

Art 498: Classical Art and Myth in Rome
Rome, Italy 5 Week session, 3 credit hours

Dr. Collins

Oglethorpe University, Summer, 2021

Class Meetings: M/T 1-3 PM, in class; 1-5 PM, W, sites and museums throughout Rome.

Office Hours: online on ZOOM and after each class outing

Communications: 404.504.3452, cell---texts and calls are acceptable if needed

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I email each day so please look at your OU emails for updates

Office: St. Johns University, map room

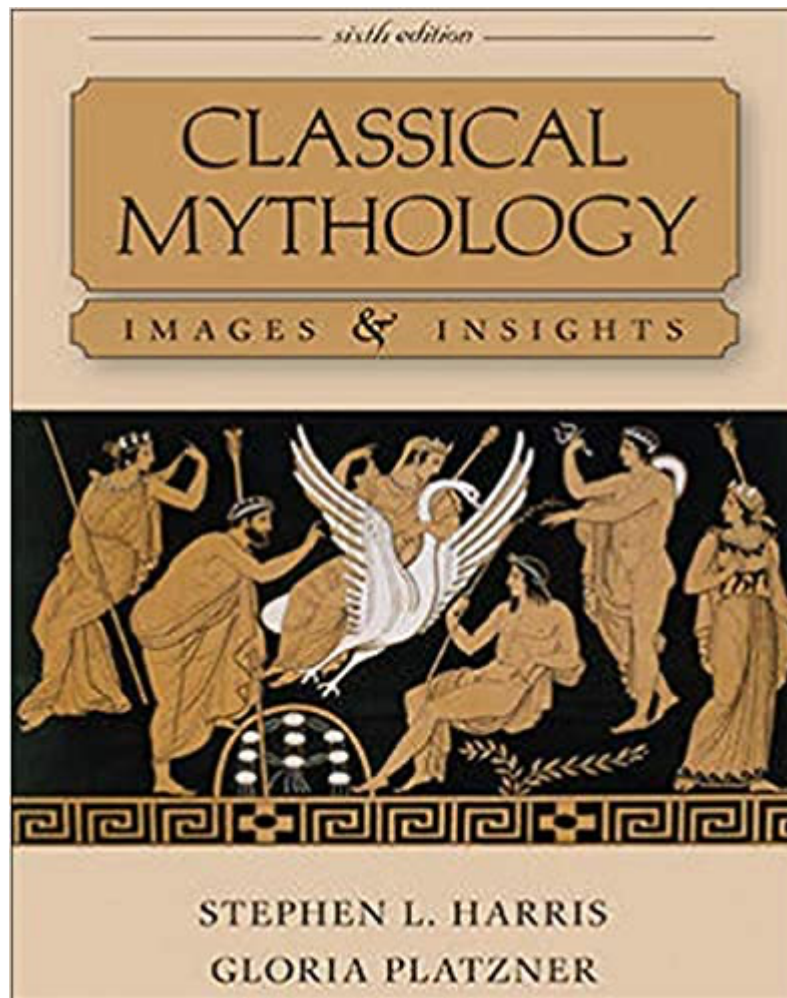
COURSE DESCRIPTION:

This course focuses on the major classical architecture, sculpture, and paintings located in Rome, dating from the ancient Greek periods to the Baroque. This course critically examines through an interdisciplinary, cross-cultural, and comparative approach the major stories, fables, art, symbols and influences in classical art and myths, specifically focusing on the Greek and Roman classical constructs. Using visual, literary, and historical depictions of the myths, students will explore the spiritual, intellectual, and psychological meanings found in myths.

Course Objectives:

1. To investigate the mythological belief-systems of classical culture, particularly Greek and Roman classical myths through the art found in the museums of Rome.
2. To develop an understanding of the use of myth, symbols and rituals found in these cultures.
3. To instill an awareness of the commonality of myths and their purposes.
4. To awaken the critical ability to analyze and compare myths for meanings, symbols, and connections within the Western classical context.
5. To foster the understanding of mythology as psychological, sociological, and anthropological pathways in self-exploration.
6. To connect mythology to artistic expressions in art, music, and literature, particularly classical myth as depicted in ancient Greek and Roman culture.

