

# Lorenzo de' Medici

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**The Italian  
International**

# Institute

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**2011-2012 > ACADEMIC CATALOGUE**

FLORENCE / ROME / TUSCANIA / VENICE

ARTS & SCIENCES / CREATIVE ARTS / DESIGN  
ITALIAN LANGUAGE & CULTURE / OVER 400 COURSES



**F**

**Florence**



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**Rome**



**T**

**Tuscany**



**V**

**Venice**



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International**

# Institute

**2011-2012 > ACADEMIC CATALOGUE**

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# 1. GENERAL INFORMATION

## 1.1 MISSION

Lorenzo de' Medici is committed to delivering a high-quality international learning experience through which students advance along their formal educational paths, develop their creativity, realize their own potential, and empower themselves to impact the world around them.

### OUR CORE VALUES

**Learning** - Lorenzo de' Medici upholds both traditional and innovative educational approaches and is dedicated to the empowerment of students as active participants in the learning process.

**Innovation** - Lorenzo de' Medici prizes interdisciplinary projects and engagement with the professional sector as a way to ensure that its students achieve the work-related skills necessary to meet the challenges of their respective fields.

**Diversity** - Lorenzo de' Medici embraces diversity in its dynamic, international environment composed of faculty, staff and students from over 80 different countries.

**Engagement** - Lorenzo de' Medici believes in community engagement and builds opportunities for meaningful interaction between students and the Italian community in which they live and study.

**Affirmation** - Lorenzo de' Medici provides equal and open access to educational opportunities and promotes personal development and growth.

## 1.2 INTRODUCTION

Lorenzo de' Medici - The Italian International Institute (LdM) began in 1973 as one of the first centers in Florence to specialize in teaching Italian as a foreign language. Later, the Institute branched out into Studio Art courses, and is now known as Italy's largest and most comprehensive institution for international education. After many years of success in Florence, we have expanded and opened campuses in Rome, Tuscania and Venice, giving students the opportunity to experience different aspects of Italy. LdM currently offers over 2,500 students a year the opportunity to live in the midst of Italian culture and share their study experience with others of different nationalities. Students attending LdM courses can gain credit towards their US degrees.

LdM has a faculty of more than 200 dedicated and qualified instructors from Italy and all over the world, and the Institute offers over 400 different courses in Arts and Humanities, Design, Social Sciences and Communications, Psychology, International Business and Political Science, Studio and Performing Arts, and Italian Language. Classroom-based liberal arts courses supplement traditional teaching methods by using the unrivalled opportunities that Florence, Tuscania, Rome and Venice offer for investigating the history and cultural heritage of Italy and Europe in galleries, palaces, gardens, churches and museums. LdM programs stimulate and develop the potential individual creativity of students, providing them not only with the technical skills but also the conceptual insights necessary for the development of artistic talent. LdM prides itself on its years of experience of offering professionally-oriented courses in Design, Archaeology, Studio Arts, Performing Arts and allied subjects. LdM's fully equipped facilities and cutting-edge methods enable students to enjoy direct learning and to experience Italy as "a classroom without walls"

LdM has enjoyed a long and fruitful collaboration with the University of Florence, not only in social events such as the "Tandem" conversation exchange, but also in a variety of academic ventures. LdM has established agreements with the University of Florence Departments of Social Studies

(through which a number of Peace Studies courses are offered), Archaeology, Business and Economics, History, Art History, as well as Music and Theatre, which also covers Cinema and Filmmaking.

LdM Restoration students have restored paintings and sculptures, some by the greatest artistic masters of the Renaissance like Beato Angelico, Ghirlandaio, Botticelli, Brunelleschi and Michelangelo. Studio Art students develop their visual skills through immersion in the exquisite beauties of the Italian countryside. Fashion students work on commercial projects, meet industry professionals and hold their own fashion shows, while Art, Photography, Graphic Design and Interior Design students exhibit their work. Beyond their culinary classes taught by professional chefs, Culinary Arts students visit small farms where wines, cheeses, and cured meats are still produced by hand. Additionally, LdM provides its students with a wide range of housing possibilities, student services, opportunities for travel and recreation, volunteer projects, student clubs, extra-curricular seminars and public conferences. The Institute aims to integrate formal university-level learning with an emphasis on personal growth, individual engagement, and community responsibility.

## 1.3 STUDIES AND PROGRAMS

LdM offers a large range of 3-credit courses during the semesters, one-month sessions in June, July and August, and a three-week term in January Intersession. In the belief that access to the language is an essential component of the experience of living in Italy, the institute requires students enrolled in the semester program to take at least one Italian language course. Students may combine courses to suit their academic, professional and personal needs. For further details on our programs see the "Programs of Study" section.

**All courses are taught in English, with the exception of Italian language courses.**

Please note that the following programs are NOT described in detail in this catalogue:

### Marist-LdM Degree Programs

Marist-LdM offers four-year credit-bearing undergraduate Bachelor degrees for international students in the following subjects: Art History, Digital Media, Fashion Design, Studio Art, Interior Design, Conservation Studies, and Italian Language. In continued partnership, Marist College and Lorenzo de' Medici introduced the Marist-LdM Graduate Degree Program in Fall 2010. This interdisciplinary advanced degree program, leading to an M.A. in Museum Studies, may be completed in one calendar year, and is designed to meet the academic needs of qualified students from around the world.

For all these programs, interested applicants should consult the relevant LdM brochures or the LdM website:

Students in / from North America, please visit:  
[www.lorenzodemedici.org](http://www.lorenzodemedici.org)

Students from outside North America, please find us at:  
[www.ldminstitute.it](http://www.ldminstitute.it)

## 1.4 INSTITUTE SITES

### Florence

As the birthplace of modern humanism, naturalistic arts and scientific inquiry, Florence was the cradle of Renaissance civilization, the place where Dante, Brunelleschi, Botticelli, Leonardo da Vinci, Machiavelli and Galileo changed forever the way we see the world. For centuries travelers and admirers of art and culture have fallen in love with this city and the countryside that surrounds it. Located in the heart of Tuscany, Florence is the ideal destination for those interested in studying humanities, art, design, Italian language and culture. Extraordinarily rich in history and ancient traditions, the city, with its world-famous artistic

heritage, offers the student a wide spectrum of cultural events throughout the year. The city is also known for its exceptional cuisine, characteristic restaurants, ice-cream parlors, enoteche, elegant shops, artistic workshops and traditional markets. As a thriving economic center with particular strengths in the fashion, luxury goods and tourist sectors, the city of Florence also offers its inhabitants the chance to investigate myriad aspects of the contemporary Italian world. In addition, Florence is an excellent location for access to other sites and cities in Tuscany, Italy and Europe.

Four Schools and over thirty Departments at LdM Florence permit study in a wide array of disciplines. Interior Design and Architecture courses engage students with the Italian tradition and innovation that often represent the last word in areas from furniture, residential design, and urban planning, to sustainability. Graphic Design students develop professional printing skills in a commercial printing center. The Department of Fashion Design, Marketing and Merchandising trains professionals in all segments of the fashion industry: the design students build the skills to conceive and create a complete collection, while the business students explore their field, from production to retail. Restoration has consolidated a tradition of educating conservators and restorers, who learn by working with authentic artworks, and who are able to move between technical and practical knowledge.

LdM in Florence is located in twelve campus buildings (totaling 4,800 square meters) in the historic city center, right next to the thriving San Lorenzo market and church and close to transport facilities. Florence's unique architectural masterpiece, the Duomo, is within a short walk. Together, the LdM buildings contain a full range of facilities including numerous classrooms and large, specialized art studios. They also contain a cafeteria, courtyard garden, library, student point and computer center. The main LdM building in Florence is situated in Via Faenza and dates back to the 13th century. It originated as a convent connected to a medieval church, San Jacopo in Campo Corbolini. This church, now deconsecrated, was founded in 1206 and for its first century belonged to the Knights Templar. Rich in medieval frescoes and sculpture, the church has recently been restored to its original splendor, and serves as the setting for LdM conferences and receptions. Students and professors from LdM's Restoration Department were fully involved in the restoration of the church interior. The most recent addition to the campus is an entire floor of the Palace of Palla Strozzi, built in the Renaissance, containing a student lounge and 14 newly renovated classrooms for Liberal Arts courses. This building on Piazza Strozzi now connects LdM to another historical area of Florence which is also a kind of hub for the arts and commerce.

## Rome

The LdM Rome site offers an academically and culturally rich program to serious and motivated students seeking personalized study. Its mission is to give our students a quality academic experience that will open their minds to new ways of thinking through their exposure to Rome. This is a small, personal campus in a big city, and students are assisted during their entire stay in Rome. Orientations, curricular and extra-curricular activities, courses and special events encourage them to engage in a true cultural and social exchange, and achieve an absorbing experience of growth and discovery.

The creation of this program represented a conscious decision to participate in the life, politics, and educational traditions that made Rome the wellhead of Western culture for millennia, and that still make it a crossroads of cultures. The experience of even a brief period in the Eternal City has captivated visitors and pilgrims for centuries. Whether the inspiration comes from a quiet spot in Rome's parks, from powerfully evocative ruins, from Renaissance or Baroque palaces, or from the awe-inspiring art of Vatican City, Rome

continues to stimulate the senses and the mind. The unique history and resources of Italy's capital makes it an ideal place to study. Eight million residents live an extraordinary synthesis of cultures from Europe, the Mediterranean region, North Africa, and indeed the entire world. Here the macrocosm of a large metropolis coexists with the microcosm typical of Italian life - from small lively neighborhoods and vast scenic piazzas.

LdM Rome is centrally located and can be easily reached from any part of the city by public transportation. The facilities, in a palace constructed after Italian unification, have been specially redesigned with fully functional instructional spaces including luminous studios and classrooms. While the program reflects the high standards established in LdM Florence, it attends to the special nature of Rome. LdM Rome students can choose from a variety of courses, with a particular emphasis into four main areas: Classical Studies, Art History, International Business and Film Studies. The school offers courses in traditional subjects such as history, classical civilization, art and literature, or in more contemporary subjects such as international business, political science, film studies or environmental sciences, and the opportunity of attending internships in Italian companies. Courses are connected to the resources of Rome, using the city as a classroom. Most courses include visits and students have the opportunity to hear guest speakers with new perspectives. LdM Rome also actively promotes respect for the environment together (there is a special LdM Rome green policy) with civility and respect for cultural diversity.

## Tuscania

The LdM program at Tuscania, inaugurated in 2004, is based on a full-immersion concept that differs in emphasis from the Florence or Rome centers. Indeed, Tuscania preserves its identity as the years pass, unspoiled by the commercialization that accompanies mass tourism. Thanks to the size of the town and its geographic location, students live and study in a fully Italian environment. Integration in the community is fundamental to the program, encouraging students to create relationships in a cultural context that is different from their own. The curriculum has been designed to promote the historical, artistic and cultural qualities that make this part of Italy unique. Thus courses in history and archaeology focus on the Etruscan, Roman and medieval civilizations that are at the core of Tuscania's development, while courses in culinary arts reflect Tuscania's connection to the agricultural cycles and traditions of the region. The town is strategically positioned for visits to the beach, to volcanic lakes and hot springs, and to the nearby towns of Viterbo and Tarquinia.

The LdM Tuscania site stands in this historic hill town in Latium. Located in central Italy, south of Florence and not far north of Rome, Tuscania is close to the border with Tuscany, in the breathtaking landscape of the southern Maremma, land of golden fields and vast plantings of olive trees. The countryside around the town forms part of a nationally protected nature reserve. LdM collaborates with the University of Florence in the ongoing excavation of an ancient Etruscan site just outside Tuscania: one of the richest deposits of archaeological remains in the world.

Tuscania has been admired for centuries for its picturesque setting and landscape, medieval walls, cobbled streets and fine culture and food. Tuscania offers its visitors exclusive and surprising scenes: little squares, ancient churches, alleys, severe towers. The cathedral square is like an open-air salon where you can pause to enjoy the cool air coming from the 18th-century fountain. Filmmakers such as Pier Paolo Pasolini, Orson Welles and Franco Zeffirelli have chosen it for their films, while the town has also inspired numerous artists, painters, photographers and writers. In recent years Tuscania has also developed a reputation as a center for new forms of contemporary expression and modern art, and its vital cultural life is reflected in a rich calendar of festivals and exhibitions. The LdM Tuscania premises are situated in the

old town center, in a building incorporated in the medieval stone walls. The building was specially remodeled in order to provide modern, light-filled studios and classrooms as well as reading rooms, an exhibition space, a library, and a computer room. The facilities also include a courtyard and a fully equipped teaching kitchen for classes in Mediterranean cuisine. The LdM Tuscania program is committed to providing the integrated learning atmosphere to help creative individuals achieve the most out of their study abroad experience.

## Venice

LdM Venice, in affiliation with Istituto Venezia, offers students an opportunity to study in an historic setting in the city center's Campo Santa Margherita. Campo Santa Margherita is a beautiful and atmospheric piazza located in the university quarter of the city center, near the University of Ca' Foscari and the Istituto Universitario di Architettura di Venezia. A lively meeting place for students and residents, the piazza is 10 minutes by foot from the bus terminal and 15 minutes from the railway station. In the immediate area there are many traditional Venetian cafes, markets and trattorie as well as the Ca' Foscari cafeteria.

The LdM Venice campus features a range of courses in the liberal and studio arts, with an emphasis on Italian language and the rich resources of the city. In all these fields, courses use the extraordinary environment of Venice to stimulate students' skills, intellect and creativity, while at the same time offering them a solid grounding in the disciplines of their choice based on high quality academic values. The focus on the unique and manifold roles of Venice is made possible by expert local professors who guide students to discover the city's exceptional resources and opportunities.

Students who attend LdM Venice explore how this tiny maritime republic became an economic superpower in the Middle Ages, how its breathtaking art and architecture were profoundly shaped by the Greek and Muslim worlds, and how the city became the setting for some of the world's best cinema. Students can also study the ecosystem of the Venetian lagoon as a case study in modern environmental challenges, or learn how to cook Venetian delicacies rooted in the city's historic role as a cultural and geographical crossroads. Venice's great artistic tradition stretches from Renaissance figures such as Bellini, Titian, Tintoretto, and Palladio to the bold talents of today's Venice Biennale contemporary art exhibition, and the Venice Film Festival. Students may choose to follow in the footsteps of these artists by taking studio art courses that are invigorated by the unforgettable visual atmosphere of the city.

## 1.5 MEMBERSHIPS, PARTNERSHIPS AND AFFILIATES

### Memberships

Lorenzo de' Medici is registered and authorized in Italy by the Ministry of Education, University and Research (decree dated December 2, 1989) and it is listed among educational agencies accredited by the Region of Tuscany (Decree nr.1579 dated April 4, 2010). LdM holds memberships in the following associations, forums and federations:

Association of Schools Teaching Italian as a Second Language (ASILS)  
 College Consortium of International Studies (CCIS)  
 European Association for International Education (EAIE)  
 Edultalia Consortium (EDUITALIA)  
 European League of Institutes of the Arts (ELIA)  
 Federation of European Schools (FEDE)  
 Forum on Education Abroad  
 International Association of Language Centres (IALC)  
 National Association of Foreign Student Advisors (NAFSA)  
 World Youth Student & Educational Travel (WYSE).

### Partnerships

Lorenzo de' Medici is registered with the US Middle States Commission on Higher Education as a Branch Campus of Marist College in New York. LdM programs are taught in collaboration with the following institutions and organizations:

Abbey Complex of San Giusto  
 Assessorato alla Cultura Provincia di Viterbo  
 Assessorato alla Cultura Regione Lazio Comune di Tuscania  
 Fondazione Palazzo Strozzi (Florence)  
 Istituto Venezia  
 Italian Institute for Asia and the Mediterranean (ISIAMED)  
 Kathmandu University (Nepal)  
 Mayor University (Santiago)  
 National Archaeological Museums of Lazio  
 Pablo Neruda Museum (Santiago)  
 "Paesaggi di Suoni" Tuscania  
 Soprintendenza ai Beni Architettonici del Lazio  
 Teatro Comunale "Il Rivellino" Tuscania  
 Unipi University (Brazil)  
 University of Florence (Cinema Studies, Archaeology, Business Administration, Peace Studies, Social Science, Museology)  
 University of Viterbo

Restoration work by the LdM Restoration Department, whether for public or private institutions, is undertaken with the supervision of the Soprintendenza ai Beni Ambientali e Architettonici delle Province di Firenze, Pistoia e Prato (Pitti Palace) and of the Soprintendenza ai Beni Artistici e Storici delle Province di Firenze, Pistoia e Prato (Uffizi Gallery). The Department also collaborates with the Opificio delle Pietre Dure (Florence) and with the Comitato Tabernacoli (Florence).

### Affiliates

Lorenzo de' Medici is affiliated with the following institutions:

Academic Programs International (API)  
 Athena Study Abroad  
 Bentley University  
 Berry College  
 Broome Community College (State University of New York)  
 Catholic University of Daegu (South Korea)  
 Catholic University of Paris - Institut Catholique de Paris (France)  
 Clemson University  
 College Consortium for International Studies (CCIS)  
 College for Creative Studies  
 College of Staten Island of The City University of New York  
 Columbia College Chicago  
 European Heritage Institute (EHI)  
 Framingham State University  
 Global Student Experience (GSE)  
 Gustavus Adolphus College  
 Illinois State University  
 Instituto Tecnológico de Monterrey - ITESM (Mexico)  
 International Institute of Fashion Technology (India)  
 Iowa State University  
 Kansas State University  
 Keene State College  
 Kyonggi University (South Korea)  
 Lesley College at Lesley University  
 Marist College  
 Marymount University  
 Middle Tennessee State University

Molloy College  
 Monmouth University  
 North Carolina State University  
 Northeastern University  
 School of Fashion Technology – Pune (India)  
 Sookmyung Women's University (South Korea)  
 St. Lawrence University  
 Suffolk University  
 The Art Institute of Boston at Lesley University  
 The School of the Art Institute of Chicago  
 Tarleton State University  
 Texas Tech University  
 Towson University  
 Toyo Eiwa University (Japan)  
 Universidad Anahuac Mexico Norte (Mexico)  
 Universidad Anahuac Puebla (Mexico)  
 Universidad Anahuac Queretaro (Mexico)  
 Universidad Mayor (Chile)  
 Universidad Tecmilenio (Mexico)  
 University of Hawai'i at Manoa  
 University of Illinois at Chicago  
 University of North Carolina at Chapel Hill  
 University of Scranton  
 University of the Pacific  
 University of Wisconsin – Oshkosh  
 University of Wisconsin – Stout  
 University of Wyoming  
 Wells College  
 Western Carolina University

## 1.6 LDM-CAMNES COLLABORATION



Website: [www.camnes.org](http://www.camnes.org)

In Fall 2010 Lorenzo de' Medici started a very distinctive collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES). This new study center has as its chief goal joining international research and education in archaeology and ancient studies as a way to discover our roots and understand our times. CAMNES activities include professional and interdisciplinary education, conferences, symposia, publications, exhibits, and public archaeology initiatives. CAMNES, whose members are established and emerging archaeologists and academics, also develops archaeological research projects, in Italy as well as other countries (Turkey and Armenia). The CAMNES scientific committee is formed by outstanding scholars and researchers who provide a comprehensive coverage of the various areas of interest of the Mediterranean and Near Eastern ancient past. CAMNES oversees the expanding departments of Archaeology and Classical Studies at all four LdM sites, and has coordinated the development of new study programs and courses, such as *Archaeology Workshop*, *Archaeology of Religion*, *Florentia: the Ancient Roots of Florence*, *Egyptian Art and Archaeology*, *Roma: Archaeology of Power*, *Archaeology of Italy: from Constantine to Charlemagne*, and *Rasenna: The Etruscan Civilization*. Among these are two new archaeological field schools at Accesa (Italy) and Erimi (Cyprus), directed together with the University of Florence, in which students are full participants in scientific excavation projects.

## 2. ADMISSIONS AND REGISTRATION PROCEDURES

### 2.1 REGISTRATION AND COURSE SELECTION

The completion of the registration process implies that the student understands all of LdM's policies and regulations and agrees to abide by them. It is required that applicants be entering at least their sophomore year at their current college or university and have a minimum 2.80 cumulative GPA. Students whose first language is not English must provide proof of English proficiency in accordance with LdM's specifications. All students must make sure they will receive credits from their home institution for courses taken at LdM. This includes any new courses resulting from placement test/level adjustments.

A student's application is considered complete when the student has submitted all the required materials: application form (signed and completed), transcript from current college/university, 2 passport size photos, and paid all the required fees. If any of the student's selected courses is unavailable (i.e., cancelled due to insufficient enrolment or full), the student will automatically be enrolled in their alternative course/section/program. Once LdM receives the original course registration form, the Registrar's Office will process and confirm the course selection. Late applicants will be considered only if their chosen courses are still available. Students are required to take at least one Italian language course during the semester. Italian language is optional during the January Intersession and Summer sessions. Non-beginning students will take a placement test on-site to confirm their level. The Italian language placement test consists of a written exam, featuring progressively difficult questions, followed by a brief interview to evaluate comprehension and speaking skills.

Students requesting Intermediate or Advanced courses must check the course description and course schedule to make sure they meet all the prerequisites. A level test will be administered at the beginning of Intermediate/Advanced level Studio Art and Design courses to confirm the student's level.

Lab fees and course materials are not included in the tuition costs. All Studio Art classes require students to buy their own materials, which can be bought on-site. We recommend that students consult the relevant course syllabus for a general idea of what is required for each class, though some details may vary over time. The cost of materials depends on the type of course. Most Studio Art, Design, Cuisine and Wine Appreciation courses require a lab fee. In addition, several courses from different departments require that students pay for visits and field trips as noted in the relevant course syllabi.

### 2.2 ADD & DROP AND FINAL REGISTRATION

Once at LdM students will not be allowed to change their program or location. Only one class can be changed after arrival depending on course availability. Students are required to contact their home institution to secure credit for added courses. This is allowed only during the first week of classes for the Semester programs or during Orientation and Final Registration day for the Summer sessions and January Intersession. After the Add & Drop period, students will be able to drop a course with a "W" on their transcripts within the first nine weeks of the Semester Programs, the first two weeks of classes for the Summer sessions, and the first week of classes for January Intersession. After these dates and before the "W/F" deadline, students may drop a course with a "W/F" grade.

## 2.3 APPLICATION DEADLINES

### APPLICATION DEADLINES

**Fall Semester:** June 15th

**Spring Semester:** November 15th

**January Intersession:** December 1st

**Summer:** June Session: April 15th - July Session: May 15th - August Session: July 1st

## 2.4 ACADEMIC CALENDAR

### ACADEMIC CALENDAR FOR REGULAR SEMESTER, JANUARY INTERSESSION, AND SUMMER TERMS

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#### FALL 2011

Wednesday	August 31	Students arrive/Housing check-in
Thursday	September 1	Orientation
Friday	September 2	Orientation
Monday	September 5	Classes start
Mon-Fri	September 5-9	Add-drop week
Friday	September 9	Final Registration-Last day to add/drop a class with no record
Mon-Fri	October 17-21	Mid-term Exams
Mon-Fri	October 24-28	Fall Break
Monday	October 31	Classes resume
Friday	November 4	Last day to withdraw from a class with a W grade
Friday	November 18	Make-up day for Nov. 1 classes
Friday	December 2	Make-up day for Dec. 8 classes
Friday	December 9	Last day to withdraw from a class with a W/F grade
Mon-Fri	December 12-16	Final Exams
Friday	December 16	Classes end
Saturday	December 17	Deadline for moving out of housing

#### HOLIDAYS

Tuesday	November 1	All Saints (Make-up Day: Friday, November 18)
Thursday	December 8	Immaculate Conception (Make-up Day: Friday, December 2)

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#### JANUARY INTERSESSION 2012

Monday	January 2	Students arrive/Housing check-in
Tuesday	January 3	Classes Start/Orientation /Add-drop deadline/Final registration
Friday	January 20	Classes end
Sunday	January 22	Deadline for moving out of housing

#### HOLIDAYS

Friday	January 6	Epiphany
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#### SPRING 2012

Wednesday	January 25	Students arrive/Housing check-in
Thursday	January 26	Orientation
Friday	January 27	Orientation
Monday	January 30	Classes start
Mon-Fri	Jan. 30-Feb. 3	Add-drop week
Friday	February 3	Final Registration-Last day to add/drop a class with no record
Friday	March 9	Make-up day for May 1 classes
Mon-Fri	March 12-16	Mid-term Exams
Mon-Fri	March 19-23	Spring Break
Monday	March 26	Classes resume
Friday	March 30	Last day to withdraw from a class with a W grade
Friday	April 13	Make-up day for April 9 classes
Friday	April 27	Make-up day for April 25 classes
Friday	May 4	Last day to withdraw from a class with a W/F grade
Mon-Fri	May 7-11	Final Exams
Friday	May 11	Classes end
Saturday	May 12	Deadline for moving out of housing

#### HOLIDAYS

Sunday	April 8	Easter
Monday	April 9	Easter Monday (Make-up Day: Friday April 13)
Wednesday	April 25	Liberation Day (Make-up Day: Friday April 27)
Tuesday	May 1	Labor Day (Make-up Day: Friday March 9)

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#### JUNE 2012

Thursday	May 24	Students arrive/Housing check-in
Friday	May 25	Orientation
Monday	May 28	Classes start/Add-drop deadline/Final registration
Friday	June 22	Classes end
Saturday	June 23	Deadline for moving out of housing

#### HOLIDAYS

Saturday	June 2	Founding of the Republic
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## Summer Break June 25 - June 29

### JULY 2012

Thursday	June 28	Students arrive/Housing check-in
Friday	June 29	Orientation <b>Florence and Tuscania Programs only</b>
Monday	July 2	Classes start/Orientation ( <b>Rome Program only</b> )/Add-drop deadline/Final registration
Friday	July 27	Classes end
Saturday	July 28	Deadline for moving out of housing

#### HOLIDAYS

Friday	June 29	Saints Peter and Paul <b>Rome Program only</b>
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### AUGUST 2012

Friday	July 27	Students arrive/Housing check-in
Monday	July 30	Classes start/Orientation/Add-drop deadline/Final registration
Friday	August 24	Classes end
Saturday	August 25	Deadline for moving out of housing

#### HOLIDAYS

Wednesday	August 15	Ferragosto
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## ACADEMIC CALENDAR FOR THREE CITIES PROGRAM

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### FALL SEMESTER 2011

#### Tuscania

Wednesday, August 31	Students arrive in Tuscania
Thursday, September 1	Orientation
Friday, September 2	Orientation
Monday, September 5	Classes start
Wednesday, September 28	Classes end

#### Rome

Friday, September 30	Transfer to Rome and housing check-in/Orientation
Monday to Sunday, October 3-9	Break
Monday, October 10	Classes start
Tuesday, November 1	National Holiday (All Saints)
Thursday, November 3	Classes end

#### Florence

Friday, November 4	Transfer to Florence and housing check-in/Orientation
Monday to Sunday, November 7-13	Break
Monday, November 14	Classes start
Wednesday, December 7	Classes end
Thursday, December 8	National Holiday (Immaculate Conception)
Friday, December 9	Departure

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### SPRING SEMESTER 2012

#### Tuscania

Wednesday, January 25	Students arrive in Tuscania
Thursday, January 26	Orientation
Friday, January 27	Orientation
Monday, January 30	Classes start
Wednesday, February 22	Classes end

#### Rome

Friday, February 24	Transfer to Rome and housing check-in/Orientation
Monday to Sunday, Feb. 27-Mar. 4	Break
Monday, March 5	Classes start
Wednesday, March 28	Classes end

#### Venice

Thursday, March 29	Transfer to Venice and housing check-in
Friday, March 30	Orientation
Monday to Sunday, April 2-8	Break
Sunday, April 8	National Holiday (Easter)
Monday, April 9	National Holiday (Easter Monday) - Make-up day: Friday, April 13
Tuesday, April 10	Classes start
Friday, April 13	Make-up day for April 9 classes
Wednesday, April 25	National Holiday (Liberation Day) - No make-up
Tuesday, May 1	National Holiday (Labor Day) - Make-up day: Friday, May 4
Friday, May 4	Classes end
Saturday, May 5	Departure

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## 3. INSTITUTE POLICIES

### 3.1 GENERAL POLICIES

#### Right to Modify

It is the policy of LdM to adhere to the rules, policies, procedures and course offerings that are announced in this catalogue. In exceptional cases, LdM nevertheless reserves the right to expand, delete, update or revise its course offerings, course content, and academic and administrative rules and procedures; to alter its fees and other charges; and to modify any other information described in this catalogue whenever such changes are deemed necessary, and without prior notification. Every attempt has been made to ensure that the information contained in this catalogue is correct.

