

ALL ROADS LEAD TO ROME  
Rome, Italy

Italy: Territory, Food, and Anthropology  
Anthropology, Agricultural Sciences, Italian 112S

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**Italy: Territory, Food, and Anthropology**

Professor Gregory O. Smith

**Course Description:** Italy possesses one of the richest culinary traditions in world, with roots reaching back to ancient times. An abundant literature on Italian food allows us to explore in detail matters of food culture in a dense array of settings. Part of the course is conducted on site, exposing students to Rome's rich network of food distribution systems, as well as touring areas in proximity of Rome to discover the close linkage between the territory, its inhabitants, and consumable food products. Topics covered include the cultural ecology of pasta, the historical evolution of spices, the special character of Alpine ecosystems, the moral implications of food consumption, modern food distribution, the globalization of taste, and responses to globalization especially through the Slow Food movement. Throughout the course attention is paid to the role of food practice in contemporary Italian society and culture, with special attention to gender. In order to put principles into practice, the structured experience of food and wines is an integral part of the course. 5.5 quarter/3.7 semester UC units: upper-division.

**Course Objectives:**

- Develop a critical sense of the way food practice is embedded in culture
- Gain an awareness of the rich variety of Italian food traditions
- Explore the relationship between the territory, agriculture, and food practice
- Discover the rich literature concerned with Italian food culture
- Understand the importance of thinking holistically about the role of food in culture and the environment
- Experiment with food research techniques

**Grading:**

Midterm	20%
Journal	10%
Market paper	15%
Product paper	15%
Preparation & Participation	10%
Final examination	30%

**Research Project:** In the first half of the course, students will write a short ethnographic study of an assigned Rome neighborhood market. This paper will be six- to eight-pages long and will contain a survey of the activities documented in the market, including the types of stalls or shops, the products on sale, the vendors, and the buyers. Notes will also be provided on the neighborhood in which the market is embedded. In the second part of the course, students will prepare another six- to eight-page paper on a regional product or dish. If the product is wine, reference to Joly is required. This paper will involve a product or dish which will contribute to a meal student groups will produce at their homes. The groups will be created and the regions assigned at the midterm. This experience will be formalized as a short class presentation at the end of the semester in which groups present to the class the regions, its products and culinary traditions.

**Food Journal:** Students will be instructed concerning a food journal in which they will document food experiences organized within the class and at least two food experiences acquired outside of class. This will be submitted at the midterm test and at the final. The journal is organized in parts which allow the student to engage in the analysis and assessment of these food experiences following guidelines set out in class.

**Academic excursion:** An academic excursion is organized to Viterbo. An urban horticulture tour in Rome is also scheduled.

**Academic procedure:** All in class examinations are individual examinations, and no books or other study materials may be consulted while the examinations are in progress. Research projects must be the original work of the student. Once the examination starts, students will not be allowed to leave the room until they have finished their work.

**Attendance Policy:** All UC Rome courses operate under an attendance policy created by the UC Faculty Advisory Committee that oversees the program. The attendance policy stipulates that:

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- Students are allowed a total of two absences during the program. Each absence beyond the limit will result in a deduction of 3% points from the student's raw total.
- An absence occurring on a day a quiz or exam is scheduled or an assignment is due will result in a zero for that quiz/exam or assignment. Make-ups are allowed on a case-by-case basis in consultation with the Academic Director. Pertinent information. Pertinent documentation must be provided.
- No guests are allowed in any UC Rome courses or site visits.

**Sources for readings:**

- Artusi, Pellegrino (2003[1891]) *Science in the Kitchen and the Art of Eating Well*, Toronto: University of Toronto Press (pp. 170-187).
- Black, Rachel (2005) 'The Porta Palazzo Farmers' Market: Local Food, Regulations and Changing Traditions,' *Anthropology of Food* [Online].
- Bottura, Massimo(2014) *Never Trust a Skinny Italian Chef*, Dublin: Phaedon Press (pp. 32-35).
- Capatti, Alberto and Massimo Montanari(2003) *Italian Cuisine. A Cultural History*, New York: Columbia University Press(pp. 85-104).
- Cole, John W. and Eric R. Wolf (1999) *The Hidden Frontier; Ecology and Ethnicity in an Alpine Valley*, New York: Academic Press (pp. 213-262).
- Dickie, John (2008) *Delizia! The Epic History of Italians and Their Food*, Hodder General Publishing Division (pp. 13-65; 65-106; 156-196; 293-350).
- Faas, Patrick (2005) *Around the Roman Table. Food and Feasting in Ancient Rome*. Chicago: University of Chicago Press (pp. 38-101).
- Grasseni, Cristina (2011)'Re-Inventing Food: Alpine Cheese in the Age of Global Heritage,' *Anthropology of food* [Online].
- Johnson, Hugh and Janis Robinson(2007) *The World Atlas of Wine*, London: Mitchell Beazley (pp. 156-188).
- Joly, Nicolas(2007) *What is Biodynamic wine? The Quality, the Taste, the Terroir*, Sussex: Clairview Books(pp. 1-80).
- Thompson, Kelly et al.,(2009) 'Sensory Characteristics of Ice Cream,' *Journal of Sensory Studies*, Vol. 24, 396-414.
- Nossiter, Jonathan(2009) *Liquid Memory: Why Wine Matters*, New York: Farrar, Straus and Giroux (pp. 145-150).
- Petrini, Carlo (2007) *Slow Food Nation*, Milan: Rizzoli (pp. 6-28).
- Pitre', Giuseppe (1971) *Sicilian Folk Medicine*, transl. by Phyllis H. Williams, Coronado Press (pp.131-137).
- Pollan, Michael (2008) *In Defense of Food*, London: Penguin (pp. 100-136).
- Silverman, Sydel (1975)*Three Bells of Civilization: The Life of an Italian Hill Town*, New York: Columbia University Press (pp. 1-44).

Tak, Herman(2000) *South Italian Festivals: A Local History of Ritual and Change*, Amsterdam: Amsterdam University Press(pp. 85-104).

Watson, James (1997) *Golden Arches East*, Stanford University Press (pp. 1-38).

**ALL ROADS LEAD TO ROME**  
**Rome, Italy**

Politics of Migration in Contemporary Italy  
**Political Science, History 112**

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**Politics of Migration in Contemporary Italy**

**Professor Lorenzo Rinelli**

**Course Description:** In recent years, the refugee and immigrant movements have unmistakably come to the Italian fore. As immigrants, asylum seekers, and refugees move "within" and across Italian borders, their movements impact the familiar and, in the words of the German novelist Gunter Grass, "the rigid orders of the self" thus, inciting an array of responses in different contexts and forms. Therefore, discussions on migration to and from Italy meet in that discursive space where critical concepts like "home," "identity," "subjectivity," and "otherness" eschew stereotyping.