TEXT:



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SCHEDULE:

The 5 weeks of intensive aesthetic investigation into the myth and art of classical Rome will be approximately divided accordingly, with discussions, oral presentations, and visual analysis in the following museums:

Week 1 – No museums excursions; walk to Roman temples at Fora Boarium
 Week 2 – Musei Capitolini
 Week 3 – Villa Farnesina (Tuesday) + Altemps on Wednesday
 Week 4 – Villa Borghese
 Week 5 – Vatican Museums

Week 1: Early Rome temples, mythical sculpture and structures around Vittoriano.
**Excursions: Early Rome: Temples of Portunus and Hercules Victor;
 Oral Presentations in Class on Greek and Roman myth**

Week 2: Early Roman Architecture and Sculpture as Mythic Foundation
Excursions: Capitoline Museum/Centrale Montemartini; Oral Presentations in Class.

Week 3: Greek Myths in Roman Culture **Excursion: Villa Farnesina (Tuesday); Palazzo Massimo Altemps, across from Piazza Navona (Wednesday); Oral Presentations, Lecture**

Week 4: Greek and Roman Sculptures depicting Myths **Excursion: Villa Borghese Museum; Oral Presentations, Lecture**

Week 5: **Greek and Roman Myths at the Vatican Museums; Oral Presentations, Lecture**

AGENDA

TOPIC	READINGS	DATE
1. Introduction and Interpreting Myths	Harris, chs. 1, 2	week 1: 6/30–7/4
This week, we will explore the art and architecture that depict myth and the two museums which house a collection of Roman and Greek statues.		
Forum 1 due Monday night, 7/5, midnight uploaded to Moodle		
2. This week, we will deepen our discussion of myth at museums and investigate the origins of the gods and the Divine Women in classical myth	The Theogony and the Divine Woman in Myth Harris, 3--5	week 2: 7/5- 7/11
Forum 2, due Monday night, 7/12 midnight uploaded to Moodle		
3. This week, we will explore the myths of Pandora, Apollo, Dionysos, and Hades.	Harris, chs 6-9	week 3: 7/12-7/18

Essay 1 Uploaded to Moodle, midnight

Due: Monday, 7/19

4 This week, we will examine the nature of the archetypal hero: Hercules, Jason, Odysseus as well as the Trojan War as seen in sculptures and paintings in the museums. Harris, chs 10, 11, 12 **week 4: 7/19-7/25**

Forum 3, due Monday night, 7/26, midnight uploaded to Moodle

5. This week, we discuss the origins of Roman Myth, Roman transformations of Greek myth, Ovid's love myths and the *Aeneid* in the museums housing the sculptures and paintings. Harris, chs 18, 19 **week 5: 7/26-7/31**

Note: We will also meet for a class on Friday, July 30th.

Essay 2 uploaded to Moodle, midnight Due: Monday, 8/2

Myth Field Journal uploaded to Moodle Due: Monday, August 9th

CAVEAT:

This is a flexible syllabus, and some changes may occur in content, with possible time adjustments made as needed in class and at specific sites in the cities. Please remain aware of possible changes announced in class. In addition, many of the works we will review we will be standing near, giving reports by them, and will not necessarily always correspond to your readings for that week. **There is no classroom per se for this course; we will meet in the Map Room and go to sites each day and find places to work and give reports. We will also meet online for information about the next day or for Forums when necessary.**

Most of the course deals with sophisticated concepts in classical myth. Beliefs may in ancient Greece or Rome may differ from your own; students are asked to view this as intellectual, cultural, and aesthetic examination, and not as religious teaching.

COURSE METHODOLOGY:

Lecturing and taking notes are a time-honored tradition, but not necessarily the best way to learn. Students learn best by doing: thus, you will be asked to fully participate in discussions both inside and outside the class through oral reports, internet chat-rooms, and forums, and oral discussions in small groups and in class at sites.

All classes will be conducted solely as undergraduate discussion/research presentations, with the professor as moderator, questioner, and commentator on the art. All visual images will be assigned from the text or the internet, and research areas given in the order the images are presented in the text.

Students will be assigned to present or discuss assigned paintings, sculpture, or architecture as individual reports at sites and online. Thus, students should come prepared with notes, questions, or ideas about the assigned works, and present research findings either in class or online in Moodle.

In addition, extensive use of the internet and websites is required.

Class discussion grades will be based upon your presentation, questions, responses, and ideas BOTH WITHIN THE GROUP, IN CLASS, and in Moodle FORUMS, demonstrating understanding of the material read, as well as your individual input. **Class participation counts as 1/3 of your total grade.**

ESSAY EXAMS, REPORTS/PARTICIPATION, AND FIELD JOURNAL:

ESSAY EXAMS:

You will be given **TWO out-of-class essay exams**, all of which you will submit one week after the discussion questions are given to you. You will return them via Moodle uploaded—no hardcopy will be accepted. The essay must be typed, research style using APA or MLA, double-spaced, **usually 5-7 pages** total for each.

