



ANCIENT MYTH, RELIGION AND SOCIETY

Credits: 3

Contact hours: 45

Instructor: Robert J Littman

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Wednesday 9:00-11:30 AM

Classroom: Via de' Pucci, 4

COURSE DESCRIPTION

Religion has been a dominant part of human society from the beginning of history. Mythology is the narrative of religion. It is storytelling and narratives to explain the origins of the universe and humankind. Biblical influences and ancient mythological tales permeate Florence and have contributed to its history of being the center of the Renaissance. By understanding the theory of religion, and by reading important religious literature and visiting sites such as museums, monasteries, churches, piazzas, palaces, and gardens, students will come to understand the impact the religion in society, and the influence the ancient world of religion has had on Florence as well as Western civilization at large.

Note: Available in Spring 2025, in collaboration with University of Hawai'i at Mānoa

COURSE PREREQUISITES

Sophomore standing or permission of the instructor.

COURSE OBJECTIVES AND LEARNING OUTCOMES

Upon successful completion of this course, students should be able to:

- demonstrate a confident understanding of key concepts involved in myth and religion and its role in society
- demonstrate a solid knowledge of Greek Roman and Near Eastern mythological figures and stories
- synthesize information from a range of secondary sources
- construct a relevant and analytical response to issues of myth and religion
- know how to effectively evaluate, analyze and criticize myths and sacred texts
- present coherent arguments in written and oral form to support their own ideas.

COURSE GRADING

The grading components in this course are divided into the following percentages:

20% Participation

25% Mid Term

5% Quizzes

25% Paper

25% Final Exam

Grading Scale:

93-100= A	87-89 = B+	77-79 = C+	60-69 = D
90-92 = A-	83-86 = B	73 -76 = C	0 -59 = F
	80-82 = B-	70-72 = C-	

STUDENT ASSESSMENT

Students will be assessed through:

CLASS PARTICIPATION

Given the nature of the course, it is important for students to **contribute regularly and productively to class discussions and activities**. These are grounded in assigned readings, class lectures, and visits. **Readings should be done prior to the class** for which they are assigned; class notes should be well organized; visits should be concluded by writing a quick note summarizing points of interest and impressions. **In-class contributions** are a significant part of the CP grade. Positive contributions are those that advance the discussion by formulating meaningful questions, presenting new ideas or insights, building on classmates' comments, or presenting counterpoints in a respectful way. Positive in-class contributions are grounded in the notion of **community**. Students should listen respectfully when others talk, both in groups and in class; reply to e-mail correspondence whenever appropriate; and contribute to group and class dynamics by eliciting feedback from others and helping to keep the class discussions and/or group activities on task. Please feel free to ask questions and clarify concepts.

Consider that physical presence alone is NOT class participation.

Grades for participation are determined by the instructor and reference the following criteria:

- Attendance and Preparation
- Level of Engagement
- Contributions to Class Community

IN-CLASS EXERCISES & HOMEWORK

The syllabus contains a list of 120 names of mythological figures to define/identify. There will be a quiz at the beginning of each class on the mythological figures. For the two classes that are held at museums, there will be no written quiz those two days, but you must prepare to identify the names. Students are expected to have finished the reading by the designated day, and participate in classroom discussion about the material. There will be a 5 page paper (1500 words). The paper will be due in Week 11. For the paper you will need to go to a museum in Florence (or public display), and choose an object (statue or painting) and write about the myth of that object and the relationship of that object to Florence. For example, you can go to the Piazza Signoria, and discuss the statue of Perseus with the Head of Medusa by Cellini. Describe the myth. Discuss Cellini's techniques, the relationship of the statute to Duke Cosimo I de' Medici, Duke Cosimo I de' Medici, the role of the statue in the Piazza della Signoria and the role of the statute and myth in Renaissance Florence. **THEN YOU MUST DISCUSS** how the myth you describe fits into the theory of myth, religion and society. Paper topics must be approved in advance by the Professor by week 8. **See last page of syllabus for further directions about the paper.**

MIDTERM EXAM / MIDTERM CRITIQUE

MIDTERM EXAM will consist of a matching section, a fill-in-the-blank or slide/picture identification section (in which students will identify specific figures from various artworks), and an essay section. The exam essays will ask students to analyze key themes/elements of selections from the assigned reading materials. The essay sections typically constitute the majority of the exam grade.

