

UNO Rome Summer Study Abroad 2019  
HUMANITIES 4090: Special Topics in the Humanities:  
Classical and Religious Myth, Literature, and History as Expressed in Italian Art  
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Required texts: The Bible. Students should have access to a bible. The New American Standard Bible is recommended [available at: <https://www.biblestudytools.com/nas/> ], as are the New Revised Standard Bible [ <https://www.biblestudytools.com/nrs/> ] and the Douay-Rheims Bible [ <http://www.drbo.org> ].

Ovid, *Metamorphoses*. Students should have access to this online version: <http://ovid.lib.virginia.edu/trans/Ovhome.htm>

Edith Hamilton, *Mythology: Timeless Tales of Gods & Heroes*. ISBN 978-0446574754. Mass Market paperback available from Amazon for \$8.57; also available on Kindle for \$9.99.

Course Description: This course focuses on how Greek and Roman myths inspired artists from the Ancient to Modern times, with a focus on the ancient, medieval, Renaissance and Baroque art found in the cities of Rome and Florence. In addition, we will read Judeo-Christian myths and stories as recorded in the Bible and observe how these stories are translated into painting and sculpture. We will observe the artistic interpretations of these myths in the artwork of Rome and Florence from antiquity through the Renaissance and discuss the cultural and political work artistic renderings of the myths perform in various historical periods.

Learning outcomes: By the end of the course, students in HUMS 4090 will:

- \*Develop a literary understanding of biblical and classical myth.
- \*Deepen their perception of the relationship between art and the myth/literature/history that inspires and informs it.
- \*Compose both reflective and analytical papers that address the connections between literature and art.

Grades: This course will require weekly short papers (2 pages; each @ 10% of final grade) that link the literature and the art we are reading and seeing; a research paper (approximately 6-8 pages; 30% of final grade) that considers one story or character in at least three separate works of art; and a final exam (30% of final grade). Class participation is worth 10% of final grade.

Assignment Criteria: Paper grades are final, but the instructor is happy to read and comment on any and all rough drafts leading up to the final version of the paper. When students use outside sources in their papers, all quotations, paraphrases, and summaries must be documented in MLA style, with in-text citations and a "Works Cited" page. Failure to document outside sources correctly in MLA style will result in an F on

the paper; this includes internet sources, which must be approved by the instructor beforehand and are *strongly discouraged*. Guidelines for MLA citation may be found at Purdue University, <http://owl.english.purdue.edu/owl/resource/747/01/>. Class participation counts **10%** of the student's final grade, but let me be clear about what constitutes "class participation": just because a student talks a lot does not mean s/he will receive a high class participation grade. Student comments should be pertinent, topical, and insightful.

**Attendance:** Attendance is mandatory and vitally important in a short, labor-intensive summer program. An absence will only be excused in the event of illness, and you must notify the academic director--me--if you are ill. (Hangovers are not illness.)

**Plagiarism:** Plagiarism, the use of someone else's ideas or words without adequate acknowledgment, is grounds for failure or worse and should be avoided; see "Academic Dishonesty" at <http://www.uno.edu/student-affairs/documents/Student-Code-of-Conduct-rev-2018.pdf>. Papers found to be plagiarized in whole or in part will receive a grade of zero and all evidence of plagiarism will be turned over to the dean of judicial and student assistance for prosecution upon our return to New Orleans.

**Disabilities:** I will do my best to accommodate the needs of students with disabilities. Please feel free to contact me about your needs. If you have a disability, please contact the Program Coordinator, Robyn White (RLWhite3@uno.edu) as soon as possible so that we can best accommodate you.

**Electronic Devices:** All electronic devices—cell phones, I-pods, handheld video games, et cetera—should be turned off and put away for the duration of the class; the sole exception to this rule is the use of laptop computers or tablets for the purpose of taking notes only. If I detect a student texting, playing video games, or otherwise using technology for any unauthorized purpose during class, I will deduct 2 points from the student's *final grade* for each infraction. I will not call you out on it publically, but I will make a note privately, and you may be surprised when you receive your course grade.

### **Daily Schedule of Readings & Assignments**

**PLEASE NOTE:** This schedule is tentative. As our field trips have not been finalized, some elements of the syllabus may change to correspond more closely to the dates of the field trip schedule in its final version. The instructor reserves the right to adjust the schedule but will notify students in person and/or via email if and when such adjustments must be made.

