



J-TERM TRAVELING SEMINAR
MEDITERRANEAN BASIN
Greece, Italy, France

ARC 385/585, ARH 385/585, CCS 385/585, HIS 385/585, REL 385/585

3 CREDITS (45 CONTACT HOURS)

INSTRUCTORS: **Pamela Morton**, Professor of Art History, IAU / ACM; **Guillaume Durand**, Professor of Archaeology & Art History, IAU / ACM.

Important Notice: This is a **traveling** seminar which means that you will be on foot, on the road, and in the air, and only rarely in a classroom. Your learning experience will occur directly on archaeological sites and face-to-face with art objects and monumental architecture on those sites or in museums. You will be in both large cities and deeply rural locations. You will also be in an international environment with customs, laws, security matters, health and well-being issues and lifestyles very different from your experience at home or your university. In sum, it will be a unique learning experience for you. For all these reasons, we expect students to follow the seminar leaders' advice and recommendations and to be prepared for the traveling seminar leaders to modify the itinerary if deemed necessary and to communicate any changes to you as soon as they are known. IAU reserves the right to modify the itinerary due to issues related to global security, country- and industry-related strikes, inflated travel costs, and health and well-being issues that are specific to regions in which the seminars are scheduled to take place.

I. ACADEMIC & PROGRAM OVERVIEW

IAU's January Term (J-Term) Traveling Seminar provides a university-level competency in the history, literature, art and archaeology of the Greco-Roman World, as well as aspects of the Medieval and Renaissance periods. It cultivates strong analytical and critical thinking skills, and develops students' ability to synthesize cultural, historical, religious, political, and material/visual evidence. The academic content of the seminar is conveyed through an extensive series of on-site lectures and discussions by academic experts from and affiliated with the IAU in the field of history, art history, and archaeology.

II. CONTACT HOURS

This course carries 3 credits or 45 contact hours. Students complete readings prior to the program and finalize their assignments after departure, which extends the academics of the component past the on-site components. Lectures and site-visits are conducted 7-days per week throughout the J-Term.



III. COURSE OBJECTIVES

Art History 385/585: Ancient and Medieval Classical Art and Architecture; Archaeology 385/585: Greek and Roman Archaeology

- a) Improving students' knowledge and understanding of ancient material and visual evidence and its connections with the cultures, religions, and ideologies of the Greek and Roman World;
- b) Learning how the disciplinary approaches of Art History and Archaeology can be applied synthetically to the study of lifestyle, economy, activities, and behaviors (Archaeology), as well as artistic movements, techniques, important figures and their relation to historical and cultural events (Art History), in the context of and auxiliary disciplines like Mythology or Geology.
- c) Enhancing students' understanding of the fundamental importance of visual imagery in a largely nonliterate society, especially in relation to how iconography and architecture serves to instruct their audience in cultural values and norms;
- d) Learning to recognize and analyze art objects, architecture, and the elements of material culture which exemplify the visual culture of the periods covered in the course, students will begin to create a historical framework with which to evaluate works of art of the same cultures and periods that they encounter after they complete the course.

History 385/585: Mediterranean Cultural History from Antiquity to the Renaissance; Cross Cultural Studies 385/585: Cultural Identities in Mediterranean Europe

- a) A wide-ranging introduction to the History of the Ancient Greeks and Roman World.
- b) Each day students will be invited to engage with and discuss ancient texts, modern scholarship, art objects, standing architecture, and archaeological sites to enhance their own knowledge and appreciation of the achievements, challenges, and legacy of the Greeks, Romans, Etruscans, and other ancient peoples. Students will also be exposed to selected aspects of Late Antique, Medieval, and Renaissance history.
- c) We will be approaching the ancient world from an interdisciplinary perspective that includes not just history, archaeology, art history, and religion, but also political science, economics, sociology, psychology, and even science and technology.

