

ART 2311: Art and Architecture in Rome

Fall 2016

A Days (Mondays and Wednesdays), 11:30am-1:00pm
Aula Magna (plus site visits on some Wednesday afternoons)

COURSE DESCRIPTION: This course gives students the unique opportunity to immerse themselves in the development of the city of Rome through a study of its art, architecture and urban transformation. It focuses on the major artistic and architectural movements occurring primarily in Italy (as well as their Greek antecedents) from roughly the 8th century BCE to the 20th century CE. In the study of each period we will strive to understand Rome's artistic and architectural works within the contexts in which they were created. Our study of art, architecture and urban planning will therefore take into account the historical, political, social, religious and cultural contexts of the patrons, artists and viewers. Particular emphasis will be placed on ancient Greece and Rome, early Christianity, the Renaissance and the Baroque periods. We will also explore the reuse, borrowing and revival of ancient artistic and architectural themes in later periods.

Instructor:

Dr. Elizabeth Robinson
erobinson@udallas.edu
Office: 560
Office Phone: extension 560

Office Hours:

Monday 4:00-6:00pm, or by appointment.
If you cannot make it to these office hours,
please let me know and we can work out
another time to meet.

REQUIRED TEXTS:

- (G) Gates, C.F. *Ancient Cities: The archaeology of Urban Life in the Ancient Near East, Egypt, Greece and Rome, second edition.* (Routledge, 2011).
- (C) Claridge, A. *Rome. An Oxford Archaeological Guide.* (Oxford 1998).
- (CP) Coursepack (consisting of several different readings assembled specifically for this course)

ADDITIONAL READINGS:

Occasionally texts, articles and handouts that will supplement the texts listed above may be assigned. Students will be notified in advance and will receive copies of these readings in class. Handouts (when applicable) will be distributed during class and additional copies will be made available on the eCollege site.

LEARNING OBJECTIVES:

Upon successful completion of the course, students will be able to discuss important works of art and architecture in their historical contexts. They will develop an awareness of the ways that the cultural, social, political and religious contexts of the various historical periods affected the patrons, artists and works. They will be aware of the development of Roman art and its roots in Greek and Etruscan precedents. They will be able to trace the ways that ancient Roman art and architecture came to be used as models for Christian art and more generally for western European art from the Middle Ages through the Baroque period and even into the 20th century. Students will also develop a visual awareness of the characteristics and materials of the art and architecture of Rome. They should be able to describe the objects and their physical characteristics, and to identify their historical styles and iconographical subjects. By the end of the course, students should also be familiar with the city of Rome and understand its importance in history, particularly with respect to artistic innovations.

As part of the Core Curriculum, this course will also fulfill additional learning outcomes. At the conclusion of this course students will be able to employ expressive competence in speech and writing in order to summarize, interpret and present an intellectual analysis with clarity. Through the study of creative works from different areas, students will develop the ability to observe those works closely, acquire a vocabulary to describe and analyze them, and use these works to better understand Western history and the contemporary world. Students will also develop a critical understanding of the principles which underlie the human condition and the relationship between faith and reason through the study of the works, arguments, and ideas that are landmarks in Western and Christian culture.

INSTRUCTIONAL TOOLS:

A Pearson eCollege LearningStudio site has been set up for our class. You should access this site at <https://secure.ecollege.com/udal/index.learn?action=welcome> in order to obtain course information. Any important announcements will be posted on the announcements section of the site. All grades for exams will also be posted on the site in the gradebook. You are responsible for making sure that the grade posted on the eCollege site matches the grade that you received on your exam. If there is a discrepancy, you must notify me before the date of the next exam. The PowerPoint slideshows shown in class will be made available on the site in the "Doc Sharing" section as pdf documents after each class for you to use in studying and review. Any additional readings or handouts for class will also be made available in the "Doc Sharing" section of the eCollege site. **Important Note: if you have problems accessing the Pearson eCollege LearningStudio, please contact Vanessa Cox, the Director of Online Learning (vcox@udallas.edu). There is also a Technical Support line available through the Pearson website (<http://www.ecollege.com/technical-support.php>). I cannot help you with these problems. If the internet connection from campus is finicky or the eCollege site goes down right before an exam, you are still responsible for the material posted on the website, so please think ahead and download the image sets and other relevant material ahead of time.**

COURSE POLICIES, ATTENDANCE AND PARTICIPATION:

Class meetings will take place on A days (normally Monday and Wednesdays). All of our Monday class meetings will take place in the Aula Magna. Some (but not all) of our Wednesday class meetings will take place in the afternoon in museums, churches and archaeological sites in Rome. These site visits are noted with an asterisk (*) on the syllabus. You will be bused into Rome for the visits, but you will be responsible for finding your own way back to campus. Please pay special attention to announcements and instructions about the locations and times of class meetings. Your attendance is required and you must arrive early or on time to lectures and visits. **On days that we go on site visits there will be no lecture from 11:30-1:00, since the site visit lecture is meant to substitute for the on-campus lecture. The one exception to this is the day we visit the Vatican Museums, where you will have a lecture in the classroom but no lecture on site. These site visits form an important part of this course and the exams will test you on the information you learn on these visits.**

On days that we go on site visits (especially if we are visiting churches, or when you visit them on your own) you must be dressed appropriately. Knees and shoulders must be covered. You may not be allowed to enter if you are not dressed properly. If we are visiting an archaeological site, it is a good idea to wear closed-toed shoes with good ankle support.

