



THE AMERICAN
UNIVERSITY OF ROME

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The American University of Rome
Archaeology & Classics Program

Spring Term 2021

Course Title: Conservation and Restoration: Ethics and Principles

Course Number: AHAR 207

Credits: 3 credits

Time and place: Thursday 91m-12pm
Building B - room 105
MyAUR > Zoom: meeting ID 633 067 1086

Pre/Co-Requisites: Level 100 art history or archaeology or permission of the instructor

Professor: Francesca Guiducci

Office Hours: After Class and By appointment via SignUpGenius

Email address: f.guiducci@aur.edu

Course description

This introductory course surveys the history of conservation and restoration, and addresses current ethical dilemmas faced by curators, art historians, scientists, and archaeologists. Students will debate the various issues involved in the care of cultural heritage with reference to professional organizations, special interest groups, cultural identity and economic development. Present and past use of an artifact, whether as a functional object, as a cultural symbol, as an historical record, or as a domestic space, requires that the conservator understand both the tangible and intangible nature of object. Particular reference will be made to the art and archaeology of Rome.

Required Textbook/Readings

This course has no set textbook. Readings are assigned to each class and will be provided to the students in advance to the course through MyAUR, within fair use guidelines. The full list of required readings for each class is provided below.

The following two books are particularly relevant and can be found in the AUR library (see their library codes below).

- Munoz-Vinas, Salvador. *Contemporary Theory of Conservation*. Butterworth – Heinemann, 2005.
AUR Library CC135 .M86 2005
- Pye, Elizabeth. *Caring For the Past. Issues in Conservation for Archaeology and Museums*. James and James, 2001.
AUR Library 069.53 PYE

Further Readings

A specific reading list for each class, for students interested in expanding upon the subjects addressed, will be provided through MyAUR. These are not intended to be compulsory reading for the class, but rather a bibliographical reference point for students who want to research further a certain topic.

Students are also encouraged to use the ICCROM library (Via di San Michele 13, 20 minutes walking from AUR).

Course Learning Objectives

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

1. Describe and define the contemporary and historical concepts of conservation, restoration, and preservation practices used for cultural heritage.
2. Identify and apply the fundamental ethical and philosophical principles used in decision making by conservation professionals, for the restoration and presentation of cultural heritage.
3. Critically analyze the effectiveness of ethical obligations and practices as related to professional organizations, restorers, and researchers dealing with cultural artefacts.

Course Learning Activities

- Class participation (CLO 1,2,3)
- Class debate (CLO 1,2,3)
- Oral presentation (CLO 1,2)
- Research paper (CLO 1,3)
- On-site visit participation and discussion (CLO 1,2,3)

Assessment tools	
Midterm Exam	30%
Oral presentation	15%
Research Paper – total of 30% organized as follows:	
Phase 1 Bibliography	5%
Phase 2 Essay outline	5%
Phase 3 Final Essay	20%
Final Exam	25%

Midterm exam (30%): This will consist of:

5 short answers: topics, concepts and definitions;

1 short essay out of choice of two. Students will be expected to show a critical approach supported with references to the theoretical conservation background covered in the first part of the Term.

11th March (room B105 at 9am).

Oral presentation (15%) will be a **10 minutes** presentation on the topic chosen for the student's Research Paper. The presentation will introduce the topic, its aim and its theoretical/historical background, as well as giving an overview on the work done by the student so far.

The student is welcome to include in the presentations questions for the audience, and it is hoped that questions and comments from the Instructor and peer classmates will constitute useful feedback for the final drafting of the Research Plan.

15th/22nd April

See the attached **Oral Presentation Rubric** for details about the grading system.

Research Paper (total of 30%): A list of suitable topics related to conservation and restoration of cultural heritage will be supplied, but students may choose another topic if the instructor agrees to this beforehand. See at the attached **Research Paper Topics**.

By the **26th February** students are strongly encouraged to book a personal appointment with the instructor, to discuss their area of interest and, possibly, come up with a thesis statement for their Research Paper.

Such meeting (online or in person according to circumstances) is not compulsory nor graded, and it may be as short as 10 minutes. However, it is important for the student in order to focus his/her ideas for the Research Paper early in the term, and set a clear path for his/her work.

Time slots for the meeting will be provided by the instructor via Sign Up, or can be arranged on a personal basis if necessary.