FINAL EXAM will consist of a matching section, a fill-in-the-blank or slide/picture identification section (in which students will identify specific figures from various artworks), and an essay section. The exam essays will ask students to analyze key themes/elements of selections from the assigned reading materials. The essay sections typically constitute the majority of the exam grade. The essays will require you to synthesize what you have learned in the semester about the nature of myth.

Remember that the dates of tests and exams can NOT be changed for any reason, so please organize your personal schedule accordingly.

Students with learning disabilities who may need special provisions during exams are required to contact their LdM Advisor or LdM Dean of Students (see the Academic Regulations).

LDM TEACHING PHILOSOPHY

All courses at LdM creatively and effectively incorporate active learning strategies into teaching. In a course focused on active learning, teachers are invested in students' success, and students are truly engaged in the learning process—they grapple with the course material by working collaboratively on problems, and are constantly processing what they are learning.

In LdM courses, the learning process is promoted through critical thinking, effective communication, and hands-on experience. Students are asked to think critically, in order to boost their understanding and contribute to making their class into a “community of inquiry”. They are encouraged to give voice to their ideas, fostering a skill they can apply in any setting, academic or not. Finally, LdM students learn by doing. As a result, they develop their problem-solving skills, increase their retention rate, and enhance their engagement.

COURSE READINGS/RESOURCES

MANDATORY READINGS

1. *Nine Theories of Religion*, 3rd edition. Daniel L Pals
READ ON LINE
file:///G:/My%20Drive/WTP%20HOME/WPT/WPT/UH/STUDY%20ABROAD%20FLORENCE/FLORENCE%20SPRING%202025/READING/Nine%20theories%20of%20religion%20-%202015%20-%20Pals.pdf
2. *Book of Genesis; Book of Exodus; Book of Matthew*.
READ ON LINE http://www.readbibleonline.net/?page_id=8
3. Ovid, *Metamorphoses*. [Indiana University Press; New Annotated edition (2018)]
 - ISBN-13: 978-0253033598
 - FREE ONLINE TEXT <https://www.theoi.com/Text/OvidMetamorphoses1.html>
4. Hesiod, *Theogony*. [Translation by Norman O. Brown]
 - ISBN-13: 978-0023153105
 - FREE ONLINE TEXT <https://www.theoi.com/Text/HesiodTheogony.html>
5. Aeschylus, *Oresteia*. [Translation by R. Lattimore]
 - ISBN-13: 978-0226311470
 - FREE DOWNLOAD <https://www.theoi.com/Text/AeschylusAgamemnon.html>
6. Sophocles, *The Theban Plays*. [Translation by Ruth Fainlight and Robert Littman]
 - ISBN-13: 978-0801891342
 - https://www.amazon.com/Theban-Plays-Antigone-Translations-Antiquity-ebook/dp/B00EDALBH4/ref=sr_1_1?crid=F5YSRLVKXFQG&dib=eyJ2IjojMSJ9.3_4mO-JGIPKkFuz4XPC73_-Z29isfkhH5tico_L9GMKgt87B-6mOF2a097YpR-qeCPICeN3_2IP8xbLRrh2pZw.ybOcZ3SW-UUfDal_UbUThs7_ayfaFnA_Dp1n5xdgwnE&dib_tag=se&keywords=LITTMAN+THEBAN+PLAYS&qid=1717166418&srefix=littman+theban+plays%2Caps%2C217&sr=8-1
7. Euripides. *Three Tragedies*, No. 5
 - ISBN-13: 978-0226308982
 - FREE DOWNLOAD Euripides Bacchae
<https://johnstoniatexts.x10host.com/euripides/bacchaehtml.html>
8. Euripides *Four Tragedies*, No. 1
 - ISBN-13: 978-0226308807
 - FREE DOWNLOAD Euripides Hippolytus
<https://johnstoniatexts.x10host.com/euripides/hippolytushtml.html>

**ALL BOOKS ARE AVAILABLE ON LINE AND MOST CAN BE
DOWNLOADED OR COPIED TO YOUR COMPUTER**

COURSE SCHEDULE

Please keep in mind that the contents of individual classes may be slightly modified according to the progress of the class.

