

## Spring 2017: US & Italy

### HUM 301 \* Italy and the Western Humanities



**6 Credits (to fulfill HUM 203 & 303)**

Instructor:

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### Our Purpose

On campus during the regular semester and then in Italy in May 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 will be living for a short time.

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!

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 Mussolini. 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: What is beauty? What causes cultural change? Why should I care about Virgil or Bernini?

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?

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 and wide.

**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 they believe will foster a meaningful understanding of Italy and best take advantage of our setting and time together. There's much for you to explore on your own. Follow your interests and discover the riches that Italy has to offer!

### **The Purpose of the Humanities in Geneva College'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, history, and music
- 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

**More specifically, at the conclusion of this course, students will be able to:**

- articulate a Christian worldview and identify and analyze elements of a Christian worldview in literature, visual art, and architecture.
- write analytical pieces that reflect thoughtful engagement with printed materials, visual art, architecture, and music.
- express clearly, in writing and orally, the cultural importance and significance of particular works of art and historical sights, and connect their analysis with concepts learned in class.
- use the Italian language on a basic level to express their needs and communicate with native speakers of Italian.
- use books, online sources, journal articles, and other printed and electronic resources to analyze works of art and architecture and explain their technical and cultural significance for a public audience.

**Connections to the Geneva College Core** Education at Geneva College is firmly rooted in its Mission and Doctrinal Statements, Foundational Concepts of Christian Education, and Aims. 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.

**Worldview Questions (“The Big Questions”)** The following worldview questions are a primary means through which we will approach this course’s 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?**

Here are the things you will work toward individually and with your peers:

**Listen to Lectures Posted Online** Narrated PowerPoint lectures are designed to lay the foundation for our weekly discussions as well as our time in Italy. They will be posted on our class’ eLearning course pages in myGeneva by mid-week prior to the discussion week to which the content applies. Each is approximately two hours long. Students are expected to complete the lectures prior to coming to class on Monday of each week. You should take notes as if you were sitting in class listening to a lecture. Weekly quizzes related to the content of each lecture

will be administered in class on Mondays in order to hold you accountable for the content of the lectures and check your understanding of the material.

Lectures will be posted on the course's eLearning site under the "Resources" tab and then under the "Handouts" subheading.

**Reflection Papers** To demonstrate your understanding of *The Aeneid* (due 11 February) and *Inferno* (due 4 March), you will write an essay about each. 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. (A general summary is unnecessary.) 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 peers will be engaged in the process of publishing, in blog format, a catalogue based on a visual art or architectural theme/subject. Your adventure for the semester will be to identify works of Italian art that utilize your subject/theme. You should consult art books, museum websites, church and historic sight websites, and other helpful resources. In effect, you will be publishing a Digital Art Gallery. This is a semester-long project designed to help you learn about Italian culture and the Humanities. It will be a major integrated component threading itself through all of our work during the semester and its components will have various due dates.

Below are some suggestions for projects. You can devise your own, but need to run them by Dr. Cole for approval.

- Vegetation in art (meaning/symbolism; could focus on flowers or trees a specific type of flower/tree, such as the lily or palm tree; fruit)
- The Crucifixion

- The Nativity
- Representations of Jesus (narrow down: Jesus as a child, Jesus as Savior, etc.)
- Representations of the Holy Family (Jesus, Mary, Joseph)
- The Annunciation
- Jesus and John the Baptist
- Angels and demons in art
- Numbers in art (how used/significance of various numbers)
- Animals in art (use and significance; could choose a specific animal, such as horses, birds, etc.)
- People of power
- Mythical stories in art
- History in art
- The ideal female or male in art
- Architecture in art

The catalogue will include the following components:

- 1) ten entries describing and commenting upon 10 different works that you have identified through your research (provide thorough commentary and descriptions). The length of each entry is not prescribed, but they should address the piece fully, providing both descriptive commentary and analysis; include bibliographic references at the end of each entry
- 2) images of works; show the entire work and also use close-up views if you reference particular sections or elements of a work
- 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 contain an overview that introduces the topic and group members;
- 5) the group will write a 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. The length of this entry is not prescribed. It should address the subject matter thoroughly. Consult with the professor as you consider the essay's direction.

**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. Part of this component of the assignment is the preparation of a PowerPoint presentation (or similar tool) that will help communicate your project to the class. 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. Books, art textbooks, scholarly websites, and journal articles should comprise the bulk of each group's source material.

