

## Fall 2014

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



9 Credits

Rome Campus \* Via Nomentana 333, Rome Italy 00162

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### Our Purpose

*Benvenuto a Roma!* (Welcome to Rome!) Welcome to a communal living and learning experience that will enrich your life and deepen your faith. Throughout this semester we will explore the subject of the Western Humanities in the Italian context. This course will help you appreciate and better understand the emergence of the culture in which you are now living.

Situated at the heart of the ancient Roman Empire, we will be privileged to think, read, 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 using all of our senses to experience wonder and beauty and deep intellectual delight. Our endeavor will also be one 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 from its origins in Judeo-Christian and Greco-Roman traditions through the twentieth 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 Benito Mussolini (and perhaps beyond). 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 questions such as: Do cultures go through stages that are predictable? What causes cultural change? Why should 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 Machiavelli is 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, you are invited 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, you will find yourself engaged intellectually in what we read and experience and in what we say to one another in the classroom, but more so, you will see that our "classroom" extends far beyond the walls of our campus on Via Nomentana!

**Disclaimer:** This course does not attempt to address all aspects of Italian history and culture. The instructor has selected topics, readings, historical events, elements of culture, and people that he believes will foster a meaningful understanding of Italy and best take advantage of our setting. There's much for you to explore on your own. Follow your interests and discover the riches that Rome has to offer!

## 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 professors 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:

- Develop a conscious recognition of the Western cultural tradition through the interdisciplinary study of visual art, literature, intellectual history, and music
- Encounter the cultural traditions and perspectives of non-Western and/or marginalized groups
- Hone the critical skills that promote the development of a Christian mind
- Engage in arts-related activities, including the practices of critical listening, reading, and viewing

**Connections to the Geneva College Core** Education at Geneva College is firmly rooted in its Mission and Doctrinal Statements, Foundational Concepts of Christian Education, Aims, and Statement of Commitment. Relying on these statements as the appropriate points of departure, and acknowledging that our central interest is to understand the implications of a Christian worldview for all that we do, this course addresses the following core outcomes:

- **Worldview:** Students can articulate the nature, strengths and weaknesses, and uses of worldviews, can use worldview analysis critically, and articulate the critical elements of an evangelical, reformed Christian worldview.
- **Communication:** Students communicate clearly, responsibly, and with integrity in written and oral forms, and evaluate the written, oral and artistic communications of others based on the same criteria.

- **Liberal Arts and Critical Thinking:** Students demonstrate value in developing the lifelong learning skills necessary to critically respond to world-shaping intellectual and artistic works, and complement those skills with lifelong habits that nurture physical, mental and emotional well-being.
- **Cultural Engagement:** Students offer analyses of both historic and current causes and effects of contemporary cultural issues and consider active participation in civic life as shaped by principles of biblical justice.

**HUM 300 Worldview Questions (“The Big Questions”)** The following worldview questions are a primary means through which we will approach the Humanities 300 curriculum:

- ❖ **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 nature 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 problem?
  - 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? (For example: Classical, Renaissance, Reformation, Enlightenment, Romantic)
  - What emphases, styles, people, inventions, slogans, and 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, the professor will be working with you so that you can learn as much as you desire. Here are some of the things you will work toward individually and collectively.

**Reflection Papers** To demonstrate your understanding of *The Aeneid* (due 9 October) and *Inferno* (due 23 October), you will write an essay about each with one or two of your peers. These three-page papers will focus on worldview analysis.

What is a worldview? According to James H. Olthuis, “A worldview (or vision of life) is . . . a framework or set of fundamental beliefs through which we view the world and our calling and future in it.” The Humanities 300 Worldview Questions get at these fundamental, deeply intertwined, commitments. (Refer to the Worldview Questions section above.)

You should analyze the book as a cultural artifact that you “read” to discern key features of the prevailing worldview at the time it is written. You should write a paper in which you offer a thesis (position) statement concerning the book’s worldview and supply reasoned support by citing specific passages and offering an analysis/interpretation of the passages you cite. The professor will assign a worldview question for each essay.

As you write your papers, keep in mind the following important principles:

- Your paper should demonstrate implicitly throughout that you have listened deeply and respectfully to the text, with a view to your own enjoyment, wisdom, and personal growth.
- This paper is not a book report. A synopsis of the book should be very brief if one is included at all. As you write your paper, write in such a way that it is assumed that the professor will have read the text.

**Digital Art Gallery** You and a small group of your Rome companions will be engaged in the process of publishing, in blog format, a catalogue based on a visual art or architectural theme/subject. In the past, students have investigated topics such as domes, John the Baptist, graffiti, fountains, stained glass windows, femininity in art, ceilings, images of Mary, and chapels. Your adventure for the semester will be to locate works of art or architecture 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. The catalogue will include the following components:

- 1) fifteen entries describing and commenting upon 15 different works that you have personally seen (provide thorough commentary and descriptions);
- 2) images of works (legally downloaded from the internet or, preferably, a photograph taken by a member of the group);
- 3) each image will be accompanied by accurate art/architectural historical catalogue information (title and date of work, medium, artist/architect, dates of artist/architect's life, location of work);
- 4) the catalogue will include a bibliography of important and useful research materials. This information may be listed with each entry or on a separate page;
- 5) the catalogue will contain an overview (1 page) that introduces the group members and general topic;
- 6) the group will write a concluding research essay on a subject related to the catalogue's topic. This should usually include an explanation of terms, history, development of the subject, significance of the topic to art/architecture/religion/life, and other relevant commentary.

**Presentations** At the end of the semester, you and your Digital Gallery project companions will give a formal presentation on your subject/theme. This is to be a well-prepared presentation (in other words, plan ahead and practice). Be sure to look up or ask about the pronunciation of names and terms in advance. Your group will be evaluated on clarity of your presentation, professionalism in your presentation, and your knowledge of the subject matter. You should be prepared to respond to questions from the professor and class. Plan your presentation for 18-20 minutes.

**Sources:** Students should strive to investigate all sources available. Granted, printed resources on campus are limited, but students should use general online sources (such as Wikipedia) very sparingly and triple-check them for accuracy. Art textbooks, scholarly websites, and books available from the professor should comprise the bulk of each group's source material.

**Samples:** Here are links to a couple blogs from past semesters:

<http://ceilingsineurope.weebly.com/about.html>

<http://stainedglasswindowsblog.wordpress.com/2014/03/>

**Evaluation:** In addition to grammar and structure, the blog will be evaluated on its esthetic quality, the depth of information presented, and the accuracy of information supplied. In addition, students will be evaluated on the quality of their presentation. Refer to the rubric for this project at the end of the syllabus.

**Due Dates:** Components of the project will be due throughout the semester as follows:

- 6 November (by midnight): Have blog set up, introductory page, and 5 entries completed.
- 13 November (by midnight): Complete 5 additional entries.

