

Loyola Marymount University – Study Abroad in Rome

Professors: Dr. Kirstin Noreen and Fr. Marc Reeves, S.J.

Course title: Christian Faith and Visual Culture in Rome

Office at LMU: BFC 202 (Kirstin Noreen); Xavier 127 (Marc Reeves)

Office hours at LMU during the Spring 2025 semester: please contact professors to set a zoom appointment

Office hours in Rome: by appointment

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Value of course: 4 units

**COURSE DESCRIPTION:**

Home to popes, final resting place of martyrs, and a crossroads of cultural exchange, Rome's unique history is closely intertwined with the development of Christian thought and practice. Christian Faith and Visual Culture in Rome, an upper division class taught on site as an accelerated summer course, will provide a direct engagement with culture, art, society and faith. Through class readings and daily site visits to places of historical importance, we will examine perspectives coming from different academic disciplines as we investigate how Christianity helped to initiate a new architectural and artistic vocabulary. For example, students will read texts by Augustine prior to walking through the ancient Roman city streets; a discussion of the multiple faiths in existence in the ancient Roman world will be complemented by a site visit to an early house church and a mithraeum preserved beneath the church of San Clemente; the power of relics and the translation of saints' remains will be explored through visits to the Early Christian catacombs and medieval churches; the role of the Jesuits in the Catholic Reformation will be illustrated by visits to the Gesù, the mother church of the Society of Jesus, and the rooms where St. Ignatius lived. Rome, as the center of Catholic Christianity, is also a city of faith: in addition to visiting many places of worship, students will be given the opportunity to attend daily mass and to reflect on each day's experience. Professors will teach and accompany students in an experience of scholarly community. There will be three required Saturday classes during the spring semester.

As this course will fulfill Faith and Reason in the Integrations core area, the class will examine the dialogue between theology and the artistic and architectural development of the Early Christian and medieval periods in Rome. The course will focus on the role of religion and will approach specific topics from a theological perspective. In addition, the course fulfills an engaged learning flag and will help students to demonstrate respect for individual and group differences through their engagement with diverse cultures. Students will be exposed to a multi-cultural experience across different historical periods by engaging with art and architecture in its original context. Further, comparisons will be drawn over time, so that students will understand the changing urban fabric and its impact on individuals from the Early Christian period to the present. Students will learn greater respect for others through an understanding of cultural heritage. Reflective viewing assignments, done on site in monuments in Rome, will require that students consider the religious, social, historical, and artistic context in which specific works/structures were created.

**LEARNING OUTCOMES:** A successful completion of this course will help students to:

- appreciate the existential importance of ultimate questions in their historical and cultural complexity
- understand the search for God as a culturally embedded process
- probe the meaning of theological ideas in light of other disciplines that inform, explicate or challenge these ideas
- develop comparative perspectives on religious, ecclesial and spiritual traditions
- demonstrate respect for individual and group differences in their interactions with others
- perform a visual analysis of works of art produced in Rome, using vocabulary and concepts appropriate to the discipline of art history.
- understand how historical, theological, and social contexts affected artistic and architectural development in Rome.
- read critically and analyze an author's argument.
- gain an understanding of the variety and complexity of western European Christianity from its inception through the early modern period.
- come to value learning about theological ideas and experiences of people who lived in worlds very different from their own.

**COURSE FORMAT:** The course will be conducted using a combination of lectures, formal and informal discussions as well as on-site visits. Students will have a variety of assignments that will encourage an active engagement with the city of Rome and its artistic treasures and theological significance.

**REQUIRED TEXTS:**

- Andrea Augenti, *Art and Archaeology of Rome from Ancient Times to the Baroque*. New York: Scala/Riverside, 2000 [available as an electronic resource on Brightspace and for purchase on Amazon.com].
- Augustine, *Confessions*, tr. F. J. Sheed. Indianapolis, IN: Hackett Publishing, 2006. [available for purchase on Amazon.com]

**RECOMMENDED TEXT:**

- A.B. Barber, *Pilgrim's Rome*. London: Somerset Books, 2012. [note: this is a travel monograph that provides general information on many of the sites that we will visit and other sites that will not be on our class itinerary. It is a compact guide.]

Additional required articles and selections from books will focus on specific monuments, themes, and topics. These readings are listed below on the syllabus and will be available as PDFs. Students may prefer to print out the additional readings prior to the departure for Rome or may want to download the PDFs onto their personal computers if they are taking those along. Students should complete all readings prior to the class period under which they are listed.

**COURSE REQUIREMENTS:** Our study of Rome will require a substantial investment of time. Students are required to attend all class lectures and site visits and are responsible for the material presented in them as well as in the assigned readings. In addition to course work in Rome, students are required to attend three pre-departure classes on the LMU campus. The final

grade will be dependent on in-class quizzes, site visit essays, a final paper, and class participation. No alternate assignments or extra credit will be given.

There is a significant amount of reading for this class. You may find that you may need to read a source several times. This is as expected. We will read complicated texts written in the distant past. Be aware, as you read, of your response to the text. Consider *why* you react to the text as you do; what about it is, to you, beautiful, or odd, or boring, or disturbing. And then ask yourself, “why is this so”? Proceeding in this way may help you to understand more fully the texts we are reading.