**Samples:** Here are links to a couple blogs from past semesters that earned at least a B:  
<http://ceilingsineurope.weebly.com/about.html>  
<http://stainedglasswindowsblog.wordpress.com/2014/03/>  
<https://crucifixiondepictions.wordpress.com>

**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:

- 25 March (by midnight): Have blog set up, introductory page, and 3 entries completed.
- 8 April (by midnight): Complete 3 additional entries.
- 29 April (by midnight): Post the final 4 entries and your research essay.
- 2 May: Presentations

**Docent Assignment** Each student will prepare to be the class' guide for a particular sight or work(s) of art while we are in Italy. 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 site. Your preparation should be so extensive and rehearsed as to allow you to use minimal notes while presenting. An essay that will serve as the basis of your presentation and reflect your research is due on 14 April. The activity 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. (Refer to the rubric at the end of the syllabus for criteria.) Students are encouraged to use books (many are on reserve in McCartney Library), web resources (with helpful pictures, diagrams, and maps), travel guides, maps, and any other materials 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. Be sure to use proper citation for all sources employed in your essay.

Hints for an even better presentation:

- Prepare photos or diagrams for the iPad that might be useful during your presentation. There will be an iPad available if you don't have one.
- Practice your presentation.

**Readings** The weekly Course Schedule that follows details all of the readings you will complete this semester as you set 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.

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

**Quizzes** You will complete quizzes based on material from lectures and assigned readings twice a week. 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 for some activities (such as the TED Talks) and 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. 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 your journal 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 at the end of the trip to Italy. He will evaluate the journal entries on the basis of content, not design. Refer to the rubric at the end of the syllabus for evaluation criteria.

The professor will maintain a list of journal entry assignments on eLearning (under the “Announcements” tab) so that students can be sure they have completed all of the required entries. It is helpful for students to number each entry to correspond with the assignments posted.

**Language** Each week you will learn and practice Italian words and phrases in order to prepare you to speak the language on a basic level when we arrive in Rome. On most class days, the professor will introduce new words and phrases little by little and review what you’ve already learned. Students are encouraged to make flash cards of these terms and phrases and practice them.

**Attendance** Attendance at all class sessions, excursions, and field trips is expected. If you must miss a class or field trip because of illness (the only excused absence), let the professor know as soon as possible, and preferably before class or the field trip begins. Penalties for unexcused absences, tardiness, and off-task behavior (falling asleep, for example) are as follows: 4 points deducted from your final participation and attendance grade for each occurrence. Further penalties might be applied at the instructor’s discretion in extreme cases. A good rule of thumb is as follows:

*Early is on time, on time is late, and late is unacceptable.*

**Participation** Active participation is vital to the success of most college courses, but that is especially true of this course because discussion is our main activity together. 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 listen to lectures, attend discussion meetings, and 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. Your professor reserves the right to ask you not to come to class or to require you to leave if you 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 course components 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 ( <i>Aeneid</i> & <i>Inferno</i> ; 11% each)	22%
Digital Gallery Project (content, design, presentation, etc.)	20%
Quizzes	15%
Docent Essay & Presentation (15% essay; 8% presentation)	23%
Journal	8%
Participation & Attendance	12%

Because the work for this course will take place in the US as well as in Italy, grades will be reported to the Registrar's Office after we return from Italy and 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 will evaluate all written work according to the following general 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 earned 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 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. [provided by the instructor]

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. You will be making visual and verbal sketches of art and sights we visit in Italy.

*For your reference, many art history and other useful texts have been placed on reserve at the circulation in McCartney Library. These are listed on eLearning under Resources >>> Handouts in a document entitled, "HUM 301 Supplementary Resources on Reserve in McCartney Library."*

**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 statues should contact the director of ACCESS.

**Turnitin.com** Students will submit papers electronically to Turnitin.com. Cover pages are unnecessary as are lines that include the student's name and date of the assignment. 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.

Rubrics are attached to each assignment and your professor will provide feedback via the rubrics as well as through "bubble" comments in the essay as well as narrative comments. The professor will not, however, provide any comments (bubble or narrative) unless the student has read the comments on the essay submitted prior to the current piece.

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 enrollment password = pizza  
Class ID# 14263620

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** 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.