The paper will be developed in three phases:

1. **Bibliography (5%).** An annotated bibliography of library and electronic sources that the student intends to use. This must contain a minimum of 7 peer-reviewed sources. A thesis statement must be included.
Due date for Phase 2: 8th March.
2. **Outline of essay (5%).** A list of paragraph topics in note form – only bullet points, no sentences.
Due date for Phase 3: 1st/8th April.
3. **Final Essay (20%).** The complete research paper, taking due account of the comments and amendments made on the first two phases.
Due date for Phase 3: 2-8th May.

All three phases are required to be submitted and will be graded – you may not skip over a phase.

ALL PHASES TO BE SUBMITTED VIA MyAUR.

THE FINALE PHASE MUST BE SUBMITTED TO TURNITIN.

See the attached **Research Paper Rubric** for details about the grading system.

The final paper must conform to the following requirements:

- be long a **minimum of 2500 words** (this does not include tables, captions, images, etc.).
- Incorporate a minimum of 10 peer reviewed sources.
This means that sources are to be used in the text, you cannot include in the final bibliography sources that are not directly quoted in the text.
- In-text citations and references should follow the **MLA style**;
you can find useful guidelines and examples on the AUR webpage:
<https://aur.edu/node/1818> and on AUR Writing Center
<https://www.thewritingcenter.info/formatting-and-citing>.
- Include a final full list of Works Cited or Bibliography of all sources used in alphabetical order, according to the **MLA style** (see links above).
- 12 point New Times Roman font or similar.
- 1-inch/2.5cm margins on all sides.
- Last name and page number in top right corner, in the document header.
You can find useful guidelines on the AUR webpage:
<https://aur.edu/node/1818> and on AUR Writing Center
<https://www.thewritingcenter.info/formatting-and-citing>.

You are encouraged to make full use of illustrative materials, maps, diagrams, photographs, etc.

Final exam (25%): This will consist of:

2 short answers: concepts and definitions;

2 short essays out of choice of four. Students will be expected to show a critical approach supported with references to the applied conservation background covered in the second part of the Term.

6th May (room B105 at 10 am).

Please note that a clean desk policy is in operation during the midterm and final exams. Nothing should be on your desk except the pen you are writing with. You are not permitted to leave the room during the midterm and final exam, if you do so your paper will be collected and you will not be allowed to add anything to it.

Study visits

Study visits are an essential element of this class and they are scheduled in regular class hours during the semester. Students are expected to participate to the visits.

It is necessary to consider the high uncertainty due to the current pandemic situation, and its effects on museums/sites opening times and dates, as well as the related limitations on gathering numbers in public places, both indoor and outdoor.

The development of the health situation is unpredictable and will strongly affect study visits. Therefore, the schedule for study visits included in this syllabus is updated to the 25th of January 2021 and will be reviewed periodically in accordance with the government's provisions and general AUR's policies

It is hoped that we will be able to undertake visits to museums and other heritage places. However, it may be necessary to postpone study visits, or to cancel them altogether. It may also be necessary to find alternative options regarding the time of the visit, or to divide the class in smaller groups. Students will be promptly informed of any change to the schedule and will be included in discussing possible options.

Additional costs

Students are responsible for paying their own entrance fees for the visits. The anticipated costs will be approximately €30 per person (max), excluding transportation to/from the destination. Every effort is made to be accurate at the start of the semester, but prices in Rome can fluctuate without warning. AUR can accept no responsibility for this.

This will include also costs related to materials for the Fresco Lab.

Important Information for Remote Students in AHAR207

As a remote student, you will have access to the live sessions of AHAR207 via the microphone and webcams installed in each AUR classroom. Please, keep in mind the following policies for this class:

Audio and Video:

- Students are expected to have their microphones muted during class unless they are actively speaking. However, they should expect to have their microphones on whenever active discussion is taking place, or when so asked by the instructor.
- Students may leave their video off during lecture portions of the course but should expect to turn their video on whenever active discussion is taking place, or when so asked by the instructor.

Participation:

- During lecture portions of the course, remote students are expected to make questions/comments via the chat function on Zoom. The instructor will regularly monitor the chat and answer the questions/comments when appropriate, during the class or afterwards.
- Depending on the nature of the class activity (discussion, group project, etc.), remote students are expected to either participate in these activities by voice and/or chat or to make use of the Discussion Forum asynchronously. The instructor will give indications in this regard at the beginning of the class.