#### Policy of Non-Discrimination

LdM admits qualified students of any race, gender, religious belief, and national or ethnic origin, to all the programs and activities offered by the institute. It does not discriminate on the basis of age, race, religion, beliefs, national or ethnic origins in the administration of admission policies, educational policies, and/or any of the academic and non-academic activities available. In an attempt to be morally and academically fair towards all students, the administration of LdM bases its governing policies mainly on Italian standards, following at the same time certain academic procedures adopted by US institutions.

#### Students with Learning Disabilities

Students with learning disabilities attending LdM programs will not be provided with the same special services offered by their home institution. One of LdM's goals, however, is to promote an environment of respect for all students. Based upon current and official documentation of the disability, LdM offers reasonable assistance to students with learning disabilities. After official verification of the disability is on file in the Registrar's/Dean of Student's Office, one (or all when appropriate) of the following will be arranged: Italian language tutoring, administration of exams in separate classrooms, and extra time for completion of exams.

#### Complaints Policy

Lorenzo de' Medici is committed to providing quality teaching and student services. From time to time a student may not feel completely satisfied with his or her dealings with the institute. In the case of everyday academic issues that may be easily resolved, we encourage communication between students and their professors. For more serious complaints involving both academic and other issues, students are encouraged to speak to their advisor. If complaints cannot be resolved at this level they may be referred to one of the following, depending on the nature of the complaint: Dean of Students, Academic Committee, Dean of Academic Affairs, General Managing Director.

### 3.2 RULES OF CONDUCT

#### Introduction and General Clause

Lorenzo de' Medici takes seriously its academic mission of fostering the creative and intellectual potential of each of its students in an international environment that values tolerance and respect. We believe in the concept of informed decision-making and wish to promote healthy behaviour.

In order to maintain an atmosphere that nurtures this potential, Lorenzo de' Medici has established Rules of Conduct consistent with this goal. By accepting admission to Lorenzo de' Medici, students are accepting the conditions as described in these Rules of Conduct. These conditions apply to behaviour both on and off campus (e.g., in the city, pubs, discos, clubs and other meeting places). These Rules

apply also to students' behavior in the apartment (or family) where they reside while attending Lorenzo de' Medici.

In addition, the Rules contained herein supersede other LdM publications or documents (e.g., housing flyers, residence life brochures or handbooks, etc.) Any changes to the terms and conditions of these Rules of Conduct will be communicated to students in writing and will replace the relevant portions of this text.

#### 1) General Conduct

Each student is expected to:

- act as a responsible member of the academic community, in language, personal interactions and the treatment of property. They are expected to treat others as they would like to be treated, and to recognize the inherent dignity and worth of every person in the community.
- behave and dress in classes according to the standards of a serious learning environment. Dressing in a disrespectful or offensive manner is not allowed. Appropriate dress and footwear during all studio art and cooking courses is required.
- refrain from using computers, mobile telephones and blackberry systems during lectures.
- avoid eating and drinking during all lectures and/or academic activities.
- respect the personal and property rights of all other persons, of Lorenzo de' Medici itself, and of the community at-large; be responsible in helping keep the community safe, and work with the community to prevent vandalism, hate speech, physical violence and harassment.
- acknowledge that we are all different - rural, urban, gay, straight, lesbian, bisexual, of differing religions, philosophies, ethnic groups, cultural backgrounds, physical abilities, and so on. We are expected to strive to understand one another and protect and affirm the right of each person to be themselves.

#### 2) Alcohol

Alcohol may be consumed, but not abused, by students who are of legal drinking age in their host country. All students are responsible for discouraging alcohol-related behavior that is abusive to themselves or to others. Moreover, Lorenzo de' Medici considers drunkenness and intoxication in public, whether inside or outside the Institute's premises, unacceptable regardless of age. LdM will not be held responsible for students' alcohol abuse and for all the consequences arising from that abuse. Penalties for violating the alcohol policy of LdM include but are not limited to: warnings, probations, fines, parental notification and educational service projects. It is hoped that education will help students understand more about the residual effects of alcohol both physically and socially. Alcohol violations may also result in suspension or expulsion from LdM. Penalties are levied on a per-person basis.

#### 3) Drugs

The possession, use or distribution of any substances that are considered illicit or illegal drugs or controlled substances is prohibited and is considered a violation of Lorenzo de' Medici Rules as well as Italian laws. Violators are subject to both disciplinary action by Lorenzo de' Medici and prosecution by the Italian authorities. Any drug infraction will be considered a grave violation of policy and will result in serious sanctions, up to and including dismissal from the program.

## 4) Assault and Fighting

Assault, fighting and similar behavior are serious offences that are considered detrimental to the name of the Institute.

## 5) Academic Dishonesty (Cheating and Plagiarism)

The Institute makes every reasonable effort to foster honest academic conduct. Within a wider framework of mutual respect, students should act with integrity and honesty in their academics. Instances of suspected academic dishonesty are reported by Faculty to the Dean of Students or designate who investigates in consultation with the Faculty member and the Academic Committee. Violations include cheating on tests, plagiarism, recycled work, unauthorized assistance, or similar actions not explicitly mentioned in this sentence. The Dean of Students may determine the sanction of a grade of "F" for the coursework, exam, or project concerned, or else for the course.

## 6) Privacy Policy

- The LdM privacy policy may be different from the privacy policy of the state where the students come from.
- The LdM privacy policy is governed by Italian law.
- In case of any form of infringement of the Lorenzo de' Medici Rules of Conduct, or in every case of a health problem for a student, every LdM student agrees to permit LdM Academic Advisors or the Directorate notify the home university and/or the family about all information concerning the infringement or the health problem.

## 7) Enforcement of the Rules of Conduct

- **Determination of Violation.** In the case of a possible violation of the Rules the following process will be followed. After a report is filed, the student will be required to meet with the Dean of Students or a designate. This meeting will provide an opportunity for the student and the Dean or designate to discuss the possible violation. If the student does not admit to a violation, the Dean of Students or designate will decide whether the preponderance of the evidence shows that the student has violated Lorenzo de' Medici's Rules of Conduct.
- **Sanctions.** In all cases involving a violation of any of these Rules, the Dean of Students or designate may impose one or any combination of the following sanctions: oral or written admonition, written warning, grade reduction (for academic dishonesty), probation, fines, withholding of academic transcripts and expulsion from Lorenzo de' Medici. All sanctions will be notified in writing to the program or university to which the student belongs and at the Institute's discretion, to the parent/s. Any sanctions by Lorenzo de' Medici do not necessarily signify that further sanctions cannot be forthcoming from the home institution. In case of expulsion the Dean of Students or designate will decide the timing and the modality of execution. From the moment that notice is delivered, the student will no longer be a student of LdM, and will be obliged to leave LdM without any form of refunding.
- **Appeals.** In all cases involving a violation of any of these Rules, the student may appeal to the Board of Directors of the Institute on the grounds of insufficient evidence, violation of rights, or severity of the sanction. The appeal will be based on the record of the original meeting, unless new material evidence has been discovered since that time.
- **Disciplinary Files.** Files involving violations of the Rules by students will be maintained for two years from the date of sanction. Personally identifiable information about individual students in these files will be protected.

## 3.3 ACADEMIC POLICIES

### Introduction

Lorenzo de' Medici aims to foster an academic environment in which students are stimulated to reach their full academic potential and in which academic excellence is valued and nurtured.

### Language

All courses are taught in English, with the exception of Italian language courses and those courses which clearly specify "In Italian".

### Course Load

The standard course load for semester programs is 15-16 credits. During Summer and January Intersession, the maximum number of credits allowed is 6 cr. per session. LdM courses usually involve 45, 60, or 90 contact hours per term: see course descriptions for details. We recommend that students take the standard course load to help ensure a successful experience. Students must retain full-time status, with a minimum of 12 credits per semester and 3 credits per intersession/summer term. Students may not drop or withdraw (with a "W" or "W/F") from a course if it would bring them below the minimum number of credits. During the summer, non-credit offerings are available only in addition to for-credit classes.

### Prerequisites and Level Tests

Various courses at LdM require students to have already completed specified prerequisites before the beginning of the program. Prerequisites are detailed at the end of course descriptions and are also available on the institute's regularly published schedules. Many studio art and design courses also require students to take a level test upon arrival in order to confirm suitability for the course.

### Grading System

The following grading system applies to all LdM courses:

A = 93 - 100%	A- = 90 - 92%	
B+ = 87 - 89%	B = 83 - 86%	B- = 80 - 82%
C+ = 77 - 79%	C = 73 - 76%	C- = 70 - 72%
D = 60 - 69%		
W = Withdrawal		
W/F = Late Withdrawal		
F = Fail		

"W" - Withdrawal

Students who officially drop a class after Final Registration and before the "W" deadline will receive a "W" on their transcript.

"W/F" - Late Withdrawal

Students who officially drop a class after the "W" deadline and before the "W/F" deadline will receive a "W/F" on their transcript.

"F" indicates that:

- All the course requirements are complete but unsatisfactory by the end of the term.
- The student has dropped the course without submitting the official withdrawal form by the deadline.

**NOTE:** Courses that are officially dropped before Final Registration will not appear on the student's transcript.

Details regarding add/drop/withdrawal dates and procedures will be provided during the orientation session of each term.

## Pass/Fail and Incomplete

LdM does not offer Pass/Fail grades or Incompletes, only letter grades.

## Attendance Policy

Course attendance is a primary requirement for a responsible learning experience at LdM.

Punctuality is mandatory. Students must arrive in class on time: any lateness or leaving class early will impact the participation grade and the Final Grade. In addition:

- Three late arrivals or equivalent (10 minutes or more) result in one absence on the attendance count.
- Missing half a lesson or more will be considered as one full absence.

Students are responsible for keeping track of their absences and for catching up on any missed work. For no reason (i.e., religious issues, travel plans, family matters, etc.) will absences be excused.

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

Students will receive an “F” on each exam they miss.

Students who need to leave LdM before the end of the term must fill out an Official Withdrawal Request form and submit it to their advisor. A “W” for each course will appear on their transcript. Students who leave LdM without submitting the form will receive an “F” in each course. In either case, students will not be eligible for credits or receive a refund. Students who absent themselves from courses will have their final grade penalized as indicated on the following table:

ITALIAN LANGUAGE / ITALIAN LANGUAGE AND CULTURE COURSES (ITL / ITC)		
	Final grade lowered by one full letter when you have:	Final grade = “F” (No credit awarded) when you have:
3/4-credit courses meeting once or twice a week	3 absences	4 or more absences
3-credit courses meeting 3 times a week	4 absences	5 or more absences
6-credit courses	4 absences	5 or more absences
16-credit courses	See course syllabus for absence policy	See course syllabus for absence policy
DANCE COURSES		
	Final grade lowered by one full letter:	Final grade = “F”; No credit awarded:
All Dance courses	3 absences	4 or more absences
THREE CITIES COURSES		
	Final grade lowered by one full letter:	Final grade = “F”; No credit awarded:
Italian class in 2nd and 3rd Cities (total absence limit over the two cities, not per city)	5 absences	6 or more absences
All Other Three Cities Courses	3 absences	4 or more absences
ALL OTHER COURSES		
	Final grade lowered by one full letter:	Final grade = “F” (No credit awarded) when you have:
Courses meeting once a week	3 absences	4 or more absences
Courses meeting twice a week	5 absences	6 or more absences
<b>International Conflict Transformation Certificate Intensive Course Modules – See course syllabus for absence policy</b>		

**ITALIAN NATIONAL HOLIDAYS:** As an Italian institute Lorenzo de’ Medici is obliged to follow the national criteria for religious and other holidays.

**AUDITING:** Students may attend only the courses listed on their Official Registration form. Auditing is not allowed.

**MID-TERM AND FINAL EXAMS:** Mid-term and final exams will be given only on the scheduled days that appear on each course syllabus. For no reason (i.e., religious issues, travel plans, family matters, etc.) will they be moved. Exams are scheduled during normal class times, so more than one exam may be administered on the same day.

**FINAL TRANSCRIPTS:** Final transcripts are released by the Registrar’s Office within one month after the end of each academic term. All classes registered for and grades received will appear on each student’s final transcript notwithstanding their intent to transfer credits to their home institution. LdM reserves the right to withhold the transcript and/or housing deposit of students who violate contract agreements related to housing and/or academic issues (i.e., any balance or debt incurred) and/or whose behavior is considered detrimental towards the institute and other students.

**ACADEMIC DISPUTES:** A student who thinks that a grade has been assigned unfairly should bring this to the attention of the instructor. In the case of a dispute, the decision of the Academic Committee shall be final.

## 4. CAMPUS LIFE

### 4.1 HOUSING

LdM offers single and double bedrooms for students, within shared apartment in Florence, Tuscany and Venice. On the Rome campus, only double rooms are available. On Florence, Tuscany and Rome campuses, along with the choice to live in an apartment, homestay is also an option. In Venice, students may only live in apartments.

The apartment option is suitable for those who would like to live independently. The student shared apartments are usually suitable for a minimum of 2 and a maximum of 8 students. In Florence and Tuscany the apartments are not all in the same building, but are in central locations, within walking distance of the LdM facilities. In Rome, all of the apartments are easily reached by public transportation, with approximately a 15/30 minute walk to the institute. In Venice, most apartments are located within a short walking distance or short vaporetto (water bus) ride from the institute's premise. Please remember that Venice is a "walking city" where it is considered absolutely normal to walk 25/30 minutes.

All apartments are fully furnished and adapted to students' needs. Each one is composed of a kitchen equipped with utensils, one or two bathrooms with a shower (depending on the number of students), and bedrooms with two twin-beds, a desk, and a closet. Each has wireless access.

Living in a family offers students an excellent opportunity to acquire a deep understanding of Italian culture. The program recommends the homestay to students who are committed to learning the language, and to those who are motivated to strengthen their knowledge of culture and family life. Students will be involved in the family's routine, having meals (breakfast and dinner) and conversations with them every day.

### 4.2 ACTIVITIES

LdM provides its students exceptional recreational opportunities within and beyond the cities of Florence, Tuscany, Rome and Venice. These include guided visits to historic sites, social activities (e.g., dinners at characteristic local restaurants, allowing students to sample Italy's exceptional cuisine), seasonal festivals, special events and conferences, field trips, theatre, concerts, and much more. Florence and Rome have a large number of private gyms and dance studios popular with visiting students, as well as facilities for track, basketball, soccer, swimming and other sports. Attendance at sporting events, especially Italy's famous soccer matches, is a major student attraction, as is visiting the famous shops and malls of Florence and Rome. Each of these locations is blessed with parks for walking, jogging, rollerblading and relaxing. Tuscany offers nature walks, individual trips to nearby towns and monuments, and activities such as bicycle tours and horse riding. In addition to course-related visits, Lorenzo de' Medici hosts regularly scheduled social events throughout the academic year. Florence, Tuscany, Rome and Venice are home to popular seasons of theatre, music, and cultural events.

### 4.3 STUDENT CLUBS

LdM is committed to encouraging all students to develop their intellectual, spiritual, cultural, social, vocational and physical capabilities. The LdM Clubs Coordinator, in collaboration with the Academic Advisors and the Dean of Students, coordinates and promotes leadership, community development opportunities, and participation in a wide range of LdM student clubs.

According to the philosophy of the institute, LdM's main goal is the student's personal and spiritual growth, which can be strongly affected and improved by a cultural experience abroad. For this reason the institute has created

student clubs, small associations where people with the same interests can develop their skills in a completely new social environment. The aim of the student clubs is to offer students an entertaining and enjoyable forum for making new friends and learning new skills, while at the same time immersing themselves in the Italian culture. For this reason, LdM collaborates with a large number of Italian societies and associations in order to realize the full potential of students.

The Student Clubs currently organized by LdM Florence are as follows:

#### ITALIAN FOLK DANCE CLUB

Students obtain a basic knowledge of famous dances from the Italian tradition through dance lessons held by local teachers.

#### CINEMA CLUB

Students receive an overview of the contemporary and historical Italian and European movie scene. They learn how it compares and contrasts with the American and international ones, including events, festivals and reviews.

#### MUSIC CLUB

Students will experience a full immersion in Italian Contemporary music (listening and playing).

#### DIGITAL PHOTOGRAPHY CLUB

Students create and develop photography projects to be shown in the LdM Photography Exhibit.

#### SOCCER CLUB

The goal of this Club is to introduce our students to the local sporting environment and culture through local sports facilities and competitions.

#### SLOW DRINK CLUB

This Club helps students discover, understand and experience an important and sometimes misunderstood aspect of Italian everyday life and culture: the art of drinking.

#### YOGA CLUB

This club provides students with an opportunity to better understand the practice of yoga and its mental and physical benefits.

#### NEWS MEDIA CLUB

Students have the possibility to contribute to the LdM community by being an active part of our editorial staff.

##### • Writing Club

Students will contribute to LdM regular all-institute newsletter.

##### • Web Tv Club

Students will contribute to LdM Web TV programming.

At LdM Rome students have the opportunity to experience various different aspects of Italian life and culture, such as sports events, films, wine tastings and nature walks in the countryside, in its **Italian Club**.

#### VOLUNTEER CLUB (in Florence, Tuscany and Rome)

LdM has developed relationships with various charities and organizations in order to provide contacts for students interested in volunteer work.

Note: Clubs are subject to change. A selection taking account of student interest will be made at the start of each semester and a detailed list will be distributed to all students.

In addition to Clubs LdM offers various activities that allow students to get to know the city and its surroundings.

## 4.4 STUDENT SERVICES

LdM offers its students a wide variety of services and facilities. These include the following:

### HEALTH AND SAFETY

LdM facilities and buildings are fully insured and maintained in accordance with Italian and European Community health and safety regulations, fire equipment maintenance rules, and emergency procedures. An emergency plan has been formulated and is available upon request. The institute works closely with local police authorities concerning issues of mutual concern. All students are registered with the local police and are issued with an emergency telephone number which connects them with an LdM Advisor twenty-four hours a day, seven days a week.

### ORIENTATION

Every student at LdM benefits from extensive orientation sessions aimed at helping him or her adapt to the new environment of the institute and of Italy on a range of different levels, as well as explaining essential information about academic needs and expectations, housing and Italian law.

### STUDENT ADVISING

LdM students benefit from the regular contact and support of an energetic and dedicated team of Student Advisors, who are accustomed to helping students adjust to the Italian environment. Every student at LdM is assigned a Student Advisor. Advisors help students with academic decisions (e.g., adding and dropping courses) and support their academic progress throughout their stay at LdM. They also offer a wide range of other advice and services, as well as organizing social and cultural events, enabling students to get the very best out of their stay in Italy. For medical and mental health concerns, Advisors are able to refer students to counselors and physicians equipped to handle a wide range of situational, psychological and/or medical issues.

### CAFETERIA/BAR

The cafeteria at LdM Florence offers light lunches, sandwiches, rolls, pizza, sweets, cakes and hot and cold drinks. It is also a natural meeting place where students can sit and relax. LdM Tuscania, Rome and Venice offer students a student card which provides discounts at some local cafes and restaurants.

### STUDENT POINT AND COMPUTING

The Florence campus Student Point offers students free access to extensive computing and internet facilities, as well as a spacious and light-filled atrium where students may study individually or in groups. This large space is also used for major lectures and other LdM events. All LdM sites offer wireless internet connectivity. LdM sites in Tuscania and Rome offer free internet access to students and other computing facilities.

### LIBRARY

LdM's growing libraries have materials that students can use for all courses offered at the institute. Students can consult books in the reading room, and borrowing privileges are available for a small refundable deposit. Students can also watch movies on TV. In addition, students have access to a range of other local libraries with significant collections of English-language material.

### ITALIAN LANGUAGE AND CULTURE

LdM is committed to helping its students access and enjoy the world of Italian culture. Besides formal, credit-bearing Italian language classes, the institute offers students free one-to-one Italian tutoring, the screening of Italian movies, and a conversation exchange project which matches LdM students with Italian university students wishing to improve their English.

## EXCURSIONS

LdM offers its Florence and Rome students weekend excursions around Italy every semester. Led by qualified LdM staff, these trips enable students to visit some of the most famous Italian cities and sites, including Venice, Rome, Cinque Terre, Alps and the Garda Lake, Capri, Sorrento and Pompeii as well as others outside of Italy, such as the French Riviera and Switzerland. All LdM sites offer many day trips to local natural and historical sites, as well as nearby cities in their respective regions.

## 5. PROGRAMS OF STUDY

### Italian Language Courses

Through its experienced Italian language faculty, LdM has been teaching Italian to US and international students for almost 40 years. Instructors are highly qualified and regularly attend professional development seminars to ensure that teaching techniques are varied, professional and up-to-date. The small number of students per class (an average of 8 students) enables each student to be an active participant in the learning process. Courses are enriched through local cultural activities. LdM is convinced of the value of Italian language classes as an essential component of the Study Abroad experience. LdM faculty has significant experience in helping students at all levels of Italian fluency. LdM offers Italian courses which count for 3, 4, 6 and 16 credits per term.

### 5.1 SEMESTER PROGRAMS

These programs vary in the weight given to Italian language, and are designed to allow students to choose how much time they wish to spend developing their language skills. Students are required to take at least one Italian language course during their first semester at LdM. Beyond the mandatory Italian language component, students choose between a vast selection of courses taught in English, satisfying personal preferences and the requirements of their degree programs. Students may choose from the following programs:

- 3- or 4-Credit Italian language + Four Courses (15-16 credits)
- 6-Credit Italian language + Three Courses (15 credits)
- 16-Credit Italian language

For special semester-long programs, see the following:

- 5.4 Three Cities Program (15 credits)
- 5.6 LdM-NCRC International Conflict Transformation Certificate (18 credits)

### 5.2 JANUARY INTERSESSION PROGRAMS

Italian language is optional during January Intersession. Students may choose from the following programs:

- 3- or 4-Credit Course
- Combination of Two Courses (6-7 credits)

### 5.3 SUMMER SESSION PROGRAMS

Italian language is optional during Summer terms. Students may choose from the following programs:

- 3-Credit Course
- 6-Credit Italian language
- Combination of Two 3-Credit Courses (6 credits)
- Workshop (6 credits) Archaeology Field School (6 credits)

## 5.4 THREE CITIES PROGRAM

**Experience the Roots of Western Culture: One Semester, Three Cities**

**FALL SEMESTER: Tuscania, Rome and Florence**

**SPRING SEMESTER: Tuscania, Rome and Venice**

This semester-long study abroad experience allows students to retrace the steps of Greek, Etruscan, Roman, Medieval and Renaissance cultures by living and studying in three cities which embody these civilizations in all their richness and splendor: Tuscania, Rome and either Florence (in Fall) or Venice (in Spring).

Students spend one month in Tuscania followed by one month in Rome, and then they complete the experience in either Florence or Venice. They follow a structured and integrated program of five 3-credit courses, which together comprise both a unique investigation into the roots of Western civilization and a solid grounding in Italian language and culture.

The program has no special prerequisites, and is designed for anyone interested in experiencing the three locations and learning about Western culture.

Please consult the specific **Three Cities Academic Calendar**, as dates differ from the standard LdM Academic Calendar.