- 26 November (by midnight): Complete the final 5 entries.
- 4 December (by midnight): Post research essay and bibliography/resources for further investigation.
- 8 December: Presentation

**Docent Assignment** Each student will prepare to be the class' guide for a particular sight or work(s) of art. These have been pre-assigned. Refer to the end of the syllabus for the schedule. Each student will research the cultural artifact(s) thoroughly and prepare to lead the group's learning experience on our visit. Your preparation should be so extensive as to allow you to use minimal notes while on site. An essay that will serve as the basis of your presentation and reflect your research is due one week prior to your docent experience. The presentation grade will be based upon the depth of knowledge and research you exhibit in writing and during the presentation, the overall quality of the presentation, and the quality of the essay. (The essay is worth 70 percent of the grade and the presentation quality is worth 30 percent of the grade. Refer to the rubric at the end of the syllabus for presentation criteria.) Students are encouraged to use history books, web resources (with helpful pictures, diagrams, and maps), travel guides, maps, and any other resources that will help you gain the knowledge needed to present a thorough explanation to your peers. You should anticipate questions the group might have and research the answers. Students are also encouraged to make connections with course content and other sights we visit. Be sure to use proper citation for all sources employed in your essay. Students will consult with the professor at least seven days prior to their docent experience to assure that they are properly prepared.

Hints for an even better presentation:

- If possible, visit the sight in advance.
- Prepare photos or diagrams for the iPad that might be useful during your presentation. The professor will allow you to use his iPad if you don't have one.
- Practice your presentation.
- Use notecards.

**Readings** The weekly Course Schedule that follows details all of the readings you will complete this semester as you set for yourself your learning goals. Reading faithfully and critically is necessary so that the group 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 participate critically and intelligently in the common meetings and during discussion sessions. These assigned readings, as well as others you choose to read on your own, will also help you 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 primary texts that are the major focus of some discussions.

**Quizzes** The professor will prepare quizzes based on material from assigned readings at every week's Monday meeting and administer reading assessments on Thursdays that relate to material assigned for discussion days and covered in Monday lectures. These will help you assess the progress you are making in your learning as well as allow the professor to hold you accountable for completing the readings, gauge your understanding of them, and hold you accountable for your attention during lectures. These quizzes will consist of objective, identification, and short answer components.

**Journaling** The instructor will often ask you to complete a journal entry at sights that we visit. These entries may begin with a brief personal reaction, but they must develop a serious, intellectual engagement with significant issues raised by our site visits. When on a field trip, let your eye wander around the sights we visit until you find yourself drawn to something in particular that captures your interest and imagination. The more engaging focal points are often those that appear especially strange, disturbing, and sometimes repellent because they can provoke a reflection on the stark differences between human cultures over time. Sometimes you will be given a specific assignment for the reflections linked to a particular sight. The reflections are intended primarily to help you generate meaningful responses. You will find that the reflections will help you to organize your experience in Italy.

You are encouraged to creatively develop these reflections as a souvenir of your time in Europe and to personalize it with photos, sketches, ticket stubs, etc. Sketching is especially recommended, even if you are not at all confident of your ability to draw, because sketching can direct your eye to particular details that you might otherwise overlook. The professor will collect and review your journal entries periodically throughout the semester. He will evaluate the journal entries on the basis of content, not design.

Journals will be evaluated (without a grade) and feedback provided around mid-semester. Journals are due for a final, graded evaluation on 3 December.

**Attendance** Attendance at all class sessions, excursions, and field trips is expected throughout the semester. Because our semester lasts only 90 days with a four-day weekly schedule, missing any class means you will miss a vital part of our experience. You are expected to be present and on time for all class sessions, including meeting times and places for weekly excursions. You should never plan travel that conflicts with a class meeting. If you must miss a class because of illness (the only excused absence), let the professor know as soon as possible, and preferably before class begins.

**Participation** Active participation is vital to the success of most college courses, but that is especially true of Humanities 300 because discussion is our main activity twice a week. This portion of the student's grade is designed to allow the professor flexibility at the end of the

semester to assess the quality of each student's participation. Of course, it is necessary for students to attend common meetings and section meetings as well as complete assignments in order to participate effectively (see Attendance section above). Effective participation includes, but is not limited to, making comments relevant to the subject matter, asking thought-provoking questions, raising issues for discussion that solicit meaningful commentary from other students, and participating effectively in group work. Putting forth earnest efforts to engage your peers and playing an integral role in discussions adds to the course's value for everyone. The professor reserves the right to ask students not to come to class or to require students to leave if they have not completed readings for a class session.

The following rubric details the factors that the instructor will take into consideration when assessing students' participation:

In A-level participation, the student:

Actively supports, engages, and listens to peers

Arrives fully prepared at every session

Plays an active role in discussions

Makes comments that advance the level and depth of the dialogue

Takes risks in discussion

Makes connections across the curriculum

Helps engender discussion

- Group dynamic and level of discussion are often better because of the student's presence

In B-level participation, the student:

Makes a sincere effort to interact with peers

Arrives mostly, if not fully, prepared

Participates constructively in discussions

Makes relevant comments based on the assigned material

Takes risks in discussion

Makes connections across the curriculum

Helps engender discussion

- Group dynamic and level of discussion are occasionally better (never worse) because of the student's presence.

In C-level participation, the student:

Exhibits limited interaction with peers

Sometimes is prepared for class

Exhibits preparation and levels of participation that are inconsistent

When prepared, participates constructively in discussions and makes relevant comments based on the assigned material

- Group dynamic and level of discussion are not affected by the student's presence

In D-level participation, the student:

Rarely interacts with peers

Is rarely prepared

Rarely participates; often must be prompted by the facilitator to participate

Makes comments that are generally vague or drawn from outside of the assigned material

Demonstrates a noticeable lack of interest

- Group dynamic and level of discussion are harmed by the student's presence

In F-level participation, the student:

Exhibits little or no interaction with peers

Is never prepared

Never participates

Demonstrates a noticeable lack of interest

- Group dynamic and level of discussion are significantly harmed by the student's presence

## 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 weighted as follows:

Reflection Papers (Aeneid & Inferno; 11% each)	22%
Digital Gallery Project (content, design, presentation, etc.)	20%
Quizzes	15%
Docent Essay & Presentation (15% essay; 8% presentation)	23%
Journal	10%
Participation & Attendance	10%

At the close of the semester, grades will be reported according to the following scale:

93-100 = A	87-89 = B+	77-79 = C+	67-69 = D+	below 60 = F
90-92 = A-	83-86 = B	73-76 = C	63-66 = D	
	80-82 = B-	70-72 = C-	60-62 = D-	

**Evaluation of Written Work** In this course you are entering into many important texts (written, painted, sculpted, constructed, digitally recorded), and your task is to try first to understand them, and then to make judgments about them. As you do these two things

(grapple with texts and then make judgments about them) you will find that your thinking about yourself and your world is growing deeper and deeper. Each of your submissions should have a clear thesis which you support throughout the document with appropriate evidence. Your essays should also be grammatically sound, reflect original thought, and demonstrate good command of the subject matter. *Never submit a first draft.* Write your paper, put it away, reread it, and revise it to produce the final, polished version. This practice will help you notice errors in analysis, structure, and grammar you otherwise might have missed. It will also help you develop the discipline to improve your writing. The instructor shall evaluate all written work according to the following standards:

A An *A* paper has a solid introduction and conclusion, a clear thesis, is consistently supported or illustrated with appropriate evidence (but does not inundate the reader with facts), and is logically organized and presented. In general, the piece reflects original thought, demonstrates good command of the subject matter, and is grammatically sound. Please note that *A* does not stand for “Average,” but is earned for outstanding work.

B A *B* essay demonstrates substantive content and good command of the subject matter. It is generally well written and grammatically sound. The thesis of a *B* paper may not be as well-developed as an *A* essay, but it is apparent. The piece contains some original ideas and displays an apparent effort to wrestle with difficult issues, but the piece is not written as effectively as an *A* paper.

