

Spring 2019: US & Italy

HUM 301 ★ Italy and the Western Humanities



6 Credits (to fulfill HUM 203 & 303)

Professor:
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Note: An electronic version of this syllabus is posted on our course's eLearning site.

Our Purpose

On campus during the regular semester and then in Italy in May and June 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, beauty, and deep intellectual delight. Our endeavor will also be one of learning, really learning, not only about Western culture, but also 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?

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 (or Western) 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 while in Italy and all of our time together from January through early June.

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 created in God's image 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, literature, and the movement of history itself. We seek to pursue this educational encounter within a communal setting, one in which the professor and students together reflect upon and respond to the materials under consideration. It is the program's hope and aim that students finish with a sharpened sense of who they are and how they, in this age, should live.

As 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
- Engage in arts-related activities, including the practices of critical listening, reading, and viewing
- Hone the critical skills that promote the development of a Christian mind

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 historical sources, 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. In his book entitled, *The Idea of a Christian College*, Arthur F. Holmes argues, "Writing is prerequisite to exactness of thought and expression" (p. 31, revised edition, Eerdmans, 1975)—and he's absolutely right.
- 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.
- use the Italian language on a basic level to express their needs and communicate with native speakers of Italian.

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

Humanity: Humanity courses explore the purpose of human life which is to glorify and enjoy God as humans in *Coram Deo*. This requires a knowledge of self in light of one's knowledge of God building upon the Christian intellectual tradition. As such, humanity courses celebrate texts, words, poetry, art, and music as expressions of the creativity of humanness. The object of study of "Humanity" is that which is distinctively human, exploring deeply and reverentially the beauty and brokenness of human endeavor.

Cultural Engagement: Cultural engagement courses build on the other core areas to prepare students to engage in prudent care and responsible participation in culture and civic life. In keeping with the love of Christ and growth in wisdom, students develop an informed, thoughtful, caring, understanding of and approach to culture in our era and place, as well as to cultures and subcultures other than our own. This involves affirming the goodness and fallenness of culture, discerning its need and seeking its blessing in justice and

shalom. Students grasp the significance of shaping ideas and events (both past and current) as they bear on our time and place.

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 page (accessible through the “Lectures” link) by mid-week prior to the discussion week to which the content applies. Each week’s lecture is approximately two hours long and is sometimes broken into briefer parts. 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.

Reflection Papers To demonstrate your understanding of *The Aeneid* (due 16 February), *Inferno* (due 9 March), and *The Sunflower* (due 30 April), you will write an essay about each. These three-page papers will focus on worldview analysis. The professor will assign a specific worldview question to be addressed for each essay.

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 301 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 explore to discern key worldview features. You should write a paper in which you offer a thesis (position) statement concerning the book’s worldview (based on the worldview question assigned by the professor) and supply reasoned support by citing specific passages and offering an analysis/interpretation of the passages you cite.

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, craft it in such a way that assumes that the professor will have read the text (he has—and he will read it again this semester). Providing a general summary of the book is unnecessary.

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 on reserve in the library, 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 (refer to the Course Schedule for due dates).

Below are some suggestions for projects. You can devise your own, but need to run your ideas 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 in Art
- The Nativity in Art
- The Annunciation in Art
- Representations of Jesus in Art (narrow down: Jesus as a child, Jesus as Savior, etc.)

- Representations of the Holy Family in Art (Jesus, Mary, Joseph)
- Jesus and John the Baptist in Art
- Angels and Demons in Art
- Women 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 in Art
- Mythical Stories in Art
- History in Art
- The Ideal Female/Male in Art
- Specific architectural elements in art (for example: Ancient Temples in Art)

The catalog must include the following components:

- 1) Nine entries describing and commenting upon nine different works that you have identified through your research (provide thorough commentary and descriptions). The length of each entry is not prescribed, but each 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 entry must be accompanied by accurate art/architectural historical catalogue information (title and date of work, medium, artist/architect, dates of artist/architect's life, current location of the work).
- 4) The catalogue must contain an informative overview that introduces (explains) the topic, addresses the topic's significance, and, in general, informs the reader about the topic. You may also introduce your group members in this section, if you wish.

Presentations At the end of the semester, you and your Digital Gallery project group members 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. (For details, refer to the rubric for this project at the end of the syllabus.) 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 a minimum of 18 minutes and a maximum of 20 minutes.