Religious Studies 385/585: From Polytheism to Monotheism, the Early Christian Period in France, Italy & Greece

Important to note: *This is not a Theology class. Rather it is an examination of the evolution of cult, ritual, and belief from Antiquity to the Renaissance.*

- a) Synthesizing a historical overview of the primary themes, figures, and events in the emergence of early Christianity;
- b) Learning the disciplinary approaches of Religious Studies from a critical, historical, and artistic perspective;
- c) Knowing how to read and interpret primary sources (ancient texts) from the Early Christian period;
- d) Understanding the particular methodologies and problems inherent in studying premodern religious history.



IV. LEARNING OUTCOMES

Art History 385/585: Ancient and Medieval Classical Art and Architecture; Archaeology 385/585: Greek and Roman Archaeology

- a) Survey the major trends and developments in Greco-Roman, early Medieval, and Italian Renaissance art and architecture;
- b) Analyze an artistic composition in terms of its meaning for its intended audience and for subsequent audiences;
- c) Explain archaeological research methods and objectives;
- d) Comprehend the major social and historical forces, which conditioned the art of each period and/or culture studied, and understand how visual culture both encodes and challenges prevailing social discourses;
- e) Recognize masterpieces of art which exemplify the visual culture of the periods covered by the J-Term, and be able to employ this historical framework of artistic monuments to evaluate and interpret similar works of art that are encountered after he or she has completed the course.

History 385/585: Ancient and Medieval Mediterranean Cultural History; Cross Cultural Studies 385/585: Cultural Identities in Mediterranean Europe

- a) A wide-ranging introduction to the History of the Ancient Greeks and Roman World.
- b) Each day students will be invited to engage with and discuss ancient texts, modern scholarship, art objects, standing architecture, and archaeological sites to enhance their own knowledge and appreciation of the achievements, challenges, and legacy of the Greeks, Romans, Etruscans, and other ancient peoples. Students will also be exposed to selected aspects of Late Antique, Medieval, and Renaissance history.
- c) We will be approaching the ancient world from an interdisciplinary perspective that includes not just history, archaeology, art history, and religion, but also political science, economics, sociology, psychology, and even science and technology.

Religious Studies 385/585: From Polytheism to Monotheism, the Early Christian Period in France, Italy, & Greece

- a) Recognize and demonstrate the difference between an academic approach to religion and a personal, devotional approach;
- b) Demonstrate a basic level of proficiency in applying the following terms in their conventional, popular usage, and their academic use: religion, religious, myth, ritual, symbol, philosophy, cult, sect, heresy, mysticism, (a)theism, polytheism, monotheism, spirituality, paganism, animism, canon, religious violence, monasticism;
- c) Recognize, demonstrate and debate how visual art (architecture, sculpture, paintings) illustrate historical development, traditions, rites / rituals, beliefs and practices;
- d) Explain and interpret basic examples of the social, political and economic functions of religion with regard to gender, ethnicity, community, and nationality;
- e) Demonstrate a basic level of proficiency in describing Early Christian traditions, including their historical development, major beliefs and practices.



V. INSTRUCTIONAL METHODS AND ACTIVITIES

- a) On-site lectures and discussions working with archaeological sites and museum collections
- b) Sketching sessions
- c) Discussions/Reading Assignments for each site visited (usually discussed during travel time)

VI. PRIMARY TEXTBOOKS/READINGS

1. Smarthistory-guide-to-Ancient-Aegean-Art
2. Smarthistory-guide-to-Ancient-Greek-Art
3. Smarthistory-guide-to-Ancient-Roman-Art
4. Smarthistory-guide-to-Byzantine-Art
5. Smarthistory-guide-to-Italian-Art-in-the-1300s
6. Smarthistory-guide-to-Italian-Art-in-the-1400s
7. M. Gualtieri, Chapter 24, Greeks, Lucanians and Romans at Poseidonia/Paestum (South Italy), *A Companion to the Archaeology of the Roman Republic*, Wiley-Blackwell 2013
8. M. Humphries, Chapter 27, Religion
9. John Curran, Chapter 28, The Emergence of Christianity, *A Companion to Ancient History*, Blackwell 2009
10. G. Brucker, The Italian Renaissance, *A Companion to the Worlds of the Renaissance*
11. Maps.