In addition to being responsible for the material covered on the site visits in Rome, you will also be responsible for having a basic knowledge of the monuments and artwork covered as a group during external trips (also noted with an asterisk [*]) to Greece and Northern Italy. The majority of the material you will be responsible for will be covered by in-class lectures at the Due Santi campus and in the assigned class readings for the days leading up to these trips. This material should help to familiarize you with the monuments and artwork you will see on these visits. Questions about the art and architecture of Greece and Northern Italy will appear on the exams, with emphasis on the material covered in class and in the readings. But remember that as good art historians you should take the chance to see in person everything that you can and to use your in-person observations to build on your classroom work.

Attendance is mandatory and will be taken for every class meeting. The Rome Campus attendance policy requires that you attend all class sessions. Three unexcused absences will cause you to be withdrawn from the course. Tardiness is considered in the same way as absences, so please be on time to all classes and field trips. Students are expected to attend every class meeting and to come to class on time, prepared, and ready to participate by engaging with the material and asking relevant questions. If you arrive late to an on-site class and discover that everyone has already entered, please buy a ticket and join us inside. You will not be reimbursed for tickets you purchase yourself due to tardiness. On days that we meet in the Aula Magna, I will pass around an attendance sign-in sheet. You are responsible for making sure that you sign the sheet. The sheet will be the final word as to who was present in class. If the sheet does not make it to you during the class period, please come up and sign it at the end of class. **You may not sign the sheet for your classmates.** If you are discovered signing someone else's name, it will be considered a violation of the Academic Honesty Policy. For on-site classes, attendance will be taken for each visit.

There are no make-up assignments in the case of unexcused absences. In the case of unexcused absences, you will be docked the participation points for that day's class. Absences will be excused for illnesses and family emergencies. If you must miss a class because of illness or another verifiable emergency, please let me know via email prior to the missed class session. **Absences with no accompanying email will be considered as unexcused and will be dealt with following the policy for unexcused absences.**

In the event of an absence, students are responsible for any material covered on the day of their absence. It is the responsibility of the students to obtain this material and to resolve any questions about it.

In the case of an unexcused absence, no make-up exam will be given. Those students legitimately excused will take a make-up exam at the convenience of the instructor. This is not negotiable.

All students must be present for the final exam.

Students are expected to follow the University of Dallas Classroom Code of Conduct. (For details see: http://udallas.edu/offices/studentlife/newstudents/honesty_policies.html.) Please be courteous of everyone else in the class during lectures, exams, discussions and field trips. All cell phones must be turned off in class and on field trips. No smoking during field trips or classroom meetings. No food or drink is allowed in the classroom or on site visits. Laptops are permitted in the classroom on a case-by-case basis, **only with prior permission from the Instructor.** If you believe that a laptop would aid you in your note taking, please speak to the Instructor outside of class and arrangements may be made to allow you to bring your laptop to class. If permitted laptop use distracts the instructor or your fellow classmates in

any way, this privilege will be revoked. Power cords are not permitted, as per your student handbook. The Instructor reserves the right to ban laptops from the classroom should they become a distraction to other members of the class or to the Instructor.

Although we have a broad range of material to cover, students are encouraged to ask questions during lecture if things are unclear or require further elaboration. I am also available outside of class to discuss the material presented in lectures, on site visits or in the reading.

STATEMENT OF ACADEMIC HONESTY:

Academic honesty is essential, and students are required to follow the University of Dallas' policy on Academic Honesty as highlighted in the *Student Bulletin*. No plagiarism or cheating will be tolerated. No video or audio recordings of this class may be made without my knowledge and permission.

Students are required to follow the Academic Honesty Policy as outlined by the University in the University of Dallas *Student Bulletin*. The exams and other assignments must represent your own work. Academic dishonesty includes, but is not limited to: cheating, plagiarizing, fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Students who are found to be academically dishonest will receive the appropriate sanctions. If you have any questions about what constitutes academic dishonesty for the purposes of this course, please do not hesitate to ask.

ACCOMMODATION:

Students wishing to request academic accommodations to insure their equitable access and participation in this course should notify the instructor by the second week of class. Please follow the policies as outlined in the Rome Student Handbook in order to make this request.