**WORK LOAD EXPECTATIONS:** This course will be taught in correspondence with LMU’s Credit Hour Policy (<https://academics.lmu.edu/aprc/lmucredithourpolicy/>): “At LMU, one credit hour is defined as a minimum of 3 hours of work by an average student per week for a 15-week semester (i.e., 45 hours for a full semester), supervised by an instructor, represented intended learning outcomes, and verified by evidence of student achievement.” Therefore, a 4-credit hour (unit-semester hour) course at LMU will require the student to spend a minimum of 8 hours a week, on average, outside of class time researching, applying, and otherwise investigating the material presented during class time. As an intensive study abroad course, this average is adjusted and compressed into the shorter period of the course. Students should be aware that the work for this course will take a variety of formats, including discussion with classmates and/or independent study, reflection, reading, and writing. The final grade will reflect both attendance and participation during class as well as work outside class. Students should be prepared for the time and work commitment that is a part of classes at LMU.

**POLICY FOR LATE WRITING ASSIGNMENTS:** All assignments are due on the date specified on the syllabus or on the assignment sheet; specifically, assignments are due in class or on Brightspace (as specified on the syllabus) on the day indicated, otherwise they are considered late. Late assignments will be reduced one letter grade for every day that they are late; an assignment is considered one day late for the first 24 hours after the deadline. Assignments will not be accepted via email.

**ACADEMIC HONESTY CONTRACT:** Students will be required to turn in an academic honesty contract, which will apply to all writing assignments.

**IN-CLASS QUIZZES: 24% (3% each, eight given)**

Four of the eight quizzes will take place pre-departure; four will take place in Rome. The four quizzes in Rome include quizzes 5-7 and a Scavenger Hunt that students will do on their own in St. Peter’s.

*Purpose of assignment:*

The quizzes will have a variety of formats to help students demonstrate the following learning outcomes:

- perform a visual analysis of works of art produced in Rome, using vocabulary and concepts appropriate to the discipline of art history;

- understand how historical, theological, and social contexts affected artistic and architectural development in Rome;
- know discrete characteristics of each discipline;
- understand the search for God as a culturally and historically embedded process.

**AUGUSTINE ESSAY: 10%**

Students will be required to read and respond in a short essay to a question related to Augustine's *Confessions*. This short essay, along with a signed Academic Honesty Contract, must be turned in on Brightspace as two separate PDFs on or before January 13, 2025 at 5:00 p.m. Please upload these documents in the appropriate folders on Brightspace (under Course Assignments – Augustine Assignment).

**SITE VISIT ESSAYS: 28% (4% each, seven assigned)**

Students will be required to write brief, site visit essays for each class indicated with an \* below. Instructors will provide a guiding question or questions, which will focus on the site(s) we visit and/or topic(s) we take up on that day. Remember that, however brief, site visit essays are a formal, academic exercise and your instructors will evaluate them for their intellectual content as well as the fluency of their prose. The reflections should demonstrate a sophisticated understanding of the period, historical context, and theological significance of the site through an inclusion of specific site observations.

After taking notes *in situ* (on site), students are encouraged to formulate a polished, final draft of their essay on the same day. Each essay should be typed double-spaced, should be a minimum of one page and a maximum of two pages in length, and should include the date of the site visit as well as a brief description of the day similar to what is found on the syllabus as a header. Students are to upload PDF copies of the essays on the days indicated below (to be uploaded in the appropriate folders on Brightspace under Assessment – Assignments):

Site visits 1: due on Brightspace by 2:30 p.m. on Thursday, May 22

Site visit 2 and 3: due on Brightspace by 9:00 a.m. on Monday, May 26

Site visit 4: due on Brightspace by 2:45 p.m. on Wednesday, May 28

Site visit 5: due on Brightspace by 1:00 p.m. on Friday, May 30

Site visit 6: due on Brightspace by 2:30 p.m. on Saturday, May 31

Site visit 7: due on Brightspace by 5:00 p.m. on Monday, June 16

The final site visit essay (#7) will be turned in along with the paper on Brightspace on Monday, June 16, 2025 at 5:00 p.m. (Los Angeles time). Late site visit essays will be reduced one letter grade for each day they are late.

*Purpose of Augustine and Site Visit assignments:*

With the completion of the essays, the following learning outcomes will be reinforced:

- appreciate the existential importance of ultimate questions in their historical and cultural complexity
- understand the search for God as a culturally embedded process
- probe the meaning of theological ideas in light of other disciplines that inform, explicate or challenge these ideas

- develop comparative perspectives on religious, ecclesial and spiritual traditions
- perform a visual analysis of works of art produced in Rome, using vocabulary and concepts appropriate to the discipline of art history.
- understand how historical, theological, and social contexts affected artistic and architectural development in Rome.
- read critically and analyze an author's argument.
- gain an understanding of the variety and complexity of western European Christianity from its inception through the early modern period.

**PAPER: 18%**

Students will be required to compose a paper of 8-10 pages, due June 16, 2025 by 5:00 p.m., after our return from Rome. All papers will be interdisciplinary in nature; that is, they will draw on at least two of the three disciplines associated with this course: art history, history, and theology. While in Rome, students will be expected to consult with an instructor on their paper at least once. These papers will be turned in on Brightspace (under Course Assignments – Paper Assignment). Late final papers will be reduced one letter grade for each day they are late.

*Purpose of assignment:*

The formulation and writing of this research paper will reinforce the following learning outcomes:

- appreciate the existential importance of ultimate questions in their historical and cultural complexity
- understand the search for God as a culturally embedded process
- probe the meaning of theological ideas in light of other disciplines that inform, explicate or challenge these ideas
- develop comparative perspectives on religious, ecclesial and spiritual traditions
- perform a visual analysis of works of art produced in Rome, using vocabulary and concepts appropriate to the discipline of art history.
- understand how historical, theological, and social contexts affected artistic and architectural development in Rome.
- read critically and analyze an author's argument.
- gain an understanding of the variety and complexity of western European Christianity.