This course is based on the assumption that in order to talk about contemporary Italian society, it is necessary to understand Italy's colonial past and the past emigrations of Italians elsewhere. This is crucial once we discuss the contemporary politics of migration control, with particular attention to migration from Africa, and the international relations between Italy and Libya at the opposite shores of the Mediterranean basin. Students will also examine immigration to Italy in the past thirty years and explore the processes of cultural hybridization that have occurred in the lights of the colonial and emigration past. The course explores how changes in citizenship laws and immigration policies have influenced immigration and how immigration has influenced definitions of Italian nationality and "European-ness." For this reason, this course adopts an interdisciplinary approach to examine those politics such as postcolonial theory, sociology, and legal and migration studies.

Main topics include the European and Italian politics of migration control, with particular attention to contemporary migration from Africa, and the international relations between Italy and Libya at the opposite shores of the Mediterranean basin. The course also explores immigrants' diverse experiences as they interact with Italian society, culture, and institutions such as the Catholic Church and the state. Finally, the course consider how contemporary immigrations to the city of Rome trace new trajectories in the definition of a burgeoning transcultural Italy whose colonial and emigrant roots are unmistakably visible yet unhidden throughout the urban landscape and its features.

**Course Learning Outcomes:**

- Examine changes in migration trends and flows in Italy with particular attention to the urban dimension of Rome.
- Attain a holistic understanding of the complexity of migration policies in Italy and Europe with regards to Northern Africa and Eastern Europe.
- Relate current immigration waves with the Italian colonial past.
- Compare contemporary immigration issues with those faced by past and present Italian emigrants.
- Gain an awareness of the intricacies of discourses and policies on immigration, with particular attention to rescue at sea, by considering issues of security, terrorism and disease.

**Site Visits:** Students participate in site visits to San Lorenzo, Piazza Vittorio and Termini Railway Station Area, and Colonial Rome.

**Op-eds:** Critical thought and analytical writing are fundamental components of the course and the final grade. Students write four responses to news related to the topic of the course (an op-ed) making use of at least three texts used in class. The length of the article should be two to three pages (about 600-750 words). Students bring hard copies of their papers to class to read each other's articles and comment on them.

**Grading:**

Class Preparation & Participation	10%
Four Op Eds	40%
Midterm Exam	20%
Final Exam	30%

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- No guests are allowed in any UC Rome courses or site visits.

**Sources for readings:**

Lakous, Amara. *Clash of Civilizations Over an Elevator in Piazza Vittorio*. Europa Editions, 2008. 12-51.

Balibar, Etienne. *Citizenship*. Polity, 2015. 62-83.

Betts, Alexander and Paul Collier. *Refuge: Transforming a Broken Refugee System*. Allen Lane, 2017. 62-97, 156-182.

Farah Uba Cristina. Punt Rap. Trans. Giovanna Bellesia and Victoria Offredi Poletto. *Other Italies/Italy's Other*. Ed. Thalia Pandiri. Spec. issue of *Metamorphoses* 14.1-2 2006. 276-281.

Clo', Clarissa. Hip-Hop Italian style: the postcolonial imagination of second-generations authors in Italy. In *Postcolonial Italy. Challenging national homogeneity*. Palgrave Macmillan, 2012. 275-293.

Forgacs, David. *Italy's Margins: Social Exclusion and Nation Formation since 1861*. Cambridge, United Kingdom: Cambridge University Press, 2014. 14-138.

Khalid, Koser. *International Migration: a very short introduction*. Oxford, United Kingdom: Oxford University press, 2007. 1-27.

Muddu, Pierpaolo. Housing and Homelessness in Contemporary Rome. In *Global Rome: Changing Faces of the Eternal City*. Indiana University Press, 2014. 62-80.

Scotto, Angelo. From Emigration to Asylum Destination, Italy Navigates Shifting Migration Tides. MPI 2017.

**ALL ROADS LEAD TO ROME**  
**Rome, Italy**

Sociology of Rome  
**Sociology, Urban Studies 111**

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**Sociology of Rome**

**Professor Gregory O. Smith**

**Course Description:** The course explores social and political issues concerning the city of Rome. It provides background on the role of the city in the unification of Italy, and then focuses chiefly on the period following the Second World War. Topics include the image of Rome in popular culture, the modern evolution of the city as a physical entity, the migration of southerners to the city, the dynamics of family, and the role of gender. Soccer is examined with particular reference to citizen participation. Local criminality is put in national context. Other topics include the church and the education system. Government and politics are given special attention. Final consideration is given to Rome as a European capital city. Throughout the course, attention is paid to relevant administrative issues and social contexts, attempting to gain a vision of Rome seen in Italian and European perspectives. The course includes visits to a major public housing project and to an area noted for excellence in developing the extreme periphery.

**Course Objectives:**

- Assess key social issues in post-WWII Italian society
- Grasp the concept of social justice as expressed in Italian politics and society
- Distinguish the institutional and political frameworks governing Italy
- Implement models available to assess Italian postwar society, including neomarxist, neoliberal, and feminist models
- Investigate the importance of diversity in contemporary society
- Apply research skills to the field of sociology and urban studies

**Grading:**

Class Preparation & Participation	10%
Midterm Exam	20%
First Research Paper	20%
Second Research Paper	20%
Final Exam	30%

**Research Projects:** Groups of students are assigned neighborhoods in Rome which they research following guidelines established in class. Students complete two group presentations and two individual papers. The first group presentation describes the neighborhood in terms of its physical structure as well as the human experience of the city. The second group presentation assesses the neighborhood in terms of its perceived cohesion and its effectiveness as a shared space. The first individual paper illustrates citizen perception of the urban environment, while the second assesses its social justice.

**Excursion:** A private bus tour takes students through urban areas discussed in class. Most of the tour concerns historic peripheral districts, but it also includes a neighborhood known for its excellence in the recent development of the city. The event terminates at Rome's most famous public housing project, Corviale, where students are the guests for an evening meal at a local theater.

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- No guests are allowed in any UC Rome courses or site visits.