LESSON	TOPIC	READING
WEEK 1 FEB. 5	INTRO-Background on Greece, Rome and Near East; Definition of myth; myth and religion; mother goddesses	READ <i>BOOK OF GENESIS</i> chapters 1-10 READ <i>Nine Theories</i> Introduction <i>QUIZ 1</i>
WEEK 2 FEB 12	HEBREW AND NEAR EASTERN MYTH	READ <i>Nine Theories</i> Chapter 1 (Animism and Magic) FINISH <i>BOOK OF GENESIS</i> and Hesiod, <i>THEOGONY</i> ; Ovid <i>METAMORPHOSES</i> BOOK I LINES 1-454; FOUR AGES; FLOOD: DEUCALION AND PYRRHA <i>QUIZ 2</i>
WEEK 3 FEB 19	MYTH OF MOSES	READ <i>Nine Theories</i> Chapter 2 (Religion and Personality) READ <i>BOOK OF EXODUS</i> <i>QUIZ 3</i>
WEEK 4 FEB 26	CHRISTIANITY AND MYTH	READ <i>Nine Theories</i> Chapter 3 (Society as Sacred) READ <i>BOOK OF MATTHEW</i> ; OVID <i>METAMORPHOSES</i> BOOK, I lines 583-779; BOOK II lines 379-553. <i>QUIZ 4</i>
WEEK 5 MARCH 5	ZEUS AND PANTHEONS IN RELIGION MUSEUM VISIT	<ul style="list-style-type: none"> • READ <i>Nine Theories</i> Chapter 4 (Religion as Alienation) • APOLLO: Ovid, Book II Phaethon Book II lines 1-404 • EUROPA Ovid, Book II Lines 833-875, • GANYMEDE; Apollo and Hyacinthus, Ovid, Book X Lines 151-220, • PERSEUS: Ovid, Book IV lines 573-Book V line210 DEMETER AND PERSEPHONE: Ovid; Ceres Book V Lines 344-678. HOMERIC HYMN TO DEMETER - READ ONLINE https://uh.edu/~cldue/texts/demeter.html <i>QUIZ 5</i>
WEEK 6 MARCH 12	AESCHYLUS ESTABLISHMENT OF LAW COURTS AND BLOOD GUILT; DEVELOPMENT OF SKY GODS IN ATHENS	READ <i>Nine Theories</i> Chapter 5 (A Source of Social Action) READ AESCHYLUS, <i>AGAMEMNON</i> , <i>EUMENIDES</i> . BRING TEXT TO CLASS <i>QUIZ 6</i>
WEEK 7 MARCH 19 MIDTERM	MIDTERM EXAM	
MARCH 24-28	MIDTERM BREAK	
WEEK 8 April 2	SOPHOCLES ; the nature of the mind and the gods	READ <i>Nine Theories</i> Chapter 6 (The Verdict of Religious Experience) Read Sophocles, <i>OEDIPUS THE KING</i> BRING TEXT TO CLASS <i>QUIZ 7</i>
WEEK 9 APRIL 9	SOPHOCLES Gods and the origins of law	READ <i>Nine Theories</i> Chapter7 (The Reality of the Sacred) Read Sophocles, <i>ANTIGONE</i> BRING TEXT TO CLASS <i>QUIZ 8</i>
WEEK 10 APRIL 16	MUSEUM VISIT	READ <i>Nine Theories</i> Chapter 8 (Society's "Construct of the Heart")

		<i>QUIZ 9</i>
WEEK 11 APRIL 23	EURIPIDES; Dionysus and Aphrodite; the non-rational in religion and society	READ <i>Nine Theories</i> Chapter 9 (Religion as Cultural System) Chapter 10 (conclusion) Read Euripides, <i>BACCHAE</i> and <i>HIPPOLYTUSs</i> <i>QUIZ 10</i> PAPER DUE
WEEK 12 APRIL 30	ROMAN MYTH	<i>QUIZ 11</i>
WEEK 13 MAY 7	NATURE OF MYTH	DISCUSSION AND REVIEW SESSION <i>QUIZ 12</i>
WEEK 14 MAY 14 FINAL	FINAL EXAM	

NB: Should the instructor be unavailable, a substitute teacher will give the scheduled or a prepared alternative lecture at the regular class time.

Make-up classes are always mandatory since they are part of the course program.

NAMES FOR IDENTIFICATION

Look up pictorial representations of these names on line. You can find additional material on the web www.perseus.tufts.edu. Be prepared to ID names in class. These names are guidelines. This list is not necessarily complete.