**PARTICIPATION (20%):**

Students are expected to participate actively in class and be engaged in the subject matter and readings. Students will often be assigned readings that will be discussed in class and covered by the lecture and should, therefore, come to class prepared to talk about the readings for that day. Tardiness will also affect the participation grade. Students are obliged to attend all classes; students who miss a class without a valid excuse will not pass the course. Additionally, extra events such as group lunches and dinners are also a required part of the course, as we will frequently use this time to continue discussions of what we experience during our site visits.

*Purpose of participation:*

As part of their course participation, students will:

- demonstrate the ability to recognize and analyze similarities and differences between at least two disciplinary perspectives or modes of knowing;

- demonstrate respect for individual and group differences in their interactions with others
- come to value learning about theological ideas and experiences of people who lived in worlds very different from their own.

**GRADING SCALE:** The following grading scale will be used to determine the final course grade:

A	93-100%	Excellent (A)
A-	90-92.9	
B+	87-89.9	
B	83-86.9	Good to very good (B)
B-	80-82.9	
C+	77-79.9	
C	73-76.9	Satisfactory (C)
C-	70-72.9	
D	60-69.9	Marginally acceptable (D)
F	below 59.9	Not acceptable (F)

\*\* No incompletes will be given for the course

**GRADING/ATTENDANCE POLICY:** Because we will often be entering monuments at a particular time or with a ticket, punctual attendance is required at every class. When traveling by bus for site visits, we will be unable to wait for late students. If you are late, you will be required to get to the monument on your own (a good reason to keep a city map with you). Students are obliged to attend all classes; students who miss a class will not pass the course.

**ACADEMIC HONESTY:** A violation of academic honesty will be treated as an extremely serious matter with severe consequences that can range from receiving no credit for an assignment/test, failing the class, to expulsion. It is never permissible to turn in any work that has not been authored by the student, such as work that has been copied from another student or copied from a source (including the Internet) without properly acknowledging the source. It is the student's responsibility to be familiar with the LMU Academic Honesty Policy as detailed in the University Bulletin (2024-2025) and found on the LMU website (<https://bulletin.lmu.edu/academic-degree-requirements-policies/#text>). As stated in the LMU Academic Honesty Policy: "Loyola Marymount University is a community dedicated to academic excellence. Academic honesty in scholarship and creative work stands at the center of LMU's academic life, and is essential for true learning and creation of knowledge to take place. As a university in the Jesuit and Marymount traditions, this community expects its members to act in accordance with the highest standards of honesty and ethics at all times. Violations of academic honesty undermine the fundamental educational mission of the University and cannot be tolerated. Students are responsible for understanding the standards of academic honesty and determining how they apply to their academic work and behavior. Students are responsible for contacting their instructor(s) before assignments are due to proactively resolve any questions they may have." Students should consult the LMU Bulletin for descriptions of some violations of academic honesty. Cases of suspected academic dishonesty will follow the procedures described in the LMU Bulletin.

Submitting work that has not been authored by you—whether it be copied from another student, taken from a source (including the Internet), or produced by an AI chatbot or another AI text generator without proper citation—is strictly prohibited. All written assignments submitted to Brightspace will be assessed using Turnitin AI detection software to identify AI-generated content from sources like Jasper AI, GrowthBar, ChatGPT, Frase, Copysmith, Hypotenuse AI, Copy AI, and Writer, among others. The sections identified by Turnitin as AI-generated will display a percentage only accessible to instructors and administrators, with all AI-generated parts highlighted. If professors identify any written work as having been generated by AI tools without authorization, it may lead to receiving no credit for the assignment or a failing grade in the course.

**STATEMENT ON ACADEMIC EXCELLENCE IN THEOLOGICAL STUDIES COURSES:**

Courses in the Department of Theological Studies serve the University Mission to encourage learning, educate the whole person, serve faith and promote justice. Theological Studies courses encourage learning within the intellectual and cultural heritage of the Catholic tradition. They value imagination and intellect, seeking an integration of different kinds of knowledge, and promote ecumenical and interreligious discourse. They seek to educate the whole person and serve faith by an academic exploration of the possibilities, challenges, and ambiguities of faith, in dialogue with the contemporary world. By their structure and content, they strive to promote justice by encouraging students to engage their theological understanding in a broken world. Theological Studies courses require students to think, speak, write, and reflect critically about the largest questions of human existence. To do this, students are required also to “acquire the arts of precise and elegant expression, a sound and critical grasp of ideas, a familiarity with the modern world’s ways of knowing itself, a personal understanding of this nation’s history and multicultural heritage, and an appreciation of other cultures and societies around the globe.” (University Bulletin). Theological Studies courses invite students to become more reflective and responsible persons in their own intellectual, ethical, and spiritual development.

**SPECIAL ACCOMMODATIONS:** Students who seek special accommodation due to a disability (physical, learning, or psychological) will need to give the instructors relevant documentation from the LMU Disability Support Services Office *prior to departure*. Please visit <http://www.lmu.edu/dss> for additional information. If special accommodations are necessary, we will have to discuss the logistics as related to the resources available in Rome.

**REPORTING REQUIREMENTS OF SEXUAL OR INTERPERSONAL**

**MISCONDUCT:** As “responsible employees,” faculty are required to report any case of suspected sexual or interpersonal misconduct and cannot protect student confidentiality. For information about confidential counseling on campus and for general information about consensual relationships, sexual harassment, and sexual assault, please see the LMU Cares website: <http://studentaffairs.lmu.edu/lmucares/>.