### Sources for readings:

- Pier Paolo Pasolini (1996) *A violent life* (Carcanet)
- John David Rhodes (2007) *Stupendous Miserable City* (U. Minnesota Press)
- Agnew, John (1995) *Rome*. Chs 1-4 (pp. 10-69).
- Bernini, Stefania (2008) 'Family politics: political rhetoric and the transformation of family life in the Italian Second Republic.' *Journal of Modern Italian Studies*, Vol.13, No. 3, pp.304-324.
- Birnbaum, Lucia C. (1993) *Liberazione della donna: feminism in Italy*. Ch. 16-17 (pp.235-259).
- Bordignon, Fabio and Luigi Ceccarini (2013) 'Five stars and a cricket. Beppe Grillo shakes Italian politics.' *South European society and politics*, Vol.18, No. 4, pp. 427-449.
- Fainstein, Susan (2010) *The Just City*, Ch 6 Conclusion
- Fantone, Laura (2007) 'Precarious changes: gender and generational politics in contemporary Italy.' *Feminist Review*, Vol. 87, pp.5-20.
- Forgacs, David and Lumley, Robert (eds.) (1996) *Italian Cultural Studies: an introduction*. Chapters on Italian Newspaper - Geography of the Media – Cultural Consumption (pp. 184-198; 199-215; 273-300)
- King, Russel (1987) *Italy*. London: Harper and Row. Ch 4 (pp. 108-137).
- Knights, Melanie (1996) 'Bangladeshi Immigrants in Italy: From Geopolitics to Micropolitics Rome,' *Transactions of the Institute of British Geographers*, New Series, Vol. 21, No. 1, pp. 105-123.
- Koff, Sondra Z., and Koff, Stephen P.(2000) *Italy, from the First to the Second Republic*. Chs. 6,7 (pp.110-148).
- Lynch, Kevin (1960) *Image of the City*. (Excerpts).
- Lynch, Kevin (2002) *City Sense and City Design*. Writings and Projects of Kevin Lynch. Edited by Tridib Banerjee and Michael Southworth. Cambridge MA: The MIT Press. (Excerpts).
- Melloni, Alberto (2007) 'The politics of the "Church" in the Italy of Pope Wojtyla.' *Journal of Modern Italian Studies*, Vol.12, No. 1, pp.60-85.
- Paoli, Letizia (2003) *Mafia brotherhoods: organized crime, Italian style*. Ch. 5 (pp. 178-219).
- Pratt, Kenneth J. (1996) 'The Dialect of Rome.' *Italica*, XLIII (June), pp. 167-179.
- Ricatti, Francesco (2010) 'La Roma: soccer and identity in Rome.' *Annali d'Italianistica*, (accessed through [www.thefreelibrary.com](http://www.thefreelibrary.com))
- Rossi, Aldo (1982) "Primary Elements and the Concept of Area" Ch. 2 in *The Architecture of the City*, MIT Press, Opposition Books
- Salih, Ruba (2000) Shifting boundaries of self and other: Moroccan migrant women in Italy. *The European Journal of Women's Studies*, Vol. 7, No.3, pp. 321-33.
- Saraceno, Chiara (2004) 'The Italian family from the 1960s to the present.' *Modern Italy*, Vol.9, No.1, pp. 47-57.
- Saviano, Roberto (2008) *Gomorra*. Ch. 4 (pp.60-97).
- Spotts, Frederic, and Wieser, Theodor (1986) *Italy, a difficult democracy: a survey of Italian politics*, Ch. 12 (pp. 241-262).
- Stille, Alexander (1991) *Benevolence and Betrayal. Five Italian Jewish families under Fascism*. New York: Picador (pp.170-222).
- Wright, Steve. (2000) 'A love born of hate': autonomist rap in Italy. *Theory culture society*. 17:3:117-135.

**ALL ROADS LEAD TO ROME**  
**Rome, Italy**

Social Psychology and the Acculturation of Migrants

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**Social Psychology and the Acculturation of Migrants**  
**[New course!]\***

**\*Note**

This is a new course; this document will be updated as new information becomes available.

**Course Description:** Social psychology is the scientific study of human social interaction and investigates how the presence of other people (actual or symbolic) affects our cognition, emotions, and behaviors in the social world. This course will explore the application of social psychological theories and research to better understand the acculturation process of migrants into new living environments both from the point of view of the migrants (assimilation) as well as from the point of view of the receiving culture (accommodation). The course will examine different acculturating groups (immigrants, ethnic minorities, expatriates, refugees, and asylum seekers) in the contexts where contact takes place (such as the workplace, neighborhood, or school) and how psychological processes affect openness or closure to social changes. In particular, the current situation of migrants in Italy and Rome in particular will provide the backdrop for our investigations.

ALL ROADS LEAD TO ROME  
Rome, Italy

The Italian Family from Early Modern to Contemporary Times

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**The Italian Family from Early Modern to Contemporary Times**

**[New course!]\***

**Professor Elizabeth Bernhardt**

**\*Note**

This is a new course; this document will be updated as new information becomes available.

**Course Description:** The Italian family, the basic building block of society and state, is continually evolving, and this course will focus on the institution itself as well as the roles of women, men, children, servants and sexuality within it from the *Quattrocento* until now. Over these past six centuries, the course discusses issues such as shared family time and resources (housing, meals, childcare, extended family influences, family-run businesses, and entertainment). How a couple planned for children, named them, and educated them according to gender, rank, and geography will be addressed as will family housing, the creation of family-related art and various forms of home-based material culture. Italian marriage will be set into historical context by examining major changes made to define it at the Council of Trent (1563), in parliament with the legalization of divorce (1970), and of same-sex civil unions (2016). Canon law governing marriage as a religious sacrament based on consent alone would be challenged by civil laws since the Renaissance, and the course explores how different laws affected remarriage, legitimacy of children, divorce, widowhood, inheritance, etc. The course concludes by studying more recent social phenomenon such as women working outside the home, differences between northern and southern Italy, birth rates in ethnic Italian vs. migrant families, domestic violence and crimes of passion, recent laws on “fast” divorces (2014), ongoing discussion of the rights of same-sex partners, parents ‘fit’ to adopt children, illegality of surrogate motherhood, and Pope Francis’s role in discussions of Italian and global family life and the Vatican’s annual “Family Day” events.

**ALL ROADS LEAD TO ROME**  
**Rome, Italy**

Religious and Social Diversity in Rome Today

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**Religious and Social Diversity in Rome Today**

**[New course!]\***

**Professor Jenn Lindsay**

**\*Note**

This is a new course; this document will be updated as new information becomes available.

**Course Description:** When most people think about religion in Rome, Roman Catholicism and the Vatican seem to tell the whole story. However, Rome is statistically the “least Catholic” city in Italy, where, although Catholic affiliation may be high, only 25% of Italians actually practice the religion. Rome is historically also a crossroads of East and West. It is a place where—according to various archaeological records and experts on Ancient Rome—cultural, ethnic and religious diversity have existed since the Empire. The Jewish and Protestant communities of Italy have been well established for centuries, and provisions for their religious freedom were written into the founding documents of the country.

Recently, in the decades since the 1970s, millions of people from many countries and religions have flooded into Italy, sparking a profound change in the social fabric of the once homogenous Italian peninsula. This course reviews the key teachings and beliefs of several world religions present in Rome and introduces undergraduate students to the principles and practices of “interfaith dialogue,” using local dialogue case studies and site visits to give context to the discussions. Students will grapple with the complex nature of religious and social diversity in the Eternal City, and the concrete steps many inhabitants of Rome are taking to bridge social divides. The course will, as Italian sociologist Enzo Pace wrote, begin to “deal with the unprecedented religious pluralism that has been increasingly characterizing life in Italy.”

**ALL ROADS LEAD TO ROME**  
Rome, Italy

Ancient Roman Civilization: The City and Culture of Rome  
**Classics, History 115**

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**Ancient Roman Civilization: The City and Culture of Rome**

**Professor Crispin Corrado**

**Course Description:** This survey course familiarizes students with the city and culture of ancient Rome, focusing on the period of the high empire. The in-class lectures cover topics relevant to the life and customs of the Romans themselves, including politics, social structure, religion, economics, history, public services, as well as food, clothing, and daily tasks, among others. Where possible, these special topics are highlighted by relevant site visits to the major sites and monuments in Rome, and the viewing of ancient objects in Rome's museum collections. A very important aspect of the course is studying the ancient Roman town of Ostia, which provides vastly different evidence, in order to round out students' ideas of the ancient city by understanding what Roman towns shared, and by seeing firsthand which aspects made each of them unique.