**Citing Sources of Information** Use a standard, consistent format for citations (for example: APA, MLA, Chicago) so that the reader knows the source of information that is not originally yours. You must always cite a direct quotation, but please note that you should only quote directly when your own words cannot or should not do the job. Quote as a last, not a first, resort. Be certain to end your words with a citation that makes clear where you got the information. Consult with the professor if you have questions about citations.

**Essay Formatting** Essays 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 your professor, the use of mobile phones and/or wireless technology during discussion sessions 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.

While students are permitted to use laptop/notebook computers and tablets in class for note-taking or other instructor-approved purposes, the instructor discourages you from using a laptop or tablet for note-taking. A growing body of research suggests that taking notes on a laptop or tablet hinders classroom learning by not only distracting both the user and other nearby students (Sana, Weston, and Wiseheart 2013), but also by promoting shallower processing of information (Mueller and Oppenheimer 2014).

**myGeneva** Materials related to this course (including weekly lectures, 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.

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. Under the Resources tab, you'll find weekly lectures, readings, and bookmarks for online content.

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

## ***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.*

### **Week of 8 January: Preparing for the Adventure**

#### **Monday, 9 January: Welcome!**

Initial Class Meeting: Syllabus review and information about the course

#### **Wednesday, 11 January: The Italian Language**

The goal of our informal, weekly language practice is to help you learn basic Italian words and phrases. This week we'll be introduced to the following words & phrases: signore, signora, buon giorno, buona sera, scusi, prego, permesso, mi dispiace, Come si chiama?, Mi chiamo, Sono, Come sta?, bene, Non c'è male., Di dov'è sei?, Sono di \_\_\_\_\_., Sono americano(a). Dov'è, e, è, grazie, per favore, piacere, A presto, Buona giornata., Buona serata, Buona notte.

So you can hear how people who speak Italian fluently sound, watch ["Speaking Italian."](#) How many words do you recognize? (3 minutes) For all hyperlinked materials in the Course Schedule, you may click on the underlined text in the electronic syllabus or find the link posted on eLearning at Resources >>> Bookmarks.

#### **Friday, 13 January: What Is Beautiful?**



**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.)

## Week of 15 January: Introduction: Experiencing Beauty

*In preparation for this week's in-class discussions, complete the following assignments and view the online lecture before class on Wednesday:*

### **What is Beauty? What is Beautiful?**



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



**Watch** the following about beauty: Richard Seymour: ["How Beauty Feels"](#) (approximately 17 minutes)

- **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? Why?

### **Monday, 16 January: No Class Today: Martin Luther King, Jr. Holiday**

### **Wednesday, 18 January: Christian Perspectives about Beauty**



**Read:** *Rome: A Cultural, Visual, and Personal History*, Prologue (pp 3-14)

[hereafter, this book will be listed as *Rome*], pp 147-149 (begin at "Some early Christian churches . . ." through ". . . writing in vernacular Italian.") and pp 372-375 (begin at "But it is sometimes otherwise in architecture" through "Few popes came anywhere near this record . . .").



**Read on eLearning:** Makato Fujimura, "Bringing Beauty into Our Lives," pp 1-6 in *On Becoming Generative: An Introduction to Culture Care*. You can find this and other electronic readings posted under Resources >>> Handouts on our course's eLearning page.



**Watch** the following TED Talk: Maurizio Seracini, ["The Secret Life of Paintings"](#) (about 13 minutes)



**Quiz** on lecture readings and TED talk

**Friday, 20 January: What is worldview and why might 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 worldview.



**Quiz** on this week’s lecture and Wednesday’s and today’s readings

**Week of 22 January: Roma Eterna**

*In preparation for this week’s in-class discussions, complete the following assignments and view the online lecture before class on Monday:*



**Read:** *Rome*, pp 15-56 and pp 114-127 (begin with “Of the phrases . . .” through “. . . the very quintessence of public architecture.”); *Art Past Art Present*, pp 100-112, 116-121, and 124-125



**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 about the different ways you might see and sketch Rome? Write an entry about these in your journal.