C A *C* essay demonstrates the author’s basic understanding of the assigned topic and the facts associated with it but may lack a clearly developed thesis. Connections between the thesis and specific evidence are not fully elaborated. The essay contains ideas with some potential and merit, but which are undeveloped. The piece reflects fact-cramming rather than critical thinking, and contains very few original ideas and some grammatical problems. Remember that *C*, not *A*, is average.

D A *D* essay contains some *very basic* facts and evidence and some potentially interesting ideas which are nearly completely undeveloped. The piece contains scanty evidence, unconnected ideas, and obvious and distracting grammatical and/or factual errors.

F An *F* essay is undeveloped, contains factual errors and misconceptions, lacks organization, thought, or connection among ideas. It is often disorganized and general.

**Student Grievances** A student who is dissatisfied with the grade awarded for a course component, interactions with a course instructor, or the course itself should take their grievance to the instructor. If the student is not satisfied with the instructor’s response, they should contact the Humanities program chairperson (Dr. Bob Frazier at [rmfraize@geneva.edu](mailto:rmfraize@geneva.edu)) on Geneva’s home campus. Only if a student is still not satisfied should they contact the academic dean (Dr. Melinda Stephens at [mstephen@geneva.edu](mailto:mstephen@geneva.edu)). The decision of the academic dean in

such matters is final. At each level, the student should expect to receive an explanation in writing. Such grievances must be initiated within 30 days of receiving the grade and should be documented in writing.

## General Course Information

### Course Materials

*Required Texts.* The following books should be purchased by students in the editions and translations listed – alternative translations and editions are not advised. Quizzes and reading 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)).

Hughes, Robert. *Rome: A Cultural, Visual, and Personal History*. New York: Vintage, 2012.

ISBN: 0375711686 This book is available in an electronic version.

Pinsky, Robert. *The Inferno of Dante*. Bilingual Edition. Farrar, Straus and Giroux, 1997.

ISBN: 978-0374-524524 or 0374524521

*Rome Reader*, third edition.

Virgil, *Aeneid*. Trans. Robert Fagles. Penguin Classics, 2008. This book is available in electronic versions. ISBN: 0143105132 or 978-0143105138

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

*Small sketchbook/journal.* You will need a small sketchbook/journal that you can easily carry around. Decide whether you want to work on lined, unlined, or grid pages. Students will be making visual and verbal sketches of art and sights visited throughout the semester.

*Online Readings/Videos.* Some course materials are online. These are presented as hyperlinks in the Course Schedule section. To access hyperlinked materials, you may click on the underlined text or access the link through the course's eLearning site.

*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.

**Students with Disabilities** Geneva College values diversity and inclusion and recognizes disabilities as an aspect of diversity. Our shared goal is to create learning environments that are accessible, equitable, and inclusive, ultimately leading to the success of our students in and beyond college. Therefore, Geneva College complies with the ADA as well as Section 504 of the

Rehabilitation Act by affording reasonable accommodations to qualified students with disabilities to as great an extent possible in Italy. Any student with a disability who needs academic accommodations should contact Geneva's Academic Counseling Center and Educational Support Services office (ACCESS) or a similar office on their home campus. Legally, no retroactive accommodations can be provided.

Accommodations for disabilities are available only as recommended by Geneva College's ACCESS office or in writing from a similar office at your home institution. Students whose accommodations are approved will be provided confidential letters which they should review and discuss with the professor in relation to particular course requirements. For more details, visit the ACCESS website at [www.geneva.edu/page/access](http://www.geneva.edu/page/access) or call 724.847.5005. Students who have questions about their right to benefits or have grievances under these statutes should contact the director of ACCESS.

That said, students should realize that it might be impossible to have the same accommodations on the Rome campus as are available and made on the home campus. The instructor will endeavor to assist students as best he can given the resources available to him and within the constraints presented by the Italian setting.

**Turnitin.com** Students will submit papers electronically to Turnitin.com. Essays must be submitted to Turnitin.com prior to the assignment deadline.

Late submissions will be penalized as follows: up to 24 hours late, one letter grade will be deducted. If an assignment is posted 24-48 hours late, the student will earn no higher than a C. Assignments submitted more than 48 hours after the due date/time will earn a zero.

The professor has posted rubrics for each assignment and will provide feedback via the rubrics as well as through "bubble" comments in the essay as well as narrative comments.

Course participants must register at Turnitin.com. Here's how:

- In the top banner of the home page, either click on the "Create Account" link and then follow the prompts to create an account, or login to your existing account using the boxes in the same location as the "Create Account" link.
- Register using the following information:

Class ID# 8174191  
Class enrollment password = ciao

As assignments are due, log onto Turnitin.com and submit your work under the correct assignment heading. Submitting your work is a multi-step process, so be sure to complete the entire process.

**Academic Integrity** The Humanities faculty at Geneva College firmly believes that academic dishonesty undermines fundamental Christian principles and the sense of mutual trust essential to a community of higher learning. It also places at comparative disadvantage students who

follow the rules. Academic dishonesty can take a number of forms, but normally it involves the following: copying someone's answers on a quiz or test or plagiarism. While cheating on a test is something that everyone can identify as academic dishonesty, plagiarism is often more difficult for students to discern. Basically, plagiarism involves claiming that someone else's work is your own. It is a form of theft and is punishable by failure of an assignment or of the course. Plagiarism can involve lifting material from something someone else has written, such as a published book, article, or even a student paper without giving proper credit to the author. It is also dishonest to submit a paper written by someone else in whole or in part. Working with others in study groups or in the paper drafting process is not only acceptable but encouraged as long as you are refining ideas that are essentially yours. Give credit whenever you quote something or when you are using someone else's ideas, even if you have put them into your own words. Please ask the instructor to clarify issues of academic honesty when you are unsure if an action might constitute a violation.

**Essay Formatting** Papers should be typed, double-spaced, with standard font, margins, and page numbers. Papers should be carefully proofread to correct grammatical and structural errors. References should include the title of the text and the page number in parentheses or footnotes. Because work is submitted to Turnitin.com, a cover page or even header with your name, date, class, etc. is unnecessary.

**Policy on Mobile Phone, Computer, and Tablet Use** To maintain the integrity of the classroom experience for all students and the professor, the use of mobile phones and/or wireless technology is strictly prohibited. Such prohibited use includes, but is not limited to, the sound of ring tones, timers, and alerts; the composing or receiving of text messages, instant messages, or phone calls. This policy will be enforced as the professor deems most appropriate.

Students are permitted to use laptop/notebook computers and tablets in class as long as they are used for note-taking or other instructor-approved purposes. Students may not check e-mail or Facebook or engage in other online activities during class.

**eLearning** Materials related to this course (including the syllabus, handouts, and such) are available on the course's eLearning site. The files will remain on the site through the end of the semester.

To access the eLearning portal, go to <https://my.geneva.edu/ICS/>. This will take you to the MyGeneva home page. Geneva students should use their usual user name and password to login in the boxes in the upper right corner of the page. Non-Geneva students received a username and login via snail mail from Geneva College Technology Services prior to your departure for Rome.

Once you're logged in, click on the course name under the My Courses link in the gray box on the left side of the screen.

The Announcements page appears as the default page. On the left in the gray box you will see a link to the syllabus, course calendar, etc. The syllabus is the authoritative document

for the course, but the second most useful page is the Coursework page. It lists assignments and links to readings and web resources. (These are taken directly from the syllabus.) Use this for a quick-view of upcoming assignments.

