



AH/SO/US 320 ROME AS A LIVING MUSEUM

IES Abroad Rome

DESCRIPTION:

An examination of the management of Roman cultural heritage from a multidisciplinary perspective. The course draws on art history, papal history, economic interests, and cultural aims in its approach to the transformation of the image and the perception of Rome. Topics include the preservation and exhibition of antiquities, some aspects of restoration, conservation, collecting and museums, legislation, artistic institutions and cultural heritage exploitation. Includes site visits within Rome.

CREDITS: 3 credits

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None, but a previous knowledge of art history will be helpful in understanding the content of the course.

METHOD OF PRESENTATION:

- Lectures
- Class discussions
- Trips to monuments and archaeological sites
- Moodle

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation 10% (see Rubric below);
- Presentation on site 15%
- Paper 20%
- Midterm exam 25%
- Final exam (not cumulative) 30%.

Exams will be based on both the course lectures and the assigned readings.

*Details of Required Work:

Student presentations Students are asked to give one presentation to be held during the field studies. It will consist of an accurate description of the monument/artwork/archaeological site. Topics, contents, sources will be decided upon with the instructor at the beginning of the semester. Students are asked to provide classmates and instructor with handouts, possibly illustrated.

Presentations will be graded on content, structure, delivery and quality of the handout.

Format of the exams: Mid-term and Final exams will consist of multiple choice questions; true/false questions; short answers.

Grading Rubric for student participation:

A	Excellent participation The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that he or she has been capable of relating the main ideas in the readings to the other information discussed in the course, and with his or her own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. He/she respectfully states his/her reactions about other classmates' opinions, and is capable of contributing to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
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B	Very good participation The student's contributions show that the assigned materials are usually read. Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student is able to construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
C	Regular participation The participant evidences a regular reading of the bibliography, but in a superficial way. He/she tries to construct over others' ideas, but commonly provides comments that indicate lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
F	Insufficient participation Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way, and shows lack of interest in constructing over others' ideas.

LEARNING OUTCOMES:

By the end of the course students will have:

- an outline of the urbanistic development of the city of Rome from ancient times to present day;
- a knowledge of the most important artistic styles which overlapped in Rome over the centuries;
- a familiarity with the conservative and art historical critical issues involved by the close coexistence of modern and ancient works of art;
- an awareness of the legislative difficulties meant by the management of historical sites which cannot be isolated from the "living" part of the city;
- a knowledge of the origins and development of the concept of "museum", in its private and public forms and purposes;
- an ability to understand the stylistic and historical layers so often recognizable in Rome's monuments.

ATTENDANCE POLICY:

Attendance is mandatory for all IES classes, including field studies. If a student misses more than two classes, 2 percentage points will be deducted from the final grade for every additional absence. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical emergencies or family emergencies.

CONTENT:

Session	Content	Readings
Session 1	Part I. Introduction to the course: Rome and the management of its past. The historical background of the ideological and cultural weave in the link between antiquities and the city of Rome. General introduction to the critical issues which will constitute the backbone of the course. Presentation and discussion of the "meaning" of the Antique, in its many forms and interpretations.	