### COURSE SEQUENCE:

#### MONTH 1:

##### Tuscania

- **Department of Italian Language:**

3-Credit Italian Language (ITL 101 / 102 / 201 / 202 / 301 T). Italian language courses are offered at all levels

- **Department of Archaeology and Classical Studies / History:** Greeks, Etruscans and Romans (CLA 275 T / HIS 275 T)

- **Department of Culinary and Nutritional Arts:**

The Food of Italy: a Gastronomic Tour of the Regions (NUH 016 T). Optional non-credit course

#### MONTH 2:

##### Rome

- **Department of Italian Language:** 3-Credit Italian Language (ITL 102 / 201 / 202 / 301 / 302 R). This course is completed in the third month of the program

- **Department of History:** Medieval and Renaissance Transitions (HIS 292 R)

#### MONTH 3: FALL ONLY

##### Florence

- **Department of Italian Language:** 3-Credit Italian Language (ITL 102 / 201 / 202 / 301 / 302 F). This is the conclusive half of the course started in Rome

- **Department of Art History:** Leonardo: Art and Science (ART 210 F)

#### MONTH 3: SPRING ONLY

##### Venice

- **Department of Italian Language:** 3-Credit Italian Language (ITL 102 / 201 / 202 / 301 / 302 V). This is the conclusive half of the course started in Rome

- **Department of History:** Venice and the East (HIS 312 V)

## 5.5 INTERNSHIPS

Lorenzo de' Medici credit-bearing internships offer students the possibility to learn different aspects of working in the Italian marketplace. Italy is known for its artisan and small business structure and LdM strives to place students in these types of companies, which offer not only greater interaction with the student but the opportunity for the student to come to understand the strengths and structure of the Italian workplace.

## 5.6 LDM-NCRC INTERNATIONAL CONFLICT TRANSFORMATION CERTIFICATE

Lorenzo de' Medici Florence, in association with the National Conflict Resolution Center, offers the LdM-NCRC International Conflict Transformation Certificate, a semester-long certificate providing students the opportunity to earn 18 credits in one semester. Through study of theoretical models and modern international political and social contexts, students will develop the practical skills needed to manage a wide range of conflicts in the real world. Most certificate class sessions are hands-on, case-based, and provide many interactive exercises and opportunities for participation. The International Conflict Transformation Certificate courses are offered in collaboration with the University of Florence.

**All courses, except Italian language, are taught in English.**

### INTERNATIONAL CONFLICT TRANSFORMATION

- ANT 190 / PST 190 F  
**Anthropology of Violence and Conflict**  
3 cr. / 45 hrs
- ANT 290 / COM 290 F  
**Intercultural Communication**  
3 cr. / 45 hrs
- PST 290 F  
**International Conflict Resolution**  
3 cr. / 45 hrs
- PST 270 F  
**From Discord to Harmony: Introduction to the Theory and Practice of Conflict Resolution**  
3 cr. / 45 hrs
- PST 310  
**Advanced Conflict Dynamics**  
3 cr. / 45 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

## 5.7 ART AND DESIGN CERTIFICATE PROGRAMS

Lorenzo de' Medici Florence offers one-year Certificates and one-year Professional/Advanced Certificates in a range of art and design fields as well as restoration and conservation. The Certificate programs, which attract a diverse mix of students from all over the world, are open to those seeking a specially structured program which comprises a one or two-year training in the professional fields detailed below. The emphasis is on the realization of creativity and the acquisition of technical and professional skills in an environment that values multi-disciplinarity, group projects and the sharing of ideas. Courses are taught by instructors with extensive professional experience.

Students may enroll in the selected program only for the complete academic year (two semesters). The first semester of each program is offered in the Fall only and the second semester is offered in the Spring only. Students with prior knowledge of the selected field of study may be admitted to the non-beginning semester of the first year Certificate, after submitting a portfolio of their work to be assessed and

approved. The second semester of each Certificate takes place in the Spring semester only. Students may choose to start with the Certificate and move into the Professional/Advanced Certificate, completing a two-year program.

Students applying for the Professional/Advanced Certificate Program must provide proof of a solid background in the selected area. An admissions committee will review the application and accept only those students who meet the entry requirements. All courses, except Italian language, are taught in English.

## FASHION DESIGN CERTIFICATE

### 1<sup>ST</sup> SEMESTER (FALL ONLY)

- FAS 100 F  
**Introduction to the Fashion Industry**  
3 cr. / 45 hrs
- FAS 150 F  
**Design Sewing Techniques**  
3 cr. / 60 hrs
- FAS 160 F  
**Fashion Illustration I**  
3 cr. / 90 hrs
- FAS 180 F  
**Patternmaking I**  
3 cr. / 90 hrs
- FAS 200 F  
**Fashion Design Computer Principles**  
3 cr. / 60 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

### 2<sup>ND</sup> SEMESTER (SPRING ONLY)

- FAS 195 F  
**Textile Science**  
3 cr. / 45 hrs
- FAS 225 F  
**Fashion Consumer Behavior**  
3 cr. / 45 hrs
- FAS 245 F  
**Fashion Illustration II**  
3 cr. / 90 hrs
- FAS 250 F  
**Draping I**  
3 cr. / 90 hrs
- FAS 285 F  
**History of Costume**  
3 cr. / 45 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

## FASHION DESIGN PROFESSIONAL CERTIFICATE

### 1<sup>ST</sup> SEMESTER (FALL ONLY)

- FAS 220 F  
**Fabric Styling**  
3 cr. / 60 hrs
- FAS 290 F  
**Patternmaking II**  
3 cr. / 90 hrs
- FAS 325 F  
**Product Development**  
3 cr. / 45 hrs
- FAS 340 F  
**Apparel Construction**

3 cr. / 90 hrs

- FAS 355 / JWY 355 / INT 355 F  
**Trend Forecasting**  
3 cr. / 45 hrs

### 2<sup>ND</sup> SEMESTER (SPRING ONLY)

- FAS 270 F  
**Knitwear**  
3 cr. / 60 hrs
- FAS 320 F  
**Draping II**  
3 cr. / 90 hrs
- FAS 400 F  
**Collection Production**  
3 cr. / 90 hrs
- FAS 335 F  
**Fashion Design Computer Principles 2**  
3 cr. / 45 hrs
- 415 FAS  
**Fashion Employment Seminar**  
1 cr. / 15 hrs

## FASHION MARKETING AND MERCHANDISING CERTIFICATE

### 1<sup>ST</sup> SEMESTER (FALL ONLY)

- FAS 100 F  
**Introduction to the Fashion Industry**  
3 cr. / 45 hrs
- FAS 225 F  
**Fashion Consumer Behavior**  
3 cr. / 45 hrs
- FAS 160 F  
**Fashion Illustration I, or**  
FAS 162 F  
**Fashion Design Foundations**  
3 cr. / 90 hrs
- FAS 265 F  
**Retailing Management**  
3 cr. / 45 hrs
- FAS 215 F  
**Introduction to Fashion Marketing**  
3 cr. / 45 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

### 2<sup>ND</sup> SEMESTER (SPRING ONLY)

- FAS 195 F  
**Textile Science**  
3 cr. / 45 hrs
- FAS 205 F  
**Fashion Marketing Computer Principles**  
3 cr. / 60 hrs
- FAS 235 F  
**Visual Merchandising**  
3 cr. / 45 hrs
- BUS 293 F  
**Event Planning**  
3 cr. / 45 hrs
- FAS 300 F  
**Fashion Buying Concepts**  
3 cr. / 45 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

## FINE ARTS CERTIFICATE

### 1<sup>ST</sup> SEMESTER (FALL ONLY)

- PRI 120 F  
**Basic Printmaking**  
3 cr. / 90 hrs
- PDM 130 F  
**Principles of Drawing and Composition**  
3 cr. / 45 hrs
- SCU 130 F  
**Ceramics**  
3 cr. / 90 hrs
- PDM 140 F  
**Foundation Oil Painting**  
3 cr. / 90 hrs
- ART 186 F  
**Art History II: High Renaissance to the Present**  
3 cr. / 45 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

### 2<sup>ND</sup> SEMESTER (SPRING ONLY)

- PDM 190 F  
**Fundamentals of Art and Design: Color Theory**  
3 cr. / 45 hrs
- PRI 220 F  
**Etching**  
3 cr. / 90 hrs
- PDM 260 F  
**Intermediate Analytical Figure and Object Drawing**  
3 cr. / 45 hrs
- PDM 270 F  
**Intermediate Painting**  
3 cr. / 90 hrs
- ART 370 F  
**Avant-garde and Modernist Art (1900-1950)**  
3 cr. / 45 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

## FINE ARTS ADVANCED CERTIFICATE

### 1<sup>ST</sup> SEMESTER (FALL ONLY)

- SCU 160 F  
**Introductory Sculpture**  
3 cr. / 90 hrs
- PDM 300 F  
**Contemporary Painting: Materials and Techniques**  
3 cr. / 90 hrs
- ART 310 F  
**Young Italian Artists Today**  
3 cr. / 45 hrs
- PDM 340 F  
**Advanced Drawing: Observation and Interpretation**  
3 cr. / 90 hrs
- PDM 350 F  
**Advanced Painting: Observation and Interpretation**  
3 cr. / 90 hrs

### 2<sup>ND</sup> SEMESTER (SPRING ONLY)

- SCU 170 F  
**Marble and Stone Sculpture**  
3 cr. / 90 hrs
- PDM 390 F  
**Advanced Conceptual Drawing**  
3 cr. / 90 hrs

- PDM 392 F  
**Advanced Conceptual Painting**  
3 cr. / 90 hrs
- PDM 420 F  
**Major Project in Fine Arts**  
3 cr. / 45 hrs

## GRAPHIC DESIGN AND VISUAL COMMUNICATION CERTIFICATE

### 1<sup>ST</sup> SEMESTER (FALL ONLY)

- GRA 150 F  
**History of Graphics and Illustration**  
3 cr. / 45 hrs
- GRA 170 F  
**Graphic Design**  
3 cr. / 90 hrs
- GRA 185 F  
**Digital Graphics Techniques Fundamentals**  
3 cr. / 90 hrs
- GRA 190 F / COM 175 F  
**Foundations of Visual Communication**  
3 cr. / 90 hrs
- GRA 215 F  
**Web Design Fundamentals**  
3 cr. / 45 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

### 2<sup>ND</sup> SEMESTER (SPRING ONLY)

- PDM 190 F  
**Fundamentals of Art and Design: Color Theory**  
3 cr. / 45 hrs
- GRA 260 F  
**Publishing Design**  
3 cr. / 45 hrs
- GRA 295 F  
**Dynamic Web Design**  
3 cr. / 45 hrs
- GRA 310 F  
**Graphic Design Project Development**  
3 cr. / 90 hrs
- GRA 320 F  
**Web Animation**  
3 cr. / 45 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

## GRAPHIC DESIGN AND VISUAL COMMUNICATION PROFESSIONAL CERTIFICATE

### 1<sup>ST</sup> SEMESTER (FALL ONLY)

- GRA 280 F  
**Creative Processes in Visual Communication**  
3 cr. / 90 hrs
- GRA 305 F  
**Workshop in Creative Advertising**  
3 cr. / 45 hrs
- GRA 315 F  
**Professional Blog Design**  
3 cr. / 45 hrs

- GRA 325 F  
**Character Design**  
3 cr. / 45 hrs
- GRA 330 F  
**Rendering Essentials**  
3 cr. / 90 hrs
- GRA 290 F  
**Web Marketing**  
3 cr. / 45 hrs

## 2ND SEMESTER (SPRING ONLY)

- GRA 370 F  
**Motion Graphic Techniques**  
3 cr. / 90 hrs
- GRA 380 F  
**Advanced Imaging**  
3 cr. / 45 hrs
- GRA 392 F  
**Mobile Web Design**  
3 cr. / 45 hrs
- GRA 400 F  
**Graphic Design for Advertising**  
3 cr. / 45 hrs
- GRA 405 F / INT 375 F  
**Computer 3D Animation**  
3 cr. / 90 hrs
- GRA 360 F  
**Commercial Print and Graphic Store Management**  
3 cr. / 135 hrs

## INTERIOR DESIGN CERTIFICATE

### 1<sup>ST</sup> SEMESTER (FALL ONLY)

- INT 160 F  
**Introduction to Interior Design**  
3 cr. / 90 hrs
- INT 170 F  
**Principles of Product Design**  
3 cr. / 45 hrs
- INT 180 F  
**Perspective Drawing and Rendering**  
3 cr. / 90 hrs
- GRA 185 F  
**Digital Graphic Techniques Fundamentals**  
3 cr. / 90 hrs
- INT 190 F  
**CAD for Interior Design I**  
3 cr. / 90 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

### 2<sup>ND</sup> SEMESTER (SPRING ONLY)

- INT 240 F  
**Design Materials**  
3 cr. / 90 hrs
- INT 250 F  
**Interior Design**  
3 cr. / 90 hrs
- INT 290 F  
**CAD for Interior Design II**  
3 cr. / 90 hrs
- ARC 202 / ART 202 F  
**20th Century Design and Architecture**  
3 cr. / 45 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

## INTERIOR DESIGN PROFESSIONAL CERTIFICATE

### 1<sup>ST</sup> SEMESTER (FALL ONLY)

- INT 293 F  
**Product Design**  
3 cr. / 90 hrs
- INT 300 F  
**Retail Design**  
3 cr. / 90 hrs
- INT 330 F  
**Lighting Design**  
3 cr. / 90 hrs
- INT 350 F  
**Computer Rendering for Interior Design**  
3 cr. / 90 hrs
- INT 365 F  
**Sustainable Design**  
3 cr. / 60 hrs

### 2<sup>ND</sup> SEMESTER (SPRING ONLY)

- INT 360 F  
**Web Portfolio Presentation**  
3 cr. / 90 hrs
- INT 370 F  
**Concepts and Strategies for Design**  
3 cr. / 90 hrs
- INT 380 F  
**Furniture Design**  
3 cr. / 90 hrs
- INT 390 F  
**Exhibit Design**  
3 cr. / 90 hrs
- INT 400 F  
**Working Group Project in Interior Design**  
3 cr. / 45 hrs

## JEWELRY ART AND DESIGN CERTIFICATE

### 1<sup>ST</sup> SEMESTER (FALL ONLY)

- JWY 150 F  
**History of Jewels and Their Symbolism**  
3 cr. / 45 hrs
- JWY 155 F  
**Jewelry Design I: Drawing and Rendering Techniques**  
3 cr. / 90 hrs
- JWY 180 F  
**Jewelry Making I**  
3 cr. / 90 hrs
- JWY 195 F  
**The Professional Jewelry Designer**  
3 cr. / 60 hrs
- JWY 215 F  
**Gemology**  
3 cr. / 90 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

### 2<sup>ND</sup> SEMESTER (SPRING ONLY)

- JWY 170 F  
**Wax Carving and Casting Techniques**  
3 cr. / 90 hrs
- JWY 235 F  
**Jewelry Design II**  
3 cr. / 90 hrs

- JWY 255 F  
**Jewelry Making II**  
3 cr. / 90 hrs
- JWY 260 F  
**Relief Works in Metal**  
3 cr. / 90 hrs
- FAS 355 / JWY 355 / INT 355 F  
**Trend Forecasting**  
3 cr. / 45 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

## JEWELRY ART AND DESIGN PROFESSIONAL CERTIFICATE

### 1<sup>ST</sup> SEMESTER (FALL ONLY)

- JWY 290 F  
**Alternative Materials in Contemporary Jewelry**  
3 cr. / 45 hrs
- JWY 315 F  
**Collection Design for Jewelry**  
3 cr. / 90 hrs
- JWY 335 F  
**Jewelry Lab and Technology I**  
3 cr. / 90 hrs
- JWY 350 F  
**Stone Setting**  
3 cr. / 90 hrs

### 2<sup>ND</sup> SEMESTER (SPRING ONLY)

- JWY 360 F  
**Advanced Workshop in Jewelry**  
3 cr. / 90 hrs
- JWY 400 F  
**Portfolio Development in Jewelry**  
3 cr. / 45 hrs
- JWY 410 F  
**Jewelry Lab and Technology II**  
3 cr. / 90 hrs
- JWY 415 F  
**Major Project in Jewelry Design**  
3 cr. / 90 hrs

## RESTORATION AND CONSERVATION PROFESSIONAL CERTIFICATE

### 1<sup>ST</sup> SEMESTER (FALL ONLY)

- RES 160 F  
**Fresco Painting and Restoration I**  
3 cr. / 90 hrs
- RES 175 F  
**Painting and Polychrome Wooden Sculpture Conservation I**  
3 cr. / 90 hrs
- RES 185 F  
**Drawing for Conservators**  
3 cr. / 90 hrs
- RES 230 F  
**Theory of Conservation**  
3 cr. / 45 hrs
- ART xxx  
**Art History elective (to be approved by Department)**  
3 cr. / 45 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

### 2<sup>ND</sup> SEMESTER (SPRING ONLY)

- RES 250 F  
**Science for Conservators I**  
3 cr. / 45 hrs
- RES 245 F  
**Historical Painting Lab I**  
3 cr. / 90 hrs
- RES 260 F  
**Fresco Painting and Restoration II**  
3 cr. / 90 hrs
- RES 275 F  
**Painting and Polychrome Wooden Sculpture Conservation II**  
3 cr. / 90 hrs
- ART xxx  
**Art History elective (to be approved by Department)**  
3 cr. / 45 hrs
- ITL xxx  
**Italian Language**  
3 cr. / 45 hrs

## RESTORATION AND CONSERVATION PROFESSIONAL CERTIFICATE

### 1<sup>ST</sup> SEMESTER (FALL ONLY)

- RES 340 F  
**Science for Conservators II**  
3 cr. / 45 hrs
- RES 345 F  
**Historical Painting Lab II**  
3 cr. / 90 hrs
- RES 360 F  
**Advanced Fresco Painting and Restoration**  
3 cr. / 90 hrs
- RES 375 F  
**Advanced Painting and Polychrome Wooden Sculpture Conservation**  
3 cr. / 90 hrs
- ART xxx  
**Art History elective (to be approved by Department)**  
3 cr. / 45 hrs

### 2<sup>ND</sup> SEMESTER (SPRING ONLY)

- RES 140 F  
**Furniture, Wood Objects and Gilding Conservation**  
3 cr. / 90 hrs
- RES 399 F  
**Special Topics in Restoration**  
3 cr. / 45 hrs
- RES 400 F  
**Working Group Project for Painting and Polychrome Wooden Sculpture Conservation**  
3 cr. / 60 hrs
- RES 405 F  
**Working Group Project for Fresco and Mural Painting Restoration**  
3 cr. / 90 hrs

## 6. LdM Florence Course Descriptions

Welcome to LdM Florence! In the pages that follow, courses are divided first by academic School (School of Arts and Sciences, School of Creative Arts, School of Design, School of Italian Language and Culture) and then by discipline (e.g., Anthropology, Art History, Communications, etc.). Please consult the table below in order to see exactly which disciplines are offered in which site:

### School of Arts and Sciences

Anthropology  
 Archaeology and Classical Studies  
 Art History  
 Art History - M.A. Museum Studies program  
 Communications  
 Cultural Studies  
 Gender Studies  
 Geography and Environmental Studies  
 History  
 International Business  
 Literature  
 Mathematics  
 Music, Cinema and Theatre Studies  
 Peace Studies  
 Philosophy and Religious Studies  
 Political Science and International Studies  
 Psychology  
 Sociology  
 Writing

	FLORENCE	ROME	TUSCANIA	VENICE
Anthropology	✓	✓	✓	
Archaeology and Classical Studies	✓	✓	✓	✓
Art History	✓	✓		✓
Art History - M.A. Museum Studies program	✓			
Communications	✓	✓		
Cultural Studies	✓	✓		
Gender Studies	✓	✓		✓
Geography and Environmental Studies	✓	✓		✓
History	✓	✓	✓	✓
International Business	✓	✓		
Literature	✓	✓	✓	
Mathematics	✓			
Music, Cinema and Theatre Studies	✓	✓	✓	✓
Peace Studies	✓			
Philosophy and Religious Studies	✓	✓	✓	✓
Political Science and International Studies	✓	✓		✓
Psychology	✓	✓		
Sociology	✓	✓	✓	
Writing	✓	✓	✓	✓

### School of Creative Arts

Culinary and Nutritional Arts  
 Dance, Music and Theatre Performance  
 Film, Video and Multimedia Production  
 Painting, Drawing and Mixed Media  
 Photography  
 Printmaking  
 Restoration  
 Sculpture and Ceramics

Culinary and Nutritional Arts	✓	✓	✓	✓
Dance, Music and Theatre Performance	✓		✓	
Film, Video and Multimedia Production	✓	✓		
Painting, Drawing and Mixed Media	✓	✓	✓	✓
Photography	✓	✓	✓	✓
Printmaking	✓			
Restoration	✓			
Sculpture and Ceramics	✓			✓

### School of Design

Architecture  
 Fashion Design, Marketing and Merchandising  
 Graphic Design  
 Interior Design  
 Jewelry Design

Architecture	✓			
Fashion Design, Marketing and Merchandising	✓			
Graphic Design	✓			
Interior Design	✓			
Jewelry Design	✓		✓	

### School of Italian Language and Culture

Italian Language - 3-Credit Semester Courses  
 Italian Language - 4-Credit Semester Courses  
 Italian Language - 6-Credit Semester Courses  
 Italian Language - 16-Credit Semester Courses  
 Italian Language - 3-Credit Summer Courses  
 Italian Language - 6-Credit Summer Courses  
 Italian Language - 4-Credit Intersession Courses  
 Italian Language and Culture

Italian Language - 3-Credit Semester Courses	✓	✓	✓	✓
Italian Language - 4-Credit Semester Courses		✓	✓	
Italian Language - 6-Credit Semester Courses	✓	✓	✓	✓
Italian Language - 16-Credit Semester Courses	✓	✓	✓	
Italian Language - 3-Credit Summer Courses	✓	✓	✓	
Italian Language - 6-Credit Summer Courses	✓			
Italian Language - 4-Credit Intersession Courses	✓		✓	
Italian Language and Culture	✓	✓	✓	

# 6.1

# Arts & Sciences in Florence



**LdM / School of Arts & Sciences**



# Anthropology

## Introduction to Anthropology

ANT 160 F  
Cr: 3; Contact hrs: 45

This course will introduce students to the wide range of social and cultural diversity that exist in the world in order to develop a comprehensive approach to thinking about the human condition. We will examine all aspects of human life through anthropology's sub-fields. These include cultural anthropology

(the diverse ways of life, how people give meaning to their experiences), biological anthropology (the study of human evolution and adaptation), archaeology (the study of past human societies through their material remains) and linguistic anthropology (how language and symbols are used).

## Anthropology of Fashion and Desirability: Beyond the Catwalk

ANT 185 F; Dual listed: FAS 185 F  
Cr: 3; Contact hrs: 45

When we hear "fashion," we think automatically of clothes and dress, but fashionability entails much more than the latest style of shoe on the catwalk. Trends of style and desirability occur in every human society, from the most "simple" to our own highly complex international interactions. Using the fashion of dress as a starting point, this course examines the universal patterns and particular variations of fashionability in both Euro-American and non-Western societies. We will examine the phenomenon of fashion in clothing, speech, and activities by searching for trends and examining the trajectory of fashionability as practices move from the underground to the mainstream to being "old-fashioned," because fashion is necessarily defined in opposition to something that is not fashionable (is Mizrahi still cool now that he designs for Target? Or is he even cooler?). We will investigate historic examples of past fashions, as well as current trends and the phenomenon of brand awareness, with an eye on our own sense of what makes something fashionable for us today.

## Anthropology of Violence and Conflict

ANT 190 F; Dual listed: PST 190 F  
Cr: 3; Contact hrs: 45

This course explores the dynamics of conflict in social relations and investigates the circumstances under which violence, in its different aspects, may arise, on the understanding that while conflict can no doubt play a positive role in social life, by no means the same can be said of violence. The first part of the course will deal with conflict and violence at the "micro" level - that is with conflict and, occasionally, violence among individuals in everyday social relations - and specifically with the role played by the pragmatic dimension in conflictual interactions. The second part of the course will deal with conflict at the "macro" level - that is conflict between large groups - focusing especially on the investigation of the circumstances under which conflict is likely to erupt into macro-scale violence. In this light, the concept of ethnic identity shall be analyzed, and the notion of ethnic conflict - with examples from Africa, Asia, and the Balkans, illustrated with the aid of documentary films - will be put under scrutiny.

## Archaeology Workshop

ANT 193 F; Dual listed: CLA 193 F / RES 193 F  
Cr: 3; Contact hrs: 45

This course combines an introduction to archaeology with hands-on work on 2500 year-old archaeological finds in LdM's Archaeology Lab. These finds have recently been unearthed in central Italy in the archaic settlement of Accesa, under the scientific direction of the University of Florence, and in the Hellenistic necropolis of Bosco della Riserva, near Tuscania, where an excavation project is being conducted by LdM. Students will learn what happens to the finds once they leave their recovery contexts and arrive in Florence: here, under the expert guidance of the instructors, students will be involved in the fundamental activities of restoration, conservation, documentation, study and storage of the finds. This course will also give students a general survey of the evolution of the

discipline of archaeology over time and it will introduce them to the ancient Etruscan civilization, which forms such an important part of Italy's culture and heritage. Students will also have the opportunity to sign up to the summer workshop in Tuscania which operates directly at one of the archaeological sites.

## Food and Culture

ANT 198 F; Dual listed: CLT 198 F / NUH 198 F  
Cr: 3; Contact hrs: 45

If "you are what you eat," just why do you eat the way you do? This course considers the relationships between the multiple meanings of food and the acts of preparing and eating food, and further explores food and personal and social identity. Students will examine why different people make different food choices in their daily lives, why individuals from certain social classes will avoid or esteem particular foods, and in general how food serves as a factor in self-definition. Because a person's attitude toward food can reveal not just personal identity traits but a whole food ideology, this course will also analyze the role of food in the construction of ethnic identity, in the display of religious beliefs, and in the negotiation of gender roles. Students learn how cultures and values are transmitted and preserved through food. Through personal essays and the interdisciplinary secondary literature, students will be guided to analyze the complex and fascinating relationships between people and food, helping them to understand how cultures (including their own) ultimately determine all human food choices.