<p>QUIZ 1</p> <ol style="list-style-type: none"> 1. Cronus (Saturn) 2. Rhea 3. Gaia (Tellus) 4. Uranus 5. Demeter (Ceres) 6. Persephone (Kore) 7. Ares (Mars) 8. Zeus (Jupiter-Jove) 9. Hera (Juno) 10. Hebe 	<p>QUIZ 2</p> <ol style="list-style-type: none"> 11. Hephaestus (Vulcan) 12. Athena (Minerva) 13. Poseidon (Neptune) 14. Pluto (Hades) 15. Metis 16. Apollo 17. Dionysus (Bacchus) 18. Epimetheus 19. Aphrodite (Venus) 20. Titans 	<p>QUIZ 3</p> <ol style="list-style-type: none"> 21. Artemis (Diana) 22. Hermes (Mercury) 23. Prometheus 24. Pandora 25. Perseus 26. Danae 27. Typhoeus 28. Abraham 29. Isaac 30. Joseph
<p>QUIZ 4</p> <ol style="list-style-type: none"> 31. Sarah 32. Rebecca 33. Jacob 34. Mary-Joseph 35. Muses 36. Noah 37. Deucalion 38. Leto 39. Leda 40. Themis 	<p>QUIZ 5</p> <ol style="list-style-type: none"> 41. Mnemosyne 42. Aegisthus 43. Aeneas 44. Anchises 45. Dido 46. Atreus 47. Thyestes 48. Agamemnon 49. Clytemnestra 50. Helen 	<p>QUIZ 6</p> <ol style="list-style-type: none"> 51. Menelaus 52. Orestes 53. Sphinx 54. Pylades 55. Electra 56. Iphigeneia 57. Agave 58. Pentheus 59. Atlas 60. Amazons
<p>QUIZ 7</p> <ol style="list-style-type: none"> 61. Andromache 62. Andromeda 63. Oedipus 64. Eteocles 65. Polyneices 66. Jocasta 67. Teiresias 68. Polybus 69. Merope 70. Ariadne 	<p>QUIZ 8</p> <ol style="list-style-type: none"> 71. Phaedra 72. Hippolyta 73. Hippolytus 74. Ascanius 75. Astyanax 76. Bacchae (Maenads) 77. Cadmus 78. Cassandra 79. Centaurs 80. Satyrs 	<p>QUIZ 9</p> <ol style="list-style-type: none"> 81. Cerberus 82. Charon 83. Charybdis 84. Chimaera 85. Chiron 86. Circe 87. Symplegades 88. Creon 89. Creusa 90. Medea
<p>QUIZ 10</p> <ol style="list-style-type: none"> 91. Jason 92. Argonauts 93. Cupid (Eros) 94. Daedalus 95. Icarus 96. Deianira 97. Actaeon 98. Dryads 99. Eris 100. Europa 	<p>QUIZ 11</p> <ol style="list-style-type: none"> 101. Eurydice 102. Orpheus 103. Galatea 104. Giants 105. Harpies 106. Helios 107. Laocoon 108. Adonis 109. Medusa 110. Furies 	<p>QUIZ 12</p> <ol style="list-style-type: none"> 111. Niobe 112. Minotaur 113. Fates 114. Alcestis 115. Pan 116. Telemachus 117. Odysseus 118. Laertes 119. Penelope 120. Ajax

SITE VISITS/FIELD TRIPS

During the semester we will visit a few places, as a group:

- **National Museum of Bargello** The National Museum has its setting in one of the oldest buildings in Florence that dates back to 1255. It contains masterpieces of the 16th and 17th century, many of which have a biblical or mythological theme. Requires 000 Euros. Meeting point: in class at regular time.???
- **Museo Archeologico Nazionale di Firenze** The collection is composed of the original Etruscan Museum, several Greek and Roman antiquities from the Medici and Lorena collections and, at the core of the collection, is the Egyptian Museum a gathering of artifacts second only to the collection in Turin, Italy. Requires 000 Euros. Meeting point: in class at regular time.???
- **Please note:** students owning any type of museum card must inform the professor BEFORE group tickets will be purchased, so to calculate the reduced costs. The card must be presented upon entrance. Students from the EU pay reduced fees in most museums. All students must be provided with a valid green pass or equivalent.

REQUIRED COURSE MATERIALS

All books and readings for the course can be found for free on line, except Dictionary of Mythology.

ADDITIONAL COURSE COSTS

The following estimated expenses are foreseen for each student:

0 Euro for **books**

XX Euro for the **mandatory visits** (find details in specific paragraph)

LDM COURSE POLICIES

ATTENDANCE

Attendance is mandatory for a successful learning experience at LdM.

See “Academic Regulations” for the exact number of absences allowed.