Please remember that remote students are also held to AUR's Absence Policy, which requires the attendance of 70% of class meetings to be eligible for a passing grade. Live class meetings will not be recorded; remote students are expected to attend live class meetings via Zoom. Absences as a result of technological or connectivity problems are considered absences. Should you be experiencing a technological or connectivity issue that is causing you to miss two consecutive classes in any course, contact the Dean's Office immediately.

AHAR207 Course Schedule		
DATE	CLASS	READINGS
28 Jan	Course overview <i>Introduction to Conservation and Restoration</i>	Munoz Vinas 2005, 7-15 Pye 2001, 22-32
4 Feb	History of Conservation and Restoration <i>Part 1 – from Antiquity to the 18th cen.</i>	Podany 2015, 27-43
11 Feb	Study visit: Palazzo Altemps <i>Restoration and Authenticity in Classical Sculptures</i>	Marvin 2003, 225-238 MIBACT 2017, 7; 24-25; 76
18 Feb	History of Conservation and Restoration <i>Part 2 – the 19th and 20th century</i>	Munoz Vinas 2005, 1-7 Clavir 2002, 3-13; 21-25
25 Feb	Contemporary Conservation Theory <i>Values and Significance</i>	Munoz Vinas 2005, 43-60 (edited) Pye 2001, 60-64 (edited)
26 Feb	<i>Personal discussion on Research Paper (optional but strongly recommended!)</i>	
4 Mar	Study visit: TBC	
8 Mar	<i>Research Paper Phase 1: Bibliography (5%)</i>	
11 Mar	Mid Term Exam (30%)	
18 Mar	Spring Break	
25 Mar	Fresco Lab	Ashurst and Burns 2007, 310 Fuga 2006, 99-111 Mercadal 2017
1 Apr	Fresco Lab	
1 Apr	<i>Research Paper Phase 2: Essay outline (5%)</i>	
8 Apr	Study visit: TBC	
15 Apr	Oral presentations (15%)	
	Conservation in Action: case-study	
22 Apr	Conservation Institutions & Organizations <i>UNESCO and the World Heritage Convention</i>	Luxen 2004, 4-9 Bandarin 2007, 26-29
29 Apr	Study visit: TBC	
6 May	Final Exam (10am-12pm B105) (25%)	
2-8 May	<i>Research Paper Phase 3: Final Essay (20%)</i>	

Course Readings

*Further readings are not intended to be compulsory reading for the class, but rather a bibliographical reference point for students who want to research further a certain topic!

The readings list below follows the MLA style. This is how your Works Cited list in the Research Paper should look like.

28th January 2021

Introduction to Conservation and Restoration

What is conservation? An overview of the many aspects, professionals and activities within the conservation discipline.

Introduction to main areas/activities of conservation and related definitions/terminology.

Required readings

- Munoz-Vinas, Salvador. "What is conservation? Issues in the definition of conservation." *Contemporary Theory of Conservation*. Butterworth – Heinemann, 2005, pp. 7-15.
- Pye, Elizabeth. "Conservation examined. Scope of conservation." *Caring For the Past. Issues in Conservation for Archaeology and Museums*. James and James, 2001, pp. 22-32.

Further readings

- Berdocou, Marie. "Introduction to archaeological conservation." *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, edited by Nicholas Stanley-Price, Kirby T. Mansfield, and Alessandra Melucco Vaccaro. Getty Conservation Institute, 1996, pp. 248-259.
- Caple, Chris. "The Aims of Conservation." *Conservation Principles, Dilemmas and Uncomfortable Truths*, edited by Alison Richmond and Alison Bracker. Elsevier Butterworth-Heinemann, 2009, pp. 25-31.
- De Guichen, Gael. "Forbes Prize Lecture". *Studies in Conservation*, vol. 52, no. 1, 2007, pp. 69-73.
- Munoz-Vinas, Salvador. "What is conservation? Preservation and restoration. Preventive and informational preservation." *Contemporary Theory of Conservation*. Butterworth – Heinemann, 2005, pp. 15-25.
- Szczepanowska, Hanna M. "Role, functions and responsibilities of a conservator". *Conservation of Cultural Heritage : key principles and approaches*. Routledge, 2012, pp.9-13.

4th February 2021

History of Conservation and Restoration. Part 1 – from Antiquity to the 18th cen.

Repair, reuse, crafts and restoration from antiquity to the 18th century, with a focus on examples from Rome.

The (missing) concept of Authenticity in past restorations.

Inspiration or Invention? Collecting, the Grand Tour and restoration of classical sculptures.