EMAIL POLICY:

The Instructor will attempt to reply to email messages within 2 working days, but electronic as well as scheduling issues may prevent her from always being able to do so. You should not rely on email for any crucial, time-dependent correspondence. Please also note that email is not the appropriate avenue for students to ask questions concerning course content. If you have a question about the course materials, please ask it in class or during office hours. It is not possible to discuss grades over email.

ADDITIONAL TRIPS TO ROME ('RECOMMENDED SITE VISITS'):

Rome is your extended classroom. Students are highly encouraged to make additional trips into Rome on their own time to see works discussed in class but not seen on site visits. As you know, Rome is full of things to see and do and many of the most popular tourist attractions (things you won't want to miss) are sites that we will study but will not be able to visit together as a class. It is strongly recommended that you undertake all the 'recommended site visits.' They will greatly enhance your understanding of the material we will study in class and they will also structure your sightseeing, allowing you to see many important artworks and monuments. If you do all the 'recommended site visits' you will go home with a comprehensive knowledge of Rome – the city you've chosen to live in and to study. Please

also take advantage of the list of current shows in Rome. These shows are in Rome for only a short time and this may be your only chance to see some of these works.

EVALUATION AND GRADING:

Each student's final grade will be based on his or her performance on a big quiz, a formal analysis paper, two exams, and attendance and participation in classroom activities and assignments and on-site discussions. Students are required to read and complete assignments **before or by the day they are listed on the syllabus** and to come to class prepared to engage in active discussion of the material.

GRADE SCALE:

The grading scale in use for this course will be as follows:

A = 93 – 100	C = 73 – 76.99
A- = 90 – 92.99	C- = 70 – 72.99
B+ = 87 – 89.99	D+ = 67 – 69.99
B = 83 – 86.99	D = 63 – 66.99
B- = 80 – 82.99	D- = 60 – 62.99
C+ = 77 – 79.99	F = 0 – 59.99

Grades will be weighted as follows:

Participation in class, including in-class assignments on field trips and small quizzes	5% of total grade
Big Quiz 9/14/2016	15% of total grade
Formal Analysis paper 9/26/2016	20% of total grade
Exam 1 10/28/2016	30% of total grade
Final exam Date and time to be announced	30% of total grade

SMALL QUIZZES:

If the Instructor feels that students are not preparing for class adequately by reading the assignments by the date that they are due, she reserves the right to give both announced and unannounced quizzes on the reading. These short quizzes will cover the reading due in class that day and will be given at the beginning of the lesson. The format may consist of multiple choice or short answer questions. These short quizzes will count as part of your participation grade for the class. No use of notes, outside sources, assigned readings or additional materials is permitted. Cheating will not be tolerated.

IN-CLASS ASSIGNMENTS:

Occasionally you may be asked by the Instructor to complete assignments in class. These can range from group brainstorming sessions to discussions of the readings to autopsies of objects in museums or other exercises specifically designed to enhance your experience on site visits. You will be given a description of each assignment and clear directions during class. These assignments will count as part of your participation grade. Any student not present in class will not be given the opportunity to make up an in-class assignment.

EXAMS:

There is one big quiz and there are two exams for this course. The big quiz will consist of two parts: image identification and short answer questions. The exams will consist of three parts: image identification, short answer, and short essay questions. The big quiz and all exams will be held in the Aula Magna. **The big quiz and first exam will most likely take place at 8:00am (your regular class schedule will most likely be slightly inverted that day).** More information will be provided closer to the dates of these assessments.

The image identification and short answer questions on all assessments will be non-cumulative, however, since the history of art and architecture in Rome is necessarily cumulative, an understanding of the material covered on the previous quizzes and exams will certainly be necessary to complete the later exams successfully. Essay topics on the exams will involve material seen throughout the entirety of the course. More information on the big quiz and the exams and the types of questions (including sample questions) will be provided closer to the time of these assessments.

For the image identification portion of the exam you will be asked to identify monuments and works of art (giving title, date, artist, medium, location, or any combination thereof). You will also be asked to answer a specific question pertaining to each work. The image identification portion of the exam will cover any images shown to you in class or on fieldtrips. Many of these works can also be found in your assigned readings. Keep in mind that many of these monuments and artworks are located in Rome. You can go see them on your own. This is the best way to learn this material. The best way to insure that you will be able to identify these works and understand their significance is to go and see the monuments and works of art that we study in the classroom and to pay close attention (or take photos and buy postcards) on fieldtrips.

Any concerns over grading or scoring of a previous exam must be brought to the attention of the Instructor **before** the date of the next exam. Proper exam etiquette is expected to be followed. No use of notes, books, outside sources, laptops, cell phones or other materials will be permitted. **On exam days you will not be permitted in the classroom with anything other than writing implements. Students who bring additional materials (including, but not limited to laptops, backpacks, notes, smartphones, smartwatches) will be asked to leave the classroom and return without these materials. No exceptions will be made. The exam will begin on time, whether or not these students have returned.** Cheating will not be tolerated.