There is also a gradebook page. Here you can see your current grades and keep up with grades as they are posted.

### Weekly Schedule

Monday	Tuesday	Wednesday	Thursday	Friday
<p><b>8:30-10:30 a.m.</b> HUM Common Meeting</p> <p><b>10:45-11:45 a.m.</b> Community Meeting</p> <p><b>1:00 to 2:30 p.m.</b> Italy's Timeless Cities and Their People (SOC 202)</p>	<p><b>9:00 to 10:15</b> HUM Discussion</p> <p><b>10:30 to 12:00</b> Italian Language &amp; Culture</p> <p><b>1:00 to 2:00</b> Italy's Timeless Cities and Their People (SOC 202)</p>	<p><b>8:30-9:30 a.m.</b> HUM Excursion Orientation</p> <p><b>9:45 a.m. – 5 p.m. (varies)</b> Excursions</p>	<p><b>9:00 to 10:15</b> HUM Discussion</p> <p><b>10:30 to 12:00</b> Italian Language &amp; Culture</p> <p><b>1:00 to 2:00</b> Italy's Timeless Cities and Their People (SOC 202)</p>	<p><b>No Classes</b> except for the following travel:</p> <p>26 September Ostia Antica</p> <p>17-19 October Florence</p> <p>19-22 November Venice</p> <p><b>Mid-Term Break</b> 24 October- 2 November</p>

### Course Schedule

*The following is the intended schedule of topics, readings, activities, and assignments for the course. Please be advised, however, that the instructor reserves the right to alter the plan should he find it necessary. In addition, events beyond the professor's control (such as transportation strikes) might necessitate alterations to this sequence.*

#### Preparing for the Adventure

11-14 September

Arrival and Orientation

## Week #1: Introduction: Experiencing Beauty

Monday, 15 September: What is Beauty? What is Beautiful?



**Read:** *Rome: A Cultural, Visual, and Personal History*, Prologue (pp 3-14) [hereafter, this book will be listed as *Rome*]

*Art Past Art Present*, 70-79 and 84-95



**Watch** the following about beauty: Richard Seymour: "[How Beauty Feels](#)" (approximately 17 minutes; for all hyperlinked materials in the Course Schedule, you may click on the underlined text or find the link posted on eLearning)

- **Journal:** As you watch and listen, make notes about what you believe Seymour suggests is beautiful and what beauty is. Respond in writing to the following questions: Do you agree or disagree with him? What is the most intriguing statement he makes?



**Read on eLearning:** Makato Fujimura, "Bringing Beauty into Our Lives," pp 1-6 in *On Becoming Generative: An Introduction to Culture Care*.



**Quiz** on readings and TED talk

Tuesday, 16 September: Two Christian Perspectives on Beauty



**Reader:** Seerveld: "Mmmm....Good"; Fujimura: "Gravity and Grace" and "The Extravagance of God" (we'll read "Abstraction and the Christian Faith" later in the semester).

Wednesday, 17 September: Field Experiences



**Read:** In preparation for today's excursions: *Rome*, pp 147-149 (begin at "Some early Christian churches . . ." through ". . . writing in vernacular Italian." for background on San Clemente); pp 372-375 (begin at "But it is sometimes otherwise in architecture" through "Few popes came anywhere near this record . . .").

- **Exploring the Beautiful:** Today, we're off to the Basilica of San Clemente, the Victor Emmanuel Monument, Chiesa di Sant' Ignazio, and Santa Maria della Vittoria. Bring your journals. We'll be gone all day, so plan on lunch out (pack or purchase).

**Thursday, 18 September: What is worldview and why should you care?**



Reader: Olthius, "On Worldviews"

➔ Bring your journals to class for a time of written reflection on an exercise we'll be doing as well as to write thoughts about your own worldview



Quiz on Monday's Common Meeting and Tuesday's and Thursday's readings

## Week #2: Roma Eterna

**Monday, 22 September: The Founding of Rome**



Read: *Rome*, pp 15-56

*Art Past Art Present*, pp 100-112



Reader: Cicero, "Justifying the Assassination of Julius Caesar"



Watch the TED talk entitled, "[Rome Antics](#)" by author and illustrator David Macaulay (about 21 minutes)

- **Journal:** As you watch and listen, notice how Macaulay sees Rome and sketches it. What thoughts do his comments prompt for your own exploration of Rome and the different ways you might see and sketch Rome? Write an entry about these in your journal.



Quiz on readings and TED talk

## Tuesday, 23 September: The Founding of Rome as Told by Virgil



**Read:** *Rome*, pp 77-86 (begin at “The words ‘Augustan Age’ evoke . . . through “. . . declares he is, Delia.”)

*The Aeneid*, chapters 1 & 2

## Wednesday, 24 September: Ancient Rome



**Read:** In preparation for today’s excursions: *Rome*, pp 114-127 (begin with “Of the phrases . . .” through “. . . the very quintessence of public architecture.”)

*Art Past, Art Present*, pp 116-121 and 124-125

- **Exploring the Ancient Past:** This morning we’re off to the Colosseum, Forum, Palatine Hill, and, from the Palatine, a view of what remains of the Circus Maximus. Sure, the Colosseum and Palatine Hill really apply to next week, so you’re getting a preview. The ticket for the Forum gets us into all three sights; practicality prevails. Bring your journals. We’ll be away all day. You should pack a picnic lunch.
- **Docent:** Circus Maximus (and the Roman circuses generally)

## Thursday, 25 September: The Founding of Rome as Told by Virgil (continued)



**Read:** *The Aeneid*, chapters 4 & 6



**Quiz** on Monday’s Common Meeting and Tuesday’s and Thursday’s readings

## Friday, 26 September: Field Experience: Ostia Antica



**Read:** In preparation for today’s excursion: *Rome*, pp 60-69 (begin with “The image we have of ancient Rome . . .” through “. . . the arts to cloddish Latium.”), pp 94-97 (begin with “The first century . . .” through “. . . left to his successors.”), and pp 132-134 (begin with “What did these Romans . . .” through “. . . had not so frequently been sacked.”). Although some of the

material is about Rome itself, the information on these pages will provide some insight into life in Rome's port city, Ostia, as well as Rome's roads.

- **Exploring an Ancient Roman City:** This morning we'll take the Metro out to Ostia Antica and wander among its ruins. Bring your journal. Pack or purchase lunch. The café at Ostia Antica accepts tickets.

### Week #3: Imperial Rome

#### Monday, 29 September: From Republic to Empire



**Read:** *Rome*, pp 57-60 (end at "entire Mediterranean world."), pp 69-75 (begin at "Almost as soon as he had emerged victoriously . . ." and end at ". . . its smell deceived the emperor."), pp 88-93 (begin "We know little about Augustus' . . ." through ". . . rubbish left on it by passing Romans."), p. 97 (final paragraph of the chapter); pp 103-109 (begin with "This may not have been . . ." through ". . . with totally unforeseeable results."), and pp 127-132 (begin with "The Emperor . . ." through ". . . looked upon as a fine art.")



Quiz on readings

#### Tuesday, 30 September: The Founding of Rome as Told by Virgil (continued)



**Read:** *The Aeneid*, chapters 7 & 9

#### Wednesday, 1 October: Rome of the Caesars



**Read:** In preparation for today's excursion: *Rome*, pp 109-112 (begin with "A visit to the decaying remains . . ." through ". . . doubt this story.") and pp 237-238 (begin at "Sometimes, while working . . ." and end at "Raphael was the more enthusiastic preserver of the two" on page 238)

*Art Past, Art Present*, pp 122-123



Watch "What Is a Museum?" at

"Sculpture is the art of the hole and the lump."