Required readings

- Podany Jerry, "Conservation and Restoration". *The Oxford Handbook of Roman Sculpture*. Oxford University Press, 2015, pp. 27-43.

Further readings

- Oddy, Andrew. "Introduction." *The Art of the Conservator*. The Trustees of the British Museum, 1992, pp. 7-13.
- Pye, Elizabeth. "The history of conservation." *Caring for the Past. Issues in Conservation for Archaeology and Museums*. James and James, 2001, pp. 37-42.

11th February 2021

Study Visit: Museo Nazionale Romano – Palazzo Altemps

Visions of classical beauty: the Ludovisi collection and collecting of classical sculptures. The Altemps Palace houses an important collection of Greek and Roman sculpture that belonged to several families of the Roman nobility between the 16th and 17th centuries. Most of the ancient sculptures have been heavily "restored" by famous artists of the time such as Bernini and Algardi.

Required readings

- Marvin, Miranda. "Possessions of Princes." *History of Restoration of Ancient Stone Sculptures*, edited by Janet Burnett Grossman, Jerry Podany, and Marion True. Getty Publications, 2003, pp. 225-238.
- MIBACT – Museo Nazionale Romano. *Palazzo Altemps*. Mondadori Electa, 2017, pp. 7; 24-25; 76.

Further readings

- Fendt, Astrid, "Restoration or De-restoration? Two Different Concepts of Presenting the Authentic Condition of Ancient Sculptures in the Collection of Classical Antiquities in 19th-century Berlin." *Art, Conservation and Authenticities: Material, Concept, Context: Proceedings of the International Conference Held at the University of Glasgow, 12-14 September 2007*, edited by Erma Hermens and Tina Fiske. Archetype Publications, 2009, pp. 41-49.
- Rockwell, Peter, "The Creative Reuse of Antiquity." *History of the Restoration of Ancient Stone Sculptures*, edited by Janet Burnett Grossman, Jerry Podany and Marion True. Getty Publications, 2003, pp. 75-86.
- Shtrum, Batyah. "LACMA's classical sculpture collection reconsidered – again." *The Object in Context: Crossing Conservation Boundaries*, edited by David Saunders, Joyce H. Townsend and Sally Woodcock. The International Institute for Conservation of Historic and Artistic Works, 2006, pp. 197-203.

18th February 2021

History of Conservation and Restoration. Part 2 –the 19th and 20th century

Viollet-le-Duc vs Ruskin: birth of conservation theory in the 19th century. Development of the discipline at international level: the first half of the 20th century. Science comes on stage: the 20th century classical theories.

Required readings

- Clavir, Miriam. "The historical development of conservation and its values". *Preserving What Is Valued: Museums, Conservation, and First Nations*. University of British Columbia, 2002, pp. 3-13, 21-25.
- Munoz-Vinas, Salvador. "A brief history of conservation." *Contemporary Theory of Conservation*. Butterworth – Heinemann, 2005, pp. 1-7.

Further readings

- Pye, Elizabeth. "The history of conservation." *Caring for the Past. Issues in Conservation for Archaeology and Museums*. James and James, 2001, pp. 42-56.
- Clavir, Miriam. "The Social and Historic Construction of Professional Values in Conservation." *Studies in Conservation*, vol. 43, no. 1, 1998, pp. 1-8.
- Munoz-Vinas, Salvador. "Truth, objectivity and scientific conservation." *Contemporary Theory of Conservation*. Butterworth – Heinemann, 2005, pp. 74-90.
- Oddy, Andrew. *The art of the conservator*. The Trustees of the British Museum, 1992, pp. 13-21.
- O'Grady, Caitlin. "The Model Conservator – Unpicking the past to Understand Discipline Development." *ICOM-CC 18th Triennial Conference Preprints, Copenhagen, 4–8 September 2017*, edited by Janet Bridgland, ICOM Committee for Conservation, 2017, pp. 1-8.
- Plenderleith, Harold J. "A History of Conservation". *Studies in Conservation*, vol. 43, no. 3, 1998, pp. 129-143.

25th February 2021

Contemporary conservation theory. Values and Significance

Why do we conserve? And who gets to decide what is worthy of conservation?

Meanings, values and significance: the fabrication of heritage and the social role of conservation.

Stakeholders and the shift towards subjectivism in contemporary conservation.