Additional Readings for the MAIR:

1. Amos S Hershey, The History of International Relations during Antiquity and Medieval Period
2. Maria Fl Cursi, International Relationships in the Ancient World
3. Christian Reus-Smit, IR Ancient Greece
4. Fergus Millar, Government and Diplomacy in the Roman Empire
5. Raul G. Arevalo, Italian Renaissance Diplomacy and Commerce with Western Mediterranean
6. J. Holzgrefe, The Origin of Modern International Relations Theory
7. Jovan Kurbalija, Renaissance diplomacy_ Compromise as a solution to conflict

Online Websites of interest:

- <https://www.khanacademy.org/humanities/art-history>
<https://www.metmuseum.org/toah/>



VII. EVALUATION AND GRADING

Undergraduate Students

- a) **Active Participation** during site visits, seminars and discussions (40%)
- b) **Academic / Sketching Journal** (60%) – due 3 times during the J-Term (10% for the 1st submission; 20% for the 2nd submission and 30% for the 3rd submission). The journal will be handwritten.

Any assignment not submitted by the due date, will result in a lowered grade.

Master's Students

Graduate Students will work closely with faculty members on the following:

- a) **Active Participation** during the site visits, seminars and discussions (20%)
- b) **Academic / Sketching Journal** (60%) – due 3 times during the J-Term (10% for the 1st submission; 20% for the 2nd submission and 30% for the 3rd submission). The journal will be handwritten.
- c) **For MFA students** – Sketching/Tutoring component for Undergraduate Students throughout the J-Term (20%)

For MAAH students –2 on-site oral presentations (to be discussed and determined with the professor) (20%)

For MAIR students – 10-page essay (Times, 12, double-spaced, sources cited as footnotes) based on following topic. Based on what you have read, seen and heard, you will write a clearly structured and well organized essay linking what you have learnt (learned) in your MAIR classes and Ancient/Renaissance civilizations (Greeks, Romans, Early Christianity, Italian Renaissance) regarding one or several of these themes: International Relations, Geopolitics in the Mediterranean, Diplomacy, Peace and Conflict, International Laws and / or Ethics in International Relations.

Any assignment not submitted by the due date, will result in a lowered grade.

Journals FAQs

Why are we asking you to keep a journal?

The journal writing assignments should be thought of as an opportunity for you to engage regularly, thoughtfully, analytically, and imaginatively with what you are seeing, reading, hearing, learning and absorbing throughout the J-term.

We want to know, through your journals, how your new knowledge and understanding of the history, religion, art, and archaeology of the ancient Mediterranean might be expanding your intellectual horizons, and how what you are taking in is helping you to establish connections between past and present, and even your own life experiences.



Of course, the journals are a way for us to check/see that you are staying on top of the course material. It is very easy, as you know, to remain entirely passive in a course, simply absorbing information without thinking about it. The journals, we believe, will help you avoid that.

The journals are also intended to help you learn to write regularly, comfortably and spontaneously. In addition to writing, your journal will include sketches (you will be taught how to sketch) and you can add in any documents (tickets, maps, etc.) -- whatever you think works to best convey your thoughts.

How to keep your journals?

You need to write directly in the journal which will be provided. You will be asked to write in the journal on a daily basis. We anticipate that you will take notes by hand each day either writing directly in the journal or transferring notes you have made into the journal after your return to the hotel. On the day they are due, you should give us your journals promptly. Faculty will make sure to return them. Comments and grades will not be written in the journal but on a separate sheet.

How to structure your journals?

On the outside cover, you will be asked to write your name, the title of the program and the year. The first few pages will be dedicated to drawing by hand a **map or maps of the countries visited** including the indication of primary geographical features (mountains, rivers, seas) as well as the cities visited. The next set of pages will be used for **timelines** (one per country, i.e., Italy and Greece) covering the specific time periods studied within the larger span of, 1,500 BCE to 1,500 CE. On a daily basis, you will need to fill in the dates for the monuments visited and/or the artworks studied in museums.

