



ENGL 318/ROST 390
The Writing of Fiction: Writing Rome
John Felice Rome Center

Fall 2026

Tuesdays | 9:00-12:00pm

Professor Elizabeth Farren

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Office Hours: Tuesdays 12:00pm (by appointment only)

Course Description

This On-Site, Writing Intensive, Core Course will discuss techniques of fiction writing and offer guidance in generating original fiction that utilizes the city of Rome as inspiration. Students will examine works of literature that reflect the city's vast influence on Western creativity and culture throughout the ages while simultaneously navigating the Eternal City, itself. Students are encouraged to look beyond the veneer of the Rome depicted in travel guides and observe the ways that the Mediterranean city, so thoroughly rooted in history and the concept of "empire", struggles with contemporary European issues. On site classes take place amidst the quintessential intersection of the ancient, medieval, and modern world, inviting students to respond to, participate in, problematize, and incorporate Rome's layered history and influence—as well as their own experience of it—into their prose. Through the studied practice of descriptive writing and the examination of the Rome setting as a vital literary component, students will produce their own fictional interpretations of the Eternal City. (Note: English 318 is an elective for non-English majors and English majors not in the CW Concentration & a requirement for English majors in the CW Concentration.)

Learning Outcomes

Students will be able to demonstrate an understanding of the technical vocabulary and critical skills necessary for discussing, analyzing and formulating arguments about fiction writing, and will produce a portfolio of their own original fiction. Through experiential learning, students will gain a deeper understanding of the multidimensional and ongoing influence of the city of Rome upon Western culture, history, art, and ideas and, in particular, literature and literary fiction

Knowledge Area(s) satisfied: Artistic Knowledge

Skill(s) Developed: Critical Thinking & Dispositions, Writing

Required Text / Materials

Writing Fiction: A Guide to Narrative Craft, Janet Burroway – 10th Edition, The University of Chicago Press (ISBN 13: 978-0-226-61669-8/ISBN-10: 0-226-61669-X)

Daisy Miller: A Study, Henry James- Penguin Classics (ISBN-10: 9780141441344 / ISBN-13 : 978-0141441344)

Assigned Readings posted on Sakai

Optional Text

Call Me By My Name, Andre Aciman—Faber&Faber (ISBN-10 : 9781786495259

ISBN-13 : 978-1786495259

The Elements of Style, William Strunk & E.B. White—Pearson (ISBN-10: 9780205309023 / ISBN-13 : 978-0205309023)



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Attendance Policy

In accordance with the Rome Center mission to promote a higher level of academic rigor, and in compliance with full-time student visa status, all courses adhere to the following attendance policy. Prompt attendance, preparation and active participation in course discussions are expected from every student and synonymous with academic success. Attendance is mandatory at every class meeting for each course. Lateness or leaving class early will impact the course grade at the professor's discretion. All absences, including medical absences, will be treated the same, unless they are documented long-term conditions or emergencies. Such situations will be evaluated case-by-case by the Academic Affairs office.

Once-a-week classes:

- After 1 absence, a 2% final grade reduction will be applied for each missed class.
- Missing 3 classes or more will result in an automatic failure (F).

Assessment Components

- Participation /Preparedness in class 20%
- Originality 10%
- Homework (Reader Responses & other assignments) 20%
- Final Portfolio (term compilation, between 20-30 pages) 50%

Grading

94-100: A
90-93: A-
87-89: B+
84-86: B
80-83: B-
77-79: C+
74-76: C
70-73: C-
67-69: D+
60-66: D
59 or lower: F

Academic Honesty

Plagiarism and other forms of academic dishonesty are unacceptable at the JFRC and will be dealt with in accordance with Loyola University Chicago's guidelines. Please familiarize yourself with Loyola's standards here: http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml. You are responsible to comply with the LUC Student Handbook.

Late or Missed Assignments

Late or missed assignments will not be accepted for grading without the authorization of the instructor. ***As per the JFRC academic policies, students who miss any scheduled exam or quiz, including a final exam at the assigned hours will not be permitted to sit for a make-up examination without approval of the Associate Dean of Academic Affairs. Permission is given rarely and only for grave reason; travel is not considered a grave reason. Make-up exams will only be given for documented absences.***

Accessibility Accommodations

Students registered with the Student Accessibility Center requiring academic accommodations should contact the Office of the Dean at the John Felice Rome Center, the first week of classes.