Required readings

- Munoz-Vinas, Salvador. "The objects of conservation." *Contemporary Theory of Conservation*. Butterworth – Heinemann, 2005, pp. 43-64. **(Version edited by instructor).**
- Pye, Elizabeth. "The meaning of objects." *Caring For the Past. Issues in Conservation for Archaeology and Museums*. James and James, 2001, pp. 60-64. **(Version edited by instructor).**

Further readings

- Avrami, Erica C., Randall Mason, and Marta De La Torre. "Report on Research". *Values and Heritage Conservation: Research Report*, edited by Erica C. Avrami, Randall Mason, and Marta De La Torre, Getty Conservation Institute, 2000, pp. 3-11.
http://www.getty.edu/conservation/publications_resources/pdf_publications/values_heritage_research_report.html
- Collection Council of Australia. *Significance 2.0. Significance: concept and process*, 2009, pp. 10-13.
https://www.arts.gov.au/sites/default/files/significance-2.0.pdf?acsf_files_redirect
- ICCROM. *People-Centred Approaches to the Conservation of Cultural Heritage: Living*

Heritage, 2015.

https://www.iccrom.org/sites/default/files/PCA_Annexe-2.pdf

- Munoz-Vinas, Salvador. "From objects to subjects." *Contemporary Theory of Conservation*. Butterworth – Heinemann, 2005, pp. 147-170.
- Munoz-Vinas, Salvador. "The reasons for conservation." *Contemporary Theory of Conservation*. Oxford: Butterworth – Heinemann, 2005, pp. 171-181.
- Stovel, Herb, Nicholas Stanley-Price, and Robert Killick. *Conservation of Living Religious Heritage: Papers from the Iccrom 2003 Forum on Living Religious Heritage : Conserving the Sacred*, ICCROM, 2005.

https://www.iccrom.org/sites/default/files/ICCROM_ICSO3_ReligiousHeritage_en.pdf

4th March 2021

Study visit: TBD

25th March 2021

1st April 2021

Fresco Lab – Part 1 and 2

Looking at the applied aspects of conservation, with a focus on an important category of heritage: frescos. A brief overview on the history, development, technique and materials, considering some of the main conservation issues and solutions.

With a hands-on experience on fresco-making, students will produce their own fresco painting to take home, familiarizing with ancient manufacturing techniques and materials similar to the originals.

Required readings

- Ashurst, John and Burns, Colin. "Traditional lime production". *Conservation of Ruins*, edited by John Ashurst, Elsevier, 2007, p. 310.
- Fuga, Antonella. "Fresco". *Artists' Techniques and Materials*. Getty Publications, 2006, pp. 99-111.
- Mercadal, Trudy. "Fresco Painting." *Salem Press Encyclopedia*, 2017, EbscoHost [[Link](#)].

Further readings

- Cennini, Cennino. *The Book of Art*, pp. 55-78.
- Mora, Paolo, Mora Laura and Philippot, Paul. "Introduction". *Conservation of Wall Paintings*. Butterworths, 1984, pp. 1-16.
- Peterson, Karin. "Wall Paintings: Aspects of Deterioration and Restoration" *Conservation Science. Heritage Materials*, edited by Eric May and Mark Jones, The Royal Society of Chemistry, 2006, pp. 241-265.
- Torraca, Giorgio. "Lime and Lime Mortars". *Lectures on Materials Science for Architectural Conservation*. Getty Publications, 2009, pp. 50-54.
- Vasari, Giorgio. "The Fresco Process." *The Lives of the Most Excellent Painters, Sculptors, and Architects*, 1550.

8th April 2021

Study visit: TBC

22nd April 2021

Conservation Institutions & Organizations. UNESCO and the World Heritage Convention

Since WW2 many organizations have been established to safeguard cultural heritage at an international and national level: UNESCO, ICOMOS, ICOM, etc. As a consequence, a large body of policy documents has been produced. This class will look at Charters, Conventions, Recommendations, etc. and give an overview of the different institutions dealing with conservation of cultural heritage.

The 1972 “World Heritage Convention” is the most successful and possibly most famous heritage document ever. Almost 50 years later, let’s take stock of its results and limitations.