Sources & Citations: Students should strive to investigate all sources available. Groups are required to use printed materials (at least three) for the majority of their sources. Books, art textbooks, scholarly websites, and journal articles should comprise the bulk of each group's source material. Be sure to use in-text citations to demonstrate where your information originated. The format (APA, MLA, etc.) does not matter, but choose one and use it consistently throughout your blog.

Samples: Here are links to a few 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>

Please note that the assignment is slightly different this year from previous years. In the past, a research essay was required; this year, a more substantial introduction is required instead. Also, in the past, in-text citations were not required. They are required this year. Finally, this year groups may use only works by Italian artists or architects, however, those works do not have to be in Italy today.

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, as noted above, 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:

- 15 February: Meet with Dr. Cole during class time with your initial idea(s). There is nothing due in writing at this point.
- 23 March (by midnight): Have blog set up, introductory page, and 3 entries completed.
- 13 April (by midnight): Complete 3 additional entries.
- 4 May (by midnight): Post the final 3 entries and your research essay.
- Tuesday, 7 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 in Italy. 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 19 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 specific 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 (the style is up to you) for all sources employed in your essay.

Hints for an even better presentation:

- Prepare photos or diagrams for the iPad/tablet 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 this section 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 the readings are intended to help you gain background information for lectures while others are designed to provide information that will enable you to participate critically and intelligently 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/Digital Media Some course materials are posted online. These are presented as hyperlinks in the Course Schedule section of this syllabus. To access hyperlinked materials, you may click on the underlined text in the electronic syllabus or locate the link on the course's eLearning site through the "Bookmarks" link on the left of the course home page.

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. Usually, Monday quizzes cover the content of the week's lecture readings while Friday quizzes cover the content of the week's lecture and readings assigned for discussion days.

Journaling The instructor will often ask you to complete a journal entry for some digital media presentations during the regular semester as well as sights that we visit while in Italy. These entries may begin with a brief personal reaction, but they must develop a serious, intellectual engagement with significant issues raised by the digital media piece or our site visit. Sometimes you will be given a specific assignment for the reflections. The reflections are intended primarily to help you generate meaningful responses.

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 On a regular basis in class, 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 Italy. 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. There is no formal evaluation of this course component.

Attendance Attendance at all class sessions and field trips is expected. If you must miss a class or field trip because of illness (the only excused absence for a field trip), 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 (mobile phone use, for example) are as follows: 5 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, participate in field trips, 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. The 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 and is rarely prepared

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

Makes comments that are 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> , <i>Sunflower</i> ; 11% each)	33%
Digital Gallery Project (content, design, presentation, etc.)	17%
Quizzes	20%
Docent Essay & Presentation (10% essay; 3% presentation)	13%
Journal	9%
Participation & Attendance	8%

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 provost (Dr. Melinda Stephens at mstephen@geneva.edu). The decision of the provost 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).

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

Italy Reader, 2019 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

Wiesenthal, Simon. *The Sunflower: On the Possibilities and Limits of Forgiveness*. New York: Schocken Books, 1998.

Wilkins, David G. *Art Past Art Present*. 4th 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 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. Any student with a disability who needs academic accommodations should contact Geneva's Student Success Center (SSC) to arrange a confidential appointment with the director of the SSC before or during the first week of classes. (Some accommodations may take time to put into place, so it is advised to request this as early as possible.) Legally, no retroactive accommodations can be provided. Accommodations for disabilities are available only as recommended by the SSC. Students whose accommodations are approved will be provided confidential letters which students should review and discuss with their professors in relation to particular course requirements. For more details, visit the SSC's website [<https://www.geneva.edu/student-life/services/ssc/>], call 724.847.5005, or stop by the office

which is located on the second floor of the Student Center. Students who have questions about their right to benefits or have grievances under these statutes should contact the SSC's director.

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 the 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 "login" link next to the "Create Account" link.
- Register using the following information:

Class enrollment password = rome
Class ID# 19927195

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 other 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.

myGeneva/eLearning Materials related to this course (including weekly lectures, the syllabus, handouts, and other materials) are available on the course's eLearning site. The files will remain on the site through the end of the semester. The Announcements page appears as the default page. On the left you will see links to the syllabus, lectures, handouts, and bookmarks.

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 13 January: Preparing for the Adventure

Monday, 14 January: Welcome!

Initial Class Meeting: Syllabus review and information about the course—and we'll begin to learn some Italian words!

