

## **Signature Assignment: Reflection Essay and Research Paper**

### ***Reflection Essay***

As LMU students, we are part of the Ignatian family. On Saturday, May 18th, we visited the Church of the Gesù, the Rooms of Saint Ignatius of Loyola where he lived and worked during the last twelve years of his life, and Saint Ignatius Church. In your essay, discuss how LMU has been shaped by and benefited from its Ignatian roots. Secondly, reflect on how the history, spirituality, and ministries of the Society of Jesus have influenced your undergraduate experience at LMU thus far.

Your final reflection essay should be typed double-spaced, 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. This reflection essay will be turned in on Brightspace along with the final research paper on Monday, June 3; there are separate folders on Brightspace for each of these assignments. Late site visit essays will be reduced by one letter grade for each day they are late.

### ***Final Paper***

Students will be required to compose a paper of 8-10 pages, due June 3 (or earlier), 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. The content and approach of the papers should also reflect the Faith and Reason affiliation of the course. While in Rome, students will be expected to consult with an instructor on their paper at least once. Your paper, along with your final site visit essay (#7), should be uploaded to the appropriate submission folders on Brightspace on or before June 3 at 5:00 p.m. (Pacific Standard Time).

*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.

The paper is worth 18% of your overall grade in the class

Paper:

The length of your paper, as indicated above, refers to the length of the paper body; that is, your paper length does not include pages for the bibliography or illustrations (if any).

Your well-formulated and carefully thought out paper should be typed double-spaced with standard 1¼ inch margins. Because your paper will be an example of your writing skills, please be careful to proof-read it and check it for careless grammatical errors (such errors will affect your grade). In your paper, footnotes should follow the format given in the Chicago Manual of Style (resources on

this format can be found on Brightspace); be sure to footnote when you use information taken from other textual sources. The format of your bibliography should also follow that found in the Chicago Manual of Style.

**POLICY FOR LATE WRITING ASSIGNMENTS:** All assignments are due on the date specified on the syllabus. Late papers will be reduced one letter grade for each day they are late.

### **Final Research Paper Topics**

Students will have the option of writing their paper on one of the questions listed below.

Students will be expected to integrate the content of relevant readings (either assigned on the syllabus or found during additional research) as well as experiences on site in Rome.

1. Discuss the early Christianization of Rome with attention to the history of persecution and Christian response, the role of Constantine and his building program, and the early imagery of the Christian faith.

2. Discuss the development of the cult of relics in Rome as it changes from the Early Christian period through the late Middle Ages. Specific examples of art and architecture along with textual evidence that speaks to theological understanding and devotional practice should be cited.

3. Explore the form and function of Jesuit art and architecture (i.e. Il Gesù and Sant' Ignazio) as an expression of the Jesuit contribution to the Catholic Reformation.

4. Discuss Santa Maria Maggiore in relation to its artistic and architectural program, its theological and historical significance in the period in which it was constructed, and what it can suggest to us about the role of Mary in Christian devotion.

5. Discuss three of the following theological themes in relation to the artistic programs and religious practice of Christians in Rome:

- the Incarnation
- the Paschal Mystery – the Life/Death/Resurrection of Christ
- Sin and Salvation
- Eschatology/Final Judgment

Use specific examples from Rome to substantiate your discussion.

6. Discuss how the symbol of the cross was introduced as a Christian symbol and how this symbol developed over time in both theology and art, beginning from Emperor Constantine's apparition of the cross (or Christogram) before his decisive battle against his enemy Maxentius in the fourth century to the Middle Ages. Your paper will need to study at least four examples of the Cross that we discussed during our site visits. Some examples include: 1) the carved image of the crucifixion scene found on the fifth-century wooden panel decorating the doors of the Basilica of Santa Sabina, 2) the fifth-century golden and gemmed cross mosaic as the Church of Santa Pudenziana, 3) the gem-studded cross in the seventh-century chapel of Primus and Felicianus in the Church of San Stefano Rotondo (if we are able to see that work), 4) the crucifix

in the twelfth-century apse mosaic found in the Basilica of San Clemente, and 5) the seventeenth-century crosses found in the ceiling frescoes of the two Jesuit churches of Il Gesù and Sant' Ignazio, and 6) the late nineteenth-century apse mosaic at the Lateran Basilica, which recreates a mosaic dating to the pontificate of Nicholas IV (1288-1292) and perhaps earlier.