The rest of the journal will be used for the **visits themselves, your notes from them and the readings as well as the sketches** you will be asked to do under the guidance of your professors and MFA students. Here is some advice:

- **Start everyday with a clean page.** Always begin by labelling the page with the ~~day~~ date and the material to be covered.
- **Based on the readings and lectures/discussions, leave one part of the page to set the historical background** i.e. the main dates, important events and characters, key ideas / key words/terms of the time period covered.
- **Each artwork and monument or part of a monument studied have to be the subject of notes.**
- In order to do so, clearly distinguish between the **Identification**, the **Description** and the **Analysis** of the artwork studied.
 - o The **identification** identifies the artwork (label information) including the title of the artwork, its author (if known), its location (city and/or museum), its date, its culture / period, its dimensions, its medium/material(s).
 - o The **description** emphasizes the most important aspects of the artwork and how it fits into a specific time period, artistic culture and/or refers to a specific artist. The sketch is to help identify the key features of an artwork and label them properly using specialized vocabulary.
 - o The **analysis** basically answers the questions “What do I learn about the culture which has created/made this artwork?” “What can I learn about politics and/or economics and/or society and/or religion and/or cultural values and/or genders etc.?”



How much should you be writing for each journal assignment?

The simple answer is as much as you want. Your writing should demonstrate that you have 1) read the relevant assignments; 2) that you have followed lectures/discussions given on site and 3) that you are developing an ability to analyze and interpret new information derived both from readings and on-site visits. More specifically, there should be -- at minimum -- a page and a half of writing per artwork/monument (this does not include the sketch).

How will the journals be evaluated?

A journal entry which achieves all the objectives presented above to a high standard will be assigned a number according to the scale below. Faculty will not simply assign a number—we will always provide constructive commentary. The most important thing to remember is that we evaluate the journals on merit and progress, not in a cumulative manner.



MED BASIN JTERM	D (< 70)	C / C- (70-77)	B- / C+ (78-83)	B+ / B (84-89)	A / A- (90-100)
KNOWLEDGE AND COMPREHENSION					
Identifying: Recognize an artwork and give formal information about it	The artefacts are not identified	Too much missing information.	Information remains vague	Exhibits an adequate information but with missing elements	Exhibits all the information asked
Contextualizing (based partly on the readings) Provide the appropriate historical context (social, political, economic, religious, military...)	Displays no context	Displays little context	Knows some context but remains a vague notion	Exhibits an adequate amount of contextualization but with missing information	Exhibits the relevant context and has developed some critical thought
APPLICATION AND ANALYSIS (x2)					
Analyzing (based partly on the readings): Debate the relevance of an artwork in regards to issue(s) / topic(s) regarding the civilization / culture which has created it	Displays no connection between the artwork(s) and issue(s) / topic(s)	Displays little connections	Makes some connections by highlighting some issues/topics but remains a vague notion	Exhibits an adequate correlation between the artwork and issues / topics but with missing information	Exhibits an adequate correlation and has developed some critical thought
ORGANIZING, SKETCHING AND WRITING SKILLS					
Organizing The journal displays all the elements required (timelines and maps completed, artworks/monuments studied...) in an organized and efficient way	Displays none of the elements required Random organization, not structured at all	Displays just a few of the elements required Weak structure of the journal	Displays most of the elements required but with missing data Average structure of the journal	Displays all the elements required but with few missing data Satisfying structure of the journal	Displays all the elements required without any missing data Adequate structure of the journal
Sketching Highlight the important aspects of the artwork then discussed	No sketch done	Sketch done but with little highlights on its specificities	Sketch done with some highlights on its specificities	Sketch done with a majority of highlights on its specificities	Sketch highlighting all the specificities of the artefact
Writing Skills (spelling and syntax) and Specialized Vocabulary (description part and analytical part)	Displays too many mistakes and the absence of a specialized vocabulary	Displays few mistakes and uses some specialized vocabulary	Displays an adequate spelling, syntactic skill and uses some of the specialized vocabulary	Displays a good spelling, syntactic skill and uses most of the specialized vocabulary	Displays an excellent spelling, syntactic skill and uses the specialized vocabulary studied