**CLASS RULES:**

- Students are required to come to class on time. We will often have on-site visits, so it is essential that students do not arrive late; otherwise, students may have trouble finding the group or entering a particular monument.

- Because we will visit many churches or ecclesiastical sites, students should dress appropriately. Shorts, tank tops, or clothes that are especially “revealing,” whether worn by women or by men, may prevent you from entering into certain sites. We would recommend that you consider your dress in relation to the sites to be visited on a particular day. Students are also encouraged to wear very comfortable shoes during class time. We will do a lot of walking, often on uneven terrain!

**OFFICE HOURS:** Because this class will be taught almost exclusively on-site, regular office hours are more difficult to establish. We are, however, happy to set up appointments to meet with students individually outside of class time. Students should feel free to email us at any time to set up an appointment or to ask questions related to course assignments, activities, or quizzes.

### **STAR/ARHS STATEMENT ON CREATIVE AND ACADEMIC FREEDOM AND**

**RESPONSIBILITY:** The art we will be covering in this course may include works that are sexually explicit and/or politically, racially and/or religiously challenging and provocative. Some individuals may find this art to be disturbing and offensive. Such material is included because it represents significant moments in the history of art, of a media, its time period and/or its future. Students are not asked to subscribe to any particular definition of art, nor are students required to like all the works shown. However, if one chooses to take this course, they are expected to understand the major issues involved with such work. All written work, artwork and design created in this course is expected to be original. Any quotations, paraphrases, or direct appropriation of imagery or ideas from source material must be properly cited according to university and/or instructor policy.

### **COURSE RESOURCES:**

**BRIGHTSPACE** (accessed through MyLMUConnect.lmu.edu or through the main page for MYLMU – under system login, Brightspace): A Brightspace site for the course will be set up so that students can access various information related to the class, such as the syllabus and assignments.

**TRANSPORTATION:** Students should always plan to have a bus pass for use during site visits. While not all visits will require public transportation, we would recommend that you always have a bus pass with you during class time. This bus pass will be provided as part of the program.

**SCHEDULE:** While we will try to adhere to the following schedule, some changes may be made once we arrive in Italy. The order of the sites seen may be altered due to museum closures, restoration work, or unforeseen occurrences. Please note that during many classes we will be traveling to numerous sites. On occasion, this travel time may necessitate a slightly longer class time.

### **PRE-DEPARTURE CLASSES and ASSIGNMENTS**

**Monday, January 13**

**Augustine Reflection Paper #1 DUE as a PDF by 5:00 p.m. on Brightspace. Students will also need to submit a signed**

**Academic Honesty contract. Both the writing assignment and the Academic Honesty contract can be found on Brightspace (Course Assignments – Augustine Assignment); both items should be submitted as PDFs to the appropriate folders in that location as well.**

Reading

- Required:
  - Augustine, *Confessions*, Second Edition. Trans., F. J. Sheed. Indianapolis, IN: Hackett Publishing Company, Inc., 2006. Read Books One to Ten; please also read the helpful introduction by Peter Brown, xv-xxxii

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**Saturday, Jan. 25**

**General Orientation; Art Historical Overview Ancient Rome;  
The Christian God: Augustine's *Confessions***

Time: 10:00-1:00

Meeting location: Foley 210

Readings

- Required:
  - Andrea Augenti, ed., *Art and Archaeology of Rome from Ancient Times to the Baroque*, 5-59
  - “Dura-Europos: Excavating Antiquity.” Read the opening page, the historical background and explore the site (<http://media.artgallery.yale.edu/duraeuropos/>). Using this site, you should formulate responses to the following questions for class discussion:
    - What does Dura-Europos tell us about the religious diversity in the Roman Empire?
    - What characterized the decoration of the Synagogue? See Visualizing the Wall Paintings.
    - What is a Mithraeum? What decoration was found in the Mithraeum in Dura Europos?
    - What was the function of the Christian building?
  - Watch: “Classical Orders of Architecture Explained” (11:07 min) <https://smarthistory.org/classical-orders-of-architecture-explained/>
  - Watch: “Ancient Rome – Reborn” (11:16 min) <https://www.youtube.com/watch?v=f8hqR2O8HiM>
  - Read: Maria Wiering, “10 Things to Know About Jubilee 2025 – The Holy Year that Begins on Christmas Eve,” *America Magazine*, December 10, 2025: <https://www.americamagazine.org/faith/2024/12/10/10-things-jubilee-holy-year-2025-249450>

**Quiz 1 in class**

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**Saturday, February 8      Christian Ritual Practice of Christian Initiation and Eucharist;  
   Jesuits: Their Foundations and the First 100 Years**

Time: 10:00-1:00

Meeting location: Foley 210

Readings

- Required:
  - Mark Searle, "Liturgy: Function and Goal in Christianity," ed. Leon Klenicki and Gabe Huck, *Spirituality and Prayer* (New York: Paulist Press, 1983), pp. 82-93 *only*.
  - Robin M. Jensen, "Material and Documentary Evidence for the Practice of Early Christian Baptism," *Journal of Early Christian Studies* 20, no. 3 (Fall 2012): pp. 375-405 *only*.
  - John W. O'Malley, S.J. "Foundations" and "The First Hundred Years," in *The Jesuits. A History from Ignatius to the Present*, Lanham, Maryland: Rowman and Littlefield, 2014, pp. 1-53.