Wednesday, 16 January: The Italian Language

So you can hear how people who speak Italian fluently sound, watch ["Speaking Italian."](#) How many words do you recognize? (3 minutes) Also, ["Italian words you've been getting wrong"](#) (8 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 under the Bookmarks link on the left.

Friday, 18 January: What Is Beautiful?



Reader: Seerveld: "Mmmm....Good"; Fujimura: "Gravity and Grace," "The Extravagance of God," and "Abstraction and the Christian Faith"

Week of 20 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 TED Talk 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, 21 January: No Class Today: Martin Luther King, Jr. Holiday

Consider attending the special event for MLK Day event hosted by the Center for Student Engagement

Wednesday, 23 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 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 the Handouts link 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, 25 January: What is worldview and why might you care?



Reader: Olthius, “On Worldviews”



Quiz on this week’s lecture and Wednesday’s and today’s readings and TED Talk.

Week of 27 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
(continued on next page)



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, 28 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 (portions of the introduction), pp 1-3, 11-17, and 24-27



Quiz on lecture readings and TED talk

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



Read: *The Aeneid*, chapters 1 and 2

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



Read: *The Aeneid*, chapters 4 and 6



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

Week of 3 February: 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.”)

Art Past, Art Present, pp 122-123

Monday, 4 February: The Founding of Rome as Told by Virgil (continued)



Read: *The Aeneid*, chapters 7 and 9



Quiz on lecture readings

Wednesday, 6 February: The Founding of Rome as Told by Virgil (continued)



Read: *The Aeneid*, chapter 10

Friday, 8 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 10 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.”), 140-149 (begin with “Undoubtedly, the most crazed . . .” 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), 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, 11 February: Augustine



Reader: Excerpts from *The City of God*



Quiz on lecture readings

Wednesday, 13 February: 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 this week's lecture and Monday's and Wednesday's readings

Friday, 15 February: No Class Today

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

Saturday, 16 February

 **Worldview Reflection Essay** due on *The Aeneid* due on Turnitin.com by 11:59 p.m.

Week of 17 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 173-189 (begin with “However, if there was any single factor . . .” through “. . . postwar years of Pius XII’s papacy.”)

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, 18 February: Dante’s *Inferno*

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

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

Wednesday, 20 February: Dante’s *Inferno*

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

Friday, 22 February: Dante’s *Inferno*

 **Read:** *Inferno*, cantos 11-13

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

Week of 24 February: Dante's *Inferno* (continued)

There is no lecture this week.

Monday, 25 February: Dante's *Inferno*



Read: *Inferno*, cantos 14, 16, and 17

Wednesday, 27 February: Dante's *Inferno*



Read: *Inferno*, cantos 19, 22, and 23

Friday, 1 March: Dante's *Inferno*



Read: *Inferno*, cantos 26 and 31



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

Week of 3 March: Dante's *Inferno* (continued)

There is no lecture this week.

Monday, 4 March: Dante's *Inferno*



Read: *Inferno*, cantos 32-34

Wednesday, 6 March: Dante's *Inferno* Catch-up Day



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



Quiz on this week's readings.

Friday, 8 March: No Class Today

The professor will be available during class time to answer questions about your essays that are due tomorrow.

9-18 March: Spring Break!

Saturday, 9 March

 **Inferno Worldview Reflection Essay** due on Turnitin.com by 11:59 p.m.

Week of 17 March

No class this week. Use the time to work on your group blog and your docent essay. The professor will schedule appointments with each group during our scheduled class time on Tuesday, 19 March (which is being treated as a Monday) and Wednesday, 20 March to discuss your project.

◆ **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.)

◆ **Also watch** the TED talk entitled, "[Finding the Story Inside the Painting](#)" by Tracy Chevalier (about 14 minutes). This might prompt you to think differently about your Digital Gallery work and/or your docent assignment.

Saturday, 23 March: Digital Gallery

✚ **Digital Gallery:** Have blog set up, post the introductory essay, and complete 3 entries by 11:59 p.m. Send Dr. Cole the link to your blog via e-mail (jscoble@geneva.edu).

Week of 24 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 203-241 (begin with "Although he did not build in Rome . . ." 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, 25 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)

Wednesday, 27 March: 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.