Participation grade:

- A / A- = Regularly contributes to discussions; good discussion leader; good attitude
- B+ / B / B- = Often contributes to discussions; good discussion leader; good to fair attitude
- C+ / C / C- = Occasionally contributes to discussions; good to fair leader; fair to poor attitude
- D+ / D = Rarely contributes to discussions; fair to poor leader; poor attitude

Grading Scale for course and final exam:

Note IAU	US
A	95-100%
A-	90-94%
B+	89%-88%
B	84-87%
B-	80-83%
C+	79%-78%
C	74-77%
C-	70-73%
D+	69%-68%
D	64-67%
D-	60-63%
F	59%-0%

Sketching material to bring:

Pencil #2B; fine tip black waterproof 0.4 marker (e.g., Unipin brand); sharpener; eraser; glue stick; small scissors.

The journal (sketchbook) and the case/box for pencils will be provided.

Attendance:

Students are required to attend all classes, site visits, and class activities barring serious illness or an emergency.

Plagiarism:

Submitting material that in part or in whole is not entirely one's own work without attributing those same portions to their correct source is prohibited.

Accommodations:

It is IAU's goal to provide reasonable accommodations for students with a documented disability. If students need special accommodations to fully participate in this class, they should contact enroll@iau.edu right away.



VIII. OTHER INFORMATION

General Travel Advisory:

This trip is a serious one, both academically and culturally. Students are expected to be prepared for intellectual, linguistic, social, and travel challenges. We are traveling as a team, and each member must be prepared, punctual, cautious, and professional. With those important caveats, the trip promises to be an incredible experience, including fun and adventure.

Pre-Departure:

Leading up to departure, be sure to check your email diligently so we can get in touch with you should there be any adjustments to the program.

IX. CONTENT

Calendar is subject to change. Readings / Videos to be completed during the program, before the visits.

SESSION	CONTENT
GREECE	
ATHENS Thursday, December 29	Arrival in Athens Group dinner
ATHENS Friday, December 30	Day-trip to the Argolis region: Mycenae and Epidaurus <u>Assignments to be completed prior to the visits:</u> <u>Mycenae</u> Smarthistory-guide-to-Ancient-Aegean-Art, pp.37-47 https://www.khanacademy.org/humanities/ancient-art-civilizations/aegean-art1/mycenaean/a/mycenaean-art-introduction https://www.khanacademy.org/humanities/ancient-art-civilizations/aegean-art1/mycenaean/v/mycenaean-palace https://www.khanacademy.org/humanities/ancient-art-civilizations/aegean-art1/mycenaean/v/mycenaean-lion-gate https://www.khanacademy.org/humanities/ancient-art-civilizations/aegean-art1/mycenaean/v/treasury-of-atreus



	<p style="text-align: center;"><u>Epidaurus</u></p> <p>Smarthistory-guide-to-Ancient-Greek-Art, pp.2-24 https://smarthistory.org/greek-sanctuaries-artistic-hubs/</p>
<p>ATHENS Saturday, December 31</p>	<p>Athens Acropolis and Daphni Monastery</p> <p><u>Assignments to be completed prior to the visits:</u></p> <p style="text-align: center;"><u>Acropolis</u></p> <p>Smarthistory-guide-to-Ancient-Greek-Art, pp.108-142; https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/classical/v/athenian-agera https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/classical/v/parthenon https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/classical/a/the-parthenon https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/classical/v/phidias-parthenon-sculptures https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/classical/v/erechtheion https://www.khanacademy.org/humanities/ancient-art-civilizations/greek-art/classical/a/temple-of-athena-nike</p> <p style="text-align: center;"><u>Daphni</u></p> <p>Smarthistory-guide-to-Byzantine-Art, pp.3-10, 23-44, 185-204, 241-250. https://www.khanacademy.org/humanities/medieval-world/byzantine1/x4b0eb531:middle-byzantine/a/middle-byzantine-church-architecture https://www.khanacademy.org/humanities/medieval-world/byzantine1/x4b0eb531:middle-byzantine/a/mosaics-and-microcosm-the-monasteries-of-hosios-loukas-nea-moni-and-daphni</p> <p><i>New Year's Eve Dinner & Celebration</i></p>
<p>ATHENS Sunday, January 1</p>	<p>Free Day</p> <p><i>Journal #1 (on period Dec 30-31) to be given to faculty at 1 pm at the latest</i></p>
<p>ATHENS</p>	<p>Day-trip to Delphi and Hosios Lukas Monastery</p>