**Course Objectives:**

- Students will be able to demonstrate a general knowledge of the topography of ancient Rome.
- Students will be able to identify, explain the context of, and describe the most significant monuments and artifacts of the period in question.
- Students will be able to understand and list the major daily activities of the ancient Romans as well as the location(s) within Roman cities where these activities took place.
- Students will be able to recognize and discuss what the Romans have left us in terms of physical and cultural legacy.

**Class Preparation and Participation:** Your appreciation and understanding of lectures and discussions will be greatly enhanced if you complete reading assignments by their due date, and you will be expected to come to class fully prepared and ready to actively participate. Therefore, class participation and completion of reading assignments count for 10% of your final grade. Points will be subtracted for use of cell phone during class sessions.

**Quizzes:** There will be four quizzes given periodically throughout the course. These will be map quizzes, where you are asked to identify certain landmarks in the ancient city. Each quiz will focus on one quarter of the city, and will be taken from your map of ancient Rome. By the end of the course you should know this map well, as a map identification of the entire city will be one component of the final exam. The quizzes will be announced, and each quiz is worth 2.5% of your final grade.

**Paper:** Students write and present an original individual research paper about a relevant topic within the scope of the course using scholarly sources (journal articles, book chapters, video documentaries, photographs, etc.) as well as other pertinent sources such as newspapers, blog entries, or social media contributions. Essays will be 8 - 10 pages long and will include an introduction, main body, and conclusion. The research paper topic is your choice related to one aspect of the Roman city, its monuments, and the daily life of the ancient Romans. Your research progress will be graded in two parts. Part one of your paper will include a thesis statement, an outline of your argument with the relevant factual information, and an annotated bibliography of at least five texts and articles consulted. Part one is worth 5% of your final grade. Part two is the completed research paper. The final version of your paper should be typed, double-spaced, with 1-inch margins, 10- or 12-point font size, a title page, and a correctly formatted, full bibliography. Citations should be made in the form of footnotes according

to MLA or *Chicago Manual of Style* guidelines (see Study Center website). *Please take advantage of the Study Center library*, as well as electronic article databases such as JSTOR, while conducting research for your paper. Part two is worth 20% of your final grade; the paper is worth 25% of your final grade. Copies of all papers must be submitted electronically to the professor's e-mail address, and on the Moodle for this course. Make sure, with both electronic submissions, that the file containing your paper includes your last name and part of the course title.

**Midterm and Final Exams:** The midterm and final exams aim at evaluating the students' understanding of the readings and class discussions as well as the students' development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam, but the final exam will be cumulative and will cover all course contents. Both exams will consist of short answers, definitions, and several essay questions, which will require students to demonstrate their knowledge of specific terms, concepts, and historical landmarks, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents. The midterm examination is worth 25% of the final grade, and the final exam is worth 30% of the final grade. The in-class examination is individual, and no books or other study materials may be consulted while it is in progress. Once the examination starts, students will not be allowed to leave the room until they have finished their work.

**Grading:**

Preparation and participation:	10%
Quizzes:	10%
Paper:	25%
Midterm Exam:	25%
Final exam:	30%

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**Reading Assignments:** Students will be assigned readings from the course textbooks, as well as articles that may be found on the Moodle for this course.

**Sources for readings:**

G. Aldrete, *The Roman City: Rome, Pompeii, and Ostia* (course textbook; entire book assigned)

N. Christie, "Lost Glories? Rome at the End of the Empire," in Coulston & Dodge, *Ancient Rome* (Oxford: 2000), pp. 306 - 331

A. Claridge, *Rome: An Oxford Archaeological Guide* (course textbook; entire book assigned)

F. Coarelli, *Rome and Environs* (Berkeley: 2007), Chapter "Ostia," pp. 451 - 478

T. J. Cornell, "The City of Rome in the Middle Republic," in in Coulston & Dodge, *Ancient Rome* (Oxford: 2000), pp. 42 - 60

D. Favro, "Making Rome a World City," in Galinsky (ed.), *The Cambridge Companion to the Age of Augustus*  
(Cambridge: 2005), pp. 234 - 263

Map of Ancient Rome

Ancient Sources

T. Livius (Livy), *History of Rome from the Foundation of the City*, I.1 - I.21

Vitruvius Pollio (Vitruvius), *The Ten Books on Architecture*, Books I and V

P. Ovidius Naso (Ovid), *Metamorphoses*, Books II, VI, VII and X

P. Ovidius Naso (Ovid), *The Art of Love* (Book I), and *The Art of Beauty*

Plutarchus of Chaeronea (Plutarch), *Moralia: Advice to Bride and Groom*

Plutarchus of Chaeronea (Plutarch), *Moralia: Consolation to his Wife*

T. Petronius Arbiter (Petronius), *Satyricon: The Dinner of Trimalchio*, Sections 28 - 79

Marcus Gavius Apicius (Apicius), *Cookbook*, Books I, III, VII, and IX

Sex. Julius Frontinus (Frontinus), *On the Water Supply of Rome*, Books I and II

Vitruvius Pollio (Vitruvius), *The Ten Books on Architecture*, Books VI and VII

**ALL ROADS LEAD TO ROME**  
Rome, Italy

The Age of Giants: Bramante, Raphael, and Michelangelo in Renaissance Rome  
**Art History, Architecture 105**

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**The Age of Giants: Bramante, Raphael, and Michelangelo in Renaissance Rome**

**Professor Paolo Alei**

**Course Description:** This course will cover the art and architecture of Rome from the return of the Pope from Avignon around 1420 to the Council of Trent in 1545, with particular attention to the renovated papal majesty and its visual expression. Successors of Peter, heirs of the emperors, and, yet, akin with many other Biblical as well as classical figures, the Renaissance popes created the basis for an ideology which had an immediate impact on the physical structure of the city. The rediscovery of ancient sculptures, the classical topoi of pictorial description (ekphrasis), the concepts of architectural symmetry, axiality, and focus, and the revival of the rhetoric of “praise and blame” became the ideal means of communication for the restoration of the capital of Christendom. Artists such as Masolino, Masaccio, Beato Angelico, Melozzo da Forli, Perugino, Pinturicchio, Bramante, Raphael, and, above all, Michelangelo came to Rome, at the service of popes, cardinals and nobles for the renovatio urbis, a monumental project that aimed to restore the city of Rome as a universal mirror of the Greco-Roman and Judeo-Christian civilizations. Renaissance artists, with the help of humanists and theologians, gave visual form to traditional dogmas and piety with a more affective language. Patrons sought to revive the imperial prestige of Alexander the Great or the Caesars while recommending their souls to the saints in Paradise, and artists were thus seen as new Apelles or Praxiteles, even though their work was mainly intended to glorify the Church. Slowly Renaissance Rome (the New Troy or New Jerusalem) arose with its marble facades, order, and monumentality above the chaotic medieval town marked by glorious fragments of antiquity and surrounded by the monumental basilicas of early Christianity. Altarpieces, tombs, chapels, churches, villas, palaces, and urban projects designed between the 15th and the 16th centuries testify to the birth of a revived Golden Age in a city which, as an ark of salvation, awaited the last Judgment. 5.5 quarter/3.7 semester units: upper-division.