#### **Week One [July 1-7]**

**Field Trips:** Pantheon, Piazza Navona, St. Peter's Basilica, Roman Forum, Accademia (in Florence), Uffizi Gallery (in Florence)

**Readings:** in Hamilton's *Mythology*: Introduction; The Gods; Cyclops; Cupid & Psyche; Orpheus & Eurydice; Pegasus & Bellerophon; Daedalus; Perseus; and Hercules.

**Week Two [July 8-11]**

Field Trips: Borghese Gallery, Santa Maria della Vittoria, Capuchin crypt, Maxxi

Readings: in Ovid's *Metamorphoses*: The Rape of Persephone (book 5, lines 332- 571); Daphne & Apollo (book 1, lines 438-567); Artemis & Actaeon (book 3, lines 138-252).

In Hamilton, *The Adventures of Aeneas and The Fall of Troy*.

Response paper 1 due via email by 6 p.m., Monday, July 8.

**Week Three [July 15-18]**

Field Trips: Vatican Museums, Cinecitta.

Readings: from the Bible: Genesis (Creation; Adam & Eve; Cain & Abel; Abraham & Isaac; Noah & the Flood; Tower of Babel); Exodus (Birth of Moses; Moses & the Burning Bush; the Flight from Egypt; the Ten Commandments); Joshua (The Battle of Jericho); Judges (Deborah; Samson); Samuel (David & Goliath; David & Bathsheba; Absalom's Rebellion); Kings (Solomon & the Two Women; Solomon & the Queen of Sheba); Judith.

Response paper 2 due via email by 6 p.m., Monday, July 15.

**Week Four [July 22-26]**

Field Trips: National Gallery of Modern & Contemporary Art; Basilica of Santa Maria del Popolo.

Readings: from the Bible: Christ's Nativity (Matthew & Luke); Christ's Baptism (Mark, Matthew, Luke); Loaves & Fishes (Matthew & John); Wedding at Cana (John); Raising of Lazarus (John); Jesus Walks on Water (Matthew, Mark, John); Good Samaritan (Luke); Mary of Magdala (Matthew, Mark, Luke, John); Entrance to Jerusalem (Matthew, Mark, Luke, John); Last Supper (Matthew, Mark, Luke, John); Crucifixion (Matthew, Mark, Luke, John); Resurrection (Matthew, Mark, Luke, John); Four Living Creatures, Four Horsemen of the Apocalypse, the Dragon, the Beast, and the Whore of Babylon (Revelations).

Response paper 3 due via email by 6 p.m., Monday, July 22.

Research paper due by 8 p.m., Thursday, July 25.

Final exam, Friday, July 26.

**Weekly Response Papers**

These are short (1-2 pages), personal responses to the differences and similarities you observe between a story we read about for class and a piece of art depicting that story. Whereas I expect the papers to be organized and written in standard English, they are not intended to be as scholarly or rigorous as your research paper.

Paper 1: We are visiting A LOT of monuments and museums this week. Choose one work of art that represents a classical character (god or human) that we are reading about in the first week of class and evaluate the artist's rendering of that character. I'm not asking for an art historical analysis but rather your personal reaction. Did the artist depict

the character as you expected from the reading? If not, what might the differences indicate? If so, what was the most striking part of the artist's interpretation of the character that you think revealed something fundamental about the character? (Please provide a photograph, either one you took or one from the internet, of the work of art.)

Paper 2: Choose either the story of Daphne and Apollo or the Rape of Persephone and compare/contrast Ovid's description with Bernini's sculpture at the Borghese Gallery.

Paper 3: Choose an Old Testament story that we are reading and evaluate its depiction in a work of art in the Vatican Museums. Alternately, if none of those stories excite you, you might consider analyzing the Constantine Room at the Vatican,

<http://www.museivaticani.va/content/museivaticani/en/collezioni/musei/stanze-di-raffaello/sala-di-costantino/stanza-di-costantino.html>, as a depiction of Eusebius' description of Constantine's triumph of Maxentius at Milvian Bridge as depicted in chapters 25-40 of his *Life of Constantine*, available at:  
<https://sourcebooks.fordham.edu/basis/vita-constantine.asp>