<p>Monday, January 2</p>	<p><u>Assignments to be completed prior to the visits:</u></p> <p style="text-align: center;"><u>Delphi</u></p> <p>Smarthistory-guide-to-Ancient-Greek-Art, pp.77-86; 95-96 https://smarthistory.org/sanctuary-of-apollo-at-delphi/ https://smarthistory.org/siphnian/ https://smarthistory.org/kleobis-and-biton/ https://smarthistory.org/charioteer-of-delphi/</p> <p style="text-align: center;"><u>Hosios Lukas</u></p> <p>Smarthistory-guide-to-Byzantine-Art, pp.3-10, 23-44, 185-204, 241-250 (same than for the visit of Daphni) https://www.khanacademy.org/humanities/medieval-world/byzantine1/x4b0eb531:middle-byzantine/a/mosaics-and-microcosm-the-monasteries-of-hosios-loukas-nea-moni-and-daphni</p>
<p>ATHENS / NAPLES Tuesday, January 3</p>	<p>National Archaeological Museum of Athens and flight to Naples</p> <p><u>Assignments to be completed prior to the visits:</u></p> <p>Smarthistory-guide-to-Ancient-Aegean-Art, pp.2-7; 40-44. Smarthistory-guide-to-Ancient-Greek-Art, pp.31-40; 66-73; 97-99; 25-30. https://smarthistory.org/intro-cycladic-art/ https://smarthistory.org/intro-minoan-art/ https://smarthistory.org/mask-of-agamemnon/ https://smarthistory.org/greek-vase-intro/ https://smarthistory.org/ancient-greek-vase-production-and-the-black-figure-technique/ https://smarthistory.org/making-greek-vases/ https://smarthistory.org/commemorating-the-dead-in-greek-geometric-art/ https://smarthistory.org/kouroi-korai/ https://smarthistory.org/artemision-zeus-or-poseidon/</p>
ITALY	



<p>NAPLES / AMALFI Wednesday, January 4</p>	<p>Free morning</p> <p>Site visit to Paestum (archaeological site and museum)</p> <p>Group lunch</p> <p><u>Assignments to be completed prior to the visits:</u></p> <p>Gualtieri, Chapter 24, Greeks, Lucanians and Romans at Poseidonia/Paestum (South Italy), <i>A Companion to the Archaeology of the Roman Republic</i>, Wiley-Blackwell 2013</p> <p>https://smarthistory.org/ancient-greek-temples-at-paestum/</p>
<p>NAPLES / ROME Thursday, January 5</p>	<p>Site visit to Pompeii then drive to Rome</p> <p><u>Assignments to be completed prior to the visits:</u></p> <p>Smarthistory-guide-to-Ancient-Roman-Art, pp.21-32; 51-64; 75-80; 93-100</p> <p>https://smarthistory.org/pompeii-an-introduction/</p> <p>https://smarthistory.org/the-rediscovery-of-pompeii-and-the-other-cities-of-vesuvius/</p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/x7e914f5b:beginner-guides-to-roman-architecture/a/roman-domestic-architecture-domus?modal=1</p> <p>https://smarthistory.org/roman-wall-painting-styles/</p> <p>https://smarthistory.org/dionysiac-frieze-villa-of-mysteries-pompeii/</p>
<p>ROME Friday, January 6</p>	<p>Visit Colosseum & Forum in the morning, Walking tour in the afternoon</p> <p><u>Assignments to be completed prior to the visits:</u></p> <p>Smarthistory-guide-to-Ancient-Roman-Art, pp. 161-172; 179-212; 265-274</p> <p>M. Humphries, chapter 27, <i>Religion</i></p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/beginners-guide-rome/a/introduction-to-ancient-rome?modal=1</p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/beginners-guide-rome/a/introduction-to-ancient-roman-art?modal=1</p>