**Course Objectives:**

- Master the basic art historical terminology of the period in consideration, especially with regard to the city of Rome, and attain the necessary analytical and critical skills for describing, dating, and interpreting Roman art works.
- Identify and distinguish works of art and architecture in their original historical, social, philosophical and theological contexts.
- Capacity to analyze the visual and narrative strategies of Renaissance artists.
- Demonstrate the ability to respond to works of art both analytically and affectively.

**Grading:**

Preparation and participation:	10%
Midterm Exam:	30%
Research Paper of 8-10 pages:	25%
Final Exam:	35%

**Midterm and Final Exams:** The midterm and final exams aim at evaluating the students’ memorization of all the images and sites seen in class, an understanding of the readings and class discussions as well as the students’ development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam; the final exam will not be cumulative and will cover the material of the second part of the course. Both exams will consist of slide identifications, contrast/comparison analysis, and essay questions, which will require students to demonstrate their knowledge of specific terms, concepts, and historical

landmarks, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents and readings.

**Individual Research Paper:** Students will write and present an original individual research paper about a relevant topic within the scope of the course using scholarly sources (journal articles, book chapters, photographs, etc.) as well as other pertinent sources such as original documents and archival papers. Essays will be 8-10 pages long (2,000-2,500 words) and will include an introduction, main body, and conclusion. Essays must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. Ideally, they should adopt Chicago style.

Students are strongly encouraged to do research in the Biblioteca di Storia dell'Arte at Palazzo Venezia. In this course, students will work on Renaissance villas in and around Rome. Students should choose a villa and find a basic bibliography within the first week. Possible topics include: Villa Madama in Rome, Villa Giulia in Rome, Casino of Pius IV in the Vatican, Villa Farnese in Caprarola, Villa Lante in Bagnaia, Villa d'Este in Tivoli.

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- No guests are allowed in any UC Rome courses or site visits.

**Class Etiquette:** Students studying abroad are ambassadors for the University of California and as such, should act with decorum and respect for others at all times. As a participant on a UCEAP program in Rome, you are subject to student conduct policies of UCEAP and ACCENT.

Dress properly in churches and holy places. Onsite classes could be in cold or hot temperatures and even under the rain. Eating in class is forbidden. Cellular phones must be switched off in class as well as onsite. You cannot take photos during lectures.

**Sources for readings:**

Loren Partridge, *The Art of Renaissance Rome, 1400-1600*, London, 1996

Howard Hibbard, *Michelangelo*, London, 1985.

Paolo Alei, "Obscuratus est sol: Unveiling the Hidden Divinity in Titian's Louvre Entombment", *Venezia Cinquecento*, XVI, n. 32 (July-December 2006), pp. 85-132.

A. Nagel, *Michelangelo and the Reform of Art*, Cambridge, 2000, (Chapter 3, "Humanism and the Altar Image", pp. 83-112, and Chapter 4, "The Altarpiece in the Age History Painting", pp. 113-140.

Kathleen Weil-Garris Brandt, "Michelangelo's Pietà for the Cappella del Re di Francia," in "Il se rendit en Italie." *Etudes offertes à André Chastel*, Rome-Paris, 1987, pp. 77-108.

Ingrid Rowland, "The Intellectual Background of the School of Athens: Tracking Divine Wisdom in the Rome of Julius II," ed. Marcia Hall, *Raphael's School of Athens*, Temple University Press, 1997, pp. 131-170.

Timothy Verdon, "Pagans in the Church: The School of Athens in Religious Context," ed. Marcia Hall, *Raphael's School of Athens*, Temple University Press, 1997, pp. 114-130.

- Kathleen Weil-Garris Brandt, "Cosmological Patterns in the Chigi Chapel," in *Raffaello a Roma*, Rome, 1986, pp. 127-158.
- Paolo Alei, "As if we were present at the event itself": the Representation of Violence in Raphael and Titian's Heroic Painting," *Artibus et Historiae*, n. 64, 2011, pp. 221-242
- James Ackerman, *The Architecture of Michelangelo*, University of Chicago Press, 1986, (Chapter 6: "The Capitoline Hill," pp. 136-170)

ALL ROADS LEAD TO ROME  
Rome, Italy

A Celebrated Rivalry: Bernini and Borromini in the Making of Baroque Rome  
Art History, Architecture 106

**A Celebrated Rivalry: Bernini and Borromini in the Making of Baroque Rome**

Professor Paolo Alei

**Course Description:** Roman Baroque architecture can be synthesized in the rivalry between Gian Lorenzo Bernini (1598-1680) and Francesco Borromini (1599-1667). Initially they worked together at Saint Peter's and Palazzo Barberini. Then professional competitions and divergent approaches led to a certain rivalry, but above all to the creation of different, astonishing achievements. While Bernini elaborated his emotional *theatrum sacrum* in the Cornaro Chapel and Sant'Andrea al Quirinale, Borromini manifested his neoplatonic thought in the complex designs of San Carlino and Sant'Ivo alla Sapienza. Although the course focuses mainly on these two architects-artists, attention will be also given to other protagonists of the Baroque such as Carracci, Caravaggio, Rubens, Domenichino, Cortona, etc. In the seventeenth century, Rome was a leading center of the arts in Europe. Popes, cardinals, nobles, intellectuals and Church officials continued to sponsor the Renaissance project of *Renovatio Urbis*, the restoration and embellishment of the city. While analyzing urbanism, architecture, sculpture, and painting by some of the major artists of the period, we will consider the artistic trends that characterize the patterns of patronage in Counter-Reformation and Baroque Rome. Special attention will be given not only to the literary sources that shaped art theory, practice and criticism, but also to important issues such as propaganda, the viewer's emotional engagement, and the artist's social status. The unity of the visual arts, rhetorical effects, artistic rivalry, scenic urbanism, the relation between art and poetry, the use of classical and "bizarre" vocabulary, the concept of the pastoral, the representation of ecstasy, and the idealization of death will be some of the themes explored in this course. Each art work, building, or urban plan will be studied as a document to understand broader concepts related to politics, religion, music, science, theater, and philosophy.

**Course Objectives:**

- Master the basic art historical terminology of the period in consideration, especially with regard to the city of Rome, and attain the necessary analytical and critical skills for describing, dating, and interpreting Baroque art works.
- Identify and distinguish works of art and architecture in their original historical, social, philosophical, and theological contexts.
- Capacity to analyze the visual and narrative strategies of Baroque artists.
- Demonstrate the ability to respond to works of art both analytically and affectively.