An optional hour-long review session will be held before each exam in the Aula Magna. Students who choose to attend the review session must come prepared with specific questions to ask the Instructor. The Instructor will not prepare any new material for this session, but will be available to answer questions and clarify material discussed in class. This session will be completely led by your questions. If you don't bring any questions, the session will end quite quickly.

FORMAL ANALYSIS PAPER:

A formal analysis is the fundamental form of writing about art and is often the first taught in any introductory art history course, as is the case here. In a strict formal analysis, no other information is required besides that which you can see, and while some knowledge of the subject matter helps, your focus should be on the visual elements of a work. In class we will discuss how to prepare a formal analysis paper, and the next class day we will visit the Capitoline Museums. Each student will be responsible for selecting a work in the Capitoline

Museums and writing a formal analysis paper (2-3 pages, typed) on the chosen work. The experience of this analysis should lay the foundations for the short essays that students will write on the two exams. More information about this assignment will be distributed in class.

Class Schedule

<u>Date and Location</u>	<u>Topic</u>	<u>Readings</u>
August 22 12:00-12:45 First Meeting Aula Magna (Half-class period)	Distribution of syllabus, presentation of course	None
(A1) August 23 (Tuesday) Aula Magna	Introduction: How and why do we study the art and architecture of Rome?	CP 1-11
(A2) August 26 (Friday) Aula Magna	Early Greece	G 118-119, 129-137, 205-209, 219-227
(A3) August 29 Aula Magna	The Greek world in the Archaic through Hellenistic periods	G 232-251, 269-273, 282-297; CP 12
(A4) August 31 Aula Magna	Athens in the Archaic through Hellenistic periods (and Greek sculpture in the round)	G 228-232, 252-268; CP 13-24
(A5) September 5 Aula Magna	The Etruscans and the Foundations of Rome through the Republic	G 309, 317-319, 321-334; CP 25-26
(A6) September 7 Aula Magna	The Late Republic, Augustus and the foundations of Imperial Rome	G 338-347, 348-355; CP 27-34; 52-55
September 9 *Sperlonga	Sperlonga Trip	CP 23
(A7) September 12 Aula Magna <i>Afternoon class</i>	The Roman Imperial period	CP 35-45, 77-93, 113-117
(A8) September 14 Aula Magna	Big Quiz (45 minutes) Followed by: Discussion of how to write a Formal Analysis paper (45 minutes)	None
September 15 *Forum/Colosseum	Forum/Colosseum Day	CP 46-51
September 19	No class – long weekend	None
(A9) September 21 *Capitoline Museums	Ancient Roman Art	CP 103-112; C 378-385
(A10) September 26 Aula Magna	From Constantine to the Early Middle Ages Formal Analysis Paper due	G 414-415, 419-423; CP 94-101, 117-126, 138-149
(A11) September 28 *Mausoleum of Constantina and Sant'Agnese fuori le mura	Rome From Pagans to Christians: The Late Roman Empire and the Early Middle Ages	CP 127-130, 137; C 374-376

September 30 – October 9 *Greece	Greece Trip	None
(A12) October 10 Aula Magna	The Middle Ages, Carolingian to Gothic works	CP 150-183, 187-189
(A13) October 12 *San Clemente	Christian architecture in Rome in the Romanesque period (and Rome as a palimpsest city)	CP 131-136
October 14 – 23	Fall Break	None
(A14) October 24 Aula Magna	The Renaissance outside Rome	CP 185-220
October 25 (night) Aula Magna	(Mandatory) lecture from Peter Rockwell, American sculptor who lives and works in Rome	None
(A15) October 28 (Friday) Aula Magna	First Exam – 8:00am	None
(A16) October 31 Aula Magna	The High Renaissance: Leonardo and Raphael	CP 221-230, 252-258
(A17) November 2 Aula Magna and *Vatican Museums	The High Renaissance: Michelangelo and the Sistine Chapel	CP 231-240, 245-251, 259
(A18) November 4 (Friday) Aula Magna	New Saint Peter's and Baroque Religious Art and Architecture	CP 240-244, 268-277
(A19) November 7 Aula Magna	The Baroque: The Carracci, Caravaggio, and Baroque ceiling paintings	CP 277-286
(A20) November 9 *Galleria Borghese	Visit to the Galleria Borghese	CP 293-295
(A21) November 14 Aula Magna	Echoes of antiquity: Piranesi, the Grand Tour and Neoclassicism	CP 287-292
November 16-21 *Northern Italy	Northern Italy Trip	CP 260-267
(A22) November 23 Aula Magna	The “-isms”: The beginnings of modern art	CP 296-309
November 24 – 27	Thanksgiving Break	None
(A23) November 28 Last Meeting Aula Magna	The 20 th and 21 st centuries and Conclusions: What have we gained from studying the art and architecture of Rome?	310-340
Date and time to be announced	Exam 2: FINAL EXAM	None

FINAL EXAM: Aula Magna, time and date to be announced

Please note: This is a tentative syllabus. Syllabus subject to change with notice. Any changes will be announced and discussed in class.