**Quizzes 2, 3**

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**Saturday, February 15      Development of the Christian Basilica; Introduction to Early  
   Christian Art and Architecture – the Funerary Tradition**

Time: 10:00-1:00

Meeting location: Foley 210

Readings

- Required:
  - Jas Elsner, *Imperial Rome and Christian Triumph. The Art of the Roman Empire AD 100-450* (Oxford, 1998), chapter 6, "Art and Death," 145-165

**Quiz 4 in class**

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**Sunday, May 18      Departure from Los Angeles/USA**

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**Monday, May 19      Arrival in Rome. Settling in, rest, and first class  
   meeting!**

\* Students must plan to arrive in Rome by 1:00 p.m. on Monday, May 19 in order to check into housing.

**Meet location: outside Student Residence**

**Meet time: 5:00 p.m.**

\* Make sure that you bring your bus/metro pass every day!

**Sites:**

Group visit to the Pantheon and Giolitti's for our first gelato. Reservation at Pantheon at 6:00 p.m.

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**Tuesday, May 20**

**Rome: Ancient and Early Christian**

**Morning: Orientation (Accent Staff)**

**Group Lunch at 12:30 (Fatti in Casa)**

**Afternoon: Ancient Rome and Early Christian Rome  
(Colosseum and Roman Forum) (\*site visit 1)**

**Meet location: outside Student Residence**

**Meet time: 9:00 a.m.**

**Morning orientation at Accent (10:00)**

**Site visits: Welcome to Rome visit (11:00-12:00); Roman Forum (2:30); Reservations at Colosseum (5:00)**

**Class end time/location: approximately 5:45 at the Colosseum (\*site visit #1)**

**Readings:**

- Required:
  - *Letter to the Smyrneans*, 109-117
  - Eusebius, *Life of Constantine*, 67-88
  - John Elsner, "Rome as Palimpsest," *Apollo* 140:389 (1994): 18-22

**Sites:**

- *Trajan's Column*. Monumental column dedicated in 113 AD to the emperor Trajan's conquest of the Dacians, a victory that is pictured in reliefs that spiral up the surface of the column.
- *Trajan's Forum and Market*. The markets of Trajan, constructed in the Forum of Trajan at the beginning of the 2nd century, once consisted of 150 shops functioning as an ancient "mall."
- *Roman Forum*. Once the heart of ancient Rome, a rich complex ruins now stand as a romantic reminder of the glory of classical Rome and its empire before the rise of Christianity. Highlights include:
  - *The Arch of Septimius Severus* (203 AD), the emperor famous among other things for his persecution of Christians.



Thursday, May 22

Roma Christiana

Morning: Free time

Afternoon: Arch of Constantine, San Giovanni (and baptistry),  
San Clemente (4:30) + group dinner (\*site visit 3)

Group dinner: TBD

Meet location: End of the tram line in Piazza Venezia

Meet time: 2:00

Group dinner: 7:30 p.m.; location in Monti: TBD

Class end time/location: appx. 8:45 p.m. close to San Clemente

**ASSIGNMENT DUE** prior to 2:00 p.m. Site visit 1 to be turned in as a PDF in the appropriate folder on Brightspace (under Course Assignments – Site Visit Essays).

**Quiz 6A (MR):** On the assigned reading from John Baldovin's book, *The Urban Character of Christian Worship*

**Due:** Hardcopy of the St. Peter's Scavenger Hunt at the afternoon meet time

#### Readings:

- Required:
  - *Art and Archaeology of Rome from Ancient Times to the Baroque*, 61-91
  - John Baldovin. *The Urban Character of Christian Worship: The Origins, Development, and Meaning of Stational Liturgy*. "The Setting and Sources for the Stational Liturgy of Rome" (105-118) and "Roman Stational Liturgy" (143-166).
- Recommended:
  - John F. Baldovin, "The *Fermentum* at Rome in the Fifth Century: A Reconsideration" in *Worship*, 79 (1 January 2005), p. 38-53

#### Sites:

- *Arch of Constantine*. Erected in 315 to celebrate Constantine's victory over Maxentius at Saxa Ruba (the Milvian Bridge), this triumphal arch was decorated with sculptural fragments from other Roman monuments to Trajan, Hadrian, and Marcus Aurelius.
- *The Lateran Complex*. The medieval residence of popes (later moved to the Vatican in the early 15th century), the Lateran complex consists of:
  - *San Giovanni in Laterano*, Originally constructed under Constantine in the 4th century, this is the personal church of the Pope as Bishop of Rome, and one of the most important churches in the world. The monument's façade dates to the 18<sup>th</sup> century and the interior was designed and remodeled by the Baroque architect Borromini between 1646 and 1650.
  - *The Lateran Baptistery*. The eight-sided plan of the baptistry and its first level demonstrate the footprint of the original, 5th century building. The second level

and the dome were redesigned and constructed in 1635, and decorated notably with *opus sectile*, a fine inlay of many-colored marbles.

- *San Clemente*, various archeological strata exist beneath the present church: remains of an ancient *Mithraeum* (a site of pagan worship) separated by a narrow alley from an Early Christian “house church” (likely 1st century), a simple converted structure used for Christian worship prior to the official recognition of the religion. On top of these, a 4th-century church was constructed. We will study the remains of 11th-century frescoes showing stories from the legends of Sts. Clement and Alexius. The church at ground level, built in 1077-1125 contains a spectacular apse mosaic, the remains of a medieval choir space, and elaborate floor decoration.