**Monday, 23 January: 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*, chapter 1



**Quiz** on lecture readings and TED talk

**Wednesday, 25 January: The Founding of Rome as Told by Virgil (continued)**



**Read:** *The Aeneid*, chapters 2 & 4

**Friday, 27 January: The Founding of Rome as Told by Virgil (continued)**



**Read:** *The Aeneid*, chapter 6



**Quiz** on this week's lecture and Wednesday's and Friday's readings

**Week of 29 January: Imperial Rome**

*In preparation for this week's in-class discussions, complete the following assignments and view the online lecture before class on Monday:*

**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 103-112 (begin with "This may not have been . . ." through ". . . doubt this story."), pp 127-132 (begin with "The Emperor . . ." through ". . . looked upon as a fine art.") 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

**Monday, 30 January: The Founding of Rome as Told by Virgil (continued)**



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



**Quiz** on lecture readings

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

--Auguste Rodin

**Wednesday, 1 February: The Founding of Rome as Told by Virgil (continued)**



**Read:** *The Aeneid*, chapters 10

### Friday, 3 February: The Founding of Rome as Told by Virgil (continued)



**Read:** *The Aeneid*, chapter 12



**Quiz** on this week's lecture and Wednesday's and Friday's readings

### Week of 5 February: The Coming of Christianity

*In preparation for this week's in-class discussions, complete the following assignments and view the online lecture before class on Monday:*

#### **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 "Constantinus 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). Also, pp 249-256 (begin with "The obelisks of Rome ..." through "... was the thing.")

*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

### **Monday, 6 February: *Aeneid* Catch-Up Day**



**Read:** The professor will assign readings from *The Aeneid*, if necessary, to complete our discussion of the work.



**Quiz** on lecture readings

### Wednesday, 8 February: On Humanism



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



**Quiz** on this week's lecture and Monday's and Wednesday's readings

### Friday, 10 February: No Class Today

Digital Gallery groups will meet with the instructor during class time today to discuss their plans.

### Saturday, 11 February



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

### Week of 12 February: From the Middle Ages to the Renaissance

*In preparation for this week's in-class discussions, complete the following assignments and view the online lecture before class on Monday:*

#### 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

### Monday, 13 February: Dante's *Inferno*



**Read:** *Inferno*, cantos 1-2



**Quiz** on this week's lecture readings

**Wednesday, 15 February: Dante's *Inferno***



**Read:** *Inferno*, cantos 3-7

**Friday, 17 February: Dante's *Inferno***



**Read:** *Inferno*, cantos 11-12



**Quiz** on this week's lecture and Wednesday's and Friday's readings

**Week of 19 February: Dante's *Inferno* (continued)**

*There is no lecture this week.*

**Monday, 20 February: Dante's *Inferno***



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

**Wednesday, 22 February: Dante's *Inferno***



**Read:** *Inferno*, cantos 21-22

**Friday, 24 February: Dante's *Inferno***



**Read:** *Inferno*, cantos 23 and 31-32



**Quiz** on Monday's, Wednesday's, and Friday's readings

### **Week of 26 February: Dante's *Inferno* (continued)**

There is no lecture this week. Take a few minutes to watch the [Khan Academy video](#) about Leonardo da Vinci's "Last Supper" (about 8 minutes) as a good example of how to approach your docent project. The narrators do a nice job of placing the piece in context and then explaining the work of art. (Unfortunately, our travels will not take us to Milan to see this important work.)

### **Monday, 27 February: Dante's *Inferno* Wrap-up**



**Read:** *Inferno*, cantos 33-34

### **Wednesday, 1 March: Dante's *Inferno* Catch-up Day**



**Read:** The professor will assign readings from *Inferno*, if necessary, to complete our discussion of the work.

### **Friday, 3 March: The Structure and Music of the Medieval Mass**



**Read:** *There are no readings for class today.*



**Watch** the TED talk entitled, "[Finding the Story Inside the Painting](#)" by Tracy Chevalier (about 14 minutes). Although not related to today's session, this might prompt you to think differently about your Digital Gallery work or your docent assignment.



**Quiz** on Monday's and Wednesday's readings and today's TED Talk.

### **4-13 March: Spring Break!**

### **Saturday, 4 March**



**Worldview Reflection Paper** on *Inferno* due by midnight

### Week of 12 March

No class this week. Use the time to work on your group blog and your docent essay. The professor will be available during our scheduled class time for meetings to discuss your projects.