Course Schedule

NB: This is a sample schedule and is subject to change due to the availability of scheduled museum and other unforeseen interruptions. The official schedule will be distributed in class and made available on Sakai.

Friday Class Day:

Week 1: Tues. Sept 1

Meeting Point: JFRC

IN CLASS WORK: This week we will be on campus. In this first class we will introduce ourselves, and I will be introducing the course, the course material, and course objectives. We will begin our discussion of **descriptive writing, showing not telling, and how to read like a writer**. We will be discussing **Microfiction**: what makes a microfiction work, how it is constructed, and what you will soon be writing. We will begin discussing the basics of fiction writing and the concepts that we will be learning over the course of the term. We will read two microfictions and will discuss them. These texts will be distributed in class.

ASSIGNMENTS:

NB All assignments are posted in the week in which they are due. All work (reading and writing) is due at 9 a.m., at the start of class.

Please be sure to purchase a journal for your use throughout the term. Always come to class prepared with your journal, pen, and reading materials, and for the days when we are on campus and workshopping, please be sure to have your laptop.

Week 2: Tues. Sept 8

Meeting Point: Antico Caffè del Teatro Marcello, Via di Teatro Marcello, 42

<https://goo.gl/maps/iiHAWV7T7uo>

IN CLASS WORK: Tuesday's class will be our first on site class. Please see the packet in the **RESOURCES** section of Sakai regarding transport and onsite expectations. We plan to explore the center of the city, and in particular the area around the Marcellus Theater, The Jewish Ghetto, and the Capitoline. We will be discussing showing and not telling in literary fiction, as well as the two assigned stories. We will be writing onsite in our journals. You must bring your journals, and you should have completed all reading and reader responses assigned.

ASSIGNMENTS FOR WEEK 2:

- 1) READ AND PRINT Edith Wharton's "Roman Fever" and John Updike's "Twin Beds in Rome"; Read Chapter 2, "Seeing is Believing" in Burroway's Writing Fiction (pgs 22-43).** Please begin working on your microfiction, due in week 3. You can find instructions for this in the Assignments tab.



NB: Unless otherwise indicated, all fiction readings will be found in the Resources folder under the week in which the assignment is due.

2) READER RESPONSE 1

After reading the Burroway chapters, "Roman Fever," and "Twin Beds in Rome" respond to the following questions.

A) What is showing vs telling? What are 3 salient points from Burroway's text that you would like to apply to your own writing in the future.

B) How does showing and telling work in these two stories? Choose two passages: one from Wharton and one from Updike. Using quotation from their language, explain how the writer is "showing" and not "telling." Explain why you find the shown language effective. If such phrases were "told"...what would they be telling?

NB: In this, and every assignment going forward, you must strive to analyze the stories from a **writer's POV**. For the next 14 weeks, you, too, are a writer, and so you must try to think about how and what these writers are doing to craft their work. Please note that all reader responses will be posted in your journals and **hand written**. Your journals, whilst creative, should be neat, legible, **dated**, and thoughtfully written. Double space your work if your penmanship is questionable. Each assignment should be titled by the assignment's name, i.e., "Reader Response 1". **DO NOT USE AI FOR THIS OR ANY OTHER ASSIGNMENT IN THIS CLASS.** If I suspect its usage, you will receive an automatic D and/or you may be asked to redo the assignment.

Week 3: Tues. Sept 15

Meeting Point: Tiber Island/TRASTEVERE

Caffe Tiberino,

Via Ponte Quattro Capi 17

<https://goo.gl/maps/d6VhDUADx2R2>

IN CLASS WORK: Tuesday's class will be on site. Please see the **RESOURCES** section of Sakai regarding transport and onsite expectations. We plan to explore Tiber Island and Trastevere. On site, we will also be discussing the formation of character in literary fiction, as well as the two assigned stories. We will be writing onsite in our journals.

ASSIGNMENTS DUE WEEK 3:

1. **READ AND PRINT:** "The Saint" (Garcia Marquez) and "Long Distance" (Savas); Read Chapters 3 and 4 (pgs 44-100) in Burroway's Writing Fiction (hereafter indicated by WF): Characterization Part 1 and 2). Be prepared to discuss.