--Auguste Rodin

<https://www.youtube.com/watch?v=q-1AoX6PyJg&list=UUH-nCEzazXpn6q4iCapzl9Q>

(about 3 minutes)

and "Looking at Paintings" at

<https://www.youtube.com/watch?v=jm8Sva2hmvY> (about 11 minutes).

- **Exploring Imperial Rome:** We'll begin our day at the Capitoline Hill (and its museum) from which we can see the Colosseum and Palatine Hill for a reminder of what we visited last week. We'll visit the Pantheon once we've exhausted the collections at the museum. Bring your journal.
- **Docent:** Pantheon
- **Want to see more?** On your own you might choose to visit Hadrian's Villa at Tivoli, a short bus ride from Rome. Here you'll find spectacular ruins. Also in Tivoli, visit Villa d'Este, a UNESCO world heritage site. It's a fine example of Renaissance architecture and Italian Renaissance gardens. Its many fountains are amazing! See *Rome*, pp 134-135.

#### Thursday, 2 October: The Founding of Rome as Told by Virgil (continued)



Read: *The Aeneid*, chapters 10 & 12



Quiz on Monday's Common Meeting and Tuesday's and Thursday's readings

#### Week #4: The Coming of Christianity

##### Monday, 6 October: Art, Architecture, and the Early Church



Read: *Rome*, portions of chapter 4: pp 136-138 (begin at the beginning of the chapter through ". . . The persecution of Christians."), 140-147 (begin with "Undoubtedly, the most crazed . . ." through ". . . Pontius Pilate in Jerusalem."), p. 149 (begin with "Constantine had . . ." and end with "'clouded by confessional loyalties.'"), pp 151-155 (begin with "Constantine did not . . ." through ". . . Homeric Inspiration."), pp 156-157 (begin with "Constantine died in 337 C.E. . . ." and end at ". . . or move his hands about."). Also read pp 160-164 (begin with "Constantinius II, in his last will . . ." and read through the end of the chapter), pp 178-189 (begin with "In a culture . . ." through ". . . postwar years of Pius XII's papacy."), 193-202 (begin at the top of page 193 and read through the end of the chapter).

*Art Past Art Present*, 132-133 (end at “. . . commercial and political function.”), 135 (begin with the “Art and the Christian Church” section heading)-138, 142-147, and 150-159

 Quiz on readings

### Tuesday, 7 October: Group Meetings Concerning Digital Gallery

Groups will meet with the instructor today to discuss their Digital Gallery plans.

### Wednesday, 8 October: Early Christian Art and Architecture

 **Read:** In preparation for today's excursions: *Rome* pp 249-256 (begin with “The obelisks of Rome . . .” through “. . . was the thing.”)

- **Exploring Early Christianity:** We'll begin our day at the Catacombs of Priscilla and then visit Sant'Agnese Fuori le Mura and the Mausoleum of Santa Costanza. All are important sights in our own backyard. After visiting the Mausoleum of Santa Costanza, we'll return to campus for lunch before heading out for the afternoon sights. the Archbasilica of San Giovanni in Laterano. Bring your journal today.
- **Docents:** Mausoleum of Santa Costanza and San Giovanni in Laterano

### Thursday, 9 October: On Humanism

 **Reader:** In anticipation of next week's content, read Petrarch, Brunni, and Mirandola's works on humanism. We'll discuss these pieces today.

 Quiz on Monday's Common Meeting and Tuesday's and Thursday's readings

 **Worldview Reflection Essay on *The Aeneid* due by midnight**

## Week #5: From the Middle Ages to the Renaissance

### Monday, 13 October: Dante and Medieval Culture



Read: *Rome*, pp 173-178 (begin with “However, if there was any single factor . . .” through “. . . by holy contagion.”)

*Art Past Art Present*, pp 162-163, 174-181, 190-197, and 204-217



Reader: St. Jerome, “The Fate of Rome” and St. Francis, Quotations & Sayings



Quiz on readings

### Tuesday, 14 October: Dante’s *Inferno*



Read: *Inferno*, cantos 1-7

### Wednesday, 15 October: Monastic Life

- **Exploring Monastic Life and Medieval Churches:** Today we’ll visit the Capuchin museum and crypt as well as Santa Maria Sopra Minerva, the only Gothic church in Rome.
- **Docent:** Santa Maria Sopra Minerva
- **Want to see more?** Visit Santa Croce in Gerusalemme.

### Thursday, 16 October: Dante’s *Inferno* (continued)



Read: *Inferno*, cantos 11-14 and 17-19



Quiz on Monday’s Common Meeting and Tuesday’s and Thursday’s readings

*Florence Excursion: 17-19 October*

## Friday, 17 October: The Renaissance

- Today we'll depart Rome for Florence, the birthplace of the Renaissance. Bring your journal.



**Read:** In preparation, read the following: *Rome*, pp 203-207 (end with ". . . text on architecture ever written.").

*Art Past Art Present*, pp 218-221, 227-235, 238-239, 244-249, 252-253, 260-261, 270-271, 280, and 290-291.

Next Monday's quiz will include questions about these readings.

- We plan a mid-morning arrival in Florence. After checking into our accommodations, we'll visit the Ponte Vecchio, Piazza della Signoria, see Michelangelo's *David* in the Accademia Gallery, overlook the city from the Piazzale Michelangelo, and visit San Miniato al Monte, one of the most beautiful churches in Italy.
- **Docent:** Accademia Museum: Michelangelo's *David*, *Unfinished Slaves*, and Giambologna's *Rape of the Sabines*

"If you reject aesthetic satisfactions, you will fall into sensual satisfactions."

-- C.S. Lewis

## Saturday, 18 October: The Uffizi Gallery

- This morning we'll visit the Church of Orsanmichele and the Uffizi Gallery. After lunch we'll visit the Baptistery, look up and the Dome and marvel at the Campanile.
- **Docents:** Orsanmichele Church; Uffizi Gallery: Botticelli's *Birth of Venus* and *Primavera* and Michelangelo's *Doni Tondo*, Leonardo's *Annunciation*; Duomo area: Brunelleschi's Dome and Giotto's Campanile; Florence Baptistery (Ghiberti's doors and interior)
- **Want to see more?** Pitti Palace and Boboli Gardens, Santa Croce, the Bargello, Giotto's Bell Tower, the Duomo's dome, Palazzo Vecchio, Church of Santa Maria Novella, Church of San Lorenzo, and the Medici Chapels.

## Sunday, 19 October: Return to Rome

- Use this morning to attend church and/or visit sights you missed yesterday. We'll depart for Rome after lunch.

## Week #6: The Renaissance: A New Worldview

### Monday, 20 October: The Renaissance and High Renaissance in Rome



**Read:** *Rome*, pp 207-237 (begin with "Although he did not build in Rome . . ." through ". . . Basilica of St. Peter's."); pp 238-241 (begin with "Through his short life . . ." and read through the end of the chapter).