	<p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/beginners-guide-rome/a/city-of-rome-overvieworigins-to-the-archaic-period?modal=1</p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/beginners-guide-rome/v/a-tour-through-ancient-rome-in-320-c-e?modal=1</p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/x7e914f5b:beginner-guides-to-roman-architecture/a/roman-architecture?modal=1</p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/x7e914f5b:beginner-guides-to-roman-architecture/a/forum-romanum-the-roman-forum?modal=1</p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/x7e914f5b:beginner-guides-to-roman-architecture/v/the-roman-forum-part-1-of-ruins-in-modern-imagination?modal=1</p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/x7e914f5b:beginner-guides-to-roman-architecture/a/imperial-fora?modal=1</p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/early-empire/v/column-of-trajan-completed-113-c-e?modal=1</p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/middle-empire/v/the-pantheon-rome-c-125?modal=1</p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/late-empire/v/arch-of-constantine?modal=1</p> <p>Journal #2 (on period Jan 2-5) to be given to faculty after the visits</p>
<p>ROME Saturday, January 7</p>	<p>Free Day with a mandatory activity: Students choose one of the three sites to visit on their own, Vatican Museums, St. Peter's Basilica or Capitoline Museum (ticket will be refunded, don't forget to keep it). Among the artworks/artefacts to pay attention to:</p> <ul style="list-style-type: none"> - <u>Vatican Museums</u>: Augustus of Prima Porta, Apollo Belvedere, Laocoon, Belvedere Torso, Bronze sculpture of Hercules, Porphyry sarcophagi of Constance and Saint Helena, The School of Athens by Raphael (and the Raphael-Rooms generally), Sistine Chapel (Last Judgement, Ceiling). - <u>St. Peter's Basilica</u>: Layout and architecture, Pieta by Michelangelo, Bernini's Baldacchino and Bronze statue of Saint Peter



	<p>- <u>Capitoline Museum</u>: Capitoline She-Wolf, Bust of Brutus, Commodus as Hercules, Equestrian Sculpture of Marcus Aurelius, Colossal Bronze Sculpture of Constantine, Colossal Marble Sculpture of Constantine.</p> <p>You will need to pick one of these artworks (just one!) and write an entry in your journal which will identify, describe, sketch and analyze the artwork based on your own research. Connections with what we have seen will be an integral part of the grade.</p>
<p>ROME / FLORENCE Sunday, January 8</p>	<p>Site visits on the Via Appia (Baths of Caracalla, Catacombs) and Santa Constanza Church then drive to Florence.</p> <p>Group lunch</p> <p><u>Assignments to be completed prior to the visits:</u></p> <p style="text-align: center;"><u>Catacombs and Sta Constanza (Early Christianity)</u></p> <p>John Curran, Chapter 28, The Emergence of Christianity, <i>A Companion to Ancient History</i>, Blackwell 2009</p> <p>https://www.khanacademy.org/humanities/medieval-world/early-christian-art/beginners-guide-early-christian-art/a/early-christian-art</p> <p>https://www.khanacademy.org/humanities/medieval-world/early-christian-art/beginners-guide-early-christian-art/a/early-christian-art-and-architecture-after-constantine</p> <p>https://www.khanacademy.org/humanities/medieval-world/early-christian-art/early-christian-architecture/v/catacomb-priscilla</p> <p style="text-align: center;"><u>Bath of Caracalla</u></p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/middle-empire/a/baths-of-caracalla?modal=1</p>
<p>FLORENCE Monday, January 9</p>	<p>Free day with a mandatory activity: Students are required to independently visit one of the following locations and write a report in their journal about the visit (ticket refunded, don't forget to keep it). Options:</p> <ul style="list-style-type: none"> • <u>Santa Maria Novella</u>: Masaccio's Trinity, Crucifix by Giotto, facade and layout. • <u>Archaeology Museum</u>: The Chimera of Arezzo, the Arringatore ("The Orator"), The "Vase Francois", The "Apollino Milani". • <u>Galleria dell'Accademia</u>: David by Michelangelo. • <u>National Museum of the Bargello</u>: Donatello's David, Lorenzo Ghiberti's Sacrifice of Isaac, Brunelleschi's Sacrifice of Isaac, Bernini's Bust of Costanza Bonerelli.