**Grading:**

Preparation and participation:	10%
Midterm Exam:	30%
Research paper of 8-10 pages:	25%
Final Exam:	35%

**Midterm and Final Exams:** The midterm and final exams aim at evaluating the students' memorization of all the images and sites seen in class, an understanding of the readings and class discussions as well as the students' development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam; the final exam will not be cumulative and will cover the material of the second part of the course. Both exams will consist of slide identifications, contrast/comparison analysis, and essay questions, which will require students to demonstrate their knowledge of specific terms, concepts, and historical landmarks, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents and readings.

**Individual Research Paper:** Students will write and present an original individual research paper about a relevant topic within the scope of the course using scholarly sources (journal articles, book chapters, photographs, etc.) as well as other pertinent sources such as original documents and archival papers. Essays will be 8-10 pages long (2,000-2,500 words) and will include an introduction, main body, and conclusion. Essays must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. Ideally, they should adopt Chicago style.

Students are strongly encouraged to do research in the Biblioteca di Storia dell'Arte at Palazzo Venezia. Students should choose a work by Caravaggio and find a basic bibliography within the first week. Possible topics: Lute Player, Bacchus, Concert, Rest in the Flight into Egypt, Capitoline Saint John, Death of the Virgin, Vallicella Entombment, Beheading of Saint John, Supper in Emmaus. Works by followers of Caravaggio such as Artemisia and Orazio Gentileschi are also accepted.

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- No guests are allowed in any UC Rome courses or site visits.

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Dress properly in churches and holy places. Onsite classes could be in cold or hot temperatures and even under the rain. Eating in class is forbidden. Cellular phones must be switched off in class as well as onsite. You cannot take photos during lectures.

**Sources for readings:**

Helen Langdon, *Caravaggio: A Life*, 1998

Francis Haskell, *Patrons and Painters*, Yale University Press, 1980, (Chapter 1: "The Mechanics of Seventeenth-Century Patronage," pp. 3-23; Chapter 2: "Pope Urban VIII and His Entourage," pp. 24-62; Chapter 3: "The Religious Orders," pp. 63-93; Chapter 4: "The Private Patrons," pp. 94-119; Chapter 5: "The Wider Public," pp. 120-145)

Andrea Bolland, "Desiderio and Diletto: Vision, Touch and the Poetics of Bernini's Apollo and Daphne," *Art Bulletin*, n. 82, June 2000, pp. 309-330.

Anthony Blunt, *Borromini*, Harvard University Press, 1979, (Chapter 1: "Birth and Early Training, pp. 13-25;" Chapter 2: "Sources and Theories, pp. 26-51").

Tod A. Marder, *Bernini and the Art of Architecture*, Abbeville Press, 1998, (Chapter 1: "The Baldacchino, pp 27-45"; Chapter 6: "Piazza San Pietro and the Rome of Alexander VII, pp. 123-167").

Richard Krautheimer, *The Rome of Alexander VII*, Princeton, 1986, pp. 3-72.

John Pinto, *The Trevi Fountain*, Yale University Press, 1986, (Chapter 7: "Salvi's Design for the Trevi," pp. 190-219; Chapter 8: "Salvi's Iconographical Program for the Trevi," pp. 220-235)

**ALL ROADS LEAD TO ROME**  
Rome, Italy

Rome and the Medieval World: Art and Pilgrimage to the City of the Popes in the Middle Ages  
**Art History, Architecture, History 140**

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**Rome and the Medieval World: Art and Pilgrimage to the City of the Popes in the Middle Ages**

**Professor Cristiana Filippini**

**Course description:** The millennium following the collapse of the Roman Empire saw the development in Europe of a radically new form of civilization that we now call 'medieval'. With its nuns and monks, knights and nobles, troubadours and artists, plagues and famines, crusades and cathedrals, cities and castles, the Middle Ages left an indelible mark on the western world. Rome, the city of the Popes, played a key role in medieval western civilization and was the center of a long-lasting tradition of pilgrimage to the apostles' and martyrs' relics preserved in its many churches. This course is intended as a broad survey of medieval culture and history with a specific emphasis on Rome. It will take advantage of the city's abundance of medieval monuments and works of art: mosaics and paintings, sculptures, and religious architecture, which will be analyzed in comparison to the artistic production of the rest of Europe, the Byzantine East and other cultural contexts as, for example, the Islamic world. The reading of relevant historical and literary texts will complete the course. 5.5 quarter/3.7 semester units: upper-division.

**Course Objectives:**

- Master the development of the art of Rome during the Middle Ages.
- Analyze the art of Rome in the context of the political and social history of Rome.
- Evaluate the art of Medieval Rome in comparison to other cultural contexts.
- Identify the role of the Papal city within the medieval world.
- Enhance both oral and written critical and dialectic skills.

**Grading:**

Preparation and participation:	10%
Midterm Exam:	20%
Final Exam:	35%
Research Paper	
Phase 1:	5%
Phase 2:	30%
<b>Course grade</b>	<b>100%</b>

**Midterm and Final Exams:** The midterm and final exams aim at evaluating the students' understanding of the readings and class discussions as well as the students' development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam, but the final exam will be cumulative and will cover all course contents. Both midterm and a final examination will consist of slide identifications, questions and essays of various types and lengths, which will require students to demonstrate their knowledge of specific terms, concepts, and historical landmarks, and to compose their ideas addressing specific topics related to course contents.

**Independent research project:** Students will write and present an original individual research paper about a relevant topic chosen from a list of suggested paper topics, using scholarly sources (journal articles, book chapters, video documentaries, photographs, etc.)

Research progress will be monitored in two phases:

**phase 1:** thesis statement, outline for the paper indicating the sequential steps of the argument and the relevant factual information involved, and a bibliography for research;

**phase 2:** complete draft of final research paper, with bibliography and illustrations.

MLA or *The Chicago Manual of Style* should be followed for the bibliographical style. The bibliography should be arranged in alphabetical order. The illustrations referred to in the text, each complete with captions, should be numbered pages in a separate packet with an identical title page to the text packet.

Essays will be 8-10 pages long (2,000-2,500 words) and will include an introduction, main body, and conclusion. Essays must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. (If your campus major or minor department requires a longer paper, you should write about 12 pages ca.).

**Class preparation and participation:** Attendance and active participation are required. Students are expected to do the readings assigned for each class meeting beforehand, and to actively participate in class discussions.

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- No guests are allowed in any UC Rome courses or site visits.

#### Sources for readings:

Dante Alighieri, *The Divine Comedy, Inferno*, ed. and trans. by R. Durling (Oxford, 1996), Canto 5, 86-99;

Giovanni Boccaccio, *The Decameron*, trans. G. H. McWilliam (London, 1995), *The Second Day, The Fifth Story and The Sixth Day, The Tenth Story*;

*Donation of Constantine* [<http://www.fordham.edu/halsall/source/donatconst.html>];

*Edict of Milan* [<http://www.fordham.edu/halsall/source/edict-milan.html>];

St Francis, *Canticle of the Sun* [<http://www.fordham.edu/halsall/source/stfran-canticle.txt>].