LIST OF RECOMMENDED ADDITIONAL SITE VISITS:

<u>Date</u>	<u>Visit location</u>	<u>How to arrive</u>
Week 1 Orientation	None	None
Week 2 (August 28 – September 3)	<p>National Museum of Rome, Palazzo Massimo alle Terme</p> <p>A fantastic way to get acquainted with some of the great art that awaits you in Rome is to visit this museum. It has Roman art from the Republic through to the Imperial period. It is arranged chronologically and contains marble and bronze sculptures, including an impressive collection of Roman copies of Greek statues, as well as mosaics, frescoes, and coins. The famous Boxer statue is housed here.</p>	<p>Take the COTRAL bus to the Anagnina metro station. Get on the metro and ride to Termini. Exit the metro and exit Termini station on the side of the bus parking lot (Piazza dei Cinquecento). Cross the street to the large palazzo you see on your far left as you exit the station. This is the museum. The entrance is on the far side.</p> <p>Address: Largo di Villa Peretti Opening hours: 9:00 to 19:45. Closed on Mondays. Entrance fee: €7.00 for a combination ticket that is valid for three days at the Palazzo Massimo, the Palazzo Altemps, the Crypta Balbi and the Baths of Diocletian, with one entry into each museum.</p>
Week 3 (September 4 – September 10)	<p>The Museo Nazionale Etrusco (National Etruscan Museum) of the Villa Giulia</p> <p>This museum is one of the best museums on early Italy in all of Rome. It is housed in the Villa Giulia, a Renaissance villa built by Pope Julius III between 1550-1555. The building itself is worth the visit, and the wealth of material on display inside is quite extraordinary. Special finds like the couple sarcophagus from Cerveteri, the Ficoroni Cista and the acroteria from Veii are some of the more spectacular works there.</p>	<p>Take the COTRAL bus to the Anagnina metro station. Get on the metro and ride to the Flaminio (Piazza del Popolo) stop. Exit the Flaminio station toward via Flaminia and take the number 2 tram up the via Flaminia to the 'Belle Arti' stop (across from the via di Villa Giulia). Get off and walk east down the via di Villa Giulia until you arrive at the museum.</p> <p>Address: piazzale di Villa Giulia 9 Opening Hours: Tuesday through Sunday, 8:30-19:30 (ticket office closes at 18:30). Closed Mondays. Entrance fee: €8.00</p>
Week 4 (September 11 – September 17)	<p>Ara Pacis Augustae and Mausoleum of Augustus</p> <p>Celebrate the victorious return of Augustus by visiting one of the many important monuments he erected. The Ara Pacis Augustae contains important sculptural reliefs pertaining to Augustan propaganda and it honors the</p>	<p>Take the COTRAL bus to the Anagnina metro station. Get on the metro and ride to Flaminio (Piazza del Popolo). Exit the Flaminio station and take via Luisa di Savoia west toward the Tiber River. Turn left onto Passeggiata di Ripetta and follow that south until you arrive at the museum. The mausoleum is across the street</p>

	<p>period of peace that his rule brought to Rome and its conquered territories. Mussolini moved the monument to its current location, adjacent to Augustus' mausoleum. See the plaster model in the museum to get a better idea of the spatial relationship of these monuments in antiquity. For the Latin enthusiasts in the class, a copy of Augustus' Res Gestae can be found outside the museum on the mausoleum side of the building. The modern museum was built by an American architect (Richard Meier) in 2006. Check out the ways that this great modern architect made use of traditional and modern materials to create this unique structure.</p>	<p>from the museum. Address: Lungotevere in Augusta Opening Hours (Ara Pacis): Open daily from 9:30-19:30. Opening hours (Mausoleum): The Mausoleum of Augustus is adjacent to the museum. It is an open-air site and no ticket is required. You look at the Mausoleum from the fence surrounding it (or from inside the Ara Pacis museum) Entrance fee: €10.50</p>
<p>Week 5 (September 18 – September 24)</p>	<p>The Pantheon No discussion of ancient Roman architecture is complete without a mention of the Pantheon, and no semester in Rome is complete without multiple visits to this spectacular building. Visit this building and note the exterior inscription, the 'second' pediment and the fantastic dome. The tomb of Raphael is also located inside (to the left as you enter), as are the tombs of Annibale Carracci and Vittorio Emanuele II and Umberto I (two kings of Italy) and Umberto's Queen, Margherita.</p>	<p>Take the COTRAL bus to the Anagnina metro station. Get on the metro and ride to Termini. Exit the metro and exit Termini station on the side of the bus parking lot (Piazza dei Cinquecento). Get on a number 40 bus and ride to Largo Argentina. Get off at Largo Argentina. From there, via dei Cestari and via della Torre Argentina take you right to the Pantheon. Address: Piazza della Rotonda Opening hours: Monday through Saturday 9:00-19:30, Sunday 9:00-18:00. During Mass (Sundays and holidays at 10:30, Saturday at 17:00) admission is permitted only for the celebration of Mass. Entrance fee: none</p>
<p>Week 6 (September 25 – October 1)</p>	<p>Santa Maria Maggiore The Papal Basilica of Santa Maria Maggiore reigns as a jewel in the crown of Roman churches. Among the Patriarchal Basilicas of Rome, Santa Maria Maggiore is the only one to have kept its original structure, though it has been enhanced over the years. Special details within the church</p>	<p>Take the COTRAL bus to the Anagnina metro station. Get on the metro and ride to Termini. Exit the metro and exit Termini station on the side of the bus parking lot (Piazza dei Cinquecento). Walk southwest on via Cavour for four blocks until you arrive at Piazza dell'Esquilino. You'll be able to see the back side of the Basilica from there. The entrance</p>