*Art Past Art Present*, pp 222-223, 272-275, 279-283 (middle of second column), 292-293, and 298-299



**Reader:** Michelangelo, "When the Author was Painting the Vault of the Sistine Chapel"



**Quiz** on readings for today and the readings for the Florence Field Experience

### Tuesday, 21 October: Dante's *Inferno* (continued)



**Read:** *Inferno*, cantos 21-23 and 31-34

### Wednesday, 22 October: The Earthly Jerusalem

- **Exploring the Vatican Museum:** Today we'll make our way to the Vatican Museum (includes the Sistine Chapel) where we'll see some of the greatest treasures of Christendom.



**Read:** In preparation, read the following: *Art Past Art Present*, 300-305, 316-317, and 352-353

- **Docents:** Raphael's *School of Athens* and *Fire in the Borgo* and Michelangelo's *Last Judgment*; Sistine Chapel: Michelangelo's ceiling frescoes

- **Want to see more?** Archaeological tour underneath St. Peter's Basilica, the Vatican gardens, San Pietro in Vincoli, and the Tempietto.

#### Thursday, 23 October: On Popes, Princes, and Power



**Reader:** Pope Gregory VII, *The Dictatus Papae*; Pope Innocent III, "Royal Power Derives Its Dignity from the Pontifical Authority"



Quiz on Monday's Common Meeting and Tuesday's and Thursday's readings



Worldview Reflection Paper on *Inferno* due by midnight

#### Week #7: Break

*Mid-Semester Break: 24 October-2 November*

#### Week #8: The Reformation

##### Monday, 3 November: The Reformation . . . and Response



**Read:** *Rome*, pp 242-249 (end with ". . . pay for the sunshine.'"), p. 252-258 (begin with "There was . . ." and read through ". . . number of by-blows."), and pp 430-431 (begin with "It is impossible to say . . ." and read through ". . . the new avenue symbolized.").

*Art Past Art Present*, 250-251 256-259, 283 (middle of second column)-287, and 294-295



Quiz on readings

##### Tuesday, 4 November: The Protestant Reformation



**Read:** Luther, "Speech at Worms" and Calvin, "The Necessity of Reforming the Church"

### Wednesday, 5 November: The Pilgrimage Churches

- **Exploring the Pilgrimage Churches:** By the 17<sup>th</sup> century, when Rome's population had decreased dramatically from the era of the caesars and crime reigned, there were seven churches that pilgrims visited: San Giovanni in Laterano, St. Peter's, St. Paul's Outside the Walls, Santa Maria Maggiore, San Lorenzo, Sant'Agnese, and San Sabastiano. To catch a glimpse of what the pilgrims were seeing, today we'll visit the three pilgrimage churches: St. Paul's Outside the Walls, Santa Maria Maggiore, and St. Peter's Basilica. St. Paul's Outside the Walls was the last major construction project of Imperial Rome and the largest Christian church until the current St. Peter's was constructed.



**Read:** In preparation for today's excursions: *Rome*, pp 165-166 (read through ". . . some majestic anthem"), , pp 167-170 (begin with "Rome has seven chief pilgrimage churches." and end with ". . . the true center of the true faith."), and pp 175-176 (begin with "The relics these pilgrims hoped to see . . ." through the bottom of page 176); pp 283-286 (begin with "The event that set . . ." and end with "*L'eglise, c'est moi.*"), and pp 297-298 (begin at the top of page 297 and read through ". . . spatially and conceptually."). *Art Past Art Present*, 280-281

- **Docents:** St. Peter's Basilica (Michelangelo's Dome, Bernini's Baldacchino, and the Cathedra Petri); Santa Maria Maggiore; St. Paul's Outside the Walls
- **Want to see more?** The (nearly) twin churches of Piazza del Popolo: Santa Maria in Montesanto and Santa Maria dei Maricoli. Also, the Palazzo Farnese.

### Thursday, 6 November: On Power



**Reader:** Niccolò Machiavelli, *The Prince* (excerpts)



**Quiz** on Monday's Common Meeting and Tuesday's and Thursday's readings



**Digital Gallery:** Have blog set up, post introductory essay, and complete 5 entries by midnight.

## Week #9: The Baroque & Counter Reformation

### Monday, 10 November: The Baroque in Italy



**Read:** *Rome*, pp 261-265 (begin with "The word 'radical' . . ." through ". . . the Counter-Reformation."), pp 277-283 (end with "Bernini's as such a case."), pp 286-296 (begin at "Maffeo Barberini's papacy . . ." and read through the bottom of page 296), pp 298-309 (begin with "Bernini's rival architect . . ." and read through the end of the chapter), pp 342-343 (begin with "At the time . . ." through Winckelmann (1717-1768)'), pp 348-352 (begin at "The perils of vice . . ." through ". . . no more such figures.").

*Art Past Art Present*, pp 328-329, 333-341, 344-347, 356-359, 368-369, and 372-373



Quiz on readings

### Tuesday, 11 November: The Counter-Reformation (& Vatican II)



**Reader:** Council of Trent, "On the Invocation, Veneration, and Relics"; Vatican II, "Decree on the Media of Social Communications"

### Wednesday, 12 November: Baroque Rome

- **Exploring Baroque Rome:** This morning we'll visit the Borghese Gallery and then the following: San Carlo alle Quattro Fontane, Sant' Andrea al Quirinale, Il Gesu, S. Ignazio, Piazza Navona, S. Luigi dei Francesi, Trevi Fountain, Piazza di Spagna, and Santa Maria del Popolo. Pack a lunch or plan to eat out. Bring your journal.
- **Docents:** Borghese Gallery: Bernini's *Apollo and Daphne*, *Rape of Proserpine*, *Aeneas and Anchises*, and *David*; Contarelli Chapel (three Caravaggio paintings at San Luigi dei Franchesì); Il Gesù church

### Thursday, 13 November: Italian Music of the Baroque Era



Watch the following about music: Benjamin Zander, "[The Transformative Power of Classical Music](#)"

▣ Quiz on Monday's Common Meeting and Tuesday's and Thursday's readings

✚ Digital Gallery: Post 5 additional entries by midnight.

### Week #10: Italy Between West & East: Venice

#### Monday, 17 November: The Canal City

📖 Read: *Art Past Art Present*, pp 198-199, 306-307, 312-315, 326-327, 500-501, 504-511, 520-523, 530-533, 540-543, and 546-549

▣ Quiz on readings

#### Tuesday, 18 November: Innovation and Its Impact

📖 Reader: Fujimura, "Abstraction and the Christian Faith" (return to the set of readings from Fujimura in the reader from early in the semester); Hugo, "This Will Destroy That"

<i>Venice: 19-22 November</i>
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#### Wednesday, 19 November: Departure . . . and Arrival

- We'll depart Rome this morning for one of the world's most fascinating cities. After our arrival and check-in at our accommodations, you'll have an orientation to the canal city. Remember: you can't get permanently lost.

#### Thursday, 20 November: Venice, Day 2

- Today we'll visit St. Mark's Basilica and the Doge's Palace. Bring your journal.
- Docent: St. Mark's Basilica

### Friday, 21 November: Venice, Day 3



Reader: "Postmodern Terms and Concepts" (bring with you to the Guggenheim)

- This morning we'll visit the Peggy Guggenheim Collection. The afternoon is yours to explore the islands around Venice. Consider exploring Murano and its famous glass-blowing industry as well as Burano, famous for its glass-making. Bring your journal.
- Docent: Peggy Guggenheim Collection (Peggy Guggenheim, Jackson Pollock and one of Pollock's works at the Peggy Guggenheim Collection [your choice], and another work of your choice at the museum; Picasso (brief biography) and *On the Beach*; Futurism and Balla's *Abstract Speed + Sound*; Severini's *Sea = Dancer*; Calder's *Mobile* and *Silver Bedhead*

### Saturday, 22 November: Final Day in Venice and Return to Rome

### Week #11: The Enlightenment & Its Opponents

#### Monday, 24 April: The Age of Reason & Romanticism



Read: *Rome*, pp 354-356 (end with ". . . my Italy."), pp 357-358 (begin at "The past Artists . . ." and end with ". . . accents of faith."), pp 362-382 (begin with "All this artistic flourishing . . ." and read through ". . . more popularized church.").