Essay exams count collectively as 1/3 of the final grade.

REPORTS/PARTICIPATION:

You are required to give at least **2-4 oral presentations** at the museums we visit or at specific locales of approximately 10-15 minutes on selected topics found in the readings and research and assigned to you.

You develop a handout with a picture of your image, with sufficient analysis and then analyze what we are seeing. Discuss the essential points. Please review the points about making Oral Presentations in the course materials in Moodle.

In addition, this class requires a high level of participation. You are required to submit a **3 -5 paragraph** post and respond to your colleagues in a **weekly FORUM on Moodle. The responses are usually due Monday night.**

You are also required to attend class with **no more than 1 absence allowed.** Any more than one absence, without legitimate excuse, and you will be dropped from the course. There is no reason to miss a class; any online activity and FORUMS are archived on Moodle, and you can also access the class and what was discussed at any time.

In addition, any visit or exploration of a site or attendance at a museum will be required of all students.

Reports/Participation (oral reports and 3 forums) count collectively as 1/3 of the final grade.

FIELD JOURNAL:

Each student will upload at the session's end a digital field journal, with your photos or sketches and notes. **Please keep a hardcopy of the journal if you wish but give me only the digital upload in Moodle. Please use Word. Make sure that you have clearly marked the research paper in a filename.**

You are required in this journal to provide all of your observations, notes, and facts you have accumulated over our 5 weeks together from sties, museums, and ruins.

Observations and field journal notes MUST include:

-- your assessment of myth in the architecture and art and terms learned

--terms you learned and myths you discovered and definitions given about ancient Rome and paintings using the glossary and from talks

--a timeline you create from Greece through the Baroque: 750BCe—1600CE.

-- questions, left unanswered often, you may have about any myth seen in sculpture or painting.

--any observations you make about sites we do not or cannot see together often assigned on a forum for you to experience in Rome.

Remember, this is an aesthetic and intellectual inquiry, **not a diary**; use the journal to reflect, develop ideas, or give insights you may have from your readings, your actual experiences of the sites, or any pertinent info you found we do not have time to discuss in class.

The journal should be a minimum of 30 pages.
The field journal counts as 1/3 of the final grade.

EXPECTATIONS

You are expected to be in class each period and at all museums or sites we investigate. **More than one absence constitutes a W in the course.**

You are expected to have read required chapters closely before we discuss it either in class or online. **You are also expected to take notes and ask questions at any museum visit or site investigated.**

In addition, you are expected to present as requested your reports, observations, and analysis on the day and at the site assigned.

You are also expected to upload your out-of-class essays and forums by midnight, Sunday, on the week due. Please do not ask for extensions unless there is a dire emergency.

You are expected to participate online our Moodle Class when requested and your presence is automatically archived and counted by the software.

Please review and adhere to the Computer Use Policies.

IT IS ESSENTIAL TO BUY THE TEXT AND BRING IT TO CLASS FOR VISUALS, RESEARCH, AND DISCUSSIONS.

IN-CLASS Research and Oral Presentations

You will be assigned specific sites or art individually.

Each day at the site, you will present at certain times, and I will let you know who does what report when on Moodle. You will use the internet, your texts, selected articles, films, and visuals to define, shape, and develop your report on assigned artists or periods in Renaissance art. You will present to the class the research, discussion points, hypotheses, and ideas.

You will be guided and prompted by your professor.

HOW TO DO IT

Show up on time to your site or museum. Everyone must pay attention and TAKE NOTES on what is being said. Please, no side conversations—respect the presenter.

Avoid rambling, disjointed, disorganized presentations. SPEAK LOUDLY ENOUGH FOR ALL TO HEAR, AS YOU ARE ADDRESSING THE CLASS, not just the Professor. You may use PowerPoint or the internet for images if we can see them outside. Again, avoid rambling, digressive, or personal remarks about the image. Instead, analyze, evaluate, and help your classmates understand symbolism, historical context, and meaning.

It is much more effective to hand out copies of your points to all of us.

DO NOT USE YOUR PHONES TO GIVE REPORTS PLEASE.

EACH STUDENT WILL HAVE 10-15 MINUTES TO PRESENT—NO MORE WILL BE ALLOWED IN ORDER TO FINISH THAT WEEK'S ASSIGNMENT.