### Week of 19 March: The Renaissance: A New Worldview

In preparation for this week's in-class discussions, complete the following assignments and view the online lecture before class on Monday:

#### **The Renaissance and High Renaissance in Rome**



**Read:** *Rome*, pp 203-237 (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 218-223, 227-235, 238-239, 244-249, 252-253, 260-261, 270-275, 279-283 (middle of second column), 290-293, and 298-299



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

#### **Monday, 20 March: On Popes, Princes, and Power**



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



**Read:** *Art Past Art Present*, 300-305, 316-317, and 352-353



**Quiz** on this week's lecture and this week's readings (including today's)

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

-- C.S. Lewis

#### **Wednesday, 22 March: No Class Today**

Use the time to work on your group blog and your docent essay. The professor will be available during our scheduled class time for meetings to discuss your projects.

### Friday, 24 March: No Class Today

*Use the time to work on your group blog and your docent essay. The professor will be available during our scheduled class time for meetings to discuss your projects.*

### Saturday, 25 March: Digital Gallery

 **Digital Gallery:** Have blog set up, post the introductory essay, and complete 3 entries by midnight. Send Dr. Cole the link to your blog via e-mail ([jscole@geneva.edu](mailto:jscole@geneva.edu)).

### Week of 26 March: The Reformation

*In preparation for this week's in-class discussions, complete the following assignments and view the online lecture before class on Monday:*

#### **The Reformation . . . and Response**

 **Read:** *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 175-178 (begin with “The relics these pilgrims hoped to see . . .” through “. . . the imaginable future.”); pp 242-249 (end with “. . . pay for the sunshine.”), p. 252-258 (begin with “There was . . .” and read through “. . . number of by-blows.”), 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.”), 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, 280-281, 283 (middle of second column)-284 (middle of second column), and 294-295

### Monday, 27 March: Luther & the Reformation

 **Reader:** Luther, “Speech at Worms”

 **Quiz** on this week's lecture readings

### **Wednesday, 29 March: Calvin & the Reformation**



**Reader:** Calvin, “The Necessity of Reforming the Church”

### **Friday, 31 March: On Power**



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



**Quiz** on this week’s lecture and Wednesday’s and Friday’s readings

### **Week of 2 April: The Baroque & Counter Reformation**

*In preparation for this week’s in-class discussions, complete the following assignments and view the online lecture before class on Monday:*



**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 284 (middle of second column-287), 328-329, 333-341, 344-347, 356-359, 368-369, and 372-373

### **Monday, 3 April: The Counter-Reformation**



**Reader:** Council of Trent, “On the Invocation, Veneration, and Relics”



**Quiz** on this week’s lecture readings and today’s readings

### **Wednesday, 5 April: Vatican II**



**Reader:** Vatican II, “Decree on the Media of Social Communications”

### Friday, 7 April: A Changing Mindset



**Reader:** Hugo, "This Will Destroy That"



**Quiz** on this week's lecture and Wednesday's and Friday's readings

### Saturday, 8 April



**Digital Gallery:** Post 3 additional entries by midnight

### Week of 9 April: Venice/Baroque Music

*There are no readings in preparation for this week's class, but rather a lecture designed to introduce you to Venice entitled, "Venice: The Canal City." View the online lecture before class on Monday.*

### Monday, 10 April: Italian Music of the Baroque Era



**Watch** the following about music: Benjamin Zander, "[The Transformative Power of Classical Music](#)" (about 21 minutes)



**Quiz** on this week's lecture

### Wednesday, 12 April: Italian Music of the Baroque Era (continued)

### 13-17 April: Easter Break

### Friday, 14 April



**Docent essay** due by midnight

### **Week of 16 April: The Enlightenment and Its Opponents**

*In preparation for this week's in-class discussions, complete the following assignments and view the online lecture before class on Wednesday:*



**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

### **Wednesday, 19 April: New Currents in Thought**



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



**Quiz** on this week's lecture readings

### **Friday, 21 April: Nietzsche, Darwin, and Ourselves**



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



**Quiz** on this week's lecture and Wednesday's and Friday's readings

### **Week of 23 April: Futurism, Fascism, World Wars, and Postmodernism**

*In preparation for this week's in-class discussions, complete the following assignments and view the online lecture before class on Monday:*



**Read:** *Rome*, pp 391-395 (begin with “The Movement called Futurism . . .” through “. . . Umberto Boccioni (1882-1916).”), pp 399-419 (begin with “What Saint’Elia . . .” through “. . . March on Rome.”), pp 424-430 (begin at “In 1931 . . .” and end with “. . . calling, ‘Heil Hitler!’”), pp 431-436 (begin with “In the process . . .” and read through the end of the chapter), 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)

### **Monday, 24 April: World-Altering Ideologies**



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



**Quiz** on this week’s lecture readings

### **Wednesday, 26 April: Learning Basic Italian**

The goal of these weekly exercises on your own and in class is to help you learn basic Italian words and phrases so that you can begin using them when we arrive in Italy.