*Art Past, Art Present*, pp 380-385, 394-397, 399-411, 414-415, 418-421, 428-429, 434-437, 446-449, 458-465



Quiz on readings

#### Tuesday, 25 April: New Currents in Thought



Reader: Marx, Introduction and *The Communist Manifesto* (excerpt); "Communism and Socialism Compared"

**Wednesday, 26 November: Romantic (Era) Rome**

- Exploring Romantic (Era) Rome: After the Papal Audience in the morning, we'll visit the Protestant Cemetery. Pack or purchase lunch. Bring your journal.

✚ **Digital Gallery:** Post the final 5 additional entries by midnight.

**Thursday, 27 November: Nietzsche, Darwin, and Ourselves**



**Reader:** Nietzsche, "Parable of a Madman"; Darwin, "The Descent of Man"



**Quiz** on Monday's Common Meeting and Tuesday's and Thursday's readings

**Week #12: The Twentieth Century**

**Monday, 1 December: Futurism, Fascism, World Wars, and Postmodernism**



**Read:** *Rome*, pp 391-395 (begin with "The Movement called Futurism . . ." through ". . . Umberto Boccioni (1882-1916)."), pp 399-408 (begin with "What Saint'Elia . . ." through the bottom of page 408), pp 414-419 (begin with "Though he had been born . . ." and read through ". . . March on Rome."), pp 424-428 (begin at "In 1931 . . ." and end with ". . . the Ponte Matteotti."), pp 431-436 (begin with "In the process . . ." and read through the end of the chapter), pp 409-414 (begin at the top of page 409 and read through "'. . . we shall become a colony.'"), pp 428-430 (begin with "There was a certain community . . ." and end at ". . . calling, 'Heil Hitler!'"), pp 437-442 (read from the beginning of the chapter through ". . . the present seems headed for survival."), and pp 454-457 (begin with "People, Italians included . . ." through the end of the chapter)

*Art Past Art Present*, pp 471-487, 498-501, and 538-539



**Quiz** on readings

## Tuesday, 2 December: World-Altering Ideologies



**Reader:** Mussolini, "What Is Fascism?"; National Socialist German Workers' Party, "Twenty-Five Points"; Roosevelt & Churchill, "Atlantic Charter"; "The Barmen Declaration"

## Wednesday, 3 December: What Might Have Been

- **Exploring New Ways of Being:** Today we'll visit E.U.R., what was to be Mussolini's city of the future
- **Want to see more?** If you're interested in film, make a trip out to Cinecittà, the studio complex developed during the fascist era that was intended to rival Hollywood. Before you go, read *Rome*, pp 449 (bottom)-454 (middle) for helpful background.



**Quiz** on Monday's Common Meeting and Tuesday's and Thursday's readings



**Journals due by midnight**

## Thursday, 4 December: Course Wrap-Up



**Digital Gallery:** Post the research essay and bibliography/sources for further investigation by midnight.

## Week #13: Wrapping Up and Saying, "Arrivederci, Roma"

### Monday, 8 December: Digital Gallery Presentations

*Refer to the following pages for Docent Assignments, the Field Experience list, and Rubrics.*

### Docent Assignments At-A-Glance

Date Due	Assignment	Student Responsible
24 September	Circus Maximus (and Roman circuses generally)	Jeffrey H.
1 October	Pantheon (include the façade, dome, and interior)	Miriam K.
8 October	San Giovanni in Laterano (obelisk, façade, and highlights of the interior)	Jonathan N.
15 October	Santa Maria Sopra Minerva (Bernini statue in piazza, flood markers on outside of church, and highlights of the interior, including the statue of Christ attributed to Michelangelo)	Amanda H.
17 October	Accademia Gallery: Michelangelo's <i>David</i> , <i>Unfinished Slaves</i> , and Giambologna's <i>Rape of the Sabines</i> (can talk about the latter statue here or in the loggia near the Palazzo Vecchio)	Emily W.
18 October	Orsanmichele Church: Statues around the exterior, fundamental information about the church, and major components of the church's interior	Jake M.
	Brunelleschi's Dome and Giotto's Campanile (Florence Duomo)	Ben R.
	Florence Baptistery: Ghiberti's doors and baptistery interior	Jillian H.
	Botticelli's <i>Birth of Venus</i> and <i>Primavera</i> ; Leonardo's <i>Annunciation</i> and Michelangelo's <i>Doni Tondo</i>	Kelyn S.
22 October	Raphael's <i>School of Athens</i> and <i>Fire in the Borgo</i> ; Sistine Chapel: Michelangelo's <i>Last Judgment</i>	Leah D.
	Sistine Chapel: Michelangelo's ceiling	Emma L.
5 November	Dome of St. Peter's, Baldacchino, and Cathedra Petri	Brooke B.
	Santa Maria Maggiore (obelisk, façade, interior highlights; include some information about the two main chapels)	Breanna W.
	St. Paul's Outside the Walls (courtyard, façade, highlights of the interior)	Ian MacD.

12 November	Borghese Gallery: Bernini's <i>Apollo and Daphne</i> , <i>Rape of Proserpine</i> , <i>Aeneas and Anchises</i> , and <i>David</i>	Peyton R.
	Il Gesù (façade and highlights of the interior)	Taylor DeC.
	San Luigi dei Franchesi (Contarelli Chapel only: <i>Calling of St. Matthew</i> , <i>Martyrdom of St. Matthew</i> , and <i>Inspiration of St. Matthew</i> ) as well as a brief biography of Caravaggio	Elizabeth J.
20 November	St. Mark's Basilica (façade, ceiling/wall mosaics, and highlights of the interior)	Bryanna E.
21 November	Peggy Guggenheim, Jackson Pollock, one of Pollock's works at the Peggy Guggenheim Collection (your choice), and another work of your choice at the museum (except for one of those listed below)	Emily J.
	Picasso (brief biography) and <i>On the Beach</i> ; Futurism and Balla's <i>Abstract Speed + Sound</i> ; Severini's <i>Sea = Dancer</i> ; Calder, <i>Mobile</i> and <i>Silver Bedhead</i>	Melissa N.