Session 2	Part II. Looking at the Past: from the Middle Ages to the Renaissance From Paganism to Christianity: conversion of temples into churches; reuse of materials; cosmatesque artworks.	<u>Reader:</u> C. Moatti, <i>The Search for Ancient Rome</i> , p. 13-37 <i>Rome Art and Archaeology</i> : p. 82-83
Session 3	From Paganism to Christianity (PART 2).	<u>Reader:</u> C. Moatti, <i>The Search for Ancient Rome</i> , p. 13-37 <i>Rome Art and Archaeology</i> : p. 82-83
Session 4	COURSE-RELATED TRIP: View of the Roman Forum - Church of Santa Maria in Aracoeli- Forum Boarium	During the field study students will be asked to identify the most important monuments of the Roman Forum. See <i>Rome Art and Archaeology</i> (monuments of the <u>Roman Forum only</u>), p. 5-16, plus Arch of Titus and Arch of Septimius Severus.
	Part III. Urban changes in Rome: the progressive transformation of Rome into a “Museum City”	
Session 5	1400-1585. Urban planning in Renaissance Rome. 1585-1590. Counter-Reformation and Sixtus V: the “Medieval Revival”. Rome, the new Jerusalem	<i>Rome Art and Archaeology</i> : p. 115-116 (Sixtus IV); p. 123-125 (Julius II); p. 154- 155 (Sixtus V). <u>Reader:</u> <i>Artistic Centers of the Italian Renaissance: ROME</i> (on Sixtus V’s Rome) C. Moatti, <i>The Search for Ancient Rome</i> , p. 48-55
Session 6	COURSE-RELATED TRIP: <i>from San Giovanni in Laterano to Santa Maria Maggiore. The Sistine Urban Plan</i>	<i>Rome Art and Archaeology</i> : p. 115-116 (Sixtus IV); p. 123-125 (Julius II); p. 154- 155 (Sixtus V). <u>Reader:</u> <i>Artistic Centers of the Italian Renaissance: ROME</i> (Sixtus V’s Rome)
Session 7	Revivals of the ancient roman glory: the Roman Republic (1798-99) and Napoleon’s Rome (1809-1814). The first excavations and restorations: Colosseum, Roman Forum and Forum of Trajan.	<u>Reader:</u> <i>A History of Architectural Conservation</i> from p. 38 (from the 3 rd paragraph: “Since Roman times, tradition had connected...”) to p. 40 and from page 77 (The Colosseum I) to page 87 (The Colosseum II included)
Session 8	Rome after the Italian Unification (1870-1922) The myth of the Roman Empire: Mussolini’s Rome (1922-1943)	<u>Reader:</u> C. Moatti, <i>The Search for Ancient Rome</i> , p. 101-143. <i>La Roma di Mussolini</i>
Session 9	Rome after the Italian Unification (1870-1922) The myth of the Roman Empire: Mussolini’s Rome (1922-1943)	<u>Reader:</u> C. Moatti, <i>The Search for Ancient Rome</i> , p. 101-143. <i>La Roma di Mussolini</i>

Session 10	COURSE-RELATED TRIP: <i>Colosseo (exterior) and Via dei Fori Imperiali.</i>	<i>Rome Art & Archaeology</i> (p. 13-49, Imperial Forums and Arch of Constantine only)
Session 11	MIDTERM REVIEW	
Session 12	MIDTERM EXAM	
	SPRING BREAK	
	Part V. Rome, the museum-city and its museums	
Session 13	Museums and “open air museums” today. Archaeology and the modern city.	
Session 14	COURSE-RELATED TRIP: <i>Viaggio nell’antica Roma (night show): Forum of Caesar</i>	
Session 15	Museums and “open air museums” today. Archaeology and the modern city.	
Session 16	COURSE-RELATED TRIP: <i>Portico d’Ottavia, Theatre of Marcellus, Largo Argentina</i>	
Session 17	Public museums in Rome in the 18 th century: The Capitoline Museums and the Vatican Museums	<u>Handout:</u> <i>The long history of the Capitoline Museums</i> <u>Reader:</u> C. Moatti, <i>The Search for Ancient Rome</i> , p. 38-42
Session 18	COURSE-RELATED TRIP: <i>Capitoline Museums (Courtyard of the Palazzo dei Conservatori- Pinacoteca Capitolina - Palazzo Nuovo and Albani Collection)</i>	
Session 19	COURSE-RELATED TRIP: <i>Vatican Museums - The Museo Pio Clementino</i>	<u>Reader:</u> <i>The Gods’ Abode: Pius VI and the Invention of the Vatican Museum</i>
Session 20	Museums between the French Revolution and the 20 th century. The Galleria Borghese from Scipione Borghese to Napoleon Museo Nazionale Romano and the Ludovisi Collection	<u>Reader:</u> <i>Guide to the Borghese Gallery</i> , p. 3-17. <i>Rome Art and Archaeology</i> : p. 144-145; p. 177-180 and 220-222 (Scipione Borghese and his Villa)
Session 21	COURSE-RELATED TRIP: <i>Galleria Borghese</i>	
Session 22	COURSE-RELATED TRIP: <i>Palazzo Altemps (Museo Nazionale Romano)</i>	<u>Reader:</u> <i>A History of Architectural Conservation</i> , p. 59 (from Winckelmann and the restoration of antiquities) to p. 65

Session 23	FINAL EXAM	
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The professor reserves the right to make changes to our course schedule, including different readings and field studies.

Students are strongly encouraged to visit on their own sights and monuments treated by the course which, for evident didactic reasons and lack of time, it will not be possible to visit together.

REQUIRED READINGS:

- *Rome. Art and Archaeology* (ed. by Andrea Augenti), Scala Group, Firenze 2003
- Course Reader
- Handouts