## Anthropology of Art

ANT 265 F; Dual listed: ART 265 F  
Cr: 3; Contact hrs: 45

Art is a human universal, and for this reason it can be understood and studied as a characteristic of our species, like other products of human evolution. At the same time, art is also a sociocultural product and a personal creation: it is a place where biology and evolution intersect with culture viewed in terms of both social dimensions and individualized expressions - psyche, personality and choice. Such a complex reality can best be comprehended and appreciated in its entirety through the holistic approach offered by anthropology, by analyzing every dimension of art: evolutionary, sociocultural, historical and psychological. The course is structured in two parts: during the first half we will explore the emergence of art and creativity in the human species, gathering data from the many disciplines that are involved: paleoanthropology, primatology, neurosciences, and evolutionary psychology. During the second half of the course we will explore the sociocultural aspects of art and creativity, using many different ethnographic sources. Students will have the opportunity to test the theories developed in class by exploring Florence as their research field: they will meet with local artisans, artists, and gallery owners, discussing the topics they explore in class with people who are directly engaged with art and creativity.

## Intercultural Communication

ANT 290 F; Dual listed: COM 290 F  
Cr: 3; Contact hrs: 45

The course, which introduces students to the basic patterns of cross-cultural psychology and communication, proposes an analysis of communication behavior in interpersonal and intercultural, individual and group environments. Along with a study of the influence of culture on identity, viewpoints, and communication, it progressively proposes all the theoretical concepts that are necessary to analyze communication in an interpersonal and intercultural context. Topics include: common communication difficulties, communication roles and proxemics. Special emphasis is placed on rituals, message patterns, clothing, myths, ideologies, and on the influence of the mass media on our cross-cultural representation of reality.

**Prerequisites:** Junior Standing

## Archaeology Field School: Accesa (Italy)

ANT 313-314 F; Dual listed: CLA 313-314 F / HIS 313-314 F  
Cr: 6; Contact hrs: 180

This four-week intensive course in archaeology is held at a specific site representing a distinctive ancient Mediterranean culture. The course offers students a unique combination

of supervised on-site fieldwork and specialized academic instruction by archaeologists and other specialists. Participants contribute to the ongoing excavation and preservation of the site, learning essential practical archaeological techniques. The particular civilization represented by the site is analyzed in terms of its material culture, artistic production, and society (including political organization, religion, economy, and everyday life). The course includes weekly visits to sites, monuments and museums of relevance. Participants work alongside students from the University of Florence. The course is offered in collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES). Offered at various sites, including two sponsored by the Lorenzo de' Medici Institute. The vast Accesa settlement site, near Massa Marittima in southern Tuscany, stands in the southern area of the region inhabited by this people between the 9th to the 1st centuries BCE. Discoveries include a necropolis (pre-Etruscan Villanovan and Orientalizing periods) and a settlement divided into five quarters each with its own necropolis (Archaic period). The town flourished thanks to the nearby lake and important mineral deposits. Most of the site has been open to the public since 2001 as an archaeological park. The course focuses on Etruscan culture between its early growth and apogee. Learning activities may include visits to the Museum in Massa Marittima, to Populonia, Vetulonia, and Baratti. Excavation began in the 1930s and since the 1980s has been overseen more systematically by the University of Florence, since 2008 with the Lorenzo de' Medici Institute, and CAMNES.

### **Archaeology Field School: Erimi (Cyprus)**

ANT 321-322 F; Dual listed: CLA 321-322 F / HIS 321-322 F  
Cr: 6; Contact hrs: 180

This four-week intensive course in archaeology is held at a specific site representing a distinctive ancient Mediterranean culture. The course offers students a unique combination of supervised on-site fieldwork and specialized academic instruction by archaeologists and other specialists. Participants contribute to the ongoing excavation and preservation of the site, learning essential practical archaeological techniques. The particular civilization represented by the site is analyzed in terms of its material culture, artistic production, and society (including political organization, religion, economy, and everyday life). The course includes weekly visits to sites, monuments and museums of relevance. Participants work alongside students from the University of Florence. The course is offered in collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES). Offered at various sites, including two sponsored by the Lorenzo de' Medici Institute. Based at the site of Erimi-Laonin tou Porakou, located in the Limassol region on the southern coast of Cyprus. A large workshop along with a cemetery, and a domestic quarter have been identified as the ancient settlement of Erimi, inhabited from the Early to Late Bronze Age (2500-1600 BCE). The course focuses on a culture that existed between the prehistoric to Classical periods (4500-500 BCE), which during the Bronze Age made the transition from a local culture to a major open civilization of the Eastern Mediterranean basin. Cyprus remains a remarkable crossroads between Western and Eastern, ancient and modern cultures. Learning activities may include visits to Nicosia, Famagusta, Limassol, Larnaca, and Kolossi, with special emphasis up on the archaeologically rich areas of Kourion, Amathus and Paphos. This excavation project has been carried out by the University of Florence since 2007, with the permission of the Department of Antiquities of the Republic of Cyprus.

## **Archaeology and Classical Studies**

### **Archaeology Workshop**

CLA 193 F; Dual listed: ANT 193 F / RES 193 F  
Cr: 3; Contact hrs: 45

This course combines an introduction to archaeology with hands-on work on 2500 year-old archaeological finds in LdM's Archaeology Lab. These finds have recently been unearthed in central Italy in the archaic settlement of Accesa, under the scientific direction of the University of Florence, and in the Hellenistic necropolis of Bosco della Riserva, near Tuscania,

where an excavation project is being conducted by LdM. Students will learn what happens to the finds once they leave their recovery contexts and arrive in Florence: here, under the expert guidance of the instructors, students will be involved in the fundamental activities of restoration, conservation, documentation, study and storage of the finds. This course will also give students a general survey of the evolution of the discipline of archaeology over time and it will introduce them to the ancient Etruscan civilization, which forms such an important part of Italy's culture and heritage. Students will also have the opportunity to sign up to the summer workshop in Tuscania which operates directly at one of the archaeological sites.

### **Ancient Rome**

CLA 210 F; Dual listed: HIS 200 F  
Cr: 3; Contact hrs: 45

This course offers a comprehensive introduction to the history and growth of the ancient Roman empire from the early settlements in Latium, through the republican and imperial periods, to the formation of a new Roman world after the crisis of the 3rd century. A series of themes and issues will be explored: the range of primary sources available for ancient history; the political organization of the Roman state; the territorial expansion and its influence on the cultural and administrative sphere; Roman religion and the spread of Christianity; the Roman frontiers and the barbarian populations; and the end of the Roman world and the birth of a new society. In order to stimulate students' critical skills in observing historical phenomena, a problem-oriented approach will be supported by readings of primary sources. Students will also have the chance to observe different approaches to understanding the past and will develop a sense of the role of historians and history in society.

### **Florentia: the Ancient Roots of Florence**

CLA 215 F; Dual listed: HIS 215 F  
Cr: 3; Contact hrs: 45

This course analyzes the ancient past of Florence from its origins to the end of the Roman Empire. A few aspects concerning the Barbarian rulers will also be considered. The ancient town of Florentia will be discovered during each lesson through a variety of sources: written texts from ancient and medieval authors, archaeological evidence, past excavations and recent discoveries, artifacts and items housed in local museums as well as objects unearthed in recent years. Emphasis will be placed on the urban pattern by tracing and locating the main temples and sacred spaces, public buildings and private houses. Beyond acquiring a basic chronology and a timeline, students will closely examine selected topics about Roman civilization, art and architecture, lifestyle and customs. To better understand certain themes, a number of visits and field trips are planned, including to the National Archaeological Museum of Florence and little-known archaeological areas.

### **The Art of Dress: Clothing in Antiquity**

CLA 230 F  
Cr: 3; Contact hrs: 45

This course focuses on textile and clothing history in the Central and Eastern Mediterranean, between prehistory and late Roman times. It pursues three major questions: material culture; visual culture; interpretation. The chief aim of the course is to explore the material and technological context of ancient Mediterranean clothing. Students seek to recover what is known of ancient material culture and the production system by which articles of clothing were made - complemented by historical, textual, ethnographical, and anthropological knowledge and theoretical frameworks. Next, students utilize ancient artistic representations along with archaeological data to better comprehend the iconography and social content of fashion and costume in the cultures studied. Also, experimental testing will be conducted with the aim of analyzing the functioning of the tools, time consumption, and the quality and quantity of thread and textile. Finally, students review modern interpretations of ancient clothing and the development of an interdisciplinary methodology.



## Introduction to Archaeology

CLA 240 F  
Cr: 3; Contact hrs: 45

Archaeology attempts to understand humankind through the study of physical remains of past civilizations. This course introduces students to the aims, methods and possibilities of archaeological work, from the field to the museum, exploring past and recent theories and approaches to the discipline. Key issues in the practice of modern archaeologists are examined, some through case studies. Topics include excavation, stratigraphy,

cleaning and preservation, dating methods and protection of cultural heritage. Students study how archaeologists refer to other disciplines including history, cultural and physical anthropology, and art history. The course considers contexts of both ancient Mediterranean and Near Eastern archaeology, from Prehistory to the Roman Empire, and includes visits to museums and archaeological sites.

## Archaeology of Religion

CLA 252 F; Dual listed: PHR 252 F  
Cr: 3; Contact hrs: 45

Religion is based on a combined system of beliefs and practices that allows people to answer fundamental questions regarding human life. What can archaeology tell us about religion? The course explores key questions regarding the role and evolution of religious beliefs and practices by systematically analyzing the archaeological remains of ancient religious material culture across the Mediterranean and the Ancient Near East, between the prehistoric and early classical periods. Direct links between religious practices and beliefs are strongly evident in ancient societies, where the construction of large physical structures (such as temples) appears to be pivotal in the evolution of mankind. Students learn to use archaeological data and historical sources for the period. They address broad theoretical and methodological issues, explore how architecture was used by ancient societies in creating their cosmological landscape, and evaluate interpretations of the first appearance of family ancestor cults. The first part of the course treats theoretical and methodological issues in the study of religious thought, while the second part reinforces understanding through close analysis of ancient written sources, architecture, and other examples of material culture.

**Prerequisites:** one previous course in History of Religions, Cultural Anthropology, Archaeology.

## Egyptian Art and Archaeology

CLA 255 F  
Cr: 3; Contact hrs: 45

The course provides an overview of ancient Egyptian civilization. It examines the material culture and human life of the inhabitants of the Nile Valley, and surveys major sites, objects, and texts to discover the essentials of Egyptian culture, politics, art, religion, and literature. The course covers 4000 years of ancient Egyptian civilization, from the origins of its culture in the late fourth millennium BCE to the late Roman Empire. This introduction to the art and archaeology of ancient Egypt also looks at the discipline of Egyptology, in which Italy has played an important part, and it will allow students to answer such questions as How did Ancient Egypt originate? How were the pyramids built? How do you read hieroglyphics? What did the afterlife signify for Egyptians? What was the Amarna revolution? The course will explain these and other topics using archaeological data and historical sources, starting from the pieces present in the notable Egyptian Museum of Florence.

## Rasenna: the Etruscan Civilization

CLA 265 F; Dual listed: HIS 265 F  
Cr: 3; Contact hrs: 45

This course offers an overview of the archaeological, historical and cultural features of the Etruscans, the ancient civilization that flourished in central Italy during the first millennium BCE. Students will explore this civilization, (known to itself as "Rasenna"), which contributed so much to Roman and later Italian culture and heritage, through in-class lectures and visits to selected, major museums and sites. Attention is given to both

chronological periods and major issues (e.g. language, politics, art, burial customs), as well as essentials of archaeological practice. This course offer direct contact with the over 2500 year-old archaeological finds in CAMNES/LdM's Archaeology Lab. These finds have recently been unearthed at the digs of Accesa (Archaic period settlement) and at Bosco della Riserva and Pratino, near Tuscania, (Hellenistic necropolis), where two excavation projects have been conducted by CAMNES/LdM since 2005. The present course is an ideal preparation for the institute's summer archaeological workshops.

## Ancient Near East: Roots of Western Civilization

CLA 295 F  
Cr: 3; Contact hrs: 45

The course explores the main features of ancient Near Eastern cultures, notably the Sumerians, Assyrians, and Hittites, between prehistory (ca. 10,000 BCE) and the death of Alexander the Great (323 BCE). We will focus on these cultures' history, religion and socio-economic organization, mainly through their archaeological remains. The Near East was the cradle of the most ancient civilizations known to humanity. They developed in part of the so-called Middle East, corresponding to the "Fertile Crescent" region including those areas known as Mesopotamia, Anatolia, Syria, Palestine, and Persia. While the rest of the world was still organized in hunter-gatherer communities, in this area there appeared the first towns and cities ever built as well as the first writing system. In fact, the ancient Near Eastern civilizations were certainly the most influential of all antique cultures. To understand them is to gain essential insights onto the origins of Western Civilization.

## The Age of the Heroes: Iliad, Odyssey, Aeneid, and the Origins of Western Literature

CLA 306 F; Dual listed: LIT 306 F  
Cr: 3; Contact hrs: 45

The course is a general overview of ancient literature through the analysis and comparison of some of the oldest works of Western civilization. Through a reading of the most significant chapters of the Iliad and the Odyssey, students will get in contact with the aristocratic world and heroes described by Homer in 8-7th century BCE, in order to reconstruct the society of early Greece in the Mycenaean period. The stories presented in the Iliad and Odyssey, considered the "Bible" of classical civilization, show how Greeks used myth to express archetypal values which became immortal for successive generations. Myths are analyzed not only as amazing stories but also as bearers of important messages about life within society, and as primary forms of communication and instruction in a non-literate and oral society. The great influence of Greek myths on Roman legends will also be seen through the reading of some passages of the Aeneid - the national poem of Rome written by Virgil in the 1st century BCE - focusing on the link between Roman history and Greek tradition. The hero of the work, Aeneas, was the survivor of the fall of Troy and the ancestor of Rome's leaders. A comparison between Aeneas' and Odysseus' wanderings will conclude the course.

## Greek and Roman Mythology

CLA 310 F  
Cr: 3; Contact hrs: 45

The traditional stories about the Greek gods and heroes have always been a fundamental part of Western art and literature, especially since their "rediscovery" by Renaissance humanism. A selection of the great works of ancient Greek literature will present the most important stories, and will also show how the Greeks used myth to express the traditional ideals and personal reflections that captivated and shaped subsequent European culture. The pictorial narratives, so common in Greek and Roman monuments and objects, will introduce the sophisticated visual language created by the Greeks to tell such elaborate tales, the first such iconographic system and one which was to some extent "revived," together with the gods, heroes and heroines, in Renaissance art. To know Roman mythology and understand its similarities and differences with Greek mythology is to understand the real essence of the ideals and aspirations of a great people that built a great empire. In particular, Virgil and

Ovid, the most widely known writers of Roman mythology, and also other Roman writers, will help students develop a new interest for Roman myth, history and art.

### **Archaeology Field School: Accesa (Italy)**

CLA 313-314 F; Dual listed: ANT 313-314 F / HIS 313-314 F  
Cr: 6; Contact hrs: 180

This four-week intensive course in archaeology is held at a specific site representing a distinctive ancient Mediterranean culture. The course offers students a unique combination of supervised on-site fieldwork and specialized academic instruction by archaeologists and other specialists. Participants contribute to the ongoing excavation and preservation of the site, learning essential practical archaeological techniques. The particular civilization represented by the site is analyzed in terms of its material culture, artistic production, and society (including political organization, religion, economy, and everyday life). The course includes weekly visits to sites, monuments and museums of relevance. Participants work alongside students from the University of Florence. The course is offered in collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES). Offered at various sites, including two sponsored by the Lorenzo de' Medici Institute. The vast Accesa settlement site, near Massa Marittima in southern Tuscany, stands in the southern area of the region inhabited by this people between the 9th to the 1st centuries BCE. Discoveries include a necropolis (pre-Etruscan Villanovan and Orientalizing periods) and a settlement divided into five quarters each with its own necropolis (Archaic period). The town flourished thanks to the nearby lake and important mineral deposits. Most of the site has been open to the public since 2001 as an archaeological park. The course focuses on Etruscan culture between its early growth and apogee. Learning activities may include visits to the Museum in Massa Marittima, to Populonia, Vetulonia, and Baratti. Excavation began in the 1930s and since the 1980s has been overseen more systematically by the University of Florence, since 2008 with the Lorenzo de' Medici Institute, and CAMNES.

### **Archaeology Field School: Erimi (Cyprus)**

CLA 321-322 F; Dual listed: ANT 321-322 F / HIS 321-322 F  
Cr: 6; Contact hrs: 180

This four-week intensive course in archaeology is held at a specific site representing a distinctive ancient Mediterranean culture. The course offers students a unique combination of supervised on-site fieldwork and specialized academic instruction by archaeologists and other specialists. Participants contribute to the ongoing excavation and preservation of the site, learning essential practical archaeological techniques. The particular civilization represented by the site is analyzed in terms of its material culture, artistic production, and society (including political organization, religion, economy, and everyday life). The course includes weekly visits to sites, monuments and museums of relevance. Participants work alongside students from the University of Florence. The course is offered in collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES). Offered at various sites, including two sponsored by the Lorenzo de' Medici Institute. Based at the site of Erimi-Laonin tou Porakou, located in the Limassol region on the southern coast of Cyprus. A large workshop along with a cemetery, and a domestic quarter have been identified as the ancient settlement of Erimi, inhabited from the Early to Late Bronze Age (2500-1600 BCE). The course focuses on a culture that existed between the prehistoric to Classical periods (4500-500 BCE), which during the Bronze Age made the transition from a local culture to a major open civilization of the Eastern Mediterranean basin. Cyprus remains a remarkable crossroads between Western and Eastern, ancient and modern cultures. Learning activities may include visits to Nicosia, Famagusta, Limassol, Larnaca, and Kolossi, with special emphasis up on the archaeologically rich areas of Kourion, Amathus and Paphos. This excavation project has been carried out by the University of Florence since 2007, with the permission of the Department of Antiquities of the Republic of Cyprus.

## **Art History**

### **History of Architecture**

ART 165 F  
Cr: 3; Contact hrs: 45

This course surveys the major periods and key monuments in the history of architecture from antiquity to the present, focusing on the Western world. Emphasis is on the historical periods from classical antiquity through the Middle Ages, Renaissance, Modern Age, and contemporary developments. It examines representative monuments and architects from ancient Greece (the Parthenon in Athens) to the present day. The architect's pursuit of changing ideas of beauty is a leitmotif that links the development of architecture with such masters as Iktinos, Brunelleschi, Borromini, and Le Corbusier. Typologies, materials and construction technology, theory, urbanism, and cultural context, are addressed. The course also explores the great variety of architectural traditions, orders, styles and movements. By experiencing actual buildings of various periods in the urban context, students learn how to critically analyze a work of architecture.

### **Art History I: Antiquity to Early Renaissance**

ART 180 F  
Cr: 3; Contact hrs: 45

This course is a survey of the visual arts in Western Europe, from ancient Greece to the Early Renaissance. Throughout this course students encounter the principal monuments, artists and themes in painting, sculpture and architecture, and discover the changes in styles and taste in this period. The course explores the historical, philosophical and cultural contexts essential to understanding the visual arts and the impact they have had through the ages. Great importance is given to the interpretation of subjects and symbols, to the different techniques and styles used by artists, and to the role of public and private patrons. On-site teaching provides the incomparable experience of studying important works of art and architecture first-hand. The material is approached as an introduction to the discipline of art history, with the aim of fostering appreciation and the desire to further investigate this field.

### **Art History II: High Renaissance to the Present**

ART 186 F  
Cr: 3; Contact hrs: 45

This course is a survey of the visual arts in Western Europe, covering the early 16th century through the present. Throughout this course students encounter the principal monuments, artists and themes in painting, sculpture and architecture, and discover the changes in styles and taste in this period. The course explores the historical, philosophical and cultural contexts essential to understanding the visual arts and the impact they have had through the ages. Great importance is given to the interpretation of subjects and symbols, to the different techniques and styles used by artists, and to the role of public and private patrons. On-site teaching provides the incomparable experience of studying important works of art and architecture first-hand. The material is approached as an introduction to the discipline of art history, with the aim of fostering appreciation and the desire to further investigate this field.

### **The Built Environment of Florence**

ART 201 F; Dual listed: ARC 201 F  
Cr: 3; Contact hrs: 45

This course will explore the factors that have led to the development of Florence, its architecture and open spaces. The construction of the city up to the architecture of the 19th century will be studied from the architectural and historical points of view. This course is divided into lectures in class, walking tours, visits, field trips and sketching on site, all fundamental for the understanding of the city. We will draw on the parallel history of the town of Florence to understand the growth of the city, but the main interest will be on the architecture and the way it developed. To better understand the historical development of the city the course will also focus on the history, the artistic productions of the time, the philosophical currents and the



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powerful families that ruled and determined different architectural choices.

## 20th Century Design and Architecture

ART 202 F; Dual listed: ARC 202 F  
Cr: 3; Contact hrs: 45

The aim of the course is to give the students the instruments and methodology to understand and recognize interior design styles. During the lessons the students will become familiar with the work of the outstanding masters that often applied their talent to the small scale (object or interior design) as

well as to the large one (architecture) from the mid 19th century to 1960. Because interior design is so strongly related to object design and architecture, the course analyses the history of these three fields as a whole, from the industrial revolution to the present time, by studying the influence of society, art, economy, political events and scientific and technological discoveries. The course provides students with the tools for understanding new and innovative elements that a new trend introduces and for keeping updated with the latest news in this ever-changing field.

## History of Photography

ART 206 F; Dual listed: PHO 206 F  
Cr: 3; Contact hrs: 45

The course is a critical history of European and American photography from its discovery to trends of today, placing emphasis on iconography and its major exponents. At the heart of the course is the examination of the main subject areas – landscape, portraiture, documentary reportage, fashion, art photography – and the detailed analysis of exemplary images in terms of their cultural and ideological contexts. Technical developments that have had an important influence on the art of photography are also studied, focusing on the most characteristic methods of producing photographic pictures. The lectures and the visits explain by what criteria a photograph is judged. The program is an essential experience for anyone on a photography course or with an interest in the visual media.

## Leonardo: Art and Science (Three Cities)

ART 210 F  
Cr: 3; Contact hrs: 45

Leonardo da Vinci (1452-1519), more than any other figure, represents the Renaissance confidence in the boundless faculties of the human mind. This course will examine Leonardo's life and works in their historical contexts. It will stress Leonardo's relentless quest for the knowledge of man and nature, both as an artist and as a "scientist". The course will also include an analysis of Leonardo's most significant paintings and drawings, showing his elaboration of a highly articulated visual language; and an examination of the manuscripts and collections of miscellaneous papers compiled by Leonardo, who throughout his life kept records of all his research embracing every field of learning. The course will cover the breadth and variety of Leonardo's interests in art, technology and "natural sciences," placing him in the culture of his time, exploring his impact on Western art and civilization, and attempting to assess his extraordinary legacy. For the Semester in Three Cities, see the section on Programs of Study at the front of this catalogue.

## The Nude in Modern Art

ART 225 F  
Cr: 3; Contact hrs: 45

Since the beginning of art history, the human body has fascinated countless generations of artists, becoming since ancient times the supreme form of artistic expression. The nude became a genre in itself, used to represent religious and mythological figures, gods and goddesses, legendary heroes and even ideas, despite the negative reaction that sometimes followed the unveiling of the work. But if for the more conservative the nude was scandalous and sinful, for the artist it was an expression of freedom and human beauty and sensuality, of the pureness of being. The nude in the history of art is thus a subject both traditional and transgressive, with broad implications for our understanding of art and humanity. This course explores these themes with special attention to the period from the late 18th century to the late 20th century.

## The World of Museums: Museology

ART 230 F  
Cr: 3; Contact hrs: 45

The aim of this course is to provide an integrated approach to museum theory and practice in Italy. It will consider museum definitions and classification, and the century-long history of art collecting, examining the various forms and meanings of gathering beautiful, precious or even curious objects in various places, including the creation of world-famous museums such as the Uffizi or the Louvre. The concept of cultural heritage will be analyzed, considering its increasing value for society, as well as the legal and ethical issues involved. The course will also provide the student with the basic knowledge of the main issues in museum curatorship: research, methods of documentation, cataloguing systems, display, basic communication techniques, the importance of education in museums, preventive and remedial conservation of collections, environmental monitoring and control, safety plans and storage systems.

## Mysteries and Sacred Knowledge in Architecture

ART 243 F; Dual listed: PHR 243 F  
Cr: 3; Contact hrs: 45

This course explores the architecture of various past cultures relative to their belief systems, and links this to contemporary practice. It reads buildings and spaces as the products of diverse forms of special sacred knowledge or wisdom, whose language can be reconstructed, understood, and enjoyed. Key themes include: esoterism; concepts of harmony, proportion and geometry; numerology; astrology and cosmology; the architect as creator; symbolism; ornament. Cultures examined include ancient Egypt, classical antiquity (Greece and Rome), ancient India (vaastu), ancient and modern China (feng shui), medieval, Renaissance and Enlightenment Europe. From the proportions of a pyramid to a freemason's lodge, from the capitals of a cathedral to the planning of a residence or square in ancient or Renaissance Rome, the course seeks common elements that may connect all cultures. Students discover new interpretative keys that offer profound perspectives on the art and craft of architecture, from antiquity to today.

## Palaces of Florence

ART 245 F  
Cr: 3; Contact hrs: 45

The aim of this course is to introduce students to the history of the palaces of Florence from 13th to 17th centuries. Public and private palaces had an important role in the life of the city through the centuries, and, by studying them, students will have the opportunity to understand not only the development of their architectural style, but also the social, economic, cultural, and political history of Florence, in an interdisciplinary approach to the subject. Students will study the evolution of Florentine palaces directly in front, and inside, of the buildings: many of the lessons will be held on site, and site visits form a crucial dimension of the learning experience.

## Architectural History: Italian Urban Design

ART 248 F; Dual listed: ARC 248 F  
Cr: 3; Contact hrs: 45

The course embraces ancient design to modern Italian urban landscape, analyzing the formal layout as well as the cultural and social background of Italian cities. Students will study Etruscan and pre-Roman towns, Roman imperial towns, medieval and Renaissance towns, the Baroque environment, the cities of the 19th century, new towns which were developed during the Fascist era, post-war reconstruction, and contemporary town planning. The aim of the course is to give students the tools to "read" the landscape of Italian towns as complex environments created during a long phase of different superimposed urban textures.

