



LOYOLA
UNIVERSITY CHICAGO

JOHN FELICE ROME CENTER

Art in Rome

FNAR 342 – Spring 2026

Instructor: Dr. Bahar Tahsily
Thursday 9-noon On-site or in class
Office hours Tuesday 1.00-2.00 (by appointment)
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COURSE DESCRIPTION

This course investigates the major developments in Italian painting, sculpture and architecture from antiquity to the twentieth century. The course, organized into centuries, schools and artistic tendencies, begins with ancient Rome and will be followed by the Early Christian, Medieval, Renaissance, Baroque to Modern era. Lessons are held predominately on site in archeological sites, churches and museums to examine relevant artworks in Rome.

Course objectives

The course is intended to promote the following abilities and skills:

To familiarize the students with terminology of art history, that is, an understanding of art in relation to historical context, the roles of artists and patrons, iconography, and style and to help them to understand the processes and materials of artistic production.

Skills will be developed for the critical analysis of visual culture and for discussing the aesthetical contents of art works in relation to their historical, social and cultural contexts.

- **Visual Analysis:** Students will develop the ability to identify and analyze specific artworks, buildings, and urban projects, enhancing their visual literacy through the decoding of iconography, style, content, and form.
- **Art Historical Vocabulary:** Students will acquire and apply the proper terminology in the description of artworks, facilitating a deeper understanding of artistic expression.
- **Interpretation and Argumentation:** Students will be equipped to construct well-supported, coherent arguments concerning works of art, integrating critical analysis and evidence derived from both visual and contextual observations.
- **Chronology and Context:** Students will engage with the chronological narrative of the Eternal City, comprehending its historical and cultural layers through an interdisciplinary lens.

- **Empathy and Viewer Response:** Students will analyze and consider the varied responses of viewers to artworks, incorporating iconography, allegory, and affectivity, thereby fostering both intellectual and emotional engagement with art.
- **Recognition and Interpretation:** After identifying and contextualizing artworks, students will cultivate the ability to interpret and explore multiple meanings, acknowledging the complexity inherent in the visual arts.

On-site classes:

- Because of heavy traffic and crowded buses, you should leave the Rome Center more than one hour before the beginning of class. Information on the site can be found in the syllabus.
- Audio headsets will be handed out at each on-site meeting. Please handle these with care and return them at the end of class.
- Please do not eat and smoke during the on-site lectures.
- Always have a student ID while on-site.
- Many churches enforce a dress code, therefore students are expected to wear proper attire to all site visits.

Required Texts: (Available on Sakai or through the weblink)

- Amanda Claridge, *Rome: An Oxford Archaeological Guide*. Oxford, UK; New York, NY: Oxford University Press.
<https://ebookcentral.proquest.com/lib/luc/reader.action?docID=5745895>
- R. Krautheimer, *Rome, Profile of a City*, Princeton University Press
<https://hdl-handle-net.eu1.proxy.openathens.net/2027/heb.30537>
- Loren Partridge, *The Art of Renaissance Rome, 1400-1600*, Prentice Hall.
- Frederic Hartt - *History of Italian Renaissance art - Painting, Sculpture, Architecture*
- Charles B. McClendon, *The History of the Site of St. Peter's Basilica, Rome, Perspecta*, 1989, Vol. 25.
https://www.jstor.org/stable/1567138?sid=primo&seq=1#metadata_info_tab_contents
- Peter Murray, *The Architecture of the Italian Renaissance*, Thames & Hudson 1981.
- James Ackermann: *The architecture of Michelangelo*. Penguin.
- John Shearman, *The Chigi Chapel in S. Maria del Popolo*, *Journal of the Warburg and Courtauld Institutes*
Vol. 24, No. 3/4.
<https://www.jstor.org/stable/750793>
- Christian Norberg-Schulz, *Baroque architecture*. Milano, Rizzoli.
- Rudolf Wittkower, *Art and Architecture in Italy 1600–1750 (Pelican History of Art)*, Yale University Press.
- Howard Hibbard, *Caravaggio*, New York [etc.] Harper & Row
<https://archive.org/details/caravaggio0000hibb>
- Adrian Lyttelton, *Liberal and Fascist Italy: 1900–1945*, OXFORD UNIVERSITY PRESS.
- Dennis P. Doordan, *The Political Content in Italian Architecture during the Fascist Era*, *Art Journal*, Vol. 43, No. 2.
<https://www.jstor.org/stable/776648>
- Emily Braun, *Italian Art in the 20th Century: Painting and Sculpture 1900-1988*, Prestel, New York.

<https://archive.org/details/italianartin20th0000unse>

Assessment Components:

Student's final grade will be based on:

- One in-class test (Midterm): 30% of the final grade.
- One take-home paper (Final): 30% of the final grade.
- In-class presentations: 20% of the final grade. Students will be requested to make presentations for one of the scheduled readings assigned.
- Participation: 20%

Grading Policy:

The following grading scale will be applied for determining the final grade (PLEASE NOTE: this scale is in points, not percentages):

Participation (each): A=20; A-=18; B+=16; B=14; B-=12; C+=10; C=8; C-=6; D+=4; D=2; F=0.