2. **READER RESPONSE 2:**

A. What are three ways that character can be developed on the page?

B. Imagine a character on a Roman city bus; give the character a name, a backstory, and a problem that needs resolving. Sketch that character briefly (1 paragraph) and consider the techniques that Burroway has mentioned



C. Pick one example in Marquez' "The Saint" where characterization is created. Copy this passage and explain why you have chosen it.

D. Choose one passage of dialogue from Savas' "Long Distance" which does a fine job of demonstrating characterization; copy the passage and explain why you find this dialogue a compelling authorial way of constructing character. What kind of characterization does it provide?

3. CREATIVE WRITING ASSIGNMENT 1 DUE--MICROFICTION: THE SNAPSHOT

Write & post your microfiction in both SAKAI Assignments and in Google Drive folder. The MICROFICTION SNAPSHOT ASSIGNMENT instructions can be found in the Assignments folder.

NB: All creative work must always be uploaded to Sakai by the assignment due date, as well as posted in the drive for the purpose of workshop. All posted stories should have the file extension titled in the following fashion, so that it appears on the drive in this way : LAST NAME FIRST NAME ASSIGNMENT STORY TITLE. All work should be double spaced in 12 point font; all pages should be numerated on the bottom right hand of each page, and original title and author name should appear exclusively at the top of the story. For more information, see **WRITING GUIDELINES AND EXPECTATIONS** in the **RESOURCES** area.

Week 4: Tues. Sept 22

Meeting Point: JFRC

IN CLASS WORK: We will be on campus at the JFRC this week for our first writers' workshop. You must come to class prepared to summarize, analyze, discuss, and constructively critique all of your classmates' writing. Your participation in workshop is fundamental to the success of your own growth as an editor and writer. All of your line edits and comments must be posted in comments in the margins of your classmates' work on the Google drive; this must be completed prior to the start of class at 9 a.m. Failure to post comments prior to class will result in a deduction in your participation grade. For more information on how to post and how to comments, please go to the Resources area of the classroom under **General Writing Guidelines and Expectations**.

For more information about how the workshop works, please see the **WORKSHOP GUIDELINES AND EXPECTATIONS** in the **RESOURCES** section link.

ROMAN SNAPSHOT WORKSHOP LINK:

<https://drive.google.com/drive/u/0/folders/1Pw2G8sIAFB-yEWMBJq7l-cy67CeNgD6>

ASSIGNMENTS DUE WEEK 4:

PEER REVIEWS OF CLASSMATES' CREATIVE WORK

1) Read all of your classmates' snapshots & prepare thoughtful, concise critiques for the snapshots. Your comments will appear in the margins as comments on the Google Drive. You are also welcome to line edit, but please do not make changes on your peers' work--line edit in the form of comments.

2) You must provide one paragraph-length response to each classmate mentioning the following:

- a) what you think the story is about,
- b) what is working well
- c) what questions or suggestions you may have.

You may add additional comments and suggestions in the workshop, but come prepared for the workshop with these comments already posted. You may also read the **WORKSHOP GUIDELINES AND**



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EXPECTATIONS for suggestions about how to approach critiques if this is unclear. Be prepared to offer **oral critiques in class**—these can differ from your written comments. **Workshop participation is mandatory.**

Week 5: Tues. Sept 29

Meeting Point: Bar Gusto Massimo

Via del Circo Massimo, 5 <https://goo.gl/maps/jpRcQuSdzPB2>

IN CLASS WORK: We will be exploring the area around the Aventine hill. We will be do in class writing, and we will discuss point of view, and how point of view alters the vision of a story. We will be discussing the Malamud and Cheever stories.

ASSIGNMENTS DUE WEEK 5:

1) READ AND PRINT: Please read Ch. 7 in Burroway's WF on Point of View (pgs 153-180); Please read and print for class discussion: "Behold the Key" (Malamud) and "Boy in Rome" (Cheever). Also, you will begin planning and writing your Roman Story due in week 6 .

2) READER RESPONSE 3:

A) What is difference between first and third person narrations? What do you personally like about first person narratives in fiction? Do you find the third person narrative more or less flexible than the first person? Why?

B) After reading the Burroway chapter, answer the following questions: **a)** How does the use of first person POV in the Cheever story work successfully for this narration and what does it add (or subtract)? **b)** How does the use of third person POV work successfully in the Malamud story, and what does it enable for the characters? Please be specific and quote from the text to demonstrate your observations.