## Lost Symbolisms and Secret Codes in Art

ART 255 F; Dual listed: PHR 255 F  
Cr: 3; Contact hrs: 45

Art has served various functional and aesthetic purposes in different cultures and periods. In some eras art has also

embodied a symbolic language, mysterious and obscure to the majority of people, but highly significant to the educated or the adepts who were and are able to “read” it. For example, the “secret message” of some artworks of past centuries relates to astrology or alchemy and was intended only for experts in these fields. A specific field of art history, iconography, studies different subject matters and the various symbolic meanings in works of art. In this course students explore a wide range of art of diverse kinds, origins and centuries, and they examine the fascinating and complex range of different meanings that some artworks were intended to transmit.

## World Art

ART 260 F

Cr: 3; Contact hrs: 45

This course explores Western and non-Western artistic traditions from ancient era to the 20th century. Major artistic trends, monuments and artworks from all over the world will be discussed stressing differences, analogies and reciprocal influences. Parallel to the study of western art, this course offers a non-Western perspective which considers artworks from Egypt, the ancient Near East, China, Japan and India. The emphasis of the course is to develop an understanding and appreciation of various art forms from cultures scattered around the world which have existed for thousands of years, representing multiple distinct lines of development. Artistic trends will be related to their social, political and economical context by considering broad thematic areas such as religion and cultural continuity, rulership and political integration, patronage and social status. Links, differences and cultural interactions between different civilizations will be stressed to better understand the concept of “cultural identity” in the era of globalization.

## Anthropology of Art

ART 265 F; Dual listed: ANT 265 F

Cr: 3; Contact hrs: 45

Art is a human universal, and for this reason it can be understood and studied as a characteristic of our species, like other products of human evolution. At the same time, art is also a sociocultural product and a personal creation: it is a place where biology and evolution intersect with culture viewed in terms of both social dimensions and individualized expressions – psyche, personality and choice. Such a complex reality can best be comprehended and appreciated in its entirety through the holistic approach offered by anthropology, by analyzing every dimension of art: evolutionary, sociocultural, historical and psychological. The course is structured in two parts: during the first half we will explore the emergence of art and creativity in the human species, gathering data from the many disciplines that are involved: paleoanthropology, primatology, neurosciences, and evolutionary psychology. During the second half of the course we will explore the sociocultural aspects of art and creativity, using many different ethnographic sources. Students will have the opportunity to test the theories developed in class by exploring Florence as their research field: they will meet with local artisans, artists, and gallery owners, discussing the topics they explore in class with people who are directly engaged with art and creativity.

## Exhibition Management

ART 267 F

Cr: 3; Contact hrs: 45

In this course students learn the main procedures involved in planning and managing a museum exhibition. Most of the course revolves around the development by each student of a complete and viable exhibition proposal. Major effort is dedicated to the proposal (research and development), the budget plan (key elements and procedures), logistics and security (transport, insurance, timetables), promotion (marketing research and materials, sponsorship issues), physical planning (viewer flow, display principles), and curatorship (scholarly validity and impact, cataloguing and information, networking). The course taps into the remarkable world-class experience and innovation concentrated in Italy and especially Florence. The project may relate to a real space in Florence. Local spaces and temporary exhibitions are studied, and visits with specialists such as architects, exhibition designers and museum curators, are special features of the course.

**Prerequisites:** Art History or Restoration majors and Sophomore Standing

## The Genius of Michelangelo

ART 270 F

Cr: 3; Contact hrs: 45

This course focuses on Michelangelo Buonarroti (1475-1564) and offers students the opportunity to explore in depth the life and work of one of the most gifted and revolutionary artists of the sixteenth century. It will look on his long artistic career as a painter, sculptor, architect and poet. The artist's personal and artistic relations with other outstanding artists of his time, in particular to Leonardo and Raphael, whom Michelangelo perceived as great rivals, will also be a central theme of the course. The course will be based on recent literature, sources of the time and Michelangelo's own writings (mainly his letters and poetry). It will also explore artistic questions like the hidden meanings in his works and Michelangelo's influence on contemporary and later artists. The course will also explore relations with his commissioners, especially the Medici in Florence and the papal court in Rome under pope Julius II. Students will gain a detailed knowledge of Michelangelo's work, and will be able to identify and analyze major works in painting, sculpture and architecture. Site visits will form an essential part of the course.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

## Italian Renaissance Art

ART 278 F

Cr: 3; Contact hrs: 45

Florence, “the cradle of the Renaissance,” is the setting for this introduction to the history of Renaissance art. The course is intended to give the beginning student a general overview of the main facts, causes and conditions that led artists from Giotto in the fourteenth century to Masaccio, Donatello, Brunelleschi and Botticelli in the fifteenth century, up to Leonardo, Michelangelo and Raphael in the sixteenth century, to create one of the most fascinating periods in art history. In Italy these years witnessed an extraordinary coming together of artistic talent, a passionate interest in antiquity, civic pride and an optimistic belief in “man as the measure of all things”. This course examines the most important monuments from the Renaissance period in Italy and the major artists and architects who contributed to the birth of western art. Works are always compared with each other to show various relationships, remembering how important it is to view Renaissance art in the context of its creation.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

## Lifestyle in Renaissance Florence

ART 280 F; Dual listed: HIS 280 F

Cr: 3; Contact hrs: 45

Important Renaissance works of art, paintings, sculptures, and art objects like wedding chests and furniture, ceramics, and jewels and luxurious clothing are often characterized by coats of arms, by family, individual, or wedding emblems, and by symbols that are deeply related to their powerful commissioners (such as the Medici, Rucellai, Strozzi, and Pitti families in Florence). The course will illustrate and investigate their possible meanings and connections with history, families, and artists of the Renaissance, as well as with philosophy, astrology, and iconography from the end of the 15th to the 16th century.

## Italian Villas and Gardens

ART 282 F

Cr: 3; Contact hrs: 45

This course examines the development of Italian villa and garden architecture from ancient Roman times to the present. This course covers these artistic periods: 1) Ancient Rome; 2) Medieval; 3) Renaissance and Mannerism; 4) Baroque; 5) Romantic; 6) Modern. Special emphasis is placed on the Renaissance, and on Florentine, Tuscan and Roman villas and gardens. Lectures and visits illuminate the intimate relationship between the villa, its formal gardens, and the surrounding environment. The course examines structures and grounds in terms of architectural



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design, typical features of each period (paintings and statues, fountains, grottoes, plants), and conceptual and symbolic meanings. The course will also explore the social and aesthetic function of villas and gardens: “magic places” in which nature and culture, work and pleasure meet. The aim of this course is to offer students a comprehensive look at the history and character of Italian villas and gardens, in the process familiarizing them with Italian ways of life and thought.

**Prerequisites:** ART 165 History of Architecture, or ART 180 Art History I, or ART 186 Art History II, or equivalents

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### Medieval Art

ART 285 F

Cr: 3; Contact hrs: 45

The course deals with Early Christian and Medieval art, and its political, social and cultural implications. Topics discussed range from the origins of Christian art to Carolingian art; from proto-Romanesque art to the development of Romanesque art in Europe; from classicism in Florentine Romanesque art to the Gothic style in architecture and sculpture. The course includes a detailed study of Italian Gothic painting: the schools of Siena and Florence, as well as Giotto's works. The particular Florentine experience during the Gothic period and the social, political, economic, and cultural implications that form the background of Renaissance civilization, will be considered. Students gain understanding of the vitality and variety of art in the Middle Ages. Visits to Romanesque, Gothic, and Renaissance monuments help to understand the transitions, either linked to or in contrast with earlier styles.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

### Contemporary Architecture

ART 286 F; Dual listed: ARC 286 F

Cr: 3; Contact hrs: 45

This course examines major developments in architecture, interior design and planning from 1960 to the present. Special focus is given to developments of the last two decades. The survey includes consideration of sociocultural developments, as well as debates in aesthetics and theory, such as the decline of Modernism. Key architects and studios are examined. The perspective is global but European and Italian figures, movements, works and events are not ignored.

**Prerequisites:** ART 165 History of Architecture, or equivalent

### Masters of Modern Italian Design

ART 288 F; Dual listed: INT 288 F

Cr: 3; Contact hrs: 45

Along with visual arts, music, fashion and architecture, interior and product design today represent an outstanding component of Italy's exportations and a major part of its image abroad. When did that phenomenon start? Products designed in the 1940s, such as the Vespa scooter or Lettera 22 typewriter, were true icons and continue to feed today's collective imagination, and influence world design. As the success of Italian production is largely due to the creative personalities of the designers, the course explores the work of some well-known masters: Carlo Mollino, Giò Ponti, Joe Colombo, Bruno Munari, Archizoom and Antonio Citterio, from the 1940s until today. The course seeks to analyze the activity of major designers within the larger context of the rich Italian visual culture of the last seven decades, as shown in movies, painting, architecture and photography. The course deals with both product and interior design and students are guided to discover the analogies of those two fields with art, architecture and fashion. They will acquire a solid understanding of the term “design” in its broadest, enduring sense. Several field trips to special design museums will provide the necessary direct experience of design objects, interior settings and furniture.

**Prerequisites:** ART 165 History of Architecture, or equivalent

### Early Renaissance

ART 290 F

Cr: 3; Contact hrs: 45

This course is an in-depth exploration of the artistic production of 15th century Italy with a special focus on Florence and its social, political and devotional context. This century underwent an extraordinary renewal in all fields of human knowledge, from literature and philosophy to the visual arts, the latter being an important way of investigating nature for the Renaissance mentality. Painters, sculptors, goldsmiths, and architects were greatly inspired by antiquity, they studied ancient written sources and were supported by the interpretations of contemporary humanists, who also contributed to establishing the civic pride that characterized the Italian Renaissance. Ghiberti, Brunelleschi, Donatello, Masaccio and Botticelli as well as Mantegna and Piero della Francesca are the artists on whom emphasis is placed, although they are never examined in isolation since constant references are made to social and political conditions, patronage, the artists' personalities, their training, and the materials and techniques they used. The course starts with the contest for the Baptistery Doors (1401) which involved Ghiberti and Brunelleschi, two of the main artists of the time in Florence, and ends with the careers of Botticelli and Ghirlandaio. Great importance is given to iconography and to cultural developments that affected works of art (for example Christian and mythological interests, and humanistic and Neoplatonic philosophy), to the different styles and techniques used by the artists and to the relationship between works of art and patronage.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

### Renaissance Architecture

ART 291 F

Cr: 3; Contact hrs: 45

This course deals with the treatment of the principal architectural works of the Renaissance age. Strong emphasis will be given to Florentine architecture (studied in the classroom as well as on site) The goal of the course is to give students a general knowledge of principles and characteristics of Renaissance architecture. Part of the course will be about pre- Renaissance architecture to give students who are new to the subject a context for the subject.

**Prerequisites:** ART 165 History of Architecture, or ART 180 Art History I, or ART 186 Art History II, or equivalents

### Video Art

ART 293 F; Dual listed: FVM 293 F

Cr: 3; Contact hrs: 45

This course is intended to be a theoretical and practical introduction to video art as a discipline of contemporary art. The use of video as a form of artistic expression has been continuously growing in importance. In the 90's, the use of video art actually surpassed that of the more traditional art techniques and traditional photography. Today, the systematic use of color, the shortening of projection times, the use of the big screen or different projection spaces and the introduction of special effects (thanks to the combination of the computer and digital techniques) all work together to make video art a high-potential, imaginative, artistic language that offers an alternative to that of cinema. In this course students will acquire both familiarity with video art as an art form and the technical skills to begin to create their own works in the medium.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

### Leonardo: the Renaissance Genius at Work

ART 295 F

Cr: 3; Contact hrs: 45

Leonardo, more than any other figure, represents the Renaissance confidence in the boundless faculties of the human mind. This course will examine Leonardo's life and works in their historical contexts. It will concentrate on the analysis of his paintings, as they epitomize Leonardo's relentless quest for the knowledge of man and nature. We will consider paintings in the Uffizi Gallery in Florence, with reference to Leonardo's writings from

the Book on Painting, which provide indispensable interpretive keys to his masterpieces. In addition, the course will also include an analysis of Leonardo's most significant drawings, showing his elaboration of a highly articulated visual language; and an examination of the manuscripts and collections of miscellaneous papers compiled by Leonardo, who throughout his life kept records of all his research embracing every field of learning. The course will cover the breadth and variety of Leonardo's artistic and scientific interests, highlighting his ability to transfer visual analogies from one field of research to another. Finally, students will have an appreciation for the extraordinary legacy of Leonardo as an artist, scientist and inventor.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

### International Art Business

ART 297 F; Dual listed: BUS 290 F  
Cr: 3; Contact hrs: 45

The course is designed to introduce students to the arts market and the institutional networks that support and promote the art business, as well as giving them an understanding of the current art market and auction house environment. Through this course, students will meet specialists to develop the ability to identify and analyze works of art, learn how to recognize marketing opportunities, and determine appropriate strategies. The figures of the art dealer and the art administrator will be analyzed in depth, together with the main principles of the international laws that govern this special field.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

### Young Italian Artists Today

ART 310 F  
Cr: 3; Contact hrs: 45

This course examines the latest trends in the arts of contemporary Italy through the direct experience of the work of living artists. Has globalization abolished the barriers between countries and continents? The so-called "globish" (globalized artistic languages) has been replacing regional languages, on the one hand leveling experiences, on the other allowing more exchange and interaction between peoples of different and distant geographical areas. How does the art world respond to this process of globalization? How do today's artists from Italy, a country with such an important cultural heritage, position themselves, maintaining their own individuality and regional traits, while at the same time engaging with a global panorama that tends to flatten differences? Students in this course will analyze the work of important Italian artists today. They will have the opportunity to become familiar with the strategies and means they adopt: mixed media, video, digital art, as well as the more traditional media of painting and sculpture. Part of the course will include direct encounters with cutting-edge contemporary artists such as Dario Bartolini, Giuseppe Restano, Marina Bolmini and Kinkaleri, who will personally illustrate their tensions, aesthetics, and production. Meetings will take place either in their studios or in class and are organized in order to allow direct engagement with these leading figures of the Italian and international art scene. This course is particularly suitable for students interested in becoming artists and gallery curators as well as those with an interest in the history of art.

**Prerequisites:** two Art History Courses

### Hidden Meanings in Renaissance Art

ART 320 F  
Cr: 3; Contact hrs: 45

This course introduces students to the richness and complexity of Renaissance art, focusing mainly on iconography and iconology. Students will learn how to understand major works of Renaissance art (mainly paintings) within the context of religious, classical and humanistic elements of 15th- and 16th-century culture. The course is based on a series of case studies which are investigated weekly, and will include masterpieces by Jan Van Eyck, Piero della Francesca, Sandro Botticelli, Michelangelo and Holbein. The works chosen demonstrate how the system of Renaissance figurative arts, full of symbols and allegories, was meant to be understood by a learned public. Each work will be analyzed with reference to the three levels of meaning

involved in an iconographic approach as defined by Erwin Panofsky: primary or natural subject matter, secondary or conventional, and intrinsic meaning or context.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

### Renaissance Art at the Italian Courts

ART 330 F  
Cr: 3; Contact hrs: 45

This course explores all aspects of artistic activity at the major Italian courts during the fifteenth century. This analysis will not only be confined to an art historical approach, but will also consider various aspects of court life - the chivalric tradition, hunting, jousting, scholarship, and court festivals - which have an influence on the visual arts. Comparisons will be made with Northern European courts of the same period. The main focus of attention will be Pisanello and the courts of Ferrara and Mantua, Mantegna and the Gonzaga court in Mantua, Francesco Cossa at the D'Este court in Ferrara, Piero della Francesca and Laurana at the court of Federigo da Montefeltro in Urbino, and Piero della Francesca and Alberti at the Malatesta court in Rimini. The student will become familiar with the special patronage conditions which dictated the nature of Renaissance art at the princely courts of Italy. The student will have a detailed knowledge of the work of five court artists and a broader familiarity with three others.

### High Renaissance and Mannerism

ART 340 F  
Cr: 3; Contact hrs: 45

This course traces the major trends of Italian art in the sixteenth century. It is a period dominated by the achievements of Leonardo da Vinci, Raphael, Titian, and above all, Michelangelo. These three artists are examined in great detail. This analysis is not confined to their works of art, but also includes their personalities and the social framework within which they lived and worked. Great emphasis is therefore put on the dual themes of patronage and the social position of the artist in the period. The course also explores the complex and refined style known as Mannerism - a style held to have emerged from tendencies present in Michelangelo's work. Students learn to identify and examine in detail the works of the leading artists of the period, and gain the ability to discuss High Renaissance and Mannerist developments of major subjects and genres, such as portraiture and the nude. In the host city students visit various unique churches, galleries, residences, and squares related to the period, and examine in person masterworks by representative artists.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalent

### Baroque Art

ART 350 F  
Cr: 3; Contact hrs: 45

This course covers the Baroque style in art and architecture, with with particular emphasis on seventeenth-century Italy. This consideration of Baroque art is not only limited to a stylistic analysis but involves continual reference to the religious, political, cultural and social framework of the period. The social rise of the artist in the seventeenth century is illustrated through the career of Bernini. Special focus is placed on major artists including Carracci, Caravaggio, Bernini, Borromini, Pietro da Cortona and their workshops, and on their role in the development of a wider Italian and European artistic language. Students will become familiar with the main characteristics of the Baroque style and with key issues and trends and issues, such as iconography and emblem culture, Naturalism, Classicism, and Triumphalism.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

### Images and Words

ART 355 F; Dual listed: CLT 355 F  
Cr: 3; Contact hrs: 45

This course aims to open up new ways of reading and perceiving works of art by exploring the relationship between images and words. The course will start by questioning the role of the



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spectator in front of works of art, which represents a relationship that has been greatly affected by the revolutionary invention of photography and the modern innovations of digital technology. The course will then proceed to explore the mutual inspiration and exchange between visual images and written words that this relationship between art and the spectator has inspired. Is painting and art in general able to tell stories? Is the written word able to express the power of images? Do images need the support of words to better convey their message?

These are some of the questions that the course will address and it will do so through a selection of fundamental theoretical texts and through a close examination of visual and written works (painting, sculpture, photography, film, video, digital art but also prose narrative, fiction and poetry). During the course, students will have the opportunity to become themselves active spectators and through their practical work of observing, reading, sketching and writing, they will have the chance to experience different ways of looking at art while learning about art history, theory, literature, museums, culture and society. This is an interdisciplinary course where art theory, literature, psychology and semiotics converge to enhance the students' skills as readers of visual as well as verbal texts.

**Prerequisites:** Junior Standing

### Museum Experience

ART 360 F  
Cr: 3; Contact hrs: 135

The course entails individual work experience in a museum or church in the Florentine area, supervised by a faculty tutor and the cooperating museum, or Florentine curia staff. The internship provides students with practical experience, especially in the field of cultural mediation and museum education, through direct observation of the various activities developed at the hosting museums and churches, individual studying and direct participation in guided tours at museums and churches. Through this experience students have the opportunity to learn and apply new professional skills, while directly interacting with institutional staff and the visitors.

**Note:** Placement opportunities are limited and subject to change. Students who enroll must submit supporting documentation during the registration process, and acceptance is conditional upon result of an on-site interview during the first week of the term. Fluency in Italian may be advantageous.

**Prerequisites:** Art History and Museum Studies majors

### 19th Century Art

ART 365 F  
Cr: 3; Contact hrs: 45

The aim of the course is to give students a comprehensive grounding in the conceptual and stylistic events affecting artistic development from the second half of the eighteenth century to the great movement of Impressionism. The European eighteenth and nineteenth centuries were times of colonial expansion and development of new methods in industry, farming, financial markets, and government. Constitutions and parliamentary systems weakened monarchs and the church and gave the vote to more people. Thinkers such as Rousseau, Voltaire and Diderot used reason and scientific method in their inquiries. The idea of spontaneity, direct expression and natural feeling began to transform the arts, encouraging artists to explore the extreme in human nature, from heroism to insanity and despair. We can call the period 'the Age of Revolution', for it was characterized by rapid and violent changes in society and in the arts. Key movements such as Neoclassicism, Romanticism, Realism and the Macchiaioli are studied. Particular emphasis will be given to Impressionism in France, discussing individual artists and the importance of art dealers and art collectors for modern art.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

### Avant-garde and Modernist Art (1900-1950)

ART 370 F  
Cr: 3; Contact hrs: 45

The aim of this course is to give students a thorough and

comprehensive grounding in the conceptual and stylistic trends affecting artistic development in the first half of the last century. The course includes a survey of both European and American art of this period. The course is divided into two main sections: Section One (1900-1940): Post-Impressionism - The Modern Movements; Section Two (1940-1960): Abstract Expressionism - Neo-Dada/Assemblage. The objective of this course is to introduce students to the philosophical and critical discourses of Modernist painting. A mandatory one-day field trip may be included.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

### Contemporary Art

ART 375 F  
Cr: 3; Contact hrs: 45

The aim of this course is to give students a thorough and comprehensive grounding in the conceptual and stylistic trends governing the art of the late 20th century. This period deals specifically with the transition from Greenbergian High Modernism of the 60's, through the dematerialization of the art object in the 70's, to the postmodern and deconstructive theories of the 80's and 90's. The course is divided into two main sections: Section One (1960-1980): Pop Art - Photo-Realism (Europe and USA); Section Two (1980-1990's): Postmodernism - Current Trends (Europe and USA). The objective of this course is to introduce students to the philosophical and critical discourses relating to Modernism and Postmodernism. A mandatory oneday field trip may be included.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

### Art Expertise

ART 405 F  
Cr: 3; Contact hrs: 45

The function of art expertise is to make a precise assessment of a work of art in terms of its aesthetic significance, its material evidence, its documentary importance (history) and its market value. With the birth of the art market, in addition to the art collector and the art dealer we now find the art consultant: an expert in the field of visual arts who is able to recognize the characteristics of specific periods, schools and artists. Furthermore, he or she is able to distinguish an original work from a copy or an imitation and assess its market value. Beginning with the definition of what a work of art is and a discussion of the criteria to define quality, the course leads students through the ins and outs of both selling and buying. The following issues are addressed: the roles of the connoisseur and the art consultant; classification and cataloguing of works of art (dossiers and publications); scientific diagnostic procedures; fakes and artistic revivals; Italian and international art legislation; auctions (with visits to the Pandolfini auction house in Florence)

**Prerequisites:** Art History majors

### Museum Education

ART 450 F  
Cr: 3; Contact hrs: 30

Using case studies and theoretical analyses, this course explores how museums reach out to their communities, including the staging of events for public outreach, teaching from objects and teaching others (guides, volunteers, interns) to teach from objects, and the educational use of technologies. It will also examine the role of the museum educator and his or her engagement with the phenomena of formal, informal, and lifelong learning. Students interested in pursuing a career as a museum educator are strongly encouraged to enroll.

**Note:** undergraduate cross-listing of ART 604. Applicants must submit CV and short essay for instructor review during the registration process; further materials and interview may be needed.

**Prerequisites:** Second-semester juniors with major in a related field; instructor's permission required

## Museum: Ethics and the Law

ART 460 F  
Cr: 3; Contact hrs: 30

This course introduces the student to the legal and ethical issues faced by museums as repositories of cultural property across the world. Issues explored on a comparative international basis include copyright, censorship, public interest, appropriate conservation, theft, dubious provenance, and repatriation of art and artifacts.

**Note:** undergraduate cross-listing of ART 606. Applicants must submit CV and short essay for instructor review during the registration process; further materials and interview may be needed.

**Prerequisites:** Second-semester juniors with major in a related field; instructor's permission required

## Art History - M.A. in Museum Studies program

### Museums and the Public I: People and Ideas

ART 501 F  
Cr: 3; Contact hrs: 30

This course addresses the various roles museums play in society, accentuating the position of the museum as a significant cultural institution whose form and very existence depends upon a rich interchange with its community, local and global. It is designed largely as a series of invited lectures by museum professionals such as museum directors, curators, donors, fundraisers, docent trainers, web designers etc., with both theoretical and practical knowledge of museums. These lectures, combined with weekly readings, will serve as springboards for individual analysis and class discussion.

### Museums, Galleries and the History of Collecting

ART 502 F  
Cr: 3; Contact hrs: 30

This course provides the student with a thorough background in the history of collections, collecting, and private and public display of objects from a European perspective, with some comparison to non-Western habits of collecting. Issues addressed include the concept of collecting and systems of classifying in Europe and America; the relationship between collecting, classifying and the birth of museums; the role of travel in the formation of collections; and the shaping of taste and religious, cultural, political and financial impacts on the display of collections in museum contexts. Visits to historical collections form an integral part of the course.

### Museum Development, Management and Leadership

ART 503 F  
Cr: 3; Contact hrs: 30

This course provides a basic understanding of how modern museums are structured, administered and financed in various parts of the world while offering leadership and management skills at various levels of the museum hierarchy. Some issues to be addressed include what makes an effective non-profit leader and manager, potential controversies and legal problems that can arise in museums and developing strategies for dealing with them, operational issues, growth potential, and strategic planning and capital expense budgeting in a museum context.

### Art and Objects in Museums and in Context

ART 504 F  
Cr: 3; Contact hrs: 30

This course addresses the problems of the meaning, context, and display of art and objects through three case studies, each covered by a different instructor for one third of the semester. Case studies will be in 1) Florentine Renaissance art objects in context and in museum settings in Florence, 2) contemporary art and the special problems it poses to museums and 3) non-art museums (such as history or history of science

museums) and the objects they house. Students will assess the effectiveness and sustainability of museum displays according to various parameters including viewer expectations, cultural biases and the fostering of aesthetic systems, religious and conservation issues.

### Research Methods I: Methodologies and Resources

ART 507 F  
Cr: 1; Contact hrs: 15

Students will develop and hone critical analytical skills by critiquing published papers in a variety of museum studies fields and being introduced to a variety of methodologies. In the process they will be introduced to modes and places of research in Florence.