	include the 5 th century mosaics of the central nave, the triumphal arch from the pontificate of Pope Sixtus III (432-440) and the apsidal mosaic executed by the Franciscan friar Jacopo Torriti at the order of Pope Nicholas IV (1288-1292). Be sure to look for the Cosmatesque pavement, the 13 th century nativity scene and the coffered ceiling in gilt wood from 1450. The Borghese Chapel and Sistine Chapel are also of interest.	is on the other side. Address: Piazza di Santa Maria Maggiore 42 Opening hours: Open daily from 7:00-18:45. Entrance fee: none
Week 7 Greece	Enjoy all the great art and architecture in Greece!	
Week 8 (October 9 – October 15)	Santa Maria in Trastevere This basilica was founded in the third century AD but underwent significant expansion and renovations in the Medieval period. It has a wonderful example of a Cosmatesque floor, as well as several beautiful mosaics from the 13 th century illustrating the <i>Life of the Virgin Mary</i> . Many other artistic and architectural treasures from the various periods of the city that we have studied so far in class can be found within the basilica.	Take the COTRAL bus to the Anagnina metro station. Get on the metro and ride to Repubblica. Exit the metro and exit the Repubblica station. Walk across the Piazza to the bus stop on the northern side of via Luigi Einaudi (the buses will be headed toward the Piazza). Get on the H bus and take it until the stop Sonnino/S. Gallicano (just after you cross the river). Walk 350 meters north on via della Lungaretta to Piazza di Santa Maria in Trastevere. Address: Piazza di Santa Maria in Trastevere Opening hours: From 8:30-12:00 every day. From 15:00-16:00 Monday through Friday. Entrance fee: none.
Week 9 Fall Break	Enjoy all the great art and architecture in Europe!	
Week 10 (October 23 – October 29)	Church of San Pietro in Vincoli Visit the church founded in the fifth century to house the chain that bound the body of Saint Peter when he was a prisoner in Jerusalem. The building was reconstructed in the eighth century, and further renovations took place in the 1500s and the 1700s. The chain has remained here since the foundation of the church and is still located under the great altar. You'll also want to pay close	Take the COTRAL bus to the Anagnina metro station. Get on the metro and ride to Termini. Change metro lines (from A to B) and get on the B metro in the direction of Laurentina. Exit the metro at Cavour and exit the station. Walk southwest on via Cavour for about 200 meters until you arrive at via di San Francesco di Paola (a narrow stairway that will lead you up to the piazza). Address: Piazza di San Pietro in Vincoli 4/A Opening hours:

	attention to the Moses of Michelangelo that decorates the funerary monument of Pope Julius II in the right transept of the church.	April to September: 8:00-12:30, 15:00-19:00 October to March: 8:00-12:30, 15:00-18:00 Entrance fee: none
Week 11 (October 30 – November 5)	Villa Farnesina The Vatican Museums aren't the only place to see paintings by great Renaissance masters in Rome. The Villa Farnesina on the banks of the Tiber features at least one fresco by Raphael, and many others by his school. There are paintings and other decorations by many other great artists, as well, including some early Mannerist works. Spend part of the day imagining what life would have been like for the Renaissance elite. You can even have a guided tour on Saturdays at 10:00am. If you can't make it for that, you can pick up an audioguide any day you are there.	Take the COTRAL bus to the Anagnina metro station. Get on the metro and ride to LEPANTO. Exit the metro and walk 100m north on via Lepanto to the bus stop for the 280 line. Take the 280 until the stop for Lungotevere (LGT) Farnesina. You will be on the back side of the villa (you can see it through the gate). Walk around to the via della Lungara entrance using the Salita del Buon Pastore. Address: Via della Lungara 230 Opening hours: Monday to Saturday 9:00-14:00. Closed on Sundays, but open on the second Sunday of each month, usually 9:00-17:00. Entrance fee: €6.00. Audioguides cost an additional €2.00.
Week 12 (November 6 – November 12)	Santa Maria del Popolo In order to begin our study of the Baroque, please pay a visit to the church of Santa Maria del Popolo in Piazza del Popolo. There are two Caravaggio paintings in the church. You will find them in a chapel to the left of the altar. Please study them closely and be prepared to discuss them in class next week. You may also want to check out the Chigi Chapel (the second on the left from the door). Buried here is the richest man in the Renaissance, Agostino Chigi, a great friend of Pope Julius II. This chapel was designed for him by Raphael, though the Baroque artist Bernini made some modifications in the 17 th century.	Take the COTRAL bus to the Anagnina metro station. Get on the metro and ride to Popolo. Exit the metro at Popolo and exit the station to enter Piazza del Popolo. The church is just through the gate that leads you into Piazza del Popolo. Address: Piazza del Popolo 12 Opening hours: Monday to Thursday: 7:15-12:30, 16:00-19:00 Friday and Saturday: 7:30-19:00 Sunday: 7:30-1:30, 16:30-19:30 Visits during Mass are prohibited. Mass takes place on Sundays at 8:00, 10:00, 11:00, 12:00, 13:00 and 18:30. Mass takes place on Monday through Saturday at 8:00, 10:00 and 18:30. Entrance fee: none
Week 13 (November 13 – November 19)	Painted ceilings of the Gesù and Sant'Ignazio Among the most amazing of the Baroque monuments in Rome are the painted ceilings in the Gesù (a church) and the church of	Both churches are very near the Pantheon. Use a map to locate them. Follow the instructions to go to the Pantheon and split off from there. Address: Sant'Ignazio is located on Piazza Sant'Ignazio, between the

	<p>Sant' Ignazio. Be sure to see them. Both give the illusion that the roof of the church has blown off and you're looking into the heavens and seeing a whole cast of angels and saints.</p>	<p>Pantheon and the via del Corso. The Gesù is located on via del Plebiscito between Piazza Venezia and Largo Argentina. Address: Sant' Ignazio: via del Caravita 8 Gesù: via degli Astalli 16 Opening hours: Sant' Ignazio: Monday through Saturday: 7:30-19:00, Sunday 9:00-19:00. Mass celebrated Monday through Saturday at 8:00, 18:00, Sunday at 11:30 and 18:00. Gesù: Monday through Sunday 16:30-19:00. Entrance fee: none</p>
<p>Week 14 (November 20 – November 26)</p>	<p>EUR Check out the part of Rome that was built for the Esposizione Universale di Roma. It is a preeminent example of Italian Fascist architecture instituted by Mussolini. The square colosseum that we studied in class can be found here, as can a number of other unique buildings. It is also home to a number of interesting museums. You'll feel like you're in a whole different city.</p>	<p>Take the COTRAL bus to the Anagnina metro station. Get on the metro and ride to Termini. Get off at Termini and change for the blue line (Metro B). Take the Metro B until the EUR Palasport stop. You'll exit in the middle of the EUR area. Address: The Square Colosseum is located at Quadrato della Concordia, but there are lots of other buildings to explore in the area. Opening hours: This is a neighborhood in Rome, so it's never closed, but in general it's best to visit during daylight hours. Entrance fee: none. Each of the museums has its own entrance fee.</p>
<p>Week 15 (November 27 – December 3)</p>	<p>Museo Nazionale delle Arti del XXI Secolo (MAXXI) (The National Museum of Art of the 21st Century) A great way to end the semester is to look at the first national institution in Italy dedicated to contemporary works of creativity. While Rome is not famous for its contemporary art, the MAXXI is doing its part to create a space for modern works of art and architecture. There are workshops, shows, conferences, performances, projections and other opportunities that make the MAXXI not just a place of</p>	<p>Take the COTRAL bus to the Anagnina metro station. Get on the metro and ride to Flaminio (Piazza del Popolo). Exit the Flaminio station and walk to the Flaminio tram stop at the southern end of via Flaminia (as you did to go to the Villa Giulia). Take the number 2 tram to the 'Apollodoro' stop. Get off at this stop and walk down via Guido Reni for 100 meters to the museum. Address: via Guido Reni 4A Opening hours: Tuesday through Friday and Sunday: 11:00-19:00. Saturday: 11:00-22:00. Closed Mondays. The ticket office closes one hour before the museum closes.</p>

	display and preservation of culture but also a laboratory for cultural experimentation and innovation. Even the building itself is a great architectural work that is both innovative and spectacular. It was created by the architect Zaha Hadid (based in London) and is one of the most unique spaces in Rome.	Entrance fee: €10.00 (discounts <i>may</i> be offered if you have your University ID card and tell them that you are studying Art and Architecture as part of the Rome Program)
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List of shows and exhibitions taking place in Rome this fall that you may want to visit

For a great list of all the various shows taking place in Rome during your time here, check out: <http://www.060608.it/en/rss/mostre.xml>. Please note that I have not yet visited most of the shows listed below. I encourage you to visit their websites to learn more about them before visiting.