Test (each): A=30; A-=27; B+=24; B=21; B-=18; C+=15; C=12; C-=9; D+=6; D=3; F=0.

Final Grade: A=100-95; A-=94-85; B+=84-75; B=74-65; B-=64-55; C+=54-45; C=44-35; C-=34-25; D+=24-15; D=14-5; F=4-0.

The above grading scale corresponds to the following Letter Grade/Percentage Equivalents:

Grade Scale Percentages (Rounded up at .5 and up)			
A 95-100%	B 86-88%	C 77-79%	D 65-70%
A- 92-94%	B- 83-85%	C- 74-76%	F <65%
B+ 89-91%	C+ 80-82%	D+ 71-73%	

Attendance Policy:

Students should plan to regularly attend the class, since we will often broaden the topics contained in the texts to contemporary issues, and since this class is mainly intended to the rousing of students' personal thoughts and ideas.

In accordance with the JFRC mission to promote a higher level of academic rigor, all courses adhere to the following absence 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 longterm 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).

Class Conduct:

One important aspect of a Jesuit education is learning to respect the rights and opinions of others. Please respect others by (1) allowing all classmates the right to voice their opinions without fear of ridicule, and (2) not using profanity or making objectionable (including gendered, racial or ethnic) comments, especially comments directed at a classmate.

Sakai:

All course materials will be located on Sakai which can be accessed at <https://sakai.luc.edu> Sakai is a web based learning management system. You will be able to access it from any computer connected to the internet. Instructional guides and video tutorials for using Sakai are available at: <http://www.luc.edu/its/sakai/sakai-student-tutorials.shtml> Course content, including syllabi, reading material etc. will be available online. Students should check Sakai often for announcements, assignments, and other course content.

Student Support Resources:

- ITS Service Desk: helpdesk@luc.edu 773-508-4487
- Library Subject Specialists: <http://libraries.luc.edu/specialists>
- Student Accessibility Center: sac@luc.edu
- Writing Center: <http://www.luc.edu/writing/>
- Ethics Hotline: <http://luc.edu/sglc/aboutus/> 855.603.6988

Email Messages:

All email messages sent to students about this course will be sent to their Loyola email address. Students are expected to check their Loyola email address on a regular basis. You can access your web based LUC email account at <https://outlook.luc.edu>

Special Circumstances--Receiving Assistance:

Students are urged to contact their instructors should they have questions concerning course materials and procedures. If you have any special circumstance that may have some impact on your course work, please let your instructors know so they can establish a plan for assignment completion. If you require assignment accommodations, please contact your instructors early in the semester so that arrangements can be made with Student Accessibility Center (SAC) (<http://www.luc.edu/sac/>).

Copyright:

Copyright law was designed to give rights to the creators of written work, artistic work,

computer programs and other creative materials. The Copyright Act requires that people who use or reference the work of others must follow a set of guidelines designed to protect authors' rights. Unfortunately, copyright law is complex and too often incomprehensible; that does not, however, excuse users from following the rules. The safest practice is to remember (1) to refrain from distributing works used in class (whether distributed by the professor or used for research); they are likely copyright protected and (2) that any research or creative work should be cited. For LUC's copyright resources check online: <http://www.luc.edu/copyright>

Intellectual Property:

All lectures, notes and other instructional materials in this course are the intellectual property of the professor. As a result, they may not be distributed or shared in any manner, either on paper or virtually without my written permission. Lectures may not be recorded without my written consent; when consent is given, those recordings may be used for review only and may not be distributed. Recognizing that your work, too, is your intellectual property, I will not share or distribute your work in any form without your written permission.

Privacy Statement

Assuring privacy among faculty and students engaged in online and face-to-face instructional activities helps promote open and robust conversations and mitigates concerns that comments made within the context of the class will be shared beyond the classroom. As such, recordings of instructional activities occurring in online or face-to-face classes may be used solely for internal class purposes by the faculty member and students registered for the course, and only during the period in which the course is offered. Students will be informed of such recordings by a statement in the syllabus for the course in which they will be recorded. Instructors who wish to make subsequent use of recordings that include student activity may do so only with informed written consent of the students involved or if all student activity is removed from the recording. Recordings including student activity that have been initiated by the instructor may be retained by the instructor only for individual use.

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.

Harassment (Bias Reporting):

It is unacceptable and a violation of university policy to harass, discriminate against or abuse any person because of his or her race, color, national origin, gender, sexual orientation, disability, religion, age or any other characteristic protected by applicable law. Such behavior threatens to destroy the environment of tolerance and mutual respect that must prevail for this university to fulfill its educational and health care mission. For this reason, every incident of harassment, discrimination or abuse undermines the aspirations and attacks the ideals of our community. The university qualifies these incidents as incidents of bias.

