- Tues. Feb. 26                    Inferno (Cantos 21-23; 31-34)
- Thurs. Feb. 28                    Light from Light- Early Christian Mysticism (Dionysius: Mystical;  
Augustine: Confessions & Genesis; Bernard: Song)
- Friday- Sun. Mar. 1-3: **Florence Trip**
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6. Mon. Mar. 4                    **The High Renaissance in Rome**  
Quiz {CH 5 & 6 280-287: Sixteenth Century  
272-275, 292-293 Da Vinci;  
276-277, 290-291, 300-303 Michelangelo;  
304-305 Raphael; 298-299 New Saint Peters}
- ITALIAN CINEMA: No Movie (Prepare for Digital Gallery Presentation)
- Tues. Mar. 5                    Italian & Spanish Mystics (Francis & Clare; Bonaventure; Loyola)
- Wed. Mar. 6                    No EXCURSION: **Digital Gallery Presentations**
- Thurs. Mar. 7                    [Michelangelo: Poems]

Mon. Mar. 11 Mid-term Break

Tues. Mar. 12 Mid-term Break

Thurs. Mar. 14 Mid-term Break

### Unit Three: On Popes, Princes, and Power

7. Mon. Mar. 18                    **The Reformation and Northern European Art**  
Quiz {CH 5 & 6 240-241 Limbourg; 242-243 Campin;  
250-251, 256-259 van Eyck; 294-295 Durer;  
320-321 Landscape; 322-323 Sixteenth Cent. Painting }

ITALIAN CINEMA MOVIE: *La Dolce Vita* (Fellini's Formalism)

- Tues. Mar. 19                    [Luther: "Speech at Worms;"  
Calvin: "The Necessity of Reforming the Church" & "the Institutes"]

- Thurs. Mar. 21                    The Prince (p. 53-90)

8. Mon. Mar. 25                    **The Baroque**  
Quiz {CH 7 334-341 Seventeenth Century Art;  
344-347 Caravaggio; 352-353, 358-359 Bernini;  
368-369 Poussin; 372-373 Versailles; 356-357 Borromini }

ITALIAN CINEMA MOVIE: *The Battle of Algiers* (Political)

- Tues. Mar. 26                    [Council of Trent: On the Invocation, Veneration, and Relics;  
Vatican II: Decree on the Media of Social Communications]

- Wed-Sat. Mar. 27-30: **Venice Trip**

## Unit Four: Modern Times

9. Mon. Apr. 1                    **The Enlightenment and Its Opponents...**  
Quiz {CH 8, 380-385: Eighteenth-Century Art; 394-397: Neo-Classical  
CH 9, 400-411: Nineteenth-Century Art;  
418-421 Romanticism & Romantic Landscape;  
446-449 Impressionism; 458-465 Post-Impressionism}
- ITALIAN CINEMA MOVIE: *The Good, The Bad, and the Ugly* (Spaghetti Western)
- Tues. Apr. 2                    [Hawthorne's "Rappaccini's Daughter"]
- Tues. Apr. 4                    [Nietzsche: "Parable of a Madman" & "Twilight of the Idols" (skip  
*Four Great Errors* Section);  
Yancy, "Nietzsche Was Right"]
10. Mon. Apr. 8                **But is it Art... ?**  
Quiz {CH 10 472-474, bottom 476-480, 485-487: 20<sup>th</sup> Century Art;  
500-501, 504-509 Cubism;  
530-533 Surrealism; 538-539 Picasso  
546-549 Abstract Expressionism}
- ITALIAN CINEMA MOVIE: *Tiger and the Snow* (Roberto Begnini)
- Tues. Apr. 9                    [Marx: "The Communist Manifesto; "Mussolini: "What is Fascism?" &  
Mazzini: "Young Italy"]
- Thurs. Apr. 11                [Fujimara: "Abstraction and the Christian Faith;"  
Lambert: "Postmodern Poetry/Art" & Mann: "What is Postmodernism"]
11. Mon. Apr. 15                **Digital Gallery Presentations**
- Tues. Apr. 16                    Invisible Cities (Part I)
- Thurs. Apr. 18                    Invisible Cities (Part II)
- Mon. Apr. 22                    *Departure*