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Friday, May 23

**Trip to Florence**

**Departure from Roma - Termini: 8:25 a.m. (train: Italo 8956)**

**Return from Firenze – Santa Maria Novella: 6:43 p.m. (train: Italo 9951)**

**Reservation at the Accademia (2 groups): 12:45**

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Saturday, May 24

**Free Day**

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Sunday, May 25

**Seven Churches (Sette Chiese) – Walking Pilgrimage**

**St. Peter’s, Santa Maria Maggiore, San Lorenzo fuori le Mura, Santa Croce in Gerusalemme, San Giovanni in Laterano (Scala Santa/Sancta Sanctorum), San Sebastiano, San Paolo fuori le Mura (site visit #4)**

**Meet location: St. Peter’s – exact location to be explained**

**Meet time: 8:30 a.m.**

**Group lunch: 12:30 at Pizzeria I Fratelli (Via degli Umbri, 14)**

**Class end time/location: San Paolo fuori le Mura (approximately 6:30 p.m.)**

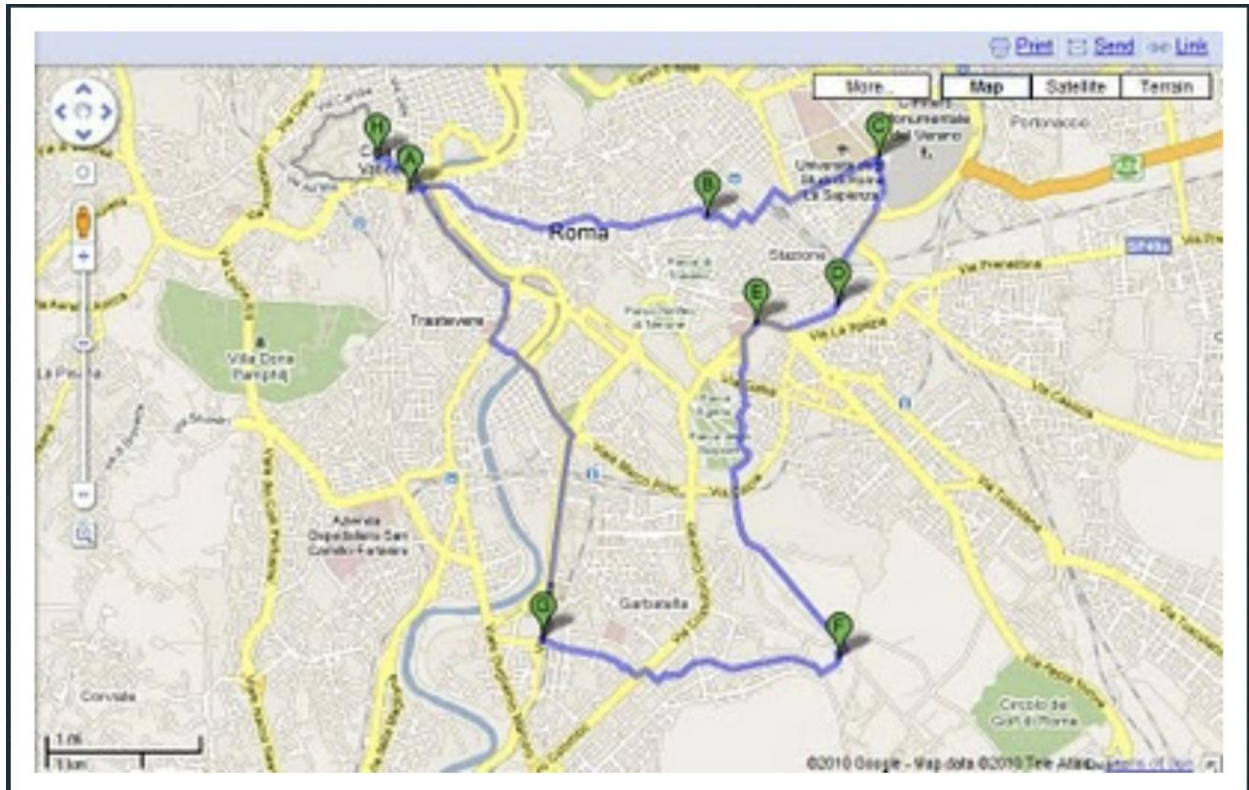
**Readings:**

- Recommended:
  - Mark Binelli, “Pope Francis: The Times They Are A-Changin’ – Inside the Pope’s gentle revolution”

- The Seven Churches Pilgrimage:  
<https://www.iubilaeum2025.va/en/pellegrinaggio/cammini-giubilari-dentro-roma/il-pellegrinaggio-delle-sette-chiese.html>

**Sites (along with the “Sette Chiese,” we will have a visit to the Sancta Sanctorum):**

- *The Sancta Sanctorum* (literally, the “holiest place on earth”). The present structure dates to the pontificate of Nicholas III (1277-80). Approached by the *Scala Sancta* (the Holy Staircase), the *Sancta Sanctorum* is a small jewel of a chapel, decorated with frescoes showing the martyrdoms of various saints and mosaic work around the small altar. It houses some of the most important relics in Christendom, including a miraculous image of Christ attributed to the hand of St. Luke the Evangelist. We will have special tickets to enter the chapel.



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**Monday, May 26**

**Creating Sanctity  
Morning: Icons and Relics  
Afternoon: free time**

**Meet location: end of the tram line (Piazza Venezia)**

**Meet time: 9:00 a.m. Mass at Santa Maria Maggiore at 11:15 a.m.**

Class end time/location: 1:30 p.m. at Santa Maria Maggiore

**Quiz 6B (KN):** Review of Arch of Constantine/San Clemente

**ASSIGNMENT DUE** prior to 9:00 a.m. **Site visits 2 and 3** to be turned in as a PDF in the appropriate folder on Brightspace (under Course Assignments – Site Visit Essays).