The Professor will serve as mentor, guide, reference, and commentator on the presentations, and reserves the right to correct, challenge, or encourage further research in the areas being discussed.

PRESENTATIONS

Each person will have an opportunity to speak and present. Make sure you address the whole class, not just the professor, and use concise art terms, dates, place names, and specific info to define the subject.

You must speak loudly in some places, as we will be near tourists and traffic. No phones please as that is distracting.

We will gather around you as you speak in a circle. Questions are welcomed after the report.

We will often give reports on the additional readings in the text on art that may not be in front of us, so be prepared to have a visual for all to see on the handout.

Be prepared on some occasions to go over the class time by 15 minutes as we have to walk to find our sites.

ISSUES TO CONSIDER:

How does the myth explain, enlighten, or entertain?

What is the myth, and what is the mythical context?

What are the specific thematic aspects of the myth seen in the art?

How does it compare to other myths in the art or architecture we have seen, and why?

Why is the myth interesting, and why it does it still appeal to us, or does it?

GRADING POLICIES

1. All grades for this course will be based on the system as outlined in the OU student handbook and will be conducted under the rubrics of the Honor Code.
2. All papers and projects must be uploaded before any final grade is determined.
3. Late papers are accepted only with valid reasons, discussed beforehand with the professor.
4. All papers must follow the accepted guidelines for university-level papers, typed professionally, with readable font and appropriate citations.
5. Papers will be uploaded to the Moodle site. No hardcopies will be accepted.
6. GRADES WILL BE DETERMINED BY ADDING ALL LETTER SCORES AND AVERAGING THE TOTAL.
7. **Journals and Essays count 1/3**
Oral reports count 1/3
Attendance: In-Class, at sites, and FORUMS count 1/3
8. Absenteeism at any off-campus event OR LECTURE indicates a lack of commitment and negatively affects the discussion grade. Students are allowed **only 1 absence** throughout the course.
9. All final grades are final; questions about the final grade should be made directly to the professor, and clear reasons presented for possible change. However, the grade decision resides with the professor.

DISABILITY STATEMENT AND HONOR CODE

In keeping with the university's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact the Academic Success Center (ASC). The ASC will conduct an intake and, if appropriate, the office will provide an academic accommodation notification letter for you to bring to me. Please contact the Academic Success Center at disabilityservices@oglethopre.edu or visit them in the basement of the Weltner Library to coordinate reasonable accommodations.

Please do not hesitate to contact with any questions.

THE HONOR CODE

Persons who come to Oglethorpe University for work and study join a community that is committed to high standards of academic honesty. The honor code contains the responsibilities we accept by becoming members of the community and the procedures we will follow should our commitment to honesty be questioned. The students, faculty and staff of Oglethorpe University expect each other to act with integrity in the academic endeavor they share. Members of the faculty expect that students complete work honestly and act toward them in ways consistent with that expectation. Students are expected to behave honorably in their academic work and are expected to insist on honest behavior from their peers.

Oglethorpe welcomes all who accept our principles of honest behavior. We believe that this code will enrich our years at the University and allow us to practice living in earnest the honorable, self-governed lives required of society's respected leaders.

Our honor code is an academic one. The code proscribes cheating in general terms and also in any of its several specialized sub-forms (including but not limited to plagiarism, lying, stealing and interacting fraudulently or disingenuously with the honor council). The Code defines cheating as "the umbrella under which all academic malfeasance falls. Cheating is any willful activity impacting or connected to the academic enterprise and involving the use of deceit or fraud in order to attempt to secure an unfair advantage for oneself or others or to attempt to cause an unfair disadvantage to others. Cheating undermines our community's confidence in the honorable state to which we aspire."

The honor code applies to all behavior related to the academic enterprise. Thus, it extends beyond the boundaries of particular courses and classrooms *per se*, and yet it does not extend out of the academic realm into the purely social one. Students pledge that they have completed assignments honestly by attaching the following statement to

each piece of work submitted in partial fulfillment of the requirements for a course taken for academic credit:

“I pledge that I have acted honorably.” (Followed by the student’s signature)

The honor code is in force for every student who is enrolled (either full- or part-time) in any of the academic programs of Oglethorpe University at any given time. All cases of suspected academic dishonesty will be handled in accordance with the provisions established in this code. The honor council has sole jurisdiction in matters of suspected academic dishonesty. Alternative ways of dealing with cases of suspected academic fraud are prohibited. In cases of alleged academic dishonesty on the part of students, the honor council is the final arbiter.