NB: All reader responses will be posted in your journals and hand written. Your journals, whilst creative, should be neat, legible, dated, and thoughtfully written. Double space your work if your penmanship is questionable. Each assignment should be titled by the assignment's name, i.e., "Reader Response 3". **DO NOT USE AI FOR THIS OR ANY OTHER ASSIGNMENT IN THIS CLASS.** If I suspect its usage, you will receive an automatic D and will be asked to redo the assignment.

Week 6: Tues. Oct 6

Meeting Point: Basilica di San Clemente: we will be meeting at the café across the street, **Caffe' San Clemente, Via di San Giovanni in Laterano 124**

<https://maps.app.goo.gl/3sLknKP59XAEb51MA>

IN CLASS WORK: This week we will be exploring the Basilica di San Clemente. We will also be discussing setting, and in particular, its relevance to both our own Roman Story and to this week's reading, "The San Clemente Syndrome".

ASSIGNMENTS DUE WEEK 6:



1. READING: Ch. 5 Fictional Setting in Burroway's WR(pgs 101-123); "The San Clemente Syndrome" (Aciman, Sakai) . NB "The Clemente Syndrome" is a chapter from the longer novel, *Call Me By Your Name*. You are welcome to purchase and read the novel in its entirety as well, though this is not a requirement.

2. WRITING:

A) ROMAN STORY: You will be turning in your completed Roman story this week. Please see the Roman Story Assignment in the Assignments area of the classroom for instructions and additional information. All stories must be posted both in Sakai and on the workshop Google drive by 9 a.m.

B) READER RESPONSE 4: "The San Clemente Syndrome". After reading both the story and the Burroway chapter, consider the following:

a) how does this chapter's setting create and alter the narrative (or not)?

b) How does the writer describe Rome in this story? Which nouns, verbs, and adjectives transport you to a particular place? Please choose clear textual examples to prove your points. Your response should be approximately 1 page (or 250 words) in length

C) JOURNAL COLLECTION: Please make sure to bring your journal with you to class, as you will be turning them in today at the end of class . (I will return them to you upon reentry from Fall Break.)

Week 7: FALL BREAK Please make sure to sign up for your midterm conferences in the sign up sheet in week 9. I will be returning your journals to you at your midterm conference. In the meanwhile, read and prepare your comments for your classmates who will be workshopped in Weeks 8.

Week 8: Tues. Oct 20

Meeting Point: JFRC –Workshop

IN CLASS WORK: Today we will be workshopping Group 1's Roman Story

ASSIGNMENTS DUE WEEK 8: Please prepare your critiques for Group 1. Please come prepared having read and commented (line edited) on every piece due for today's workshop. See writing workshop guidelines for details on workshop expectations.

Week 9: Tues. Oct 27

Meeting Point: JFRC—MIDTERM CONFERENCES

IN CLASS WORK: In week 9, we will be meeting individually to discuss writing and discuss your progress. Your assignment for this midterm conference is to come prepared with the following:

- 1) Questions regarding any aspect of your story/stories that you are concerned or curious about.
- 2) Questions regarding elements of craft or writing that you feel you would like to improve
- 3) Knowledge of the stories that we have read. I will be asking you some questions about them.

This is an informal midterm conference and I use this time to get to know you better, as well as to give you a sense of where you stand and what you can do to improve your writing and/or grade if it needs improving. It is also an occasion to ask me questions about anything you are concerned about and/or interested in. Each conference lasts 9-11 minutes. Please be on time for your conference. The sign up sheet is linked below.

MIDTERM SIGN UP SHEET:

https://docs.google.com/document/d/16FrNUXGR8e9e3KCSMCl_rnCLU1dwalPKvKms7zWR4JY/edit?usp=sharing



ASSIGNMENTS DUE WEEK 9: Aside from preparing critiques for next week's workshop, you can also use this time to get ahead of the next few week's reading. You can take a look at the Roman Story 2 assignment, and do a first reading of the Lahiri story to get ahead of things. This is also a good week to begin revision work.

Week 10: Tues. Nov 3

Meeting Point: JFRC – Workshop

IN CLASS WORK: Today we will be workshopping Group 2's Roman Story.