### Museums and the Public II: Objects and Audience

ART 601 F  
Cr: 3; Contact hrs: 30

Designed to follow "Museums and the Public I: People and Ideas," this course offers the student a guided, hands-on experience in the creation, planning, researching, financing, structuring, installation, and marketing of a focus show for the general public at a Florentine institution, such as the Fondazione Palazzo Strozzi. It involves 15 taught hours and roughly 200 hours of guided student work on the various aspects of the exhibition outlined above.

### Transcultural Aesthetics, Ethnography and Cultural Bias

ART 602 F  
Cr: 3; Contact hrs: 30

This course seeks address the relationships between aesthetics, religion and the socioc-cultural function of objects and the delicate role of museums in fostering aesthetic systems. The differences between art museums, archaeology museums and ethnography museums will be reviewed as will definitions of art and artifact. The role of photography and other didactic measures will be evaluated historically and conceptually. Most of this analysis will take place through case studies.

### Museum Spaces and Technologies

ART 603 F  
Cr: 3; Contact hrs: 30

New and especially computer technologies are in the process of changing the way museums relate to their publics. This course surveys the uses and future possibilities of digital technologies in the preservation, management, research, installation and mediation of museum collections. Skills introduced will include creating databases, working with computer programs and programmers, digital imaging and image enhancement, creating virtual spaces, producing hypertexts and museum websites.

### Museum Education

ART 604 F  
Cr: 3; Contact hrs: 30

Using case studies and theoretical analyses, this course explores how museums reach out to their communities, including the staging of events for public outreach, teaching from objects and teaching others (guides, volunteers, interns) to teach from objects, and the educational use of technologies. It will also examine the role of the museum educator and his or her engagement with the phenomena of formal, informal, and lifelong learning. Students interested in pursuing a career as a museum educator are strongly encouraged to enroll.

**Note:** cross-listed for undergraduates as ART 450 (see which for requirements).

### Conservation and Historic Preservation

ART 605 F  
Cr: 3; Contact hrs: 30

This course investigates the ethical, historical and cultural



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issues in the conservation and preservation of museum objects using selected case studies. Topics include the assessment of the historical significance of objects, risk management approaches to the management of cultural property, and issues relating to the care, handling, and storage of art objects and museum buildings.

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### Museums: Ethics and the Law

ART 606 F  
Cr: 3; Contact hrs: 30

This course introduces the student to the legal and ethical issues faced by museums as repositories of cultural property across the world. Issues explored on a comparative international basis include copyright, censorship, public interest, appropriate conservation, theft, dubious provenance, and repatriation of art and artifacts.

**Note:** cross-listed for undergraduates as ART 460 (see which for requirements)

### Research Methods II: The Thesis Proposal

ART 607 F  
Cr: 1; Contact hrs: 15

Completed in the early months of the Spring term, this course follows "Research Methods I: Methodologies and Resources" and essentially serves a forum in which the students choose their area of concentration and develop the prospectus for the Master's thesis. In the class sessions, students will propose thesis topics, present draft thesis proposals, critique each other's proposals, and revise proposals. Concurrently, students are expected to meet with prospective faculty advisors.

### Museum Studies Internship

ART 620 F  
Cr: 4; Contact hrs: 200

Upon the successful completion of "Research Methods II: The Thesis Proposal" in which the student's thesis prospectus is approved (usually in April) and the faculty advisor chosen, he or she may begin the internship. While students may initiate the internship anytime after the approval of the Master's Thesis prospectus, most will opt to undertake the bulk of this work experience once they have completed their Spring term courses as they will have more time and more flexibility to offer their host institution. Students will choose an internship of a minimum of 200 hours which will bring the student in contact with a real working museum institution, giving him or her the opportunity to test the theoretical knowledge and the practical skills acquired while taking "Museums and the Public II: Objects and Audience". The internship may be completed in Florence or elsewhere and will be jointly supervised by LdM staff and the host institution. All approved internships will comply with Italian health and safety codes. Students who wish to intern in Florence are strongly encouraged to enroll in Italian language courses during the academic year in Florence or elsewhere and will be jointly supervised by LdM staff and the host institution. All approved internships will comply with Italian health and safety codes. Students who wish to intern in Florence are strongly encouraged to enroll in Italian language courses during the academic year.

### Master's Thesis

ART 625 F  
Cr: 4

Upon the successful completion of "Research Methods II: The Thesis Proposal" in which the student's thesis prospectus is approved and his faculty advisor chosen, he or she may begin to research and write the masters thesis. This course has no formal requirements other than periodic meetings with the faculty advisor and many hours of research, writing and revising.

## Communications

### Foundations of Visual Communication

COM 175 F; Dual listed: GRA 190 F  
Cr: 3; Contact hrs: 90

This course is essential for all students that, either as beginners in graphic design or with previous experience in digital graphics, desire to learn the secrets of "good design." The aim of the course is to assist students in developing intellectual skills and familiarity with the rules which underpin the creation of graphic works that convey both aesthetic quality and communicative power. The course is structured into a series of projects, lectures, analyses and drawing exercises which, through the application and study of design theories, aim at offering students a methodology for solving graphic and visual projects. Topics include: B/W techniques, layouts and grids, colors and shape balance, mirror and rotational symmetries, repetitive patterns, archetypes and primary shapes, fonts and typography, studies of visual languages and cultural backgrounds, analysis of styles and artwork, rules to derive families of shapes and colors, formats and harmonic proportions such as the diagonal of the square, icons, logotypes and trademarks, studies of 3D models and packaging. The course places emphasis on the learning of graphic design principles and concepts that are independent from the tools used for production (digital or manual techniques). There is a focus on learning from the great tradition of Italian design, and the student is encouraged to make the most of the visual and cultural experience offered by the city of Florence.

### Foundations of Visual Communication (Summer only)

COM 176 F; Dual listed: GRA 191 F  
Cr: 3; Contact hrs: 45

This course is essential for all students that, either as beginners in graphic design or with previous experience in digital graphics, desire to learn the secrets of "good design." The aim of the course is to assist students in developing intellectual skills and familiarity with the rules which underpin the creation of graphic works that convey both aesthetic quality and communicative power. The course is structured into a series of projects, lectures, analyses and drawing exercises which, through the application and study of design theories, aim at offering students a methodology for solving graphic and visual projects. Topics include: B/W techniques, layouts and grids, colors and shape balance, mirror and rotational symmetries, repetitive patterns, archetypes and primary shapes, fonts and typography, studies of visual languages and cultural backgrounds, analysis of styles and artwork, rules to derive families of shapes and colors, formats and harmonic proportions such as the diagonal of the square, icons, logotypes and trademarks, studies of 3D models and packaging. The course places emphasis on the learning of graphic design principles and concepts that are independent from the tools used for production (digital or manual techniques). There is a focus on learning from the great tradition of Italian design, and the student is encouraged to make the most of the visual and cultural experience offered by the city of Florence.

**Note:** it is recommended that students who need to learn the basics of digital techniques take GRA 185 Digital Graphic Techniques Fundamentals concurrently.

### Introduction to Mass Communication

COM 180 F  
Cr: 3; Contact hrs: 45

This course is an introduction to the various techniques used by the mass media. After a short presentation of the definitions, functions and general evolution of communications, it proposes an analysis of the key concepts of media studies. The effects of mass communication are studied, along with the origins of print media and its evolution to mass circulation journalism. Students will become familiar with the structure, form, content and difficulties of press, radio, television and motion picture industries. All media are compared and presented in an historical context in order to emphasize their characteristics and reciprocal influences. Topics covered include ethical issues. Particular attention is paid to the important roles that advertising and public relations play in our lives. Class topics are illustrated with examples taken from real-life Italian mass communication.

## New Media

COM 182 F  
Cr: 3; Contact hrs: 45

What do we really mean when we use the term “mass media” today? Is it really the same thing we could have meant twenty years ago, when television was still the main tool for mass information? The digital age has introduced new communication devices (laptops, digital cameras, smart phones, iPods, iPads) and new virtual places (blogs, chat rooms, social networks, online shops, peer-to-peer platforms), shaped around our wants, though often perceived/imposed as “needs.” Following a two-step program, the student will learn about causes and effects of the digital revolution: first analyzing features and functions of all main digital communication devices (and places), then discussing their influence on us as citizens, artists, professionals, individuals. Having a highly interdisciplinary approach, the course will examine how business areas such as advertising, public relations, journalism have deeply changed, and how interpersonal communication has changed its pace, language and priorities, eventually formulating ethical considerations on the sustainability of the modern media scenario.

## Introduction to Journalism

COM 185 F; Dual listed: WRI 185 F  
Cr: 3; Contact hrs: 45

Journalism covers a huge range of output across all media and is an influential form of communication in almost every country of the world. Journalism involves the sifting and editing of information and events; it is about putting ideas and controversies into context, and it is about the assessment of the validity and truthfulness of actions or comments. This course will offer an introduction to the history and practical skills of print and broadcast journalism. Students will be guided in researching and interviewing techniques and in writing news articles, reviews and features for a variety of media. They will also have hands-on experience in preparing, recording and editing a radio program or webcast.

## Introduction to Visual Semiotics

COM 192 F; Dual listed: GRA 192 F  
Cr: 3; Contact hrs: 45

This course examines the problems associated with perception, understanding, interpretation and creation of visual representations. In other words, it explores how it is possible to improve the way we perceive and understand all the messages that we receive constantly, messages based mostly upon visual patterns. Signs and their meaning, the construction of reality, codes and codification, mythology and ideology, semiotics of art and mass media will be the topics raised by this course. The course includes an introduction to the language of representation, through the analysis and comprehension of concepts such as rhetoric, narrative, stereotype and genre.

## Advertising Principles

COM 204 F  
Cr: 3; Contact hrs: 45

“Historians and archaeologists will one day discover that the ads of our time are the richest and most faithful reflections that any society ever made of its entire range of activities” (Marshall McLuhan). Advertising is not a simple or random combination of images in an ad. The task of advertising is to build a positive perception of the product in the consumer’s mind. Every commercial, every ad in magazines, every TV advertisement is designed to deliver a particular message to a particular audience. In marketing and advertising sciences this audience is called the “target audience”. A survey of this matter will give students a general view of its different aspects. This seminar course will deal with contemporary advertising and also with the media used to convey it, considering the graphic modes employed. Topics include the philosophy of advertising and its role in society; how advertising relates to life, society and economy; current trends in advertising as viewed from the creative, marketing and media standpoint; the stereotypes that advertising proposes to us and the reaction of our society to these suggestions; how advertising is made, created and projected.

*Prerequisites:* COM 180 Introduction to Mass Communication, or equivalent

## Body Language and Communication Techniques

COM 212 F; Dual listed: PER 212 F  
Cr: 3; Contact hrs: 45

This course teaches students to use the body to achieve greater professional and social success by increasing the relational and communication capacities of every student, preparing them to enter the working world. The training is aimed at acquiring transversal expertise linked to communication, verbal and non verbal, working in groups, motivation, and body language control. The “learning by doing” methodology is very practical and involves the student in a pro-active way, through exercises and improvisation, testing individual attitudes and personal capacities. Neutral mask and participative and creative techniques will be employed, from a theatrical approach to non verbal communication, team building, self-presentation, body language exercises, movement, and motivation, guiding each student to discover his or her strengths, and to better identify the working path coherent with individual expectations and capacities.

## Media Ethics

COM 245 F  
Cr: 3; Contact hrs: 45

Today’s communications are so complex and the problems they encounter happen so suddenly that we may not have time to consider all of the ethical implications. Some may be impossible for anyone to anticipate. Deadlines press upon us, technology confounds us, competition drives us. We each need a personal system to help us make quick decisions that are both rational and ethical. Ethical dilemmas are not necessarily stereotypes about “right” and “wrong”. Journalists, editors, professionals in advertising and public relations are called upon to weigh up the benefits and harm brought about by their actions in covering stories, in revealing facts that might otherwise be kept private, and in respecting conflicting loyalties. They also find themselves confronted by situations in which they must choose between actions that seem equally right, or equally wrong. Wartime and peacetime propaganda, the Western world’s information system, the PR industry, digital convergence and new frontiers for mass communication: everyone encounters ethical dilemmas. The goal of this course is to train you to face what you will inevitably face in your professional careers and in your private lives.

## Communication Theory and History

COM 260 F  
Cr: 3; Contact hrs: 45

This course aims to give a historical perspective on all those fields of the applied arts which are connected with a communication process. As this kind of communication is dependent upon the mass media for its diffusion, this course offers a general survey of these media throughout history. These include: literacy (the written word), printing (typography and mass literacy), mechanical and electronic media (photography, radio and television), and digital media (computer technology). The course also examines the principal theories of mass communication of Claude Shannon, M. McLuhan, and R. Jakobson. This course also examines how personal identity has come to be increasingly influenced by media representations and will explore the social consequences of this trend. This argument will be considered with special emphasis on the relationship between local and national identities and the emergence of a so-called “global culture”.

## Integrated Marketing Communication

COM 262 F; Dual listed: BUS 262 F  
Cr: 3; Contact hrs: 45

Marketing communication is one of the most exciting and stimulating areas in modern marketing. Its importance has grown dramatically in the recent decades. The means through which we communicate all around the world have been affected by the new technological advances. These advances, such as



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the Internet, have enabled and eased interaction on a global scale. Therefore, marketers are looking for new means of communication that can better gain the attention of customers. This course will examine the theory and techniques applicable today to all the major marketing communication functions: ads, direct marketing, sales promotion, public relations, personal selling and the Internet. It will allow students to research and evaluate a company's marketing and promotional situation and use this information in developing effective communication strategies and programs.

**Prerequisites:** BUS 150 Introduction to Marketing, or COM 180 Introduction to Mass Communication, or equivalents

### Crosscultural Communication in the Workplace

COM 271 F; Dual listed: BUS 270 F  
Cr: 3; Contact hrs: 45

People from more than one culture increasingly have to work together, work side by side, or collaborate on international projects, both at home and abroad. How easy is it to step outside our own cultural expectations? This is an intercultural communication course aimed specifically at understanding intercultural interactions in business or in the workplace from both theoretical and practical standpoints. On a practical level, this course will involve the students' active participation in role play exercises, and will give practical advice on predicting and managing intercultural misunderstandings both in the workplace and in more informal social settings. Business practices in different countries, in particular Italy and the USA, and individual case studies will be assessed and discussed according to these frameworks. Students will investigate and observe Italian working practices while they are here in Italy as a means to exploring cross-cultural differences, using Italy and Florence and their own personal experiences back home as a source of raw data by which to apply the concepts learnt in class.

### Intercultural Communication

COM 290 F; Dual listed: ANT 290 F  
Cr: 3; Contact hrs: 45

The course, which introduces students to the basic patterns of cross-cultural psychology and communication, proposes an analysis of communication behavior in interpersonal and intercultural, individual and group environments. Along with a study of the influence of culture on identity, viewpoints, and communication, it progressively proposes all the theoretical concepts that are necessary to analyze communication in an interpersonal and intercultural context. Topics include: common communication difficulties, communication roles and proxemics. Special emphasis is placed on rituals, message patterns, clothing, myths, ideologies, and on the influence of the mass media on our cross-cultural representation of reality.

**Prerequisites:** Junior Standing

### Public Relations

COM 300 F  
Cr: 3; Contact hrs: 45

We will study the definitions, functions and evolution of public relations, including the application of PR theory and ways to plan a PR campaign (planning process, issue analysis, research methods and strategies). The different fields in which public relations practitioners operate will be presented in relation to case studies and exercises: media relations, event management, crisis management, corporate identity, internal/external communications, community relations, international PR and marketing support, and effectiveness evaluation. Finally, future perspectives and new technological opportunities will be taken into account, trying to define new boundaries for a discipline too often underrated or misunderstood.

**Prerequisites:** COM 180 Introduction to Mass Communication, or equivalent

### War and Media

COM 301 F; Dual listed: POL 301 F / PST 301 F  
Cr: 3; Contact hrs: 45

This course analyses the role played by the media in the evolution of national and international wars. We will investigate the extent to which the media influence decision-making about military interventions or if, rather, they are tools in the hands of government officials seeking to influence public opinion. A number of media-related phenomena will be investigated including the CNN effect, agenda setting, real time policy, media diplomacy, media war, news management and propaganda. The evolution of the role of the media will be assessed in a number of recent conflicts such as those in Vietnam, the Falklands, Panama, Iraq, Somalia, Rwanda, Bosnia, Kosovo, Afghanistan and the Sudan. Several different topics will be explained to understand the intersection between war and media: the proliferation of satellite technologies and the internet; the importance of the international TV networks (like CNN and al Jazeera); the role of still and moving images; the importance of journalists and journalistic routines; the relevance of press conferences, briefings, and official statements; the representation of war in movies and artists' works; the media gap between "North" and "South"; the emergence of "non-Western" media; and also the spread of ethnic conflicts and terrorism, and the more and more asymmetric nature of war.

**Prerequisites:** COM 180 Introduction to Mass Communication, or HIS 130 Western Civilization, or equivalents

### Broadcasting: Italian Culture and Television

COM 305 F; Dual listed: CLT 305 F / SOC 305 F  
Cr: 3; Contact hrs: 45

This course examines the development of commercial television broadcasting, its beginnings in radio and its creation of distinctive genres in Italy. Italian state and private television are analyzed and compared. The course also considers different theoretical approaches to the analysis of television by investigating the various theories of its effects and the impact on other media. The course will examine today's main trends, strategies and broadcast in Italian television. A strong link is also provided between Italian television and Italian culture. A major or minor in Communications is helpful, but not necessary.

**Prerequisites:** COM 180 Introduction to Mass Communication, or equivalent

### Communications Internship

COM 362 F  
Cr: 3; Contact hrs: 135

This course provides practical and professional experience in the field of Communications at a distinctive Italian placement site. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects assessment of weekly reports, two papers, and an overall evaluation. Ten hours weekly at the internship site; student internship schedules and onsite duties may vary.

**Note:** Placement opportunities are limited and subject to change. Students who enroll must submit supporting documentation during the registration process, and acceptance is conditional upon result of an onsite interview during the first week of the term. Fluency in Italian may be advantageous.

**Prerequisites:** Junior Standing and Communications majors

## Cultural Studies

### Food and Culture

CLT 198 F; Dual listed: ANT 198 F / NUH 198 F  
Cr: 3; Contact hrs: 45

If "you are what you eat," just why do you eat the way you do? This course considers the relationships between the multiple meanings of food and the acts of preparing and eating food, and further explores food and personal and social identity. Students will examine why different people make different food choices in their daily lives, why individuals from certain social classes will avoid or esteem particular foods, and in general how

food serves as a factor in self-definition. Because a person's attitude toward food can reveal not just personal identity traits but a whole food ideology, this course will also analyze the role of food in the construction of ethnic identity, in the display of religious beliefs, and in the negotiation of gender roles. Students learn how cultures and values are transmitted and preserved through food. Through personal essays and the interdisciplinary secondary literature, students will be guided to analyze the complex and fascinating relationships between people and food, helping them to understand how cultures (including their own) ultimately determine all human food choices.

### **Women, History and Culture**

CLT 250 F; Dual listed: GND 250 F  
Cr: 3; Contact hrs: 45

The course surveys the changing roles and perceptions of women in Western history and culture from ancient times to the present. The relatively recent political enfranchisement of women and the rise of feminist thought and theory offer a framework and a destination. Students examine a wide variety of exemplary roles (wife, mother, priestess, nun, etc.) and individuals. Matrifocal societies and the widespread cult of the Mother Goddess were supplanted by patriarchal traditions, examined through Judaism and the Classical Greek world and their ideas, texts, mythologies, and social strategies. Students next explore the religious, social, and medical views of the first millennium and a half of the CE. With the Renaissance arrive new and better-documented perceptions by and of women. Social policies and both high and popular culture reveal persistent prejudices. The Early Modern era brings changes in social position as women become agents in the arts and sciences. Women's Rights are inscribed upon wider social and cultural struggles of the modern world. In conclusion, students encounter constructions of women present in today's culture and media, and still unresolved issues.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

### **Many Italies, Other Italies: Modern Literary Representations**

CLT 285 F; Dual listed: LIT 285 F  
Cr: 3; Contact hrs: 45

Focusing on Italian and Anglo-American literature and some film, this course will explore the multiple representations of Italy in the twentieth and twenty-first century. Particular attention will be placed on the varieties of ways that "foreigners" have imagined diverse "Italies," including Italy as the *bel paese*, and as an idealized, picturesque vacation land, as well as less ideal visions of Italy as "primitive" nightmare, prison, or fortress. We will read works by travelers to Italy from the United States and England in the early twentieth century; by Italians who lived in the Italian colonies in Africa in the first half of the Twentieth century; and by Italian immigrants to America in the early 1900s through today's second generation. We will also consider works that depict 'foreigners' within Italy: peoples in Italy who have been consistently marginalized by dominant cultural norms. These groups include Southern Italians, Jewish Italians, political dissidents, women, and, more recently, immigrants from the global East and South. As we read about the dissemination of Italian culture abroad and the influence of other cultures in Italy, we will discover an Italy of a surprisingly rich and complex religious, linguistic, class and racial difference. We will find that Italian culture is comprised of a wide array of 'minor' or peripheral voices. Class discussion will also attempt to gauge the extent to which these peripheral voices meet in a cross-cultural space, both in a socio-economic reality and across the space of the page. For example: How does writing by Italians in Africa in the 1920s resemble that of immigrants today in Italy? How does writing by African immigrants today in Italy, in turn, recall writing by Southern Italian immigrants to America in the early Twentieth century?

### **Italian Culture through Music**

CLT 292 F; Dual listed: MCT 292 F  
Cr: 3; Contact hrs: 45

This course offers students an approach to understanding Italian culture and society through an exploration of its rich and varied musical traditions. Mountainous geography and

political struggles have given Italy a wide variety of musical styles and cultures. Taking the form of a musical journey across Italy, the course explores sacred, secular and dramatic music from the major Italian cities and also strays off the beaten path to discover the vibrant folk traditions of villages and rural communities. We trace the threads that link art and popular music - how composers from Bach, Corelli, Handel and Vivaldi to Rossini, Verdi and Berio were inspired by Italy's folk traditions. In their work, you can hear the echoes of Italy's traditional dances, peasant sound-worlds, street-cries, street theatre and carnival music. The course also explores the origins and influence of Italy's dramatic and lyrical tradition, from the early multi-media spectacles of 16th-century Florence to the patriotic operas of Verdi and the realism of Puccini. There will also be a look at lighter musical genres with special attention to the themes of music and food, drinking songs, music and love and musical comedy. Classes will include musical illustrations and demonstrations and students will also be encouraged to go to related concerts and musical events in Florence and Tuscany. In this way they will have the opportunity to develop an original and important perspective on the culture of Italy.

### **Broadcasting: Italian Culture and Television**

CLT 305 F; Dual listed: COM 305 F / SOC 305 F  
Cr: 3; Contact hrs: 45

This course examines the development of commercial television broadcasting, its beginnings in radio and its creation of distinctive genres in Italy. Italian state and private television are analyzed and compared. The course also considers different theoretical approaches to the analysis of television by investigating the various theories of its effects and the impact on other media. The course will examine today's main trends, strategies and broadcast in Italian television. A strong link is also provided between Italian television and Italian culture. A major or minor in Communications is helpful, but not necessary.

**Prerequisites:** COM 180 Introduction to Mass Communication, or equivalent

### **Images and Words**

CLT 355 F; Dual listed: ART 355 F  
Cr: 3; Contact hrs: 45

This course aims to open up new ways of reading and perceiving works of art by exploring the relationship between images and words. The course will start by questioning the role of the spectator in front of works of art, which represents a relationship that has been greatly affected by the revolutionary invention of photography and the modern innovations of digital technology. The course will then proceed to explore the mutual inspiration and exchange between visual images and written words that this relationship between art and the spectator has inspired. Is painting and art in general able to tell stories? Is the written word able to express the power of images? Do images need the support of words to better convey their message? These are some of the questions that the course will address and it will do so through a selection of fundamental theoretical texts and through a close examination of visual and written works (painting, sculpture, photography, film, video, digital art but also prose narrative, fiction and poetry). During the course, students will have the opportunity to become themselves active spectators and through their practical work of observing, reading, sketching and writing, they will have the chance to experience different ways of looking at art while learning about art history, theory, literature, museums, culture and society. This is an interdisciplinary course where art theory, literature, psychology and semiotics converge to enhance the students' skills as readers of visual as well as verbal texts.

**Prerequisites:** Junior Standing

## **Gender Studies**

### **Women, History and Culture**

GND 250 F; Dual listed: CLT 250 F  
Cr: 3; Contact hrs: 45

The course surveys the changing roles and perceptions of



women in Western history and culture from ancient times to the present. The relatively recent political enfranchisement of women and the rise of feminist thought and theory offer a framework and a destination. Students examine a wide variety of exemplary roles (wife, mother, priestess, nun, etc.) and individuals. Matrifocal societies and the widespread cult of the Mother Goddess were supplanted by patriarchal traditions, examined through Judaism and the Classical Greek world and their ideas, texts, mythologies, and social strategies. Students next explore the religious, social, and medical views of the first millennium and a half of the CE. With the

Renaissance arrive new and better-documented perceptions by and of women. Social policies and both high and popular culture reveal persistent prejudices. The Early Modern era brings changes in social position as women become agents in the arts and sciences. Women's Rights are inscribed upon wider social and cultural struggles of the modern world. In conclusion, students encounter constructions of women present in today's culture and media, and still unresolved issues.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

### Women's Contemporary History

GND 255 F

Cr: 3; Contact hrs: 45

The aim of this course is to introduce students to the history of women's rights' movements (educational, political, economic, sexual and reproductive) around the world and for the past century and a half. We will consider how "women's issues" have changed over time, how feminism and feminist questions have arisen in very different contexts, and how movements for women's liberation have developed. We will analyze and discuss a variety of primary sources (like historical documents, photos, literary sources, movies and documentaries etc.), which should provide students with a framework, chronological historical overviews and resources for enriching their knowledge of this complex set of cultural traditions. We will initially consider some of the implications of the study of women's history, dealing with the broad themes necessary to understanding women's history around the world. During the first part of the course we will examine issues that have shaped the history of women in particular places and during particular eras, starting with the European and American movements for human and women's emancipation in the mid-nineteenth century. Later, in the second part of the course we will approach the subject of global feminism as it has developed over the last decade, discussing current trends in gender and women's history from a regional perspective.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

### Female Characters in Poetry and Literature

GND 265 F; Dual listed: LIT 265 F

Cr: 3; Contact hrs: 45

The course spans Dante Alighieri's Beatrice to Madame Bovary. Comparative analysis of Italian and European literature from the Middle Ages to the Romantic period will be made, as well as love and suffering in female destinies as imagined by male authors. We will also study the literary roles of women of different periods.