Some highlights include:

Valeriano Ciai 1928 - 2013. Segni e Memorie, from 2016-09-16 to 2016-11-06, Museo di Roma in Trastevere. A show of some of the greatest works by the Roman painter Valeriano Ciai (1928-2013).

Biennale Internazionale di Antiquariato di Roma (X edizione), from 2016-09-29 to 2016-10-03, Palazzo Venezia. A selection of some of the greatest antiques in the world.

La Spina. Dall'Agro Vaticano a Via della Conciliazione. Materiali Ricordi Progetti, from 2016-07-22 to 2016-11-20, Musei Capitolini. A show that talks about the transformations in the area around Saint Peter's from antiquity to the 1950s. We'll be visiting the museum as a class while this show is on, so it would be a great chance to see it.

Roma Pop City 60-67, from 2016-07-13 to 2016-11-27, MACRO Via Nizza. A show looking at over 100 works related to Rome in the early 1960s, particularly coming from the School of Piazza del Popolo.

Minute Visioni. Micromosaici romani del XVIII e XIX secolo dalla collezione Ars Antiqua Savelli, from 2016-06-25 to 2016-12-31, Museo Napoleonico. A show of about 100 "micro-mosaics" from Rome in the 18th and 19th centuries in various objects.

Capolavori dell'antica porcellana cinese dal Museo di Shanghai X-XIX secolo d.C, from 2016-06-23 to 2017-02-16, Museo Nazionale di Palazzo Venezia. Masterpieces of Chinese porcelain from the 10th to the 19th centuries.

COMPAGNE DI VIAGGIO. Icone russe a rilievo. Esemplari in bronzo da collezione privata (XVI – XIX), from 2016-06-24 to 2016-09-26, Complesso Monumentale del San Michela a Ripa. A group of Russian icons in bronze that date from the 16th to the 19th centuries. Free entrance.

Quadriennale d'Arte di Roma (XVI edizione), from 2016-10-13 to 2017-01-08, Palazzo delle Esposizioni. A showcase of Italian modern art that takes place every 4 years in Rome.

Centrale Montemartini. Capolavori da scoprire, from 2016-06-01 to 2017-01-08, Centrale Montemartini. Some hidden treasures of ancient art, displayed in an old power plant. The juxtaposition is enough to make it worth a visit.

L'arte del sorriso. La caricatura a Roma dal Seicento al 1849, from 2016-06-09 to 2016-10-02, Museo di Roma - Palazzo Braschi. 120 different caricatures made in Rome from the 1600s to 1849.

Guerra, Capitalismo & Libertà – Banksy, from 2016-05-24 to 2016-09-04, Fondazione Roma Museo (Museo del Corso) - sede di Palazzo Cipolla. War, capitalism and liberty are the contemporary issues explored in this exhibition through the artworks of the main international street artist known as Banksy.

La Misericordia nell'arte. Itinerario giubilare tra i Capolavori dei grandi Artisti Italiani, from 2016-05-31 to 2016-11-27, Musei Capitolini. This show will display various artistic examples dedicated to the theme of Mercy, made by the great Italian artists.

Triumphs e Laments - Opera site-specific di William Kentridge, from 2016-03-09, Lungotevere della Farnesina, Ponte Mazzini, Ponte Sisto. A site-specific work by William Kentridge, made by cleaning the retaining walls of the Tiber River (leaving the dirt to make the pictures). Once the river rises, this work will be gone.

William Kentridge - Triumphs and Laments: a project for Rome, from 2016-04-17 to 2016-10-02, MACRO Via Nizza. A show related to Kentridge's work on the banks of the Tiber.

Barbie. The Icon, from 2016-04-15 to 2016-10-30, Complesso del Vittoriano (Ala Brasini). An exhibition dedicated to the Barbie doll.

Roma Anni Trenta. La Galleria d'Arte Moderna e le Quadriennali d'Arte 1931 - 1935 – 1939, from 2016-03-24 to 2016-10-30, Galleria d'Arte Moderna di Roma Capitale. A show emphasizing the works from the four-year-shows of contemporary art (see above) in Rome in the 1930s.

E.T. THE FALL - I tesori sepolti di Atari, from 2015-10-29 to 2016-12-31, VIGAMUS - The Video Game Museum of Rome. If you think Video Games should be considered art, this museum and show might be right for you.

La Biblioteca Vallicelliana celebra il suo fondatore nel V centenario della sua nascita: S. Filippo Neri (1515 - 1595), from 2015-05-21, Biblioteca Vallicelliana. A show celebrating Saint Filippo Neri.

Leonardo da Vinci. Il genio e le invenzioni, from 2009-04-30 to 2017-04-30, Palazzo della Cancelleria. A show celebrating the various inventions of Leonardo da Vinci.