**Readings:**

- Required:
  - Allan Thacker, “Rome of the Martyrs: Saints, Cults and Relics, Fourth to Seventh Centuries, in *Roma Felix – Formation and Reflections of Medieval Rome* (Burlington, VT: Ashgate Publishing Company, 2007), 13-49.
  - Elizabeth A. Johnson, “Marian Devotion in the Western Church,” 392-414
- Recommended:
  - J.N.D. Kelly, *Early Christian Doctrines*, Revised Edition (San Francisco: Harper San Francisco, 1978), pp. 310-343.
  - Robert Bartlett, “Relics and Shrines,” in *Why Can the Dead Do Such Great Things: Saints and Worshippers from the Martyrs to the Reformation* (Princeton, NJ: Princeton University Press, 2013), 239-303.
  - Peter Brown, *The Cult of the Saints: Its Rise and Function in Latin Christianity* (Chicago: The University of Chicago Press, 1981), pp. 69-105.

**Sites:**

- *Santa Pudenziana*: In the Early Christian apse of this church, an excellent mosaic (ca. 390) portrays Christ flanked by Apostles, in which pagan and Christian motifs converge.
- *Santa Maria Maggiore*. One of the most important Early Christian churches in Rome, *Santa Maria Maggiore* was constructed and decorated initially by Pope Sixtus III between 432 and 440. The plan of the first church on the site was supposedly developed from a miraculous snowfall in August that mapped out, in snow, the dimensions of the basilica.
- *Santa Prassede* (if we have time). Constructed under Pope Paschal I (ca. 817), this Carolingian church reputedly once contained over 2300 relics of saints and martyrs. In the apse and on the triumphal arch is a well-preserved mosaic depicting some of these holy figures as well as themes from the Apocalypse. *Santa Prassede* contains the San Zeno chapel, the burial site of Paschal’s mother and the location of a supposed fragment of the column of Christ’s flagellation.

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Tuesday, May 27

Afternoon: Catacombs of Priscilla (3:00 p.m.); Churches of Sant’Agnese and Santa Costanza

Meet location: end of the tram line (Piazza Venezia)

Meet time: 2:00 p.m.

**Class end time/location: 6:00 at Sant'Agnese**

**Sites:**

- *Catacombs of Santa Priscilla*
  - *Santa Costanza*
  - *Sant'Agnese*
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**Wednesday, May 28**      **Jewish and Christian Relations**  
**Papal Audience at St. Peter's (Morning);**  
**The Ghetto, Jewish Museum and the Synagogues (Afternoon)**  
**Group dinner in the Ghetto (7:00): Nonna Betta**

**Morning meet location/time: Papal Audience at St. Peter's - TBD. The exact time and meet location will be announced; it will likely be around 7:00 a.m.**

**Following the Papal Audience, we will have a break until we meet to visit the Jewish Ghetto (3:00) and Jewish Museum (4:00).**

**Afternoon meet location: end of the tram line (Piazza Venezia)**

**Meet time: 2:45 p.m.**

**Group dinner: 7:00 p.m. (Nonna Betta)**

**Class end time/location: 8:30 p.m. in the Jewish Ghetto**

**ASSIGNMENT DUE** prior to 2:45 p.m. **Site visit 4** to be turned in as a PDF in the appropriate folder on Brightspace (under Course Assignments – Site Visit Essays).

**Readings:**

- Required:
  - Kenneth Stow, "Sanctity and the Construction of Space, the Roman Ghetto as Sacred Space," in *Luoghi sacri e spazi della santità*, S. Boesch Gajano and L. Scaraffia, eds (Turin, 1990), 593-607
  - Edward Flannery, *Anguish of the Jews: Twenty-three Centuries of Anti-Semitism*, Revised and Updated Edition (New York: Paulist Press, 1999), pp. 28-46.
- Recommended:
  - Second Vatican Council, *Nostra Aetate: The Declaration on the Relation to the Church to Non-Christian Religions (1965)*, in *Vatican II: The Conciliar and Post Conciliar Documents*, New Revised Edition (Grand Rapids, MI: William B. Eerdmans Publishing Co., 1992), 738-742.

**Site:**

*Jewish Ghetto.* Rome is home to one of the most ancient Jewish communities in the world, predating the time of Christ. The Roman Ghetto was established as a result of a papal bull of

July 1555, which the Jews of Rome, which numbered about 2,000 at the time, to live in the ghetto, walled quarter with three gates that were locked at night. The ghetto walls were torn down in 1888, the ghetto was almost completely demolished, and the area around the new Synagogue of Rome was reconstructed. Today's revitalized Ghetto contains a flourishing Jewish community, and the area is one of the most attractive neighborhoods in central Rome, containing buildings from all periods of Rome's history.