**Prerequisites:** LIT 150 Survey in Western Literature, or equivalent

### Love, Beauty and Natural Selection: the Science and the Myths

GND 280 F; Dual listed: PSY 280 F

Cr: 3; Contact hrs: 45

Evolutionary psychologists claim that men and women differ substantially in their attitudes and abilities; they theorize that beauty and attractiveness are signals of good health, good genes, or other qualities, and that all forms of human love are unconscious strategies for passing on these qualities to the next generation. These theories make excellent stories for popular science writers, which will often present them as proven facts that are very relevant to everyday life. However, this is far from true. Even a shallow examination of the theories and the data supporting them will demonstrate that, although entirely plausible, many hypotheses made by evolutionary psychologists

are controversial, have very little empirical evidence supporting them, and will usually have very little practical relevance to people. Throughout the course we will learn the theoretical bases of modern evolutionary biology, review the most popular theories of evolutionary psychology (e.g. psychological gender differences, sexual love, marriage, parental love, female beauty, male beauty, sperm competition, female orgasm), observe the way they are presented in the media, and critically examine the science that supports them. The case studies we will encounter will inspire a more general reflection on the potential limitations of the scientific method, and on the potential flaws of modern popular science communication.

### Women of the Medici

GND 290 F; Dual listed: HIS 295 F

Cr: 3; Contact hrs: 45

This course is an introduction to the important women of the house of the Medici (1368 - 1743). Particular emphasis will be given to their biographies and their unique roles in history. The Medici are the best-known and most prestigious Italian family, their history developed over four centuries and embraced thirteen generations. Their name is linked to the history of Florence. From simple bankers and merchants they became one of the most important families in Europe. In the story of the Medici family only a few of the women lived and acted as equals to men. Yet, some of these Medici women were more intelligent, more open and more positive than many of their masculine counterparts. We will explore four centuries of the Medici family, its men, its children, its power and its role in Florentine, Italian and European life, looking through the lens of the Medici women's lives.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

### History of Prostitution

GND 295 F

Cr: 3; Contact hrs: 45

The course analyses the evolution of the concepts of sexuality and the body in the Western tradition, especially focusing on women's social conditions and on the female archetypes. Prostitution as a topic is the intersection point among gender and class assumptions, sexual practices, religious and legal systems, moral views and lifestyles, myth and history. Thus studying prostitution will also mean touching upon all these areas, and their development through the long rise of modern Western society - from prehistoric cultures, through classical Greek and Roman traditions, Christian Middle Ages, up to the Italian Renaissance world.

**Prerequisites:** Junior Standing

### Women Characters in 20th Century Fiction

GND 303 F; Dual listed: LIT 303 F

Cr: 3; Contact hrs: 45

This course explores some of the most interesting and important women characters in 20th-century European and American fiction. Such characters will include those created by male writers such as Molly in James Joyce's *Ulysses*, Connie in D. H. Lawrence's *Lady Chatterley's Lover*, Sarah in John Fowles' *The French Lieutenant's Woman*, and Vladimir Nabokov's *Lolita*. However, the course also seeks to compare and contrast such creations with female characters emerging from fiction written by women, for example Virginia Woolf's *Orlando*, Anna in Doris Lessing's *The Golden Notebook*, Christa Wolf's *Cassandra*, or Villanelle in Jeanette Winterson's *The Passion*. We will assume a gendered perspective to compare men and women writers and their different interpretations of womanhood; yet we shall also try to overcome the enclosures of critical theories and show how great literature can never be reduced to a mere system. Our position as readers will be of the utmost importance: the main focus of the course will be on reading and the pleasures it might offer.

# Geography and Environmental Studies

## General Biology

ENV 150 F  
Cr: 3; Contact hrs: 45

Biology is the science of life. This course is designed to introduce the major principles in biological sciences, common to all living things, from the simplest single-celled forms to complex plants, animals and human beings. Topics include DNA structure and replication, protein synthesis, principles of organism classification, the diversity of life and population biology. Background will be provided to learn the general organization of living beings and of life on earth. The course will deal with notions on basic principles of plant and animal biology, the human being and the vertebrates, reproduction, energy transformation and nutrition. In this course our overall purpose is to learn more about ourselves and the environment we live in.

## Introduction to Environmental Issues

ENV 180 F  
Cr: 3; Contact hrs: 45

It is important in our life to have more information to understand, if possible, our mission on earth. Emphasis is placed on key concepts and generalization of global environmental issues within an earth-systems science framework including climate change, air pollution, land and coastal degradation, water resources and pollution, and habitat loss. The course intends to introduce students to ecological concepts that provide a foundation for understanding present and future environmental issues and for them to learn about critical environmental issues such as population growth, natural resource management, biodiversity and global changes, wilderness, food production and changing habitats

## Natural Resources Management in Italian Society

ENV 220 F  
Cr: 3; Contact hrs: 45

The course aims to study the origin of the earth's main energetic natural resources, and the way they have been managed throughout the centuries up to modern days. Each natural resource covered will be introduced by a detailed scientific overview. This will be followed by an examination of the evolution of the resource's management by humankind through a historical and geographical analysis. Practical examples will be explained, especially in regard to the current Italian situation as well as with a glance back at the fundamental episodes which have tied the energy sources' study with human evolution. During class times, discussions about the environmental impact of natural resource development and management will be held.

## Tuscany and its Environment

ENV 230 F  
Cr: 3; Contact hrs: 45

Particular emphasis is given to the relationship between the geography and history of the region, from the Etruscans, the first inhabitants of the area, to modern Tuscany. We will focus on the rural heritage of Tuscany, in particular on its influence on the society and economy of the region. In the second part of the course we will focus on the main geographical, historical and cultural features of Tuscan cities (Florence, Siena, Arezzo, Pisa, Livorno and Lucca) and on the relevant geographical areas or the region (Mugello, Casentino, Garfagnana, Apennines, Chianti and Maremma). The main economic characteristics (craftsmanship, industry and tourism) of the region will be highlighted. The last part of the course is centered on the importance of the perception of Tuscany and of Tuscan landscapes by English-speaking cultures from the 19th century onwards.

## Life on Earth

ENV 250 F  
Cr: 3; Contact hrs: 45

This course is designed to introduce the major principles in ecology. The biosphere and its ecosystems will be described. The interrelationship of organisms and their environments will be explored. In this course you will have the opportunity to learn about ecological patterns and the mechanisms that generate those patterns. The course objectives are to provide students with an understanding of the key ecological processes: water and nutrient cycles, energy flow, species composition changes and population dynamics. The main evolution theories will be discussed. Natural selection and species' adaptability will be analyzed, considering the vast variety of living forms that populate our planet. The principal five kingdoms will be outlined with particular attention to the animal kingdom. The main purpose is to learn more about our presence in the world.

## Sustainable Food

ENV 280 F; Dual listed: NUH 280 F  
Cr: 3; Contact hrs: 45

This course explores food and gastronomy in the light of environmental preservation, sustainable agricultural practices, the conservation of biological and culinary diversity and global justice. Drawing on a multi-disciplinary perspective which brings together academic research and the traditional knowledge of farmers and producers, students will explore the complexity of food and food systems through an analysis of their nutritional, social, and environmental aspects. They will be encouraged to reflect on the sustainable food movement in a holistic manner, and to question the roles of individuals and consumers in today's global food system.

## History

### Western Civilization

HIS 130 F  
Cr: 3; Contact hrs: 45

Survey of cultural, social and political developments in the western tradition between its origins in the Ancient Near East and the present. Themes include: the Judeo-Christian and Greco-Roman heritages, medieval to modern Europe, nationalism, industrialization, western imperialism, totalitarianism and two World Wars, challenges of the later 20th and early 21st centuries.

### The Making of Modern Europe

HIS 150 F  
Cr: 3; Contact hrs: 45

The course will explore the vast physical, social, political and mental changes that occurred in European societies from the rise of Mediterranean civilization until the French Revolution. This long-term perspective will help students to understand the turning points in European history and the historical roots of contemporary European states. Particular attention will be devoted to the influence of Roman civilization on subsequent European empires and states. The evolution of Europe's external relations will be another key topic of the course. The imperial expansion of Rome, the barbaric invasions, the Crusades and finally the new forms of European colonialism will be analyzed and explained. The third main theme of the course will be the process of nation building in modern Europe, the rationale for the rise of nations and empires and the dynamics of the new system of states and international relations that appeared with the so-called Ancien Régime. This part of the course will provide students with a very important tool for understanding contemporary Europe and elements of historical methodology as well as elements of political theory which will be useful for other courses on European history and politics.

### Ancient Rome

HIS 200 F; Dual listed: CLA 210 F  
Cr: 3; Contact hrs: 45

This course offers a comprehensive introduction to the history and growth of the ancient Roman empire from the early



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settlements in Latium, through the republican and imperial periods, to the formation of a new Roman world after the crisis of the 3rd century. A series of themes and issues will be explored: the range of primary sources available for ancient history; the political organization of the Roman state; the territorial expansion and its influence on the cultural and administrative sphere; Roman religion and the spread of Christianity; the Roman frontiers and the barbarian populations; and the end of the Roman world and the birth of a new society.

In order to stimulate students' critical skills in observing historical phenomena, a problem-oriented approach will be supported by readings of primary sources. Students will also have the chance to observe different approaches to understanding the past and will develop a sense of the role of historians and history in society.

## Medieval Civilization and Culture

HIS 212 F

Cr: 3; Contact hrs: 45

This course explores the remarkable series of transitions that Western civilization underwent between the years 313 and 1400 CE, dates corresponding to Emperor Constantine's official acceptance of Christianity, and the imposition of humanistic culture. In culture, politics and society, this long period witnessed a reorientation of values and enormous shifts in the configuration of Europe. In the visual arts, efforts to interpret classical artistic language were flanked by innovative contributions from different cultures. As students study historical and literary sources, archaeology as well as architecture, sculpture and painting, they acquire a chronological map of the essential developments, learning to distinguish between eras, and to interrelate political, social, economic and cultural trends. Rejecting the popular notion of a "dark age" of culture in the Middle Ages, we shall emphasize the concept of historic evolution. Topics include: the Late Roman Empire, the Barbarian invasions, monasticism, medieval Christianity, the Crusades, the rise of the Italian city-states, the Black Death, and the roots of the Renaissance; Early Christian, Carolingian, Ottonian, Byzantine, Romanesque and Gothic Art. Italian developments and monuments receive special attention, and site visits in Florence and Tuscany form an essential component of the course.

## Florentia: the Ancient Roots of Florence

HIS 215 F; Dual listed: CLA 215 F

Cr: 3; Contact hrs: 45

This course analyzes the ancient past of Florence from its origins to the end of the Roman Empire. A few aspects concerning the Barbarian rulers will also be considered. The ancient town of Florentia will be discovered during each lesson through a variety of sources: written texts from ancient and medieval authors, archaeological evidence, past excavations and recent discoveries, artifacts and items housed in local museums as well as objects unearthed in recent years. Emphasis will be placed on the urban pattern by tracing and locating the main temples and sacred spaces, public buildings and private houses. Beyond acquiring a basic chronology and a timeline, students will closely examine selected topics about Roman civilization, art and architecture, lifestyle and customs. To better understand certain themes, a number of visits and field trips are planned, including to the National Archaeological Museum of Florence and little-known archaeological areas.

## History of Global Migrations

HIS 230 F; Dual listed: SOC 230 F

Cr: 3; Contact hrs: 45

The course offers an historical analysis of modern and contemporary migrations globally, beginning with the early 1800s and reaching up to present times. Migrations are a fundamental aspect of the history of mankind, since peoples were (and are) traditionally accustomed to a considerable degree of geographical mobility, rather than to residing permanently in their place of origin. Some interpretative categories such as "migration," "diaspora," "transnationalism," "multiculturalism," and "networks" will be analyzed. The first part of the course will deal with the main modern and contemporary European, African, and Asian migrations. The second part the course

will analyze some case studies along with different social phenomena connected to migrations and the world of migrants: prejudices; criminality; ties with the motherland; processes of integration into host countries; and intergenerational conflicts. A special emphasis will be given to Italian migrations worldwide and to contemporary immigration to Italy.

## The Holocaust: Jewish and Christian Responses

HIS 235 F; Dual listed: PHR 240 F

Cr: 3; Contact hrs: 45

This course is an introduction to the legacy of the Holocaust and its religious implications. The course explores Christian anti-Judaism as one of many factors in the Nazi rise to power and the "Final Solution". It then proceeds to various accounts of life in the Nazi ghettos and death camps and deals with Christian and Jewish efforts to remember the Holocaust within particular communities and places. The course will focus on the Holocaust of the Italian Jews. It will begin with an analysis of the emergence of the Fascist movement in Italy, which led to the Racial Laws. It will proceed with the study of specific stories of persecution, deportation and salvation in the various cities of Italy. We will study in depth the reaction of the Vatican to the Holocaust. In addition we will analyze the reactions of Italian society, starting right after the war up until today, to the Holocaust.

## The Social World of Renaissance Italy

HIS 248 F

Cr: 3; Contact hrs: 45

From the age of communal civilization to the splendor of the Renaissance and beyond, this course explores the main social, cultural and religious developments that defined one of the most intense periods in Italian history. The course is centered around a gallery of portraits, common and uncommon people, each one representative of its own age. The peasant, the citizen, the merchant and the friar will introduce us to the country and city life in the age of the Commune. The scholar, the artist, the patron and the courtesan will bring us into the world of cultural renewal in the age of the Renaissance. The religious rebel, the inquisitor and the heretic will testify to the downfall of one age and the rise of a new cultural atmosphere. This approach will allow us to analyze the social and cultural movements through the concrete lives of the individuals and to examine the historical phenomena in terms of individual choices and experiences. To this purpose both the members of the elite and the common people will be explored in their behavior and values, daily practices and mentality. The city of Florence will provide vivid illustrations of the various developments dealt with.

## The Quarters of Florence: History and Culture

HIS 250 F

Cr: 3; Contact hrs: 45

The course offers students a first-hand experience of the historical city of Florence, which from 1252 was divided into four "quartieri" or quarters. Each quarter, which was named after the main church of the district, presents its own particular social, political and urban characteristics, and these form the central themes of the course. Students will discover the prestigious families, major buildings, artistic masterpieces, economic activities and historical events that have characterized the development of each quarter from the medieval period to the modern age. Site visits will form an essential part of the learning experience.

## The Catholic Church and Society in Italy

HIS 254 F; Dual listed: PHR 254 F

Cr: 3; Contact hrs: 45

Over the centuries the Catholic Church has had a major impact on Italian society, and its beliefs and traditions form a central part of modern Italian culture. This course explores the interaction of religion and society in Italy over a long period, beginning with the birth of Christianity, and moving onto early developments in Latin Roman times, the Middle Ages, the Renaissance, the Reformation and Counter Reformation, up to contemporary issues in the present day.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## The Jewish Experience in Italy: Traditions and Culture

HIS 262 F  
Cr: 3; Contact hrs: 45

This is a general introduction to the rich and varied world of the Jews in relationship to the history of Italy from the first Jewish settlements till today. We shall examine the early history of the Jews of Italy from their arrival as imperial slaves during the ancient Roman Empire. Next we shall discover the fascinating and dynamic relationships of the Jews as bankers, artisans, authors and physicians. We shall see how the Jews, while separated from the mainstream culture of Christian Italy, gave a remarkable contribution to the ideas of Renaissance civilization. Finally the course will examine the modern experience, from Napoleon and the Italian Risorgimento, through the catastrophe of the Nazi Holocaust, to the Jewish contribution to contemporary Italy.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## Rasenna: the Etruscan Civilization

HIS 265 F; Dual listed: CLA 265 F  
Cr: 3; Contact hrs: 45

This course offers an overview of the archaeological, historical and cultural features of the Etruscans, the ancient civilization that flourished in central Italy during the first millennium BCE. Students will explore this civilization, (known to itself as "Rasenna"), which contributed so much to Roman and later Italian culture and heritage, through in-class lectures and visits to selected, major museums and sites. Attention is given to both chronological periods and major issues (e.g. language, politics, art, burial customs), as well as essentials of archaeological practice. This course offer direct contact with the over 2500 year-old archaeological finds in CAMNES/LdM's Archaeology Lab. These finds have recently been unearthed at the digs of Accesa (Archaic period settlement) and at Bosco della Riserva and Pratino, near Tuscania, (Hellenistic necropolis), where two excavation projects have been conducted by CAMNES/LdM since 2005. The present course is an ideal preparation for the institute's summer archaeological workshops.

## Lifestyle in Renaissance Florence

HIS 280 F; Dual listed: ART 280 F  
Cr: 3; Contact hrs: 45

Important Renaissance works of art, paintings, sculptures, and art objects like wedding chests and furniture, ceramics, and jewels and luxurious clothing are often characterized by coats of arms, by family, individual, or wedding emblems, and by symbols that are deeply related to their powerful commissioners (such as the Medici, Rucellai, Strozzi, and Pitti families in Florence). The course will illustrate and investigate their possible meanings and connections with history, families, and artists of the Renaissance, as well as with philosophy, astrology, and iconography from the end of the 15th to the 16th century.

## The Renaissance Theory of Love

HIS 285 F; Dual listed: PHR 285 F  
Cr: 3; Contact hrs: 45

'Love' is a fundamental concept in our culture. A glance into contemporary literature, poetry and cinema will demonstrate the centrality of this notion still in modern days. During the Renaissance, the concept of 'love', which draws its basic tenets from Marsilio Ficino's interpretation of Platonic love, was even more central and predominant. This course will begin with the study of the Neoplatonic metaphysical theory, the basis of the Renaissance theory of love, as interpreted by Ficino in the fifteenth century, and will follow its development to more encompassing theories, such as that of Leone Ebreo, and especially to the manifestation of these theories in art and literature (at times very light courtly literature), which became very fashionable in the sixteenth century and known to a very large and varied public. The course will consist of the study of various types of fifteenth and sixteenth primary sources (philosophical and literary) and of the study of the works of art, especially of Titian and Michelangelo, backed with the reading of up-to-date secondary sources.

**Prerequisites:** PHR 130 Western Philosophy, or equivalent

## The 1960's: a Global Counter Cultural Movement

HIS 290 F  
Cr: 3; Contact hrs: 45

The course aims to study this seminal decade through an analysis of the most important historical, social, cultural and artistic achievements of the period, specifically in the USA, Italy, Great Britain and France. In the first part of the course students will explore the cultural climate marking the end of the 1950's and beginning of the 1960's in the USA and in Europe (for example McCarthyism and Eurocommunism). Students will investigate how these elements contributed to the birth of a new public sensibility towards politics, minorities, women, culture and social values. The central part of the course will focus on some of the leading personalities of the time, such as Martin Luther King, J. F. Kennedy and D. Cohn Bendit, and on the main themes of the cultural debate of that time (pacifism, new social values, individual creativity and racial integration). The last part of the course will provide the opportunity to evaluate the achievements of the decade and reflect on its subsequent consequences.

## Women of the Medici

HIS 295 F; Dual listed: GND 290 F  
Cr: 3; Contact hrs: 45

This course is an introduction to the important women of the house of the Medici (1368 - 1743). Particular emphasis will be given to their biographies and their unique roles in history. The Medici are the best-known and most prestigious Italian family, their history developed over four centuries and embraced thirteen generations. Their name is linked to the history of Florence. From simple bankers and merchants they became one of the most important families in Europe. In the story of the Medici family only a few of the women lived and acted as equals to men. Yet, some of these Medici women were more intelligent, more open and more positive than many of their masculine counterparts. We will explore four centuries of the Medici family, its men, its children, its power and its role in Florentine, Italian and European life, looking through the lens of the Medici women's lives.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## Modern Italy

HIS 296 F; Dual listed: POL 296 F  
Cr: 3; Contact hrs: 45

The main goal of the course is for students to gain a general understanding of the way Italian history and culture has developed in the last 50 years, especially in the arena of public policies and social interactions. The course will be loosely divided in three main segments. The first one, relying mainly on historical data and information, aims to provide a general background about Italian politics and culture. In the second part, we will focus on the current changes that have occurred in Italy during the past 20 years, focusing especially on the breakdown of the traditional political system and on the decreased relevance of the Church in State and public matters. Finally, we will examine how the last 10 years - during which there has been a great transformation in the way media affects the distribution and spread of information - have brought an apparent, but possibly not real, upheaval in the way politics, culture and information are received and debated among Italians.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## History of Italian Fascism

HIS 298 F  
Cr: 3; Contact hrs: 45

This course will explore the most significant aspects of the Fascist dictatorship of Italy in the period 1922-1943 and the consequences derived from that experience for Italy and its subsequent history. Themes will include: the origin of Fascist ideology, the rise of the Fascist movement and its seizure of power in Italy and the complex personality and political life of the Fascist leader Benito Mussolini. The crucial role Italian Fascism played in the diffusion of extreme right-wing ideologies and regimes will also be examined together with the differences



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between Italian Fascism and German Nazism. We will also consider the role played by Fascist Italy in the destabilization of the European balance of power and the consequent war. Moreover, particular attention will be devoted to an analysis of those innovations introduced during the Fascist era into certain sectors of Italian life such as the economy, culture and institutions and which still in part remain to this day. The heritage of the Fascist period for democratic Italy will be discussed.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## Europe since 1945

HIS 299 F

Cr: 3; Contact hrs: 45

The course focuses on the history of Europe after World War II until the present. It covers both Western and Eastern Europe, dealing with the political, economic and social developments on the two sides of the iron curtain. It investigates the main Western and Eastern European issues: the immediate post-war situation in the West (France, Great Britain and Italy) and in the East (Poland, Czechoslovakia, Yugoslavia); the German problem and German division; the Cold War in Europe and European reactions (East and West); the Hungarian and the Suez crisis in 1956; the 1968 unrest and the Prague Spring; German-German relations; the roots of the crisis in the East and the events of the 1980s (Poland); the end of the Cold War in Europe and German reunification; the disintegration of the Eastern bloc and its consequences (Poland, Czechoslovakia, Hungary, Rumania, former Yugoslavia); European integration from its origins to Eastern enlargement. These and many other themes will be discussed, considering the international background and the relationships between the two superpowers.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## Italian Renaissance Civilization and Culture

HIS 300 F

Cr: 3; Contact hrs: 45

This course explores the historical, literary and cultural developments of one of the most remarkable and vibrant periods of Italian history: the Renaissance. Students will be introduced to the main historical developments of the Renaissance period from the late fourteenth century to the end of the sixteenth century. The Renaissance is above all the age of the individual and the affirmation of his/her achievements, best summed up by the credo "Man - the measure of all things". The focus of this course is therefore upon great personalities of the Italian Renaissance mainly in the fields of the visual arts, literature and philosophy, but also drawn from those of politics and civic life. These include key figures of the most prominent Italian families: the Medici, the Sforza, the Della Rovere; artists and architects: Brunelleschi, Leon Battista Alberti, Leonardo da Vinci, Michelangelo; writers, poets and philosophers: Dante, Petrarca, Boccaccio, Pico della Mirandola, Machiavelli, as well as merchants and bankers. All these individuals left their mark in Italy between the early 1400s and the late 1500s.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## Archaeology Field School: Accessa (Italy)

HIS 313-314 F; Dual listed: CLA 313-314 F / ANT 313-314 F

Cr: 6; Contact hrs: 180

This four-week intensive course in archaeology is held at a specific site representing a distinctive ancient Mediterranean culture. The course offers students a unique combination of supervised on-site fieldwork and specialized academic instruction by archaeologists and other specialists. Participants contribute to the ongoing excavation and preservation of the site, learning essential practical archaeological techniques. The particular civilization represented by the site is analyzed in terms of its material culture, artistic production, and society (including political organization, religion, economy, and everyday life). The course includes weekly visits to sites, monuments and museums of relevance. Participants work alongside students from the University of Florence. The course is offered in collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES). Offered at various sites, including two

sponsored by the Lorenzo de' Medici Institute. The vast Accessa settlement site, near Massa Marittima in southern Tuscany, stands in the southern area of the region inhabited by this people between the 9th to the 1st centuries BCE. Discoveries include a necropolis (pre-Etruscan Villanovan and Orientalizing periods) and a settlement divided into five quarters each with its own necropolis (Archaic period). The town flourished thanks to the nearby lake and important mineral deposits. Most of the site has been open to the public since 2001 as an archaeological park. The course focuses on Etruscan culture between its early growth and apogee. Learning activities may include visits to the Museum in Massa Marittima, to Populonia, Vetulonia, and Baratti. Excavation began in the 1930s and since the 1980s has been overseen more systematically by the University of Florence, since 2008 with the Lorenzo de' Medici Institute, and CAMNES.

## The Role of Magic in Renaissance Thought

HIS 318 F; Dual listed: PHR 318 F

Cr: 3; Contact hrs: 45

During the Italian Renaissance an extraordinarily talented collection of writers and thinkers embarked on a voyage of rediscovery, uncovering the rich body of knowledge left by ancient civilizations and creating a new and exciting synthesis from what they found. In this synthesis magical thought exerted a central and prestigious influence. Regarded as the key to understanding the nature of reality, magic occupied much the same place held by natural science in today's society. This course explores the spiritual and magical world conjured in the thought of important Renaissance thinkers such as Marsilio Ficino, Pico della Mirandola and Giordano Bruno, examining their texts and visiting sites in Florence which made this city one of the great centers of Renaissance magic. By reinterpreting the Renaissance in the light of magic and imagination, the course offers a fresh perspective on the origins of the modern world.