Being a once-a-week class:

- If THREE classes are missed, the Final Grade will be lowered by 1 full grade.
- If FOUR or more classes are missed, the Final Grade will be an “F” and 0 Credits will be awarded.
- Missed in-class activities (including, but not limited to, quizzes, exams, etc.) cannot be made up and will be graded F.

PUNCTUALITY

Punctuality is mandatory at LdM.

- Any tardiness, including leaving during class without notice, not showing up on time after the break, or leaving early, will impact the participation grade and the Final Grade.
- Three late arrivals or the equivalent (10 to 20 minutes) will result in 1 full absence in the attendance count.
- Missing more than 20 minutes will be considered the equivalent of 1 full absence.

Please note: It is the student’s responsibility to catch up on any missed work and to keep track of his or her absence/tardiness.

ASSIGNMENT SUBMISSIONS

Late submissions of assignments, including papers, are **not** accepted. If an assignment is submitted after the deadline, the grade for the assignment will be an F = 0 points, which may adversely impact the Final Grade of the course.

SCHEDULING CONFLICT

If, on occasion, a class has a scheduling conflict with another class (due to a simultaneously scheduled make-up class, site visit, etc.), the student is required to inform both instructors IN ADVANCE, allowing the two instructors to share a written excuse for the class that will be missed. Even though an absence may be excused, students must be aware that there is no possibility of making up any assessed in-class activities they may have missed and no refund will be given for pre-paid visits/field trips. Keep this in mind in order to make a responsible decision about which class to attend.

ETIQUETTE

- No food or drinking is allowed in museums; in religious places, shoulders and knees must be covered.
- Classrooms are to be left neat and clean. Students must take proper care of available equipment and materials and promptly report any damage or loss.
- Drinking/eating during class/site visits is not allowed. Electronic devices (cell phones, Smartphones, iPods, iPads, laptops, etc.) must be switched off during class, unless otherwise instructed.

Please note: Instructors who find that a student's behavior is inappropriate will seek to talk to him/her immediately; if the behavior continues, the instructor is required to contact the appropriate LdM authority.

ACADEMIC HONESTY

- ✓ **All student work will be checked for plagiarism.**

According to the LdM Rules of Conduct, "Violations include cheating on tests, plagiarism (taking words or texts, works of art, designs, etc., and presenting them as your own), inadequate citation, recycled work, unauthorized assistance, or similar actions not explicitly mentioned." Assignments and projects are specific to individual courses; presenting the same work in two different courses (including previous courses) is considered recycling and is unacceptable.

Why is plagiarism bad?

- ✓ It's unethical.
- ✓ The student will fail the paper and possibly the course.
- ✓ Professors are required to report it.
- ✓ The student will be put on academic probation.
- ✓ The student *might* even be dismissed from college.

Bottom Line: **Students MUST cite the sources they use!**

NB: *Should issues of academic dishonesty arise the faculty member will adhere to the relevant LdM policy and report any suspected cases to the LdM Dean of Students for disciplinary review.*

USEFUL STUDENT RESOURCES

INTERNAL RESOURCES

INTERNAL RESOURCES

LdM Florence Library

Via dell'Alloro, 13

Librarians: Rolf Bagemihl e Arnaldo Albergo

Hours: 9:00 am - 8:00 pm M-F

No open shelf. Spacious reading room. Copies: 5¢ per page

CAMNES ‘Pecorella’ Library (Near Eastern, Aegean and Mediterranean antiquity)

Via del Giglio, 15

- See Website for volume reservations and appointments

ProQuest Central (Also accessible through LdM Web site under “LdM Library”)

- Online database of scholarly journal, magazine, and newspaper articles

Ebook Central (Also accessible through LdM Web site under “LdM Library”)

- Online database of e-books
-

EXTERNAL RESOURCES

Free Online Resources (gathered on the LdM Library homepage)

- Reliable and mostly scholarly resources in anthropology, archaeology, art & architecture, classics, conservation, education, environmental science, epigraphy, fashion design, film, food & nutrition, forensic psychology, history, holocaust studies, Italian language & literature, Jewish studies, Medieval & Renaissance studies, music, numismatics, papyrus, philosophy, politics & government, religious studies, women’s & gender studies.