In order to uphold our mission of being Chicago's Jesuit Catholic University-- a diverse community seeking God in all things and working to expand knowledge in the service of humanity through learning, justice and faith, any incident(s) of bias must be reported and appropriately addressed. Therefore, the Bias Response (BR) Team was created to assist members

of the Loyola University Chicago community in bringing incidents of bias to the attention of the university. If you believe you are subject to such bias, you should notify the Bias Response Team at this link:

<http://webapps.luc.edu/biasreporting/>

Statement on Title IX

The Rome Center follows Loyola's [Comprehensive Policy and Procedures for Addressing Discrimination, Sexual Misconduct, Retaliation](#) and will comply with those as indicated and instructed.

Technology:

Students are expected to know how to use Sakai and its features, be able to navigate the internet to explore resources, and to use the electronic resources available through LUC's library homepage.

Workload Expectations:

As an average, students should expect to dedicate about 8 hours per week to fulfill course activities, including readings/review of materials, assignments, lessons, etc.

Academic Integrity:

Academic integrity is the pursuit of scholarly activity in an open, honest, and responsible manner. Academic integrity is a guiding principle for all academic activity at Loyola University Chicago, and all members of the University community are expected to act in accordance with this principle.

Failing to meet the following academic integrity standards is a serious violation of personal honesty and the academic ideals that bind the University into a learning community. These standards apply to both individual and group assignments. Individuals working in a group may be held responsible if one of the group members has violated one or more of these standards.

1. Students may not plagiarize.
2. Students may not submit the same work for credit for more than one assignment (known as self-plagiarism).
3. Students may not fabricate data.
4. Students may not collude.
5. Students may not cheat.
6. Student may not facilitate academic misconduct.

Follow this link for more details about these standards, sanctions, and academic misconduct procedures: (https://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml)

Late or Missed Assignments

Late or missed assignments will not be accepted for grading without the authorization of the instructor.

On-Site Classes

Admission Fees JFRC will pay for all admissions fees. Students are requested to bring students IDs with you.

Course Schedule:

Week 1 Thursday, Jan 22	In class, at 9:00	Introduction and presentation of the course	
Week 2 Thursday, Jan 29	In front of the Pantheon, at 9:00	Pantheon, Mausoleum of Augustus, Ara Pacis Augustae	*Rome: An Oxford Archeological Guide (Field of Mars pp. 226-234, 207-213)
Week 3 Thursday, Feb 5	Via di San Gregorio, 30, at 9:00	Palatine, Forum, Colosseum	*Rome: An Oxford Archeological Guide (The Roman Forum, The Upper Via Sacra, The Palatine, Colosseum Valley and Esquiline Hill) pp.63-160, 3012-318
Week 4 Thursday, Feb 12	in front of Basilica di Santa Maria Maggiore at Piazza di Santa Maria Maggiore, at 9:00	San Clemente, Santa Maria Maggiore, Santa Prassede	The Art of Renaissance Rome (Chapel Decoration: Space, Time and Eternity) pp.109-112
Week 5 Thursday, Feb 19	In class, at 9:00	Renaissance in Rome (Introduction) Oral Presentations	
Week 6 Thursday, Feb 26	Piazza San Pietro in front of the obelisk, at 9:00	Saint Peter's Basilica and Piazza	*The History of the Site of St. Peter's Basilica, Rome
Week 7 Thursday, Mar 5	In class, at 9:00	Mid-term exam	

Week 8 Thursday, Mar 19	Piazza di S. Pietro in Montorio, at 9:30	Tempietto, Villa Farnesina	*The Art of Renaissance Rome (Chapel Decoration: Space, Time and Eternity) *The Architecture of Italian Renaissance Chapter 8
Week 9 Thursday, Mar 26	Piazza della Minerva in front of the obelisk, at 9:00	Campidoglio, Santa Maria sopra Minerva, Il Gesu	*The Architecture of Michelangelo chapter 6
Week 10 Thursday, Apr 2	Fountain of Moses, Piazza di S. Bernardo, at 9:00	San Carlino alle Quattro Fontane, Trevi fountain, Chiesa di sant'Andrea di Quirinale	*Baroque Architecture "The Church" pp. 19-61
Week 11 Thursday, Apr 9	entrance of the Gallery on Piazzale Scipione Borghese, 5, at 9:00	Galleria Borghese	*Art and Architecture in Italy 1600-1750 (Gianlorenzo Bernini pp. 143-196)
Week 12 Thursday, Apr 16	Piazza Navona (central fountain) at 9:00	Piazza Navona, San Luigi dei Francesi, Basilica di Sant'Agostino, Sant Ivo alla Sapienza	*Italian Renaissance Art, (Galleries and Collectable Art pp. 642-654) *H. Hibbard Caravaggio chapter 10
Week 13 Thursday, Apr 23	Viale delle Belle Arti, 131, at 9:00	National Gallery of Modern and Contemporary Art	
Week 14 Apr (27-30)		Final Exam	