Required readings

- Luxen, Jean-Louis. “Reflections on the use of Heritage Charters and Conventions.” *Conservation perspectives: the GCI newsletter*, vol. 19, no. 2, 2004, pp. 4-9.
https://www.getty.edu/conservation/publications_resources/newsletters/19_2/index.html
- Bandarin, Francesco. *World Heritage: challenges for the millennium*. UNESCO, 2007, pp. 26-29.
<http://uis.unesco.org/sites/default/files/documents/world-heritage-challenges-for-the-millennium-2007-en.pdf>

Further readings

- Cornu, Marie. “Safeguarding Heritage: From Legal Rights over Objects to Legal Rights for Individuals and Communities?”. *Art, Cultural Heritage and the Market: Ethical and Legal Issues*, edited by Hildegard E. G. S. Schneider and Valentina Vadi. Springer, 2014, pp. 197- 203.
- Erder, C. et al. “Principles, Practice, and Process: A Discussion about Heritage Charters and Conventions”. *Conservation perspectives: the GCI newsletter*, vol. 19, no. 2, 2004, pp. 10-15.
https://www.getty.edu/conservation/publications_resources/newsletters/19_2/index.html
- Harrison, Rodney. “Prehistories of World Heritage”. *Heritage: Critical Approaches*. Routledge, 2013, pp. 42-67.

29th April 2021

Study Visit: TBC

Academic Integrity

Integrity is fundamental to the academic enterprise. It is violated by such acts as borrowing or purchasing assignments, including but not limited to term papers, essays, and reports; lending to or producing assignments for others (either for or without payment); using concealed notes or crib sheets during examinations; copying the work of others and submitting it as one's own; and otherwise misappropriating the knowledge of others. Such acts are both dishonest and deceptive: the work submitted to instructors is not the work of the person whose name it bears. In consequence, the sources from which one derives one's ideas, statements, terms, and facts, including internet sources, must be fully and specifically acknowledged in the appropriate form. Failure to do so, intentionally or unintentionally, constitutes plagiarism. An act of plagiarism will be reported to the Registrar's office and noted in the student's file. After three incidents of plagiarism, the student will be suspended from the University for at least one semester.

Cyber bullying

AUR has a zero-tolerance policy regarding cyber bullying. Cyber bullying is defined by the U.S. National Crime Prevention Council as, "the intentional and aggressive process of using the Internet, cell phones or other devices to send or post text or images intended to hurt or embarrass another person." The very nature of education depends upon the free exchange of ideas, and the university classroom is a safe space where ideas are explored and debated in a respectful and thoughtful way. Because cyber bullying attacks the fundamental tenets of intellectual inquiry, any student found guilty of cyber bullying another student or a professor will be immediately suspended from the university.

ATTENDANCE POLICY

In keeping with AUR's mission to prepare students to live and work across cultures, the University places a high value on classroom experience. As a result attendance is expected in all classes and attendance records are maintained. The University's attendance policy is as follows:

1.0. Minimum Attendance Requirement: Students must attend a minimum of 70% of a course in order to be eligible to be considered for a passing grade.

1.1. Automatically Accepted Absences

Students will not be penalized for one absence from classes meeting once a week;

Students will not be penalized for three absences from classes meeting twice a week;

Students will not be penalized for four absences from classes meeting more than twice a week, as in the case of some intensive courses.

1.2. If further absences are recorded, grade penalties will be applied according to the Instructor's specific attendance policy, as stated in the syllabus, and following the institutional parameters given in the Note* below.

1.2.1. If the Instructor does not specify an attendance policy, there will be no grade penalty other than that attached to the minimum attendance requirement, and any penalized absences recorded above the basic 70% attendance requirement for the course will be invalidated.

1.3. During Summer sessions where courses are taught more intensively over a shorter period the following applies:

- Students will not be penalized for two absences from class.

2.0. Tolerated Absences

Certain categories of absence will not be penalized but they will be counted as an absence (for a 3-credit course meeting twice a week). These absences are:

- The Model United Nations (MUN);
- Permit to Stay,
- SG's "Ambassador Program" (Student Government initiative)
- Religious Holidays

The American University of Rome makes all reasonable efforts to accommodate students who must be absent from classes to observe religious holidays. (Please verify with the Dean's Office for the list of accepted absences for religious holidays)

Not attending a class due to the observance of a religious holiday will not be penalized but will be counted as an absence. Students who will need to miss class in order to observe religious holidays must notify their Instructors by the end of the Add/Drop period (first week of classes), and must make prior arrangements with their Instructors to make up any work missed.

2.1. The list does NOT include academic field trips because these (including arrangements for travel) must not overlap with other classes.