ASSIGNMENTS DUE WEEK 10: Please prepare critiques for Group 2's Roman Story. Please come prepared having read and commented (line edited) on every piece due for today's class. As you have had two weeks to prepare, if you have extra time, get a head start on your revisions, and begin reading Lahiri's story "The Steps" so that you can plan your Roman Story 2.

Week 11: Tues. Nov 10

MEETING POINT: Pasticceria Barberini

Via Marmorata 41

Map Link: <https://maps.app.goo.gl/9dJZgqzcPqu49L4WA>

IN CLASS WORK: This week we will be visiting the area around Testaccio, as well as the Cimitero Acattolico, or Non Catholic Cemetery on Via Caio Cestio 6. Our entrance will not begin until 10 a.m., and in the first part of the class we will be exploring Testaccio/Ostiense and its market. Once in the cemetery, we will be talking about some of the famous souls interred there, we will do an in-class writing exercise, and we will be discussing Henry James' *Daisy Miller*.

ASSIGNMENTS DUE WEEK 11:

READING: Please read Henry James' *Daisy Miller* in its entirety. You must also read Ch. 6 Plot and Structure in Burroway's WF (pgs 124-152) Please bring your journal and your copy of Daisy Miller to class.

READER RESPONSE 5:

- 1) Upon reading Daisy Miller and Burroway's chapter on plot and structure, how would you qualify the beginning, the middle, and the end of the story? What, in your opinion, is crux of the rising action? What then, for you, is the center of tension?
- 2) Is James structure effective in your opinion? In particular, is the ending effective? Why? Or why not?
- 3) Copy out your three favorite descriptions from the novella..

Week 12: Tues. Nov 17

Meeting Point: Antico Caffè Greco

Via dei Condotti 86

<https://g.co/kgs/U9s3AHB>

CLASS ACTIVITY: This week we will be exploring the Keats & Shelley museum in Piazza di Spagna. Our entry time is at 10 a.m., but we will be meeting at 9 at the Antico Caffè Greco. We will explore the immediate area around Piazza di Spagna and talk about it in relationship to the Grand Tour and the writers who have spent time in and written about Rome. We will discuss the Jhumpa Lahiri story "The Steps," and we will also



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discuss the Romantics and the assigned poems. Upon finishing up at the museum, we will head to Villa Borghese for our in class writing assignment.

ASSIGNMENTS DUE WEEK 12:

READING: Please print and read Jhumpa Lahiri's "The Steps" (Google Drive); Please read the poem packet of the Romantics (Google Drive).

WRITING: Begin work on your second Roman story. I am not assigning a Reader Response for this story, but in order to complete your final story, you will need to have read it thoroughly. Please see the assignment ROMAN STORY 2. This assignment must be posted and submitted by 9 a.m. on Week 13. In Week 14 we will conduct our final workshop.

Week 13: Tues. Nov 24

Meeting Point: Castel Sant' Angelo

Lungotevere Castello 50

<https://goo.gl/maps/SxfkWD6Zekk>

IN CLASS WORK: This week will be our last on site visit and we will be heading to *Castel Sant'Angelo*. We will be discussing the castle and its infamous history, we will discuss Scego's story, and we will also be completing an in class writing assignment. Lastly, we will spend time discussing our final portfolios and its requirements.

ASSIGNMENTS DUE IN WEEK 13:

Reading: Please read Igiaba Scego's "Exmatriates" and chapter 9 on Revision and Theme (pgs 201-224) in Burroway's WF.

WRITING:

1) STEPS ASSIGNMENT: Please complete your 3rd Creative Writing Assignment by 9 a.m. Submit your story to both Sakai and to the Google Drive folder below, as we will be holding our final workshop next week. You will find the assignment details in the **ASSIGNMENTS** area of the classroom.

Workshop link: <https://drive.google.com/drive/u/0/folders/1WpXMPPfhxFSj9Drsjm5EZk3zIdO6-3oC>

2) READER RESPONSE 6:

Think about the writerly techniques this author is using: voice, language, POV, tone, characterization, setting, plot, etc. Copy out lines and passages that stick out to you as confirming their excellence in that particular element of craft. Why are these elements/lines/words/techniques working?

Week 14: Tues. Dec 1 Last Class

Meeting Point: JFRC

CLASS WORK: This is our last class of the semester and we will use this time to workshop the last story. Due to time constraints, only a select group will receive a final workshop, though everyone will receive feedback. If you have any additional questions about the final portfolio, which is due on FRIDAY, please have them ready for the beginning of class.