H. Belting, "The Icon in the Civic Life of Rome," in *Likeness and Presence. A History of the Image before the Era of Art* (Chicago, 1994), 311-329;

A. Boureau, *The Myth of Pope Joan* (Chicago, 2001), 9-44;

C. Filippini, "Functions of Pictorial Narratives and Liturgical Spaces: The Eleventh-Century Frescoes of the Titular Saint in the Basilica of San Clemente in Rome," in *Shaping Sacred Space and Institutional Identity in Romanesque Mural Painting*, ed. T. Dale e J. Mitchell (London, 2004), 122-138;

C. Hibbert, *Rome. The Biography of a City* (London, 1985), chap. 6, 97-112;

H. Kessler and J. Zacharias, *Rome 1300: On the Path of the Pilgrim* (New Haven and London, 2000);

R. Krautheimer, "Introduction to an 'Iconography of Medieval Architecture'," in *Studies in Early Christian, Medieval and Renaissance Art* (London, 1971), 115-141;

R. Krautheimer, *Rome: Profile of a City, 312-1308* (Princeton, 2000), chaps. 1, 2, 3, 4, 5, 6, 7, 8, 11, 14, 3-228, 261-269, 311-326;

E. Marlowe, "Framing the Sun: The Arch of Constantine and the Roman Cityscape," *The Art Bulletin*, 88, no. 2 (2006), 223-242;

T. Mathews, "Larger than Life," in *The Clash of Gods* (Princeton, 1993), 92-114;

- T. Mathews, "Religious Organization and Church Architecture," in *The Glory of Byzantium*, edit. by H. Evans and W. Wixom (New York, 1997), 21-34;
- E. Panofsky, "Abbot Suger of St Denis," in *Meaning in the Visual Arts* (Harmondsworth, 1970), 139-180;
- S. Runciman, *A History of the Crusades 1 The First Crusade* (London, 1991), 83–118;
- C. Tyerman, *The Invention of the Crusades* (Houndmills, Basingstoke, 1998), 8-29;
- A. Vauchez, *Francis of Assisi: The Life and Afterlife of a Medieval Saint* (New Haven, 2012), 3-71;
- B. Zanardi, "Giotto and the St Francis Cycle at Assisi," in *The Cambridge Companion to Giotto*, edit. by A. Derbes and M. Sandona (Cambridge, 2007), 32-62.

ALL ROADS LEAD TO ROME  
Rome, Italy

Ancient Roman Art

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**Ancient Roman Art**

**[Course availability not guaranteed]\***

**Professor Crispin Corrado**

**\*Note:** Course offering depends on enrollment and instructor availability. Final course offerings are announced prior to the start of the program.

**Course Description:** This survey course will cover a broad chronological range from the archaic to the late antique, focusing primarily on the major artifacts located in Rome and the way in which they reflect and chronicle the history of the city. The course seeks to define what is Roman about Roman art, essentially an eclectic, synthetic mix of styles and traditions from other cultures, acquired with the expansion of the Roman empire. The course will consider bronze and marble sculpture, state relief sculpture, portraiture, mosaics, and wall paintings, in their original architectural contexts, whenever possible. We also address the role of the patrons, the nationality of artists, and actual technical production of the works of art, as well as the social-historical and religious significance of Roman art. Throughout the course, we will consider the impact that Roman art has exerted continually on Western culture. Site visits will focus on the major monuments and museum collections in Rome. 5.5 quarter/3.7 semester units: upper-division.

**Goals:** At the end of the course, students will have a basic knowledge of the chronological development and historical context of Roman art, its relationship with Greek art, and its importance to Western civilization.

**Grading:**

Preparation and participation:	10 %
Midterm exam:	25 %
Paper:	30%
Final exam:	35 %

**Preparation and Participation:** Your appreciation and understanding of lectures and discussions will be greatly enhanced if you complete reading assignments by their due date, and you will be expected to come to class fully prepared and ready to participate. Class participation and completion of reading assignments is worth 10% of your final grade.

**Paper:** You will be asked to write a ten-page research paper on a topic of your choice related to one aspect of Roman art or architecture. Your research progress will be graded in two parts. Part one of your paper will include a thesis statement, an outline of your argument with the relevant factual information, and an annotated bibliography of at least five texts and articles consulted. Part one counts toward 5% of your final grade. Part two is the completed research paper. The final version of your paper should be typed, double-spaced, with 1- inch margins, 10- or 12-point font size, a title page, and a correctly formatted, full bibliography. Citations should be made in the form of footnotes according to MLA or Chicago Manual of Style guidelines (see Study Center website). Please take advantage of the Study Center library and the electronic resource list for this class (found on the Study Center website), as well as electronic article databases such as JSTOR, while conducting research for your paper. Part two is worth 25% of your final grade; the paper is worth 30% of your final grade. Copies of all papers must be submitted electronically to the professor's e-mail address and to papers@eapitaly.it. Please include your last name and part of the course title in the subject line and make sure that the file containing your paper also includes your last name and part of the course title.

**Exams:** The midterm will count for 25% of your final grade. The final exam is worth 35% of your final grade. Both exams will consist of slide identifications, definitions, and essay questions. The final exam is not cumulative.

**Attendance Policy:** All UC Rome courses operate under an attendance policy created by the UC Faculty Advisory Committee that oversees the program. The attendance policy stipulates that:

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- Students are allowed a total of two absences during the program. Each absence beyond the limit will result in a deduction of 3% points from the student's raw total.
- An absence occurring on a day a quiz or exam is scheduled or an assignment is due will result in a zero for that quiz/exam or assignment. Make-ups are allowed on a case-by-case basis in consultation with the Academic Director. Pertinent information. Pertinent documentation must be provided.
- No guests are allowed in any UC Rome courses or site visits.

**Reading Assignments:** The reading assignment for each class is listed in the syllabus on the day of that class, but should be completed before the class meeting. Please note that readings are only assigned for the in-class sessions; there is no required reading for our site visits. The reading assignments listed under the heading "Suggested" each week are optional but encouraged; they consist of excerpts on Roman art written by ancient Romans authors.

**Sources for readings:**

F. Kleiner, *A History of Roman Art*

D. E. E. Kleiner, *Roman Sculpture*

Suggested Reading (in the Study Center library): J. J. Pollitt, *Art of Rome*

Other books that may be useful for consultation (all are available in the Study Center library):

A. Claridge, *Rome: An Archaeological Guide*

P. J. Aicher, *Rome Alive, Vol. I*

## From the Blood of Christ to the World of Confessions: Catholicism through the Ages

[Course availability not guaranteed]\*

Professor Ann Giletti

**\*Note:** Course offering depends on enrollment and instructor availability. Final course offerings are announced prior to the start of the program.

**Course Description:** Through a close study of both primary and secondary materials in political and social history, as well as philosophical and theological thought, this course introduces students to the major forms and institutions of religious thought and practice in late antique, medieval, and early modern Christian Europe (from Christ to the confessional divisions of the sixteenth and seventeenth centuries).