3.0. Cases of prolonged absences caused by an emergency or a medical condition may require students to withdraw from some or all of their courses. Under such circumstances students should first consult their academic advisors.

*Note: No instructor may penalize a student more than one-third of a letter grade for each absence beyond the tolerated limit (e.g. from A- to B+).

Grade Point Average

A student's grade point average (GPA) is computed by multiplying the quality points achieved by the number of credits for each course. The result is then divided by the total number of credit hours taken. The Cumulative or Career Total Grade Point Average (CGPA) is the grade point average for all credit hours taken at the University and at approved study abroad programs. The GPA and CGPA are calculated by truncating after the second digit after the decimal point. Transfer credits have no effect on the CGPA at The American University of Rome.

Grades

Grades are posted on a secure area of the University's official website and are mailed to AUR degree students only upon written request. Grades are mailed to the various study abroad programs. Grades computed in the (GPA) reflect the following grade equivalents:

GRADE		GPA	
A	Excellent	4.00	94 – 100 points
A-		3.70	90 – 93.99 pts
B+	Very Good	3.30	87 – 89.99
B	Good	3.00	83 – 86.99
B-		2.70	80 – 82.99
C+		2.30	77 – 79.99
C	Satisfactory	2.00	73 – 76.99
C-	Less than Satisfactory	1.70	70 – 72.99

D	Poor	1.00	60 – 69.99
F	Failing	0.00	59.99 – 0
WU	Unofficial withdrawal counts as an F	0.00	
P	Applicable to development courses	0.00	
<i>Grades not computed into the grade point average are:</i>			
W	Withdrawal		
AUDIT (AU)	Only possible when the student registers for a course at the beginning of the semester as an audit student		
I	Incomplete work must be completed within the ensuing semester. Failure to do so results in automatically converting the I grade to the default grade, which is then computed into the grade point average		
P	Pass grade is applicable to courses as indicated in the catalog.		
WIP	Work in progress		



TOPICS FOR THE RESEARCH PAPER

This is just a list of main topics related to conservation and restoration of cultural heritage. If you have more topics, I will be delighted to discuss them with you.

- History of conservation and restoration
- Restoration of classical sculptures
- Approaches to restoration and compensation for missing parts
- Ethical principles of conservation and their practical application
- Value-based conservation
- Assessing significance in contemporary conservation
- Conservation as a social process
- Community-based conservation
- Public engagement and communication in conservation
- Cultural heritage and identity
- Conservation and sustainability
- Virtual restoration and its applications
- Conservation and restoration for interpretation
- Conservation and the museum environment
- Conservation and archaeology
- *In situ* conservation
- Reburial of archaeological sites
- Hard sciences and their role in conservation
- National and international institutions for conservation of cultural heritage
- Charters, conventions and declarations in conservation
- Conservation of contemporary art
- Conservation of religious heritage
- Sensitive materials: conservation of human remains
- Conserving places of hurtful memories
- The art market and its impact on cultural heritage
- The role of conservation in the illicit trade of cultural heritage

Your paper should be structured as a piece of research:

- Introduction: you state your aim/research question(s), your focus and how you are going to approach it.
- Body of the essay (you can have all or some of the sections below, in various order):
 - Establishing the theoretical framework, with reference to relevant literature.
 - Literature review: which is the main literature for your topic? Are there specific points that have been more extensively covered and some that still need attention?
 - Different/conflicting points of view on the topic, with reference to relevant literature.
 - One or more relevant case-studies on your topic (referenced if not referring to your personal experience).
- Your opinion, personal point of view.
- Areas of further research.
- Conclusions: recap of the paper, your initial aim, how you have explored it, which is your opinion.

You can start exploring an issue, and presenting one or more relevant case studies. Or, you can focus on one particular case study (site, museum, artwork, category of objects, etc.) and explore its related issues.

Be specific and clear with your topic! The more you manage to focus your research, the best the chance it will be relevant and well-supported by the literature.