READING ASSIGNMENT: Please read all submitted stories on the Google drive. As previously required, please make sure to comment in the margins, and leave a one paragraph comment summarizing the central tenet of the story, the things that are succeeding, and the questions you have.

Workshop link: <https://drive.google.com/drive/u/0/folders/1WpXMPPfhxFSj9Drjsjm5EZk3zIdO6-3oC>

FINAL PORTFOLIO: Your final portfolio is **due on Friday at midnight** at the end of the week. You should already have gotten a head start on your revision, and make sure that you are properly ordering, organizing, and proofreading your work, and begin thinking about your process analysis.

Arts Night: Date and time TBD Class reading	Writing Rome, Reading Rome: Students should select a short piece, or an excerpt to share with the JFRC community. This can be from your journal or can be from any of your assignments. Aim to read for approximately 5 minutes. Attendance is mandatory.
Week 15: Exam Week – No exam.	No exam for this class
**Written Assignments, where noted, must be uploaded to Sakai by the due date (9:00am). Always bring assigned stories (reader) to class. Always bring journal to class.	You are required to create a file name/extension for assignments with your surname and assignment title. All assignments should be DOCX or DOC files, with the exception of your final portfolio, which can also be a PDF file. Let's imagine you are turning in your Roman story: Example: LAST NAME FIRST NAME ROMAN STORY . All of your assignments should be titled in this fashion (with the appropriate assignment title).

Suggested Routes for Meeting Points

You can search the Roma ATAC website for info on buses and trains, along with Moovit and Google Maps for other options, but these are tried & tested:

ATAC ROMA: <http://www.atac.roma.it>

BUS ROMA app: <https://apps.apple.com/us/app/bus-roma/id1299545626>

Meeting Point: Antico Caffè del Teatro Marcello, Via di Teatro Marcello, 42

Bus #913 (Augusto Imperatore) to Piazza Cavour; Switch to Bus #30, whose stop is on Via Cicerone in front of Piazza Cavour (Laurentina MB). Take #30 to Teatro Marcello/Ara Coeli in Piazza Venezia. Exit bus. Facing the Palazzo Venezia & Campidoglio, walk to your right, to last caffè by Teatro Marcello).

Map Link: <https://goo.gl/maps/iiHAwV7T7uo>

Meeting Point: Isola Tiberina, Caffè Tiberino, Via Ponte Quattro Capi 17, Suggested Route: 23 or 280 Bus to Lungotevere Alberteschi (1 stop past Garibaldi bridge/Viale Trastevere):

Map Link: <https://goo.gl/maps/d6VhDUADx2R2>

Meeting Point: Bar Gusto Massimo, Via del Circo Massimo, 5

Suggested Route: Metro B to Circo Massimo (Switch from Metro A at Termini; café is in front of metro B stop).

Map Link: <https://goo.gl/maps/jpRcQuSdzPB2>

Meeting Point: Basilica di San Clemente: Caffè San Clemente, Via di San Giovanni in Laterano 124

Suggested Route: Metro B to Colosseum or Metro A to Manzoni. The Basilica entrance is an 8 minute walk from the Colosseum Metro stop, and an 11 minute walk from the Manzoni metro stop.

Map Link: <https://maps.app.goo.gl/3sLknKP59XAEb51MA>

Meeting Point: Piazza di Spagna (Spanish Steps): Antico Caffè Greco, Via dei Condotti 86

Suggested Routes: Metro A to Spagna or 913 to Piazza Cavour + walk (15 minutes).

Map Link: <https://g.co/kgs/U9s3AHB>

Meeting Point: Cimitero Accatolico/Non-Catholic Cemetery: Pasticceria Barberini, Via Marmorata 41

Suggested Routes: FS train Balduina to Ostiense (8:02/8:24/ 8:32/9:02) or 23 to Staz. Ostiense, or Bus 280 to Marmorata/Galvani + walk.

Map Link: : <https://maps.app.goo.gl/9dJZgqzcPqu49L4WA>

Meeting Point: Castel Sant Angelo, Lungotevere Castello 50

Suggested Route: 913 to Piazza Cavour and walk (7 minutes).

Map Link: <https://goo.gl/maps/xAv3ZBhdR4o28n6v7>



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