Words & Numbers: i numeri, 1-29, 30, 40, 50, 60, 70, 80, 90, 100, euro, 1.000, 2.000, 3.000

questo, quello, piatto, io, vorrei, non, per favore, il menu, caffè, il conto, acqua, gassata, naturale, o, hotel, Roma, aeroporto, ristorante, al ristorante, qui, il bagno, quant’ e, c’ e, un bagno, non c’ e, si, no, ciao, grazie



**Quiz** on this week’s lecture and Monday’s readings

### **Friday, 28 April: Travel, Safety & Packing**

Some of the ideas from these travel videos will apply to you and some won’t. Be discerning and pay particular attention to those principles that you think will be useful. Some of the tips are good and will help you think more deeply about what to expect and how to prepare well. Make a journal entry with at least five questions/thoughts/observations that these videos raise for you so we can talk about them in class. The final video on the list addresses issues particular to women.

- [“Italian Customs & Etiquette”](#) (3 minutes)
- [“Dos and Don’ts When Visiting Italy”](#) (3 minutes)
- [“Travel by Train in Italy”](#) (5 minutes)
- [“Italo Train”](#) (We’ll be using this train to travel among Rome, Florence, and Venice) (2 minutes)
- [“How to Keep Your Passport Safe While Traveling”](#) (3 minutes)

- [“How to Avoid Being Robbed While Traveling”](#) (6 minutes)
- [“12 Travel Packing Tips”](#) (4 minutes)
- For women: [“Female Safety Travel Tips”](#) (8 minutes)

**Saturday, 29 April**



**Digital Gallery:** Post the final four entries and your research essay by midnight.

**Week of 30 April: Reading Day & Digital Gallery Presentations**

**Monday, 1 May: Reading Day**

**Tuesday, 2 May, 1-2:50 p.m.: Digital Gallery Presentations**

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

### Docent Assignments At-A-Glance

Assignment	Student Responsible
Rome: Circus Maximus (and Roman circuses generally)	Mimi Zhao
Rome: Pantheon (include the façade, structure outside, dome, interior, and piazza)	Peter Taylor
Rome: San Giovanni in Laterano (obelisk, façade, and highlights of the interior)	Fred Angel
Florence:  Palazzo Vecchio, Piazza della Signoria, and Girolamo Savonarola  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)	Anna Bettencourt  Stephen Maus
Florence:  Orsanmichele Church: Statues around the exterior, fundamental information about the church, and major components of the church's interior  Duomo: Brunelleschi's Dome and Giotto's Campanile  Baptistery: Ghiberti's doors and baptistery interior  Uffizi Gallery (Florence): Botticelli's <i>Birth of Venus</i> , <i>Primavera</i> , and Michelangelo's <i>Doni Tondo</i>	Sara Trautzsch  David DeMarco  Emilee Stine  Alexis Taylor
Venice:  St. Mark's Basilica (façade, ceiling/wall mosaics, and highlights of the interior)  Peggy Guggenheim Collection: Brief biographies of Peggy Guggenheim and Jackson Pollock; one of Pollock's works at the museum (your choice) and one more work of your choice at the museum (except for one of those listed below)  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>	Olivia Forton  Sierra Broman  Alexandra Holcomb
Vatican City:  Vatican Museum: Raphael's <i>School of Athens</i> and <i>Fire in the Borgo</i> ; Sistine Chapel: Michelangelo's <i>Last Judgment</i>  Vatican Museum: Sistine Chapel: Michelangelo's ceiling  St. Peter's Basilica: Dome of St. Peter's, Baldacchino, and Cathedra Petri	Justice Newland  Dylani Marchesani  Clara Greene

Rome: St. Paul's Outside the Walls (courtyard, façade, highlights of the interior)	Katelin Trimble
Rome:  Borghese Gallery: Bernini's <i>Apollo and Daphne</i> , <i>Rape of Proserpine</i> , <i>Aeneas and Anchises</i> , and <i>David</i>  San Luigi dei Francesi (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	Amanda Funari  Isabella Weinland