- ["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)
- ["Italian Rules Never to Break"](#) (8 minutes)

Friday, 29 March: An Introduction to Postmodernism

Note: This topic is out of sequence with the historical eras that we have been following, but it was the only place that Dr. Cole could fit it in the course. An introduction to postmodernism will, though, be helpful to those who are working on docent projects for the Peggy Guggenheim Collection in Venice and also will relate to our last reading for the semester (Borges' "The Book of Sand.").



Reader: "Postmodern Terms and Concepts" (located at the end of the reader)

Week of 31 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, 1 April: Luther & the Reformation



Reader: Luther, "Speech at Worms"



Quiz on this week's lecture readings

Wednesday, 3 April: Calvin & the Reformation



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

Friday, 5 April: On Power



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



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

Week of 7 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, 8 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, 10 April: Vatican II



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

Friday, 12 April: A Changing Mindset



Reader: Hugo, "This Will Destroy That"



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

Saturday, 13 April



Digital Gallery: Post 3 additional entries by midnight

Week of 14 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, 15 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, 17 April: Italian Music of the Baroque Era (continued)

18-23 April: Easter Break

Friday, 19 April



Docent Essay due on Turnitin.com by 11:59 p.m.

Week of 21 April: The Enlightenment and Its Opponents & Romanticism

In preparation for this week's in-class discussions, complete the following assignments and view the two online lectures (there are two separate lectures this week) 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, 24 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, 26 April: Nietzsche, Darwin, and Ourselves



Reader: Nietzsche, “Parable of a Madman”; Darwin, “The Descent of Man”; in anticipation of next week: “An Introduction to Genocide and Simon Wiesenthal's *The Sunflower*”



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

Week of 28 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)

◆ **Watch** the following: Rick Steves’ [“The Story of Fascism in Europe”](#) (56 minutes)

- **Journal:** As you watch and listen, answer these questions (separate these into sections, please):
 - List essential characteristics of Fascism (these are found throughout the video).
 - What were the Fascists “for”? What were they against?
 - After World War I, what conditions predominated in Italy (in other words, what were Italy’s problems)?
 - Why was Mussolini popular?
 - Finally, write a one-paragraph response to this video: you might comment on why you think people were drawn in by Fascist ideas, what influence Fascism had on the world, and/or how or where you see some of these same ideas in society today.

Monday, 29 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, today’s readings, and Rick Steves video

Tuesday, 30 April: *The Sunflower*



***Sunflower* Worldview Reflection Essay** due on Turnitin.com by 11:59 p.m.

Wednesday, 1 May: *The Sunflower*

Discussion of Wiesenthal’s *The Sunflower*. Arrive at class prepared to talk about the book’s central themes. Also, everyone should bring three typed questions that you think will promote discussion with your peers. You will turn in this sheet to Dr. Cole at the end of class today.

Friday, 3 May: The Postmodern Short Story



Reader: Introduction to Borges and Borges, “The Book of Sand”



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

Saturday, 4 May



Digital Gallery: Post the final three entries by 11:59 p.m.

Week of 5 May: Reading Day & Digital Gallery Presentations

Monday, 6 May: Reading Day

Tuesday, 7 May, 10:30-12:20 p.m.: Digital Gallery Presentations

Docent Assignments

Assignment	Student Responsible
<p>Rome:</p> <p>Circus Maximus (and Roman circuses generally)</p> <p>Pantheon (include the façade, structure outside, dome, interior, and piazza)</p> <p>San Giovanni in Laterano (obelisk, façade, and highlights of the interior)</p>	<p>Julianna Ronto</p> <p>Matt Veon</p> <p>Caista Ulmer</p>
<p>Florence:</p> <p>Palazzo Vecchio, Piazza della Signoria, and Girolamo Savonarola</p> <p>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)</p> <p>Orsanmichele Church: Statues around the exterior, fundamental information about the church, and major components of the church's interior</p> <p>Duomo: Brunelleschi's Dome and Giotto's Campanile</p> <p>Baptistery: Ghiberti's doors and baptistery interior</p> <p>Uffizi Gallery: Botticelli's <i>Birth of Venus</i> and <i>Primavera</i></p> <p>Uffizi Gallery: Michelangelo's <i>Doni Tondo</i> and Gentileschi's <i>Judith Beheading Holofernes</i> (include a brief biography of Gentileschi)</p>	<p>Alice Zhang</p> <p>Jocelyn Laveing</p> <p>Emilee Saufley</p> <p>Jarron Mihoci</p> <p>Steven Riemersma</p> <p>Lauren Tipton</p> <p>Jessica Wilson</p>
<p>Venice:</p> <p>St. Mark's Basilica (façade, ceiling/wall mosaics, and highlights of the interior)</p> <p>Peggy Guggenheim Collection: Brief biographies of Peggy Guggenheim and Jackson Pollock; one of Pollock's works at the museum (your choice)</p> <p>Peggy Guggenheim Collection: Picasso (brief biography) and <i>On the Beach</i>; Calder, <i>Arc of Petals</i> and <i>Silver Bedhead</i>; Severini, <i>Sea = Dancer</i></p>	<p>Henry Meese</p> <p>Alexis Dingeldein</p> <p>Rachel Woessner</p>
<p>Vatican City:</p> <p>Vatican Museum: Raphael's <i>School of Athens</i> and <i>Fire in the Borgo</i>; Sistine Chapel: Michelangelo's <i>Last Judgment</i></p>	<p>Rachel Koontz</p>

