



CIEE Global Institute – Rome

Course name: Exploring Rome, the Birthplace of the Modern Museum
Course number: AHIS 3003 ROIT
Programs offering course: Rome Open Campus (Language, Literature and Culture Track)
Language of instruction: English
U.S. semester credits: 3
Contact hours: 45
Term: Spring 2020

Course Description

Through on site visits to Rome's prized cultural institutions, this course retraces the genesis and evolution of the modern museum from its ancient origins to its present-day reality. Our study will unfold before some of the world's greatest collections of Classical, Renaissance, Baroque, Neoclassical and contemporary artworks housed in historically significant edifices that number among the finest examples of period architecture in the Eternal City.

In conjunction with site visits, the course analyzes practical issues related to museum professions, institutional missions, acquisition policies and their legal facets, art conservation and preservation, the pedagogical role of museums and engagement with the general public, including international and local audiences. Students will also address how museums implement technological advances to enhance visitor learning experiences and interaction. In addition, class discussions will focus on controversial, high profile case studies in the protection of national cultural patrimony entailing the repatriation of artworks from America to Italy.

No prerequisites in art history or cognate fields are necessary. Given the broad scope of the course, students of various backgrounds and interests, including business and management majors, are invited to engage in the material.

Learning Objectives

By the end of the course, students will be able to:

- Acquire a deeper knowledge of the concept of museums, their origins and evolution through the modern age.
- Identify the main issues and problems, such as those of an ethical or legal nature, regarding museum practices and related professions.



- Recognize basic elements of museums, their missions, and their characteristics.
- Understand the range of skills and knowledge required for succeeding in the museum profession.
- Develop the ability to analyse different exhibition types and strategies.
- Assess a range of communication/interpretation media, including the role of digital media in audience engagement.

Course Prerequisites

No specific prerequisites are needed for this course.

Methods of Instruction

This course will combine lectures, class debates, walking tours, film screenings, press reviews and conversations with guest speakers.

Assessment and Final Grade

Weekly Quizzes & Written Assignments:	20%
Oral Presentation:	20%
Written Report:	20%
Final Exam:	20%
Class Participation:	20%

Course Requirements

Weekly Quizzes & Written Assignments

While there is no mid-term for this course, two quizzes and two written assignments serve as continual assessment of student progress and performance. On a weekly basis, students are thus expected to analyze, interpret and comment on specific readings, institutions and the collections they house with references to their historical, social, political and cultural contexts, as discussed in class. The professor will provide extensive and precise guidelines, and the assignments are to be submitted through Canvas.

Oral Presentation

Presentations will be delivered during on-site visits. Students will examine any number of topics ranging from individual masterpieces and special collections to illustrious patrons of the arts and their favorite talents. In providing a thorough assessment of their topic, students will include a historical overview and discuss,



wherever possible, the significance of their topic within the context of the weekly themes listed in the course syllabus. All primary and secondary sources consulted while researching said topics must be referenced. On the day of their presentation, students will supply their fellow classmates and the instructor with a typed outline, detailing the focal points of their talk. Students are NOT expected to furnish a handout of visuals for each of their peers. Instead, ONE copy – that can circulate among the participants - of maps, illustrations of referenced artworks, chronologies, family trees or other pertinent visual material is expected. Upon completion of their oral presentations, students are required to upload their outlines onto Canvas by going to Assignments and creating a submission for the file entitled Individual Oral Presentation.

Written Report

A final written report of approximately four (4) pages in length on one of the museums visited during this course will be due at the end of the six-week block. Specific guidelines will be provided by the instructor. Museological topics may be chosen by the student, but must be agreed upon by the instructor.

Final Exam

Students will take a final exam at the end of the course. The exam (multiple choice, true/false, short essay questions and picture identifications) will be cumulative and cover, therefore, all topics discussed and analyzed in class.

Rubrics will be used to assess each assignment.

Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s)



from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements.
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; written warning
More than 20%	3 content classes, or 5 language classes	Automatic course failure , and possible expulsion

Please note this schedule is subject to change if opportunities arise to enhance the curriculum

Weekly Schedule

Week 1 Introduction

Class 1:1 The Museum from Antiquity to the 18th Century.



Readings: Abt, Jeffrey. "The Origins of the Public Museum." A Companion to Museum Studies. Ed. Sharon Macdonald. Wiley-Blackwell, 2011. 115-134. Print.

Class 1:2 The Role of Museums in Education, Visitor Engagement and Marketing
On-site visit to MAXXI

Readings: A Companion to Museum Studies. Ed. Sharon Macdonald. Wiley-Blackwell, 2011. chap. 19 & chap. 20.

Week 2 The Grand Tour and the Princely Collections in Rome

Class 2:1 On-site visit to the Galleria Doria Pamphilj

Readings: Carole Paul, "The Grand Tour and Princely Collections in Rome", in The First Modern Museums of Art, The J. Paul Getty Museum, 2012 pp. 1-15.

Class 2:2 The First Public Modern Museum and Civic Identity
On-site visit to the Capitoline Museum

Readings: Carole Paul, "Capitoline Museum, Rome: Civic Identity and Personal Cultivation," in The First Modern Museums of Art, The J. Paul Getty Museum, 2012 pp. 21-41.

Due date for submission First Written Assignment on Raphael's Letter to Pope Leo X due today by midnight

Week 3 The City as a Museum and the Museum of the City

Class 3:1 On-site visit to Museo di Roma in Palazzo Braschi

Readings: P. Baxa, Roads & Ruins. The Symbolic Landscape of Fascist Rome, chap. 3 "Demolitions: De-familiarizing the Roman Cityscape" pp. 54-75.