## Field Experiences At-A-Glance

*The following chart connects lecture topics with the sights we'll be visiting. This information might be useful as you plan your docent presentation.*

Topic/Sight	City
<b>Ancient Roman Art &amp; Culture</b>	<b>Rome</b>
Colosseum	
Arch of Constantine	
Forum (includes Temple of Vesta)	
Palatine Hill	
Circus Maximus	
<b>Ancient Roman City</b>	<b>Ostia Antica</b>
Ostia Antica	
<b>Imperial Rome</b>	<b>Rome</b>
Capitoline Museum	
Pantheon	
<b>Art, Architecture &amp; the Early Church</b>	<b>Rome</b>
Catacombs of St. Sebastian	
San Giovanni in Laterano	
Scala Sancta	
Basilica of San Clemente	
<b>Middle Ages to the Renaissance</b>	<b>Rome</b>
Capuchin Crypt	
Santa Maria Sopra Minerva	
Santo Stefano Rotondo	
<b>The Renaissance</b>	<b>Florence</b>
Santo Spirito Church	
Ponte Vecchio	
Palazzo Vecchio & Piazza della Signoria	
Accademia Gallery	
Piazzale Michelangelo	
San Miniato al Monte	
<b>The Renaissance</b>	<b>Florence</b>
Church of Orsanmichele	
Uffizi Gallery	
Florence Baptistery	
Florence Duomo	

<b>The City of Canals</b>	<b>Venice</b>
St. Mark's Basilica	
Doge's Palace	
Peggy Guggenheim Collection	
<b>Renaissance/High Renaissance</b>	<b>Vatican City</b>
Vatican Museum (Sistine Chapel)	
<b>Pilgrimage Churches</b>	<b>Rome</b>
St. Peter's Basilica	
Santa Maria Maggiore	
St. Paul's Outside the Walls	
St. Paul at the Three Fountains	
Santo Stefano Rotondo	
<b>Baroque Rome &amp; Counterreformation</b>	<b>Rome</b>
Borghese Gallery	
Trevi Fountain	
S. Luigi dei Francesi	
Piazza Navona	
Il Gesù	
Piazza di Spagna	

### 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>	

### Evaluation Rubric for Journals

	<b>Below Basic 0 Points</b>	<b>Basic 1 Points</b>	<b>Proficient 3 Points</b>	<b>Excellent 5 Points</b>	<b>Points Earned</b>
<b>Content</b> (with a focus on higher-order critical thinking*)	Entries are missing or not insightful; no evidence of higher-order critical thinking	Entries reflect occasional evidence of higher-order critical thinking	Entries reflect some evidence of higher-order critical thinking	Entries reflect extensive evidence of higher-order critical thinking*	X7
<b>Reflection</b>	No other descriptors apply	Connections to important ideas unclear and/or unsupported	Alludes to important ideas, supported by general information	Develops meaningful connections to important ideas with specific details	X5
<b>Personal Feelings &amp; Thoughts</b>	Feelings and thoughts are revealed in all or almost of the entries	Feelings and thoughts are revealed in most entries	Feelings and thoughts are revealed in few of the entries	None of your feelings and thoughts are revealed in any of the entries.	X3
<b>Mechanics</b>	None of the entries use correct spelling and grammar	Few of the entries use correct spelling and grammar	Most of my entries use correct spelling and grammar	All or almost all of my entries use correct spelling and grammar	X2
<b>Completion</b>	More than 4 entries are missing	Some entries are completed (3-4 are missing)	Most entries are completed (1-2 missing)	All entries completed	X3
				<b>Total =</b>	

\* The term “higher order critical thinking” refers to the cognitive domain of Bloom’s Taxonomy (1956, 2000). The elements, from lowest to highest, are:

**Remembering:** recall or retrieve previously-learned information

**Understanding:** comprehend the meaning, translation, interpolation, and interpretation of instructions. State a problem in one’s own words.

**Applying:** using a concept in a new situation or the unprompted use of an abstraction. Applies what was learned in the classroom in “real life.”

**Analyzing:** separates material or concepts into component parts so that its organizational structure may be understood. Distinguishes between facts and inferences.

**Evaluating:** make judgments about the value of ideas or things.

**Creating:** builds a structure or pattern from diverse elements. Puts parts together to form a whole, with emphasis on creating a new meaning or structure.