### Field Experiences At-A-Glance

Date	Topic/Sight	City/Course
<b>17 September</b>	<b>What is Beauty? What is Beautiful?</b>	<b>Rome/HUM 300</b>
	Basilica of San Clemente	
	Victor Emmanuel Monument	
	Chiesa di Sant'Ignazio	
	Santa Maria della Vittoria	
<b>18 September</b>	<b>The Art of Seeing</b>	<b>Rome/SOC 202</b>
	Campo dei Fiori	
<b>24 September</b>	<b>Ancient Roman Art &amp; Culture</b>	<b>Rome/HUM 300</b>
	Colosseum	
	Arch of Constantine	
	Forum (includes Temple of Vesta)	
	Palatine Hill	
	Circus Maximus	

<b>25 September</b>	<b>Subcultures and Urban Migration</b>	<b>Rome/SOC 202</b>
	Rome's Jewish Quarter	
	Trastevere	
<b>26 September</b>	<b>Ancient Roman City</b>	<b>Ostia Antica/HUM 300 &amp; SOC 202</b>
	Ostia Antica	
<b>1 October</b>	<b>Imperial Rome</b>	<b>Rome/HUM 300</b>
	Capitoline Museum	
	Pantheon	
<b>2 October</b>	<b>Local Culture &amp; Scale</b>	<b>Rome/SOC 202</b>
	Our Neighborhood	
<b>8 October</b>	<b>Art, Architecture &amp; the Early Church</b>	<b>Rome/HUM 300</b>
	Catacombs of Priscilla	
	Sant' Agnese Fuori le Mura	
	Mausoleum of Santa Costanza	
	San Giovanni in Laterano	
<b>15 October</b>	<b>Middle Ages to the Renaissance</b>	<b>Rome/HUM 300</b>
	Capuchin Crypt	
	Santa Maria Sopra Minerva	
<b>17 October</b>	<b>The Renaissance</b>	<b>Florence/HUM 300 &amp; SOC 202</b>
	Ponte Vecchio	
	Piazza della Signoria	
	Accademia Gallery	
	Piazzale Michelangelo	
	San Miniato al Monte	
<b>18 October</b>	<b>The Renaissance</b>	<b>Florence/HUM 300 &amp; SOC 202</b>
	Church of Orsanmichele	
	Uffizi Gallery	
	Florence Baptistery	
	Florence Duomo	

<b>22 October</b>	<b>Renaissance/High Renaissance</b>	<b>Vatican City/HUM 300</b>
	Vatican Museum (Sistine Chapel)	
<b>5 November</b>	<b>Pilgrimage Churches</b>	<b>Rome/HUM 300</b>
	St. Peter's Basilica	
	Santa Maria Maggiore	
	St. Paul's Outside the Walls	
<b>6 November</b>	<b>Gender Roles in Italian Society</b>	<b>Rome/SOC 202</b>
	Choose a spot for observation	
<b>12 November</b>	<b>Baroque Rome &amp; Counterreformation</b>	<b>Rome/HUM 300 &amp; SOC 202</b>
	Borghese Gallery	
	San Carlo alle Quattro Fontane	
	Sant'Andrea al Quirinale	
	Trevi Fountain	(for SOC 202)
	S. Luigi dei Francesi	
	Piazza Navona	
	Il Gesù	
	Piazza di Spagna	
	Santa Maria del Popolo	
<b>19 November</b>	<b>Italy Between West &amp; East</b>	<b>Venice/HUM 300 &amp; SOC 202</b>
	Orientation to Venice	
<b>20 November</b>	<b>The Glory of Venice</b>	<b>Venice/HUM 300 &amp; SOC 202</b>
	St. Mark's Basilica	
	Doge's Palace	
<b>21 November</b>	<b>A Glimpse Into the Future</b>	<b>Venice/HUM 300 &amp; SOC 202</b>
	Peggy Guggenheim Collection	
<b>26 November</b>	<b>Age of Reason &amp; Romanticism</b>	<b>Rome/HUM 300</b>
	Papal Audience	
	Protestant Cemetery	

<b>3 December</b>	<b>New Ways of Being &amp; Seeing</b>	<b>Rome/HUM 300</b>
	Esposizione Universale di Roma (E.U.R.)	

### Evaluation Rubric for Digital Gallery Project & Presentations

	<b>Below Basic 4 Points</b>	<b>Basic 6 Points</b>	<b>Proficient 8 Points</b>	<b>Excellent 10 Points</b>	<b>Points Earned</b>
<b><i>Blog:</i> Topic Development</b>	Fails to communicate the topic on a level expected for a 300-level college course	Communicates information, but may be vague or not quite up to the level expected for a 300-level college course	Communicates information accurately and presents adequate commentary appropriate for a 300-level college course	Communicates sophisticated information as expected for a 300-level college course and employs scholarly support	
<b><i>Blog:</i> Content</b>	The topic is not explained, described, or supported by details & examples	The topic is not adequately explained, described, and supported by valid details & examples	The topic is adequately explained, described, and supported by valid details & examples	The topic is thoroughly explained, described, and supported by valid details & examples	
<b><i>Blog:</i> Grammar, Usage &amp; Mechanics</b>	Extensive errors in grammar, spelling, and punctuation; obscure meaning	There are many errors in grammar, spelling, and punctuation	There are several errors in grammar, spelling, and punctuation	There are few errors in grammar, spelling, and punctuation	
	<b>Below Basic 2 Points</b>	<b>Basic 3 Points</b>	<b>Proficient 4 Points</b>	<b>Excellent 5 Points</b>	
<b><i>Blog:</i> Design</b>	Design is sloppy and/or competes with the content	Design is distracting and not clean and neat	Design is pleasing to the eye, but occasionally competes with the content; could be cleaner and neater	Design is pleasing to the eye and does not compete with the blog's content; clean and neat	
<b><i>Blog:</i> Creativity</b>	Little creativity; seems plain; not enough visual content (illustrations) or poor visual content	Some appealing aspects; includes an informational homepage and appropriate images; demonstrates partial creativity	Interesting features; visual illustrations and content are unique	Highly creative; features appropriate illustrative images and information	
<b><i>Presentation:</i> Organization &amp; Preparation</b>	Audience could not understand presentation because there was no logical sequence of information; the group was not ready to present	Audience had difficulty following the presentation because presentation seemed disorganized; the group was not ready to present	Presented information in logical sequence which audience could follow; the group was prepared, but presentation lacked organization	Presented information in a logical, interesting sequence which the audience could follow; the group was prepared and organized	

<b>Presentation: Content Knowledge</b>	Group members did not have a grasp of project information; could not answer questions about the topic	Group members seemed uncomfortable with the information	Group members were at ease with content and able to answer rudimentary questions	Students demonstrated full knowledge with explanations and elaboration	
				<b>Total x 2 =</b>	

### Evaluation Rubric for the Docent Project

	<b>Below Basic 4 Points</b>	<b>Basic 6 Points</b>	<b>Proficient 8 Points</b>	<b>Excellent 10 Points</b>	<b>Points Earned</b>
<b>Presentation: General</b>	Failed to communicate the topic on a level expected for a 300-level college course	Communicated information, but may have been vague or not quite up to the level expected for a 300-level college course	Communicated information accurately and presented adequate commentary appropriate for a 300-level college course	Communicated sophisticated information as expected for a 300-level college course	
<b>Presentation: Organization &amp; Preparation</b>	Audience could not understand presentation because there was no logical sequence of information; the student was not ready to present	Audience had difficulty following the presentation because presentation seemed disorganized; the student was not ready to present	Presented information in logical sequence which audience could follow; the student was prepared, but presentation lacked organization	Presented information in a logical, interesting sequence which the audience could follow; the student was prepared and organized	
<b>Presentation: Content Knowledge</b>	Student did not have a grasp of project information; could not answer questions about the topic	Student seemed uncomfortable with the information	Student was at ease with content and able to answer rudimentary questions	Student demonstrated full knowledge with explanations and elaboration	
<b>Essay</b> (evaluated according to the standards set forth in the "Written Work" section of the syllabus)					
				<b>Total =</b>	