Quiz 1



Class 3:2

Art within a Context

On-site visit to the Vatican Museums, specifically the Pius Clementine Museum and the so-called New Wing (Braccio Nuovo) of the Chiaramonti Museum

Readings: Jeffrey Collins, "The Gods' Abode: Pius VI and the Invention of the Vatican Museum," in Clare Hornsby, *The Impact of Italy: the Grand Tour and Beyond*, 2000, pp. 173-194.

Week 4

Museum Ethics: Acquisition, Looting and Repatriation

Class 4:1

On-site visit to the American Academy in Rome's Norton Van Buren Archaeological Study Collection

Readings: Margaret Ellen Mayo, "Collecting Ancient Art: A Historical Perspective" in *Who Owns the Past*, 2005, pp. 133-141. J. H. Merryman (2006) *Museum Ethics*. In *ALI-ABA, Legal Issues in Museum Administration*. The American Law Institute.

http://www.law.harvard.edu/faculty/martin/art_law/museum_ethics.html

Class 4:2

Museums and Conservation

In-class guest lecture

Title of the Lecture: "Does culture produce bread?"

Guest lecturer: Dr. Roberto Nardi. Roberto is President of the International Committee for the Conservation of Mosaics (ICCM), Fellow of the International Institute for Conservation (IIC) and member of ICOM, International Council of Museums - Committee for Conservation. He was Kress Lecturer at the American Institute of Archaeology for 2010/2011.

Reading assignment: students will be divided up into groups of maximum 4 people. Each group will receive a different article or chapter pertaining to some facet of conservation, which they will then discuss in class.

Quiz 2



Class 4:3 Museums in the Digital Age
On-site visit to a digital presentation on Michelangelo's Last Judgment

Readings: Susana Smith Bautista, "Museums in the Digital Age: Changing Meanings of Place, Community, and Culture," 2014, chaps. 1 & 2.

Week 5 The Traveling Exhibition & Museum

Class 5:1 The Traveling Exhibition & Museum Media
On-site visit to French Impressionists exhibition at Palazzo degli Esami

Readings: Andrea Witcomb, "Interactivity, Thinking Beyond," in A Companion to Museum Studies, 2007, chap. 21.

Class 5:2 Museum Management
On-site visit to the Galleria Nazionale d'Arte Moderna (GNAM)

Readings: A Companion to Museum Studies, chap. 18.

Due date for submission of Second Written Assignment
on Letters to Miranda & Canova on the Abduction of Antiquities from Rome & Athens.

Week 6

Class 6:1 Review for the Final Exam

Class 6:2 Session 2 – Final Exam

Due date for submission of Final Written Report.

1 P. H. Welsh (2005) Re-Configuring Museums. Museum Management and Curatorship 20(2):103-130. 2 E. Dillenburg (2011) What, If Anything, Is a Museum? The Exhibitionist (Spring 2011):8-13. 3 R. Starn (2005) A Historian's



Brief Guide to New Museum Studies. *The American Historical Review* 110(1):68-98. 4 AAM (2012) About Museums - Museum Facts. Accessed 28 June 2013. Washington, DC, AAM. <http://aam-us.org/about-museums/museum-facts>. 5 ICOM (2007) ICOM Museum Definition. Accessed 28 June 2013. <http://icom.museum/thevision/museum-definition/>.

E. P. Alexander and M. Alexander (2008) *Museums in Motion: An Introduction to the History and Functions of Museums*. 2nd ed. American Association for State and Local History Book Series. AltaMira Press, Lanham. Pp. xiii, 352 p.

T. Bennett (1995) *The Birth of the Museum: History, Theory, Politics*. Culture: Policies and Politics. Routledge, London; New York. Pp. x, 278 p.: ill., map; 25 cm.

H. Din and P. Hecht (editors) (2007) *The Digital Museum: A Think Guide*. American Association of Museums, Washington, DC. Pp. 223.

J. H. Falk, L. D. Dierking and S. Foutz (editors) (2007) *In Principle, in Practice: Museums as Learning Institutions*. Altamira Press, Lanham. <http://www.loc.gov/catdir/toc/ecip077/2006102098.html>

D. Hicks and M. C. Beaudry (editors) (2010) *The Oxford Handbook of Material Culture Studies*. Oxford University Press, Oxford; New York. Pp. xvi, 774 p.

S. J. Knell, S. Macleod and S. E. R. Watson (editors) (2007) *Museum Revolutions: How Museums Change and Are Changed*. Routledge, Milton Park, Abingdon, Oxon; New York. <http://www.loc.gov/catdir/toc/ecip0713/2007010340.html>

G. D. Lord and L. Gail Dexter (editors) (2009) *The Manual of Museum Management*. AltaMira Press, Lanham, MD.

American Association of Museums (2008) *National Standards and Best Practices for U.S. Museums*. AAM, Washington, DC.

51 M. C. Malaro (1994) *Museum Governance: Mission, Ethics, Policy*. Smithsonian Institution Press, Washington.

J. H. Merryman (2006) *Museum Ethics*. In ALI-ABA, *Legal Issues in Museum Administration*. The American Law Institute. http://www.law.harvard.edu/faculty/martin/art_law/museum_ethics.html

A. Glass (2004) *Return to Sender: On the Politics of Cultural Property and the Proper Address of Art*. *Journal of Material Culture* 9(2):115-139.



Further reading materials will be assigned on a week-by-week basis. Professor will provide a complete list of complementary readings, media sources and articles published in national and international media in order to stimulate class debates and activities.