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Thursday, May 29

**Reform and Renewal in the Middle Ages**

**Morning: Trastevere (\*site visit 5)**

**Afternoon: Free time**

**Meet location: in front of Santa Maria in Trastevere**

**Meet time: 9:00 a.m.**

**Class end time/location: 1:00 p.m. at Santa Sabina**

**Readings:**

- Required:
  - *Art and Archaeology of Rome from Ancient Times to the Baroque*, 92-103
  - Thomas Rausch, *Catholicism in the Third Millennium*, 192-208
  - *Dies irae*, 515-17

**Sites:**

- *Santa Maria in Trastevere*. Located in the center of the picturesque Roman quarter of Trastevere Santa Maria is an excellent example of medieval architecture. The first basilica on the site, built in the 4th century, was perhaps the earliest church dedicated to the Virgin in Rome. The structure visible today was constructed primarily in the 12th century under Pope Innocent II but has been modified at various other times. The interior consists of ancient *spolia* columns, reused from an earlier period), an *opus sectile* floor, and an apse mosaic showing the Coronation of the Virgin (c. 1140) and six scenes from her life by Pietro Cavallini (c. 1291).
- *Santa Cecilia in Trastevere*. Located on the other side of Trastevere, this church includes both an apse mosaic as well as a fresco of the Last Judgment by Pietro Cavallini.
- *Temple of Portunus*. On the way to Santa Maria in Cosmedin, we will also stop by the ancient Temple of Portunus.
- *Santa Maria in Cosmedin*. This excellent example of a Roman medieval church incorporates earlier structures: an ancient market inspector's office and an early Christian welfare center. The portico contains the famous *Bocca della Verità*, a large cracked marble disk representing a human face. Once an ancient Roman drain cover, later legend has it that the mouth would close on the hand of any perjurer who placed his/her hand there.
- *Santa Sabina*. Located on the Aventine Hill, Santa Sabina is an Early Christian basilica that was constructed between 422 and 432. Its simple brick exterior contrasts with what would have been much more lavish decoration on the inside. Of special note are the

wooden doors (430-432), of which many wooden relief panels survive; the image of the Crucifixion is especially important for this period.

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Friday, May 30                      Afternoon: The Musei Vaticani (\*site visit 6)

Meet location: under the left portico just before Piazza San Pietro

Afternoon meet time: 1:30 (reservation at 2:00 p.m.)

Class end time/location: approximately 5:30 at the Vatican Museums

**ASSIGNMENT DUE** prior by 1:00 p.m. **Site visit 5** to be turned in as a PDF in the appropriate folder on Brightspace (under Course Assignments – Site Visit Essays).

**Quiz 7A (KN):** How to create a fresco

**Sites:**

- *Vatican Museums.* Founded by Pope Julius II in the early 16th century, the Vatican Museums, located inside the Vatican City State, are among the greatest museums in the world. They display works from the immense collection built up by the Catholic Church throughout the centuries including some of the world's most renowned classical sculptures and most important masterpieces of Renaissance art. The Sistine Chapel, where popes are elected, contains the famous artworks of Michelangelo and the Stanze della Segnatura decorated by Raphael.
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Saturday, May 31                      Rome, A Jesuit City Too  
Morning: Free time  
Afternoon: Ignatius and Jesuit Rome (\*site visit #7)  
Final Dinner

**ASSIGNMENT DUE** by 2:30 p.m. **Site visit 6** to be turned in as PDFs in the appropriate folder on Brightspace (under Course Assignments – Site Visit Essays).

Meet location: end of the tram line (Piazza Venezia)

Meet time: 2:30 p.m.

Class end time/location: 6:45 p.m. at *Il Gesù*

Final dinner 7:30 p.m.: Rolli 1 (Via Ettore Rolli, 1)

**Readings:**

- Required:
  - Giovanni Sale, S.J., “The Design of the Gesù in Rome: A Difficult Collaboration,” 47-62.
  - Watch: “Empire of the Eye: The Magic of Illusion – Sant’Ignazio’s Ceiling”:  
<https://www.youtube.com/watch?v=YBaUC4ZBQVs>
- Recommended:
  - Gauvin Alexander Bailey, *Between Renaissance and Baroque: Jesuit Art in Rome, 1565 – 1610*, “The Church of the Gesù in Rome: Description and Interpretation,” 224-260.
  - John W. O’Malley, SJ, *The First Jesuits* (Cambridge, MA: Harvard University Press, 1993), 1-90.

**Quiz 7B** (On the assigned readings from Giovanni Sale’s, “The Design of the Gesù in Rome” and Kenneth Stow’s, “Sanctity and the Construction of Space” from 05/28).

**Sites:**

- *Il Gesù* is the mother Church of the Society of Jesus, a masterpiece of Baroque architecture, and the template for Jesuit churches throughout the world, especially in Latin America. It contains the tomb of St Ignatius, the ancient image of the *Madonna della Strada*, and the famous ceiling fresco showing the *Triumph of the Name of Jesus*.
- *Rooms of St. Ignatius*. Next door to the *Gesù* is the original headquarters of the Society of Jesus. We will visit the four rooms in which Ignatius lived and from where he directed the missionary work of the early Jesuits in Europe, Asia, Africa and the Americas.
- *Sant’Ignazio* was the second church to be built by the Jesuits in Rome. Originally the chapel of the Collegio Romano (see below), the church contains important frescoes by the Jesuit artist Andrea Pozzo.
- *Collegio Romano* and the *Università Gregoriana*. St. Ignatius established a "School of Grammar, Humanity, and Christian Doctrine" on 18 February 1551 – the ancestor of all Jesuit universities. The successor to the Collegio is today’s Gregorian University, which has about 3,800 students from more than 150 countries.

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**Sunday, June 1**

**Departure**

**Due:** Paper and final site essay (#7) to be turned in as PDFs in the appropriate folders on Brightspace (under Course Assignments – Site Visit Essays; Course Assignments – Paper Assignment) by Monday, June 16, 2025 at 5:00 p.m. (Los Angeles time)

\*\* Please note: This schedule is tentative and may have to be altered to fit the needs of the class. Any changes will be announced in class and via email.