	<p>You will have to pick one of these artworks (just one!) and write an entry in your journal which will identify, describe, sketch and analyze the artwork based on your own research. Connections with what we have seen will be an integral part of the grade.</p>
<p>FLORENCE Tuesday, January 10</p>	<p>Uffizi Gallery and Walking tour of Florence</p> <p><u>Assignments to be completed prior to the visits:</u></p> <p>Smarthistory-guide-to-Italian-Art-in-the-1300s, pp. 3-16; 29-58; 99-108; 121-126; 131-136. Smarthistory-guide-to-Italian-Art-in-the-1400s, 9-66; 119-124; 151-158.</p> <p>https://www.khanacademy.org/humanities/renaissance-reformation/late-gothic-italy/florence-late-gothic/a/florence-in-the-late-gothic-period-an-introduction</p> <p>https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/x7e914f5b:beginner-guides-to-roman-architecture/v/the-roman-forum-part-ii?modal=1</p> <p>https://www.khanacademy.org/humanities/renaissance-reformation/late-gothic-italy/florence-late-gothic/v/giotto-the-ognissanti-madonna-1306-10</p> <p>https://www.khanacademy.org/humanities/renaissance-reformation/late-gothic-italy/florence-late-gothic/v/cimabue-s-santa-trinita-madonna-giotto-s-ognissanti-madonna</p> <p>https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/piero-della-francesca-portraits-of-the-duke-and-duchess-of-urbino-1467-72?modal=1</p> <p>https://www.khanacademy.org/humanities/renaissance-reformation/late-gothic-italy/siena-late-gothic/v/martini-annunciation-1333</p> <p>https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/botticelli-la-primavera-spring-1481-1482?modal=1</p> <p>https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/painting-in-florence/v/botticelli-birth-of-venus?modal=1</p>



<p>FLORENCE / RAVENNA / VENICE</p> <p>Wednesday, January 11</p>	<p>Drive to Ravenna and visit of San Vitale, San Apollinare Nuovo, Baptistery of the Arians, then drive to Venice.</p> <p><u>Assignments to be completed prior to the visits:</u></p> <p>Smarthistory-guide-to-Byzantine-Art, pp.105-110; 127-142. https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/a/byzantine-artintro https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/a/justinian-mosaic-san-vitale https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/v/justinian-and-his-attendants-6th-century-ravenna</p>
<p>VENICE</p> <p>Thursday, January 12</p>	<p>Free morning</p> <p>San Marco Square and San Marco Cathedral</p> <p><u>Assignments to be completed prior to the visits:</u></p> <p>Smarthistory-guide-to-Byzantine-Art, pp.347-366; 447-454 Smarthistory-guide-to-Ancient-Roman-Art, pp. 255-258. https://www.khanacademy.org/humanities/medieval-world/byzantine1/x4b0eb531:middle-byzantine/v/saint-marks https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/late-empire/v/tetrarchs?modal=1</p>
<p>PROVENCE</p>	
<p>VENICE / AIX-EN-PROVENCE</p> <p>Friday, January 13</p>	<p>Free morning and then flight to Aix en Provence</p> <p><i>Journal #3 (on period Jan 6-11) to be given to faculty after landing</i></p>
<p>AIX-EN-PROVENCE</p> <p>Saturday, January 14</p>	<p>Free morning and optional tour of Aix in the afternoon</p> <p>Farewell Dinner</p>
<p>DEPARTURE</p> <p>Saturday, January 15</p>	<p>Depart according to individual schedules</p>