AHAR 207 Conservation and Restoration: Ethics and Principles
Grading RUBRIC for **ORAL PRESENTATION**

Assessment criteria & weight	EXCELLENT (A)	GOOD (B)	SATISFACTORY (C)	NOT SATISFACTORY (D-F)
VERBAL AND NON-VERBAL SKILLS Audibility & Clarity, Use of gestures & Intonation, Eye contact, Q&A management	10% Volume perfectly suited to room. All words clear. Varied range of intonation. Use of gesture helpful, constant eye contact, resulting in enhanced communication and attentive public. Q&A handled well, clear, confident.	Volume well suited to room. Most words clear. Good range of intonation. Use of gesture and eye contact helpful for audience, resulting in good communication and mostly attentive public. Minor awkwardness in handling Q&A, questions well answered.	Reasonable, occasional difficulty in hearing. Occasional lapses in words but communication not impaired. Range of intonation limited, use of gesture and eye contact sometimes lacking, resulting in reduced communication and sometimes disengaged public. Some awkwardness in handling Q&A, some questions not answered.	Poor, difficult to hear, under projected. Words difficult to decode. Lack of range of intonation, greatly restricted use of gesture and eye contact, resulting in distracted and disengaged public. Shows difficulties and awkwardness in handling Q&A, most questions not answered.
CONTENT Information & Data	30% Well supported by high quality data, highly informative.	Well supported by good data, informative for most of the time.	Supported by sufficient information, although sometimes lacks sound data. Not always informative.	Poorly supported by data, not informative.
CRITICAL APPROACH & STRUCTURE	30% Exceptionally well-thought and argued. Ideas are developed in a clear, logical structure.	Well-thought and argued; ideas are developed in a reasonably clear and logical structure.	Not always well-thought and argued; ideas are expressed in a sufficiently clear way although sometimes lack logic development.	Poorly thought and argued. No logical structure.
ORGANIZATION & USE OF VISUALS	15% Stimulating, clear, enhanced presentation. Easy to follow, helpful links.	Helpful, reasonably clear, assisted presentation. Few difficulties in following links.	Helpful but boring at times, does not really assist presentation. Audiences has some difficulties in following links.	Unhelpful, boring or distracting. Confuses audience, no apparent development, little linkage.
Duration & Time Keeping	10% Kept to agreed limits	Kept to agreed limits	Strayed a little from agreed limits	Far too long/too short, audience unhappy

AHAR 207 Conservation and Restoration: Ethics and Principles
Grading RUBRIC for **RESEARCH PAPER**

Assessment criteria & weight	EXCELLENT (A)	GOOD (B)	SATISFACTORY (C)	NON-SATISFACTORY (D/F)
Design and organization: Structure and completeness of document	25% Well-planned and well-thought out. Includes all the sections of the document.	Good overall organization, includes the main sections of the document.	There is a sense of organization, although some of the structure sections are missing.	No sense of organization, structure of the document is incomplete.
Theoretical background: Setting of theoretical framework, use of relevant bibliography, use of correct terminology	30% Excellent setting of the theoretical framework. Theoretical sources are exceptionally well-integrated and they clearly show a link with practical issues presented in the document. Technical aspects are presented and discussed with correct terminology.	Good setting of the theoretical framework. Theoretical sources are integrated and they show a link with practical issues presented in the document. Technical aspects are mostly presented and discussed with correct terminology.	Sufficient setting of the theoretical framework. Theoretical sources are not always integrated and they struggle to show a link with practical issues presented in the document. There are errors in terminology.	Poor setting of the theoretical framework. Theoretical sources are not adequately integrated and they fail to show a link with practical issues presented in the document. There are widespread terminology errors.
Critical thinking and original research: Individuation of issues, discussion of original ideas, presentation and integration of related examples	30% Exceptionally well-thought and argued; ideas are detailed, well-developed and supported by relevant examples.	Well-thought and argued; ideas are sufficiently detailed, developed and supported by interesting examples.	Not always well-thought and argued; ideas present but not particularly detailed or developed. Use of examples is present but of a generalized nature.	Poorly thought and argued; ideas are not sufficiently detailed, developed and supported by examples.
Style: Sentence structure, word choice, grammar & mechanics, referencing system	15% Sentences are clear and varied in pattern, from simple to complex, with excellent use of punctuation. Excellent grammar, spelling, syntax and punctuation. Quotations and Bibliography conform to the MLA style.	Sentences are clear but may lack variation; a few may be awkward and there may be a few punctuation errors. A few errors in grammar, spelling, syntax and punctuation, but not many. There may be occasional errors, but the sources and Bibliography conform to MLA style.	Sentences are generally clear but may have awkward structure or unclear content; there may be patterns of punctuation errors. Shows a pattern of errors in spelling, grammar, syntax and/or punctuation. There may be a few errors in MLA style.	Sentences aren't clear. Continuous grammar errors. Sources are not cited correctly according to MLA style, nor listed correctly on the Bibliography page.