Libraries in Italy (gathered on the LdM Library homepage)

- Important research libraries

University of Florence Library | **Library Catalog**

Via Micheli, 2 (**Architecture**). Hours: 8:30-19:00 M-F

Piazza Brunelleschi, 4 (**Language and Literature**). Hours: 8:30-19:00 M-F

Via della Pergola, 56 (**Art History**). Hours: 9:00-19:00 M-F

Via S. Salvi, 12 (**Psychology**). Hours: 9:00 am – 1:00 pm M,W,F; 9:00 am – 5:00 pm Tu, Th

Via Bolognese, 52 (**Philosophy**). Hours: 9:00 am - 1:00 pm Tu,W,Th

Via del Proconsolo, 12 (**Anthropology**). Hours: 8:30 am – 6:00 pm M-Th; 8:30 am – 2:00 pm

Viale Morgagni, 67/a (**Mathematics**). Hours: 8:30 am - 6:00 pm M-Th; 8:30 am – 2:00 pm

Via G. Bernardini, 6 (Sesto Fiorentino) (**Sciences – Physics, Chemistry**). Hours: 8:30 am – 6:00 pm M-Th; 8:30 am – 2:00 pm F

Via delle Pandette, 2 (**Social Sciences – Business, Economics, Politics**). Hours: 8:30 am – 7:00 pm M-F

- Apply for daily library access: [Access request](#)

Biblioteca delle Oblate | **Library Catalog**

Via dell’Oriuolo, 24 -- Hours: 14:00-22:00 M; 9:00-24:00 Tu-Sat -- Access: ID

- This is a public library with generous opening and computer hours; it is usually open until midnight (Tu-Sat).

Biblioteca Nazionale Centrale di Firenze | **Library Catalog**

Piazza dei Cavalleggeri, 1-- Hours: 8:15-19:00 M-F; 8:15-13:30 Sat -- Access: ID

- Houses modern books in all fields as well as many medieval manuscripts and other rare and unique materials.

Biblioteca del Museo Galileo (Museo di Storia della Scienza) | **Library Catalog**

Piazza dei Giudici, 1 – Hours: 9:00 am – 4:30 pm M-F; 9:00 am – 1:00 pm Sat – Access: Letter of presentation and passport

- Houses a large number of books and periodicals in the history of science.

Biblioteca delle Arti e dello Spettacolo (Library on Fine and Performing Arts)

-- books and periodicals on Painting, Sculpture, Architecture, Decorative Arts, Applied Arts, Theatre, Music, Cinema; mainly in English and Italian

--take a photo-ID card

--Search for books online on <https://www.fondazionefrancozeffirelli.com/biblioteca-delle-arti-e-dello-spettacolo/>

Open: Tuesday-Friday, 10.00-13.00; 15.00-18.00; Saturday 10.00-13.00

Fondazione Franco Zeffirelli - Piazza di San Firenze, 5 (near piazza della Signoria). Tel. 055 281038

PAPER FOR COURSE

5 page paper (1500 words).

DUE: Week 11

For the paper you will need to go to a museum in Florence (or public display) and choose an object (statue or painting) and write about the myth of that object and the relationship of that object to Florence. For example, you can go to the Piazza Signoria, and discuss the statue of Perseus with the Head of Medusa by Cellini. Describe the myth. Discuss Cellini's techniques, the relationship of the statue to Duke Cosimo I de' Medici, Duke Cosimo I de' Medici, the role of the statue in the Piazza della Signoria and the role of the statue and myth in Renaissance Florence. **THEN YOU MUST DISCUSS** how the myth you describe fits into the theory of myth, religion and society. Another work of art might be Caravaggio's shield of Medusa in the Uffizi Museum. Paper topics must be approved in advance by the Professor by week 8.

Visual observations/photo/sketch

AT THE MUSEUM:

- *Spend at least one hour observing your object, photographing it, and taking notes.
- *Photograph your object at least five times showing different angles or details; also take a photo of yourself with the object. As museum objects are fragile, please turn off your camera's flash.
- *Take at least three pages of notes on the object, making observations about its color, its material, its size, its function, its iconography (what is shown), its style, etc. Please handwrite them.
- *Sketch the object (include notes on the sketch if there are parts you have trouble drawing). The goal is to encourage you to look at the object closely; you don't have to be a practiced artist, but you do need to take time and observe the object in a detailed way.

AT HOME:

- * Print out your photos. Write on the photos – which is the most significant view, and why? Are there things the photos don't show well? Note them down.
- *Review your notes and organize them. Find 2-4 important topics that recur in your notes and write them down. What information in your notes relates to each topic?
- *Make clear on your notes what pieces of information are connected.
- *Photograph your handwritten notes, sketch, and written-on photos and submit them to me with the paper.