Vatican Museum, Sistine Chapel: Michelangelo's ceiling	Zach Bacon
St. Peter's Basilica: Dome of St. Peter's, Baldacchino, and Cathedra Petri	Dan Townsend
Rome:	
St. Paul's Outside the Walls (courtyard, façade, highlights of the interior)	Camille Pelka
Borghese Gallery: Bernini's <i>Apollo and Daphne</i> , <i>Rape of Proserpine</i> , <i>Aeneas and Anchises</i> , and <i>David</i>	Alex Beck
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	Autumn Hunkele

Evaluation Rubric for Journals

	Below Basic 0 Points	Basic 1 Points	Proficient 3 Points	Excellent 5 Points	Points Earned
Content (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
Reflection	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
Mechanics	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 the entries use correct spelling and grammar	X2
Completion	More than 4 entries are missing	Some entries are completed (3-4 are missing)	Most entries are completed (1-2 missing)	All entries completed	X6
				Total =	

* 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.

Evaluation Rubric for Digital Gallery Project & Presentations

	Below Basic 4 Points	Basic 6 Points	Proficient 8 Points	Excellent 10 Points	Points Earned
Blog: Topic Development	Fails to communicate the topic on a level expected for a 300-level college humanities course	Communicates information, but may be vague or not quite up to the level expected for a 300-level college humanities course	Communicates information accurately and presents adequate commentary appropriate for a 300-level college humanities course	Communicates sophisticated information as expected for a 300-level college humanities course and employs scholarly support	
Blog: Content	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	
Blog: Grammar, Usage & Mechanics	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 (or no) errors in grammar, spelling, and punctuation	
	Below Basic 2 Points	Basic 3 Points	Proficient 4 Points	Excellent 5 Points	
Blog: Design	Design is sloppy and/or competes with the content; difficult to navigate	Design is distracting and not clean and neat; difficult to navigate	Design is pleasing to the eye, but occasionally competes with the content; could be cleaner and neater; easy to navigate	Design is pleasing to the eye and does not compete with the blog's content; clean and neat; navigation is intuitive	
Blog: Creativity	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	
Presentation: Organization & Preparation	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 the presentation seemed disorganized; the group was not ready to present	Presented information in a logical sequence which the audience could follow; the group was prepared; the presentation lacked some organization	Presented information in a logical, interesting sequence which the audience could follow; the group was prepared and organized	
Presentation: Content Knowledge	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	
				Total x 2 =	

Evaluation Rubric for the Docent Project

	Below Basic 5 Points	Basic 7 Points	Proficient 9 Points	Excellent 11 Points	Points Earned
Presentation: General	Failed to communicate the topic on a level expected for a 300-level college humanities course	Communicated information, but may have been vague or not quite up to the level expected for a 300-level college humanities course	Communicated information accurately and presented adequate commentary appropriate for a 300-level college humanities course	Communicated sophisticated information as expected for a 300-level college humanities course	
Presentation: Organization & Preparation	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 the presentation seemed disorganized; the student was not ready to present	Presented information in a logical sequence which the audience could follow; the student was prepared, but the presentation lacked (some) organization	Presented information in a logical, interesting sequence which the audience could follow; the student was prepared and organized	
Presentation: Content Knowledge	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 the content and able to answer rudimentary questions	Student demonstrated full knowledge with explanations and elaboration	
Essay (evaluated according to the standards set forth in the "Written Work" section of the syllabus)					
				Total x 3 + 1 =	