The course begins with the foundations of Christianity and traces how the Catholic Church was formed as an organization, before turning to an elucidation of central religious institutions, such as the papacy (and its relationship to imperial Rome), the monastery, and the university, as they developed during the Middle Ages, as well as the Inquisition, particularly in the form it took during the Counter Reformation. Emphasis is given to the general Church councils that were held over the course of the centuries, particularly with regard to dogma and practice of the faith. The councils serve as signposts for us, since they were assembled whenever the Church was in need of resolving deep inner conflicts and of deciding which course to take regarding vital issues of the time, as happened, for example, with the early councils which defined the Creed and made clear what was heresy (outside the faith), and with the Council of Trent, which had to contend with the shattering split in Western Christianity created by the Protestant Reformation.

Site visits include the tomb of St. Peter (which is accessible by special permission only), the catacombs and church of Sant'Agnese, and the churches of San Clemente (with its underground archeological layers) and Santi Quattro Coronati (with its highly political frescos). 5.5 quarter/3.7 semester units: upper-division.

### Course Outcomes:

- Define and delimit the major periods of Christianity from Antiquity to modernity, both historically and thematically.
- Understand the particular and interdependent ways in which Christian history was shaped by institutions such as the papacy, church councils, the monastery, and the university.
- Understand certain key theological concepts and trace their development.
- Express the above understanding in active class discussion and a research paper, in which they demonstrate their ability to form a thesis statement and justify it with textual citation and analysis.

### Grading:

Preparation and participation	10%
Midterm Exam	30%
Research Paper (8–10 pages)	30%
Final Exam	30%

**Details of Required Work:** In addition to studying the major institutions and development of Christianity from Late Antiquity to the Counter Reformation, this course seeks to cultivate students' skills in reading and analyzing primary texts and in expressing this analysis in active class discussion. Students also write a well-prepared research paper on figures and themes studied in this course, in which they demonstrate that they have critically engaged in the readings. To prepare the paper well and receive guidance on how to do this, students will submit an abstract and bibliography (a two-page document) for review and comments by the professor; this submission will not be graded. The course encourages students to approach their education as a process which both

requires and rewards their cooperation and active engagement. Preparation for, attendance at, and participation in lectures and site visits are all required and count toward the student's final grade.

**Class Rules:** Certain rules will ensure a pleasant and productive working atmosphere in class. In particular, you will be asked to:

- Avoid any eating or drinking.
- Completely switch off cell phones and leave them in your bags at all times.
- Not use your computers during class.
- Not disturb others by arriving late.

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- An absence occurring on a day a quiz or exam is scheduled or an assignment is due will result in a zero for that quiz/exam or assignment. Make-ups are allowed on a case-by-case basis in consultation with the Academic Director. Pertinent information. Pertinent documentation must be provided.
- No guests are allowed in any UC Rome courses or site visits.

**Site Visits:** For our site visits to churches and other holy places, you are required to dress according to the conventions expected of visitors to those places: shoulders of both men and women must be covered; men must wear long trousers; women must wear long trousers or skirts/dresses which cover the knees. Failure to observe this rule may result in your being refused entrance to the site or in your being asked to leave after you have entered.

It is recommended that you arrive well in advance rather than try to be exactly on time. Roman public transport is unpredictable. If you are late, you may not be able to enter the site. This applies in particular to the visit to the tomb of St. Peter. Information on how to get to the sites will be given in class. Always prepare your trip by studying maps attentively, planning your journey, and making sure you have spare bus tickets in your possession already the day before.

**Sources for readings:**

N. Tanner, *The Councils of the Church: A Short History* (New York 2001).

In addition, a reader will be made available to the students, which they need to bring to each class.

## Women and Art: Women as Artists, Patrons, and Subjects in the Art of Rome

**[Course availability not guaranteed]\***

**Professor Cristiana Filippini**

**\*Note:** Course offering depends on enrollment and instructor availability. Final course offerings are announced prior to the start of the program.

**Course Description:** In recent decades, art historical scholarship has re-discovered and re-evaluated the Roman-born Baroque painter Artemisia Gentileschi. For some scholars, her biographical experience and her career as painter have become emblematic of women's presence in the visual arts. This course considers not only the life and career of this woman artist in its historical context, but also the impulse the study of her experience has given to women's studies in the field of the history of art. Basing on this re-consideration, the course will then move on to cover other major artistic periods - Antiquity, the Middle Ages, and Renaissance - from the point of view of women's presence as artists, patrons, and subjects of the art of Rome. Special importance will be given to the reading of primary sources as well as feminist art historical scholarship, with related discussions in class. The course will furthermore take advantage of the richness of monuments and works of art in the Eternal City, for direct analysis and discussions in the light of recent feminist studies. A day-trip to Milan to visit the exhibition "Artemisia Gentileschi. Storia di una passione" will complete the course. 5.5 quarter/3.7 semester units: upper-division.

### **Grading:**

Preparation and participation:	10%
Research Paper	
Phase 1:	5%
Phase 2:	30%
Midterm Exam:	20%
Final Exam:	35%

**Class preparation and participation:** Students are encouraged to complete the weekly readings before each lesson to ensure comprehension and participation in the discussion of the material. All UC Rome courses operate under an attendance policy created by the UC Faculty Advisory Committee that oversees the program. According to that policy, students are allowed two absences per class, any absences beyond that will result in a 3% point deduction for each subsequent absence from the final raw total for that class. No guests are allowed in any UC Rome course or site visit. The course consists of both class lectures and visits to the monuments, with on-site lectures and discussions.

**Exams:** There is a midterm and a final examination. Both will consist of slide identifications, questions and essays of various types and lengths. The final exam is cumulative.

**Research paper:** There is an eight- to ten-page type-written scholarly paper on a topic chosen from a list of suggested paper topics required for this course. Research progress will be monitored in two phases:

- Phase 1: thesis statement, outline for the paper indicating the sequential steps of the argument and the relevant factual information involved, and a bibliography for research;
- Phase 2: complete draft of final research paper, with bibliography and illustrations.

The Chicago Manual of Style should be followed for the bibliographical style. The bibliography should be arranged in alphabetical order. The illustrations referred to in the text, each complete with captions, should be numbered pages stapled together in a separate packet with an identical title page to the text packet.

**Attendance Policy:** All UC Rome courses operate under an attendance policy created by the UC Faculty Advisory Committee that oversees the program. The attendance policy stipulates that:

- The class register is the official record of student attendance. It is the student's responsibility to sign the attendance register personally at the beginning of class with her/his full name (no initials). Students are forbidden from signing in for anyone else or altering the register in any way.
- If a student misses any portion of a class, she or he may be marked as absent or late, upon the faculty member's discretion. Three tardies automatically convert to an absence.
- Students are allowed a total of two absences during the program. Each absence beyond the limit will result in a deduction of 3% points from the student's raw total.
- An absence occurring on a day a quiz or exam is scheduled or an assignment is due will result in a zero for that quiz/exam or assignment. Make-ups are allowed on a case-by-case basis in consultation with the Academic Director. Pertinent information. Pertinent documentation must be provided.
- No guests are allowed in any UC Rome courses or site visits.