**Prerequisites:** PHR 130 Western Philosophy, or HIS 130 Western Civilization, or equivalents

## Muslims, Jews and Witches: Outsiders in Medieval and Renaissance Europe

HIS 320 F

Cr: 3; Contact hrs: 45

In the Medieval and Renaissance period Christianity provided Europeans with a strong cultural identity that determined both the perception of otherness and the mechanisms of social exclusion. This course analyzes European attitudes toward "outsiders" and examines the different patterns of relationship, discrimination, and persecution that emerged. The "others" lived far from Europe. The relationship with Muslims will be analyzed through the concept of holy war (in both versions, Jihad and Crusade) while Columbus will guide us to the encounter with the Native Americans. The "others" lived in Europe. Because of their religious diversity Jews were often perceived as potentially dangerous, suffering discrimination and persecution. Likewise for heretics, whose doctrinal and theological errors were not tolerated, or witches, who were believed to be inspired by the devil, and thus blamed for crimes that ultimately originated in collective fears, Europe's inner demons.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## Archaeology Field School: Erimi (Cyprus)

HIS 321-322 F; Dual listed: CLA 321-322 F / ANT 321-322 F

Cr: 6; Contact hrs: 180

This four-week intensive course in archaeology is held at a specific site representing a distinctive ancient Mediterranean culture. The course offers students a unique combination of supervised on-site fieldwork and specialized academic instruction by archaeologists and other specialists. Participants contribute to the ongoing excavation and preservation of the site, learning essential practical archaeological techniques. The particular civilization represented by the site is analyzed in terms of its material culture, artistic production, and society (including political organization, religion, economy, and everyday life). The course includes weekly visits to sites, monuments and museums of relevance. Participants work alongside students from the University of Florence. The course is offered in collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES). Offered at various sites, including two

sponsored by the Lorenzo de' Medici Institute. Based at the site of Erimi-Laonin tou Porakou, located in the Limassol region on the southern coast of Cyprus. A large workshop along with a cemetery, and a domestic quarter have been identified as the ancient settlement of Erimi, inhabited from the Early to Late Bronze Age (2500-1600 BCE). The course focuses on a culture that existed between the prehistoric to Classical periods (4500-500 BCE), which during the Bronze Age made the transition from a local culture to a major open civilization of the Eastern Mediterranean basin. Cyprus remains a remarkable crossroads between Western and Eastern, ancient and modern cultures. Learning activities may include visits to Nicosia, Famagusta, Limassol, Larnaca, and Kolossi, with special emphasis up on the archaeologically rich areas of Kourion, Amathus and Paphos. This excavation project has been carried out by the University of Florence since 2007, with the permission of the Department of Antiquities of the Republic of Cyprus.

### Rise and Fall of the Medici

HIS 340 F  
Cr: 3; Contact hrs: 45

The course deals with the full story of this extraordinary family, whose fortunes are traced over three hundred years (from the late 14th century up to the early 18th century), from the rise of the bank under Cosimo the Elder to the final collapse of the house of Medici with the death of the last Medici in 1737. Since the power of the Medici family enabled its members to rule Florence, control the papacy, act as the "needle of the Italian compass," and sometimes influence the policies of an entire continent, the course will provide students with an understanding of the history, politics and civic life of this period. The Medici were statesmen, scholars, patrons of art, collectors, entrepreneurs and impresarios. Some of them were poets, others were popes. The course introduces students to philosophy and artistic movements by discussing the most important achievements and the people who worked for the Medici, like Michelangelo, Poliziano, Donatello, Botticelli, and several musicians who worked at the Medici court in the 16th and 17th centuries. Visits to churches, museums, palaces and galleries, which are a significant part of the study of the Medici family, will supplement classes.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

### History of Political Terrorism

HIS 380 F  
Cr: 3; Contact hrs: 45

Terrorism means the calculated use of violence (or threat of violence) against civilians in order to attain goals that are political or religious or ideological in nature; this is done through intimidation, coercion, instilling fear and, in the worst case, violent attacks on people. This word "terrorism" comes from "Terror," a term that was first used during the French Revolution to describe the political use of strength to suffocate (or destroy) the opponents of the Republic. The 20th century shows how this form of violence still remains, used by totalitarian regimes. However, nowadays terrorism means violent actions, in most cases illegal and clandestine, carried out in order to overthrow order and the legal government. Starting from this distinction, this course examines the main geopolitical areas that faced terrorism in the past and still do. Every terrorist phenomenon is individual, but by examining the socio-political and cultural environment we can understand common reasons and similar consequences. In the first part we will deal with the "terror regimes of 1900s" (Fascism, Nazism, Stalinism and the Latin American dictatorships); in the second we will study the different forms of "anti-government" terrorism grouped by their goals: anticolonialistic groups (Algeria, India), independence movements (ETA, IRA), communist and antidemocratic groups (*Brigate Rosse*, RAF), independence and religion (Palestinian terrorism), up to the current global threat of Al-Qaeda.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

### The Second World War

HIS 390 F  
Cr: 3; Contact hrs: 45

The Second World War caused the death of about 50 million people and enormous destruction all over the world. The course

examines the causes of the war, focusing upon the rise of Nazism in Germany. It then focuses on the course of the war from a political, social and military point of view, taking into account the political strategies of the main powers, the most important war campaigns and the suffering of the civilian populations. A special session will be devoted to the great tragedy of the Holocaust. The course will conclude by examining the political consequences of the conflict: the new balance of power that was to last for almost 50 years, until the collapse of the Soviet Union.

**Prerequisites:** HIS 130 Western Civilization, or equivalent



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## International Business

### Introduction to Marketing

BUS 150 F  
Cr: 3; Contact hrs: 45

Marketing is a dynamic and an exciting field, a key tool in confronting the challenges that enterprises are facing every day. The purpose of this course is to introduce marketing principles and concepts. In this course students will learn about the "real" nature and scope of marketing management. They will be introduced to aspects of marketing, such as: Marketing Strategy, 4 P's, Market Planning, Retailing and Wholesaling, Target Marketing, Market Segmentation, Services Marketing. You will also learn about the strategic importance of marketing to an enterprise, whether it be a profit oriented business firm or non-profit organization.

### Principles of Microeconomics

BUS 178 F  
Cr: 3; Contact hrs: 45

Economic analysis is one of the most useful tools for understanding social phenomena. Principles of Microeconomics introduces students to the bases of economic ways of thinking. Economic theory is explained through the study of the methods of analysis, assumptions and theories about how firms and individuals behave and how markets work. The course is a necessary basis for students wishing to continue the study of economics and business in their academic careers and is also useful for students in applied social sciences. The course is divided in four parts: the first is an introduction to languages, methods, and modeling used in microeconomics; the second part focuses on the firm production process and market strategy; the third analyses consumer theory and the way in which individual behavior is modeled by economists; and the concluding part of the course studies how the competitive and non competitive market works. The teaching includes the extensive use of case studies and policy issues which will be open to discussion with students.

### Principles of Macroeconomics

BUS 180 F  
Cr: 3; Contact hrs: 45

Economics is the study of choice under conditions of scarcity: the resources needed to produce goods and services are limited compared to human desires. Economics is divided into two major areas. Microeconomics studies the choices of consumers, firms, and governments, and describes the working of markets. Macroeconomics studies the behavior of the entire economy. It explains phenomena like growth, business cycle, inflation and unemployment. This course is an introduction to economics. The basic principles of economics will be presented and applied in order to explain some features of the modern economy.

**Prerequisites:** BUS 178 Principles of Microeconomics, or equivalent

### Introduction to International Marketing

BUS 220 F  
Cr: 3; Contact hrs: 45

International competition makes international marketing one of the most critical skills for business survival. In their continuing quest for new ways to establish and maintain their



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competitiveness, many firms are recognizing the advantages of operating in an international market. These benefits includes sourcing materials, capital, labor and expertise, relocating manufacturing, and distributing product and services to new markets. While there are many benefits, each company must identify the potentially huge risks taken when operating overseas and the uninformed company may suffer tremendous set backs before realizing any benefits. This course is an introduction to the complexities and implications of foreign markets.

Emphasis is on the various economic, social and cultural factors that impact on international marketing, the 4 Ps (product, price, places of distribution and promotion) and how these aspects of marketing are influenced by international business environment.

**Prerequisites:** BUS 150 Introduction to Marketing, or equivalent

### Wine Business and Marketing

BUS 252 F; Dual listed: NUH 252 F  
Cr: 3; Contact hrs: 45

This course explores the business and marketing of wine, with special focus on U.S. markets. Wine trade and consumption in the US have constantly increased in recent years. If until the early 1990's wine consumption was concentrated in a few major states, today wine is consumed by a large part of the entire US population. Italian wine, counting for 30% of U.S. wine imports, is a major part of this economic and cultural scenario. In addition, new wine markets have emerged worldwide. This growing interest has strengthened the role of traditional key players of the wine trade such as importers, distributors, wholesalers, retailers, while helping to create new professional figures such as wine writers, wine club managers, and event promoters. In this course students learn skills that help equip them to take on such roles. Given the notable diversity and quality of Italian wines, students examine issues of sourcing, shipment chains and trading channels, and market impact. The course includes business simulations, and students produce a start-up or marketing project.

### Human Resources Management

BUS 260 F  
Cr: 3; Contact hrs: 45

The course explores the Human Resource Management function in a corporate setting and focuses on the development of knowledge and skills that all managers and leaders need. Students learn the basic principles of designing and operating business organizations, from developing their mission, vision and strategy to their key organizational features and processes. Students face issues of managing people in organizations, including hierarchy, leadership, and communication; systems of reward and recognition; and personnel (from recruitment to training and development). Some attention is given to the expanding role of corporations in dealing with social problems and issues. The course trains students to build skills relevant to leadership and management. These include public speaking and presenting, conflict resolution, teamworking, and business project management. Class content is delivered through lectures, group discussions, practical and experiential exercises, and case studies.

### Integrated Marketing Communication

BUS 262 F; Dual listed: COM 262 F  
Cr: 3; Contact hrs: 45

Marketing communication is one of the most exciting and stimulating areas in modern marketing. Its importance has grown dramatically in the recent decades. The means through which we communicate all around the world have been affected by the new technological advances. These advances, such as the Internet, have enabled and eased interaction on a global scale. Therefore, marketers are looking for new means of communication that can better gain the attention of customers. This course will examine the theory and techniques applicable today to all the major marketing communication functions: ads, direct marketing, sales promotion, public relations, personal selling and the Internet. It will allow students to research and evaluate a company's marketing and promotional situation and

use this information in developing effective communication strategies and programs.

**Prerequisites:** BUS 150 Introduction to Marketing, or COM 180 Introduction to Mass Communication, or equivalents

### Crosscultural Communication in the Workplace

BUS 270 F; Dual listed: COM 271 F  
Cr: 3; Contact hrs: 45

People from more than one culture increasingly have to work together, work side by side, or collaborate on international projects, both at home and abroad. How easy is it to step outside our own cultural expectations? This is an intercultural communication course aimed specifically at understanding intercultural interactions in business or in the workplace from both theoretical and practical standpoints. On a practical level, this course will involve the students' active participation in role play exercises, and will give practical advice on predicting and managing intercultural misunderstandings both in the workplace and in more informal social settings. Business practices in different countries, in particular Italy and the USA, and individual case studies will be assessed and discussed according to these frameworks. Students will investigate and observe Italian working practices while they are here in Italy as a means to exploring cross-cultural differences, using Italy and Florence and their own personal experiences back home as a source of raw data by which to apply the concepts learnt in class.

### International Work Regulation

BUS 280 F  
Cr: 3; Contact hrs: 45

The course provides an introduction to the theory and practice of contemporary labor economics with a particular attention to human resources topics. The main objectives of the course are: to provide the students with a complete understanding of the basic microeconomic foundations of labor economics, and secondly, to present a survey of the main topics in human resources economics. The first part of the course will be devoted to the economic theory of the labor market. Labor supply, determinants of firms' labor demand, and labor market equilibrium. The first half of the course will also give students an understanding of labor-market institutions and government policies that regulate the labor market. The second part of the course presents a survey of the most relevant issues in human resources economics, including: wage determinants and investment in human capital, on the job training, discrimination, theory of contracts and incentives. The course conclusion is a comparative presentation of European and US model of social protection.

**Prerequisites:** BUS 260 Human Resources Management, or equivalent

### Global Business and Society

BUS 282 F  
Cr: 3; Contact hrs: 45

This course explores challenges facing modern corporations in organizing cross border activities. Specifically, it appraises the main economic theories of determinants of international business activities, and it offers a global perspective on long-term change in the world economy and the interaction between countries. Special attention is focused on the dynamics of international trade and investment, including the relationship between trade and economic growth, trade imbalances and protectionism. The course also looks at the role of economic and political institutions (WTO, IMF, etc.) and examines the main characteristics of the emerging economies, for instance India and China. Themes include competition, development, exchange rate theory, the international monetary system, ethics, decision-making, and strategic operations in an international environment. Finally, the course examines a variety of alternative perspectives on the origins and processes of globalization.

**Note:** Business courses are offered in partnership with the School of Management, Marist College, which is AACSB accredited.

**Prerequisites:** BUS 178 Principles of Microeconomics, or BUS 180 Principles of Macroeconomics, or equivalents

## E-Commerce

BUS 285 F  
Cr: 3; Contact hrs: 45

Today, the internet has become a fundamental element to facilitate business on a global basis for both consumer and business markets. Its growth rate far exceeds other types of innovation and is currently revolutionizing the marketing techniques of virtually every industry. This course is designed as an introduction to the rapidly evolving world of Internet marketing. The opportunities, problems, tactics and strategies associated with incorporating electronic methods into the marketing function are examined. Topics to be covered include fundamental internet technologies, current issues and applications of the internet around the world, e-business / e-marketing models, online consumer behavior, segmentation and targeting, positioning and differentiation, marketing mixes of 4P in the internet environment, and how the internet can facilitate the application of CRM, e-business / e-marketing performance matrix.

**Note:** knowledge of MS Office, HTML, CSS, Adobe Photoshop/Illustrator/Dreamweaver required. Level test first day of class.

**Prerequisites:** BUS 150 Introduction to Marketing, or equivalent

## International Art Business

BUS 290 F; Dual listed: ART 297 F  
Cr: 3; Contact hrs: 45

The course is designed to introduce students to the arts market and the institutional networks that support and promote the art business, as well as giving them an understanding of the current art market and auction house environment. Through this course, students will meet specialists to develop the ability to identify and analyze works of art, learn how to recognize marketing opportunities, and determine appropriate strategies. The figures of the art dealer and the art administrator will be analyzed in depth, together with the main principles of the international laws that govern this special field.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

## Event Planning

BUS 293 F; Dual listed:  
Cr: 3; Contact hrs: 45

This course introduces students to special event planning processes and techniques. Emphasis is on creating, organizing, identifying sponsors for, marketing and implementing large-scale community events, as well as show rooms and trade shows to photoshoots and fashion shows. We will explore this very detail-oriented field as it deals with vendors, contracts, fundraising, budgeting, ethics, and other aspects. Students will research product, competition and target market to determine best possible exposure and success. As part of the course students may organize a real event in interdisciplinary collaboration with other departments (Graphic Design, Jewelry Design, Photography and/or Interior Design).

## Workplace Psychology: Building Effective Managers

BUS 302 F; Dual listed: PSY 302 F  
Cr: 3; Contact hrs: 45

The course examines organizational issues - such as stress, conflict, discrimination, and others - through the social lenses of psychology. The course is a journey through the science of the psyche that will open windows of understanding beyond managerial perspectives. An organization is strategy, marketing, planning, budgeting, and at its very core, it is human. This is the element the course will focus on: the human psychology of an organization. The course leads students to consider approaches that develop the individual with the objective of improving and helping to grow the organization as a whole. In other words, the course connects individual strategy and well-being with those of organizations and the wider society. Through lectures, experiential exercises, readings and reflections, and teamwork, students will gain a thorough understanding of individual behavior, group functioning, and organizational processes and dynamics. The first part of the course focuses on the individual and teams. Only when one gains awareness about who one is

can one effectively work and grow with others. The second part of the course will venture into specific themes: the importance of conflict, the impact of technology, the unavoidable certainty of uncertainty, and substance abuse within an organization. Ultimately, the course enables students to move between themes with critical acumen and creativity, seeking realistic and implementable solutions to real problems.

**Prerequisites:** Junior Standing

## Sociology of Consumerism

BUS 303 F; Dual listed: SOC 303 F  
Cr: 3; Contact hrs: 45

The course will focus on the rise and development of consumer cultures. The aim is to study and to apply interdisciplinary theoretical approaches to the study of consumer society now and in the past. The course will explore key substantive themes in the history and sociology of consumption, including the following: 1) an overview of developments in the different theories of consumer culture; 2) the rise of commercial society, the relation between freedom of choice and the power of commercial systems, models of consumer psychology and behavior, the nature of selves and identities in a post-traditional world, prosperity and progress; 3) the way class, gender, ethnicity and age affect the nature of our participation in consumer culture; 4) the evolution of capitalism to the present day, as well as the history of commodities in a number of different settings (advertising, food and drink, fashion and clothes); 5) the social, cultural and economic context of specific consumer groups, as well as case studies of specific commodities.

**Prerequisites:** SOC 160 Introduction to Sociology, or equivalent

## Economics of the European Union

BUS 315 F  
Cr: 3; Contact hrs: 45

As the economic significance of the EU and its role at a world level have increased, and as the integration of the economies of the EU members has advanced, so the need for sustained study of the development and impact of this new economic reality has grown. The basic objective of this course is the examination of the economic foundations of the European Union. The course starts with an in-depth analysis of the historical evolution of European integration and it then moves to the examination of its economic aspects. The course is structured as follows: From the EEC to the EU (historical evolution), the expansion of the EU into eastern Europe, the economic aspects of EC law within specific areas of EC law and policy (such as competition policy, agricultural policy, etc.), the European Monetary system (from the ECU to the euro) and finally the external relationships of the EU. This course is particularly designed for students majoring in International Business, Marketing, Political Science, International Politics, Geopolitics, International Relations and European Union Law.

**Note:** students shall be familiar with advanced topics in mathematics.

**Prerequisites:** BUS 180 Principles of Macroeconomics or equivalent

## Government and Business

BUS 333 F; Dual listed: POL 333 F  
Cr: 3; Contact hrs: 45

This course introduces students to one of the most important relationships in modern societies, that between business and government. It examines what each side hopes to achieve, exploring questions that are both empirical (observable situation) and normative (legislative limits). Corporations and governments are among the most powerful actors in our societies; most resources are allocated through markets, firms, or states. Managing this relationship is one of the greatest challenges facing today's policy makers because inadequate controls on business may lead to social ills such as pollution, unsafe working conditions, fraud, and financial instability, yet excessive or inappropriate controls on business may lead to reductions in competitiveness, investment, employment, and economic growth. In the first part of the course we will characterize the interrelationship of democratic government,



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politics and business in both the US and Europe. We will also examine corporate activities in the political arena including the impact of corporations on the policy-making process. The second part of the course centers on accountability at the national and international levels. We will investigate a series of key issues concerning the evolving relationship between business and government in the global economy, such as the nature of multinational corporations, the particular problems of developing countries, and the potential contribution of international civil society to business regulation and global governance. Students

will consider the theme of globalization, and the challenges posed by corporations to democracy and to state sovereignty. In this course we will consider some of the most crucial issues facing government and business today — including whether economic globalization threatens national sovereignty; the place of public opinion, unions, and other advocacy groups in government/business relations; and the best way to improve the accountability of multinationals.

**Prerequisites:** majors in Political Science

### Marketing Internship

BUS 362 F  
Cr: 3; Contact hrs: 135

This course provides practical, professional experience in the field of Marketing at a distinctive Italian placement site. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects assessment of weekly reports, two papers, and an overall evaluation. Ten hours weekly at the internship site; student internship schedules and onsite duties may vary.

**Note:** Placement opportunities are limited and subject to change. Students who enroll must submit supporting documentation during the registration process, and acceptance is conditional upon result of an onsite interview during the first week of the term. Fluency in Italian may be advantageous.

**Prerequisites:** Junior Standing and Business/Marketing majors

### Global Marketing Management

BUS 370 F  
Cr: 3; Contact hrs: 45

The marketing process may be defined as follows: analysis, planning, implementation, and management of programs designed to bring about desired exchanges with target markets for the purpose of achieving the organization's objectives. It relies heavily on designing the organization's offering in terms of the target market's needs and desires and on using effective pricing, communication and distribution to inform, motivate and service the market. The course focuses on developing the necessary skills to manage this process effectively, with the objective of creating value for the customer and the firm.

**Prerequisites:** BUS 220 Introduction to International Marketing, or equivalent

### Brand Management and Promotion

BUS 425 F; Dual listed:  
Cr: 3; Contact hrs: 45

Companies selling products or services come and go and only few survive the economy's ups and downs. Knowing how to strategically position a brand and maintain the company's image are only two of the aspects students will learn that are vital to keeping their brand in the news. The course will further discuss: private, store and national brand labels, core benefit proposition, luxury and global brand management, development, and extension, as well as franchising, licensing, patents, trademarks and copyright. Although focused on fashion the course has applicability to many other product and service sectors.

**Prerequisites:** BUS 282 Global Business and Society, or BUS 370 Global Marketing Management, or equivalents

## Literature

### Survey of Western Literature

LIT 150 F  
Cr: 3; Contact hrs: 45

This course is an exploration of major texts from antiquity to the present that have shaped and expressed Western cultural traditions (all readings are in English translation). Emphasis will be placed on the nature of genre, period, and style. The course also offers the opportunity to develop an awareness of literature and the skills required to approach and understand it.

### Italian Crime Fiction

LIT 220 F  
Cr: 3; Contact hrs: 45

From the middle of the twentieth century, Italian writers such as Gadda and Sciascia began to integrate into their novels and short stories certain aspects of the crime genre, in such a way that the mystery element became an instrument for analyzing contemporary Italian realities. By the 1990's a new generation of writers such as Camilleri, Ammanniti and Lucarelli had developed a specifically Italian approach to an international literary genre, the "Italian noir," which aims at revealing unpleasant truths to a vast audience in an entertaining way. The goal of this course is to explore some of the most representative works of the crime fiction genre in contemporary Italian literature, from its early forms to the present. The study of these works will also involve an analysis of the strong socio-cultural dimensions of contemporary Italy, which are the result of a complex combination of geographical, historical, political and linguistic factors. These in turn affect different forms of organized and unorganized crime, and differences in the relationship between citizens and the law. During the course students will also study the relationship between Italian crime fiction and its foreign counterpart, including the works of authors such as Dibdin, Highsmith and Harris.

### Contemporary Italian Novel

LIT 255 F  
Cr: 3; Contact hrs: 45

The course covers the Italian contemporary novel concentrating on the period from 1900 to 1960. It focuses on works in translation by the main authors (G. D'Annunzio, L. Pirandello, I. Svevo, F. Tozzi, A. Moravia, C.E. Gadda, C. Pavese, E. Vittorini, I. Calvino, V. Pratolini, C. Cassola, N. Ginzburg). The professor will introduce a topic for each class and will select readings for the students. Students will be invited to discuss those readings in class. Each student will also be required to develop an individual project based on the analysis of a complete novel by one of the authors included in the course program. At the end of the term, each student will submit a written paper and an oral presentation in class about his/her own work.

### Female Characters in Poetry and Literature

LIT 265 F; Dual listed: GND 265 F  
Cr: 3; Contact hrs: 45

The course spans Dante Alighieri's Beatrice to Madame Bovary. Comparative analysis of Italian and European literature from the Middle Ages to the Romantic period will be made, as well as love and suffering in female destinies as imagined by male authors. We will also study the literary roles of women of different periods.

**Prerequisites:** LIT 150 Survey in Western Literature, or equivalent

### Italian Literature Today

LIT 274 F  
Cr: 3; Contact hrs: 45

The course introduces students to the study of Italian literature after World War II, especially the period between 1945 and 1970, through a survey of the literary movements and of the most significant writers of that period. It focuses mostly on works in translation (whenever available). The professor will introduce a topic during each class and will select readings for the students. Students will be invited to discuss these readings in class. Each student will also be required to develop an individual project

based on the analysis of a complete work by one of the authors included in the program. At the end of the term, each student will submit a written paper and an oral presentation in class about his/her own work.

## Florence in the Literary Imagination

LIT 275 F  
Cr: 3; Contact hrs: 45

Florence and Tuscany have long occupied a special place in the Anglo-American literary imagination. Since the Renaissance, English literature and culture have been permeated by Italian influences and specifically Tuscan ones. This course will take the student through the early Tuscan influences on English literature to then focus, through the study of travel notes, journals, novels and poems, on the works of those authors, both British and American, who were inspired by the Tuscan and Florentine environment. The course will focus on a range of novelists and poets such as P.B. Shelley, George Eliot, Elizabeth Browning, D.H. Lawrence, E.M. Forster, Thomas Harris, Magdalena Nabb, John Mortimer, Sarah Dunant and Salman Rushdie. Particular attention will also be given to films drawn from novels with Florentine settings - such as *Romola* (George Eliot) and *A Room with a View* (E.M. Forster).

## Many Italies, Other Italies: Modern Literary Representations

LIT 285 F; Dual listed: CLT 285 F  
Cr: 3; Contact hrs: 45

Focusing on Italian and Anglo-American literature and some film, this course will explore the multiple representations of Italy in the twentieth and twenty-first century. Particular attention will be placed on the varieties of ways that "foreigners" have imagined diverse "Italies," including Italy as the *bel paese*, and as an idealized, picturesque vacation land, as well as less ideal visions of Italy as "primitive" nightmare, prison, or fortress. We will read works by travelers to Italy from the United States and England in the early twentieth century; by Italians who lived in the Italian colonies in Africa in the first half of the Twentieth century; and by Italian immigrants to America in the early 1900s through today's second generation. We will also consider works that depict "foreigners" within Italy: peoples in Italy who have been consistently marginalized by dominant cultural norms. These groups include Southern Italians, Jewish Italians, political dissidents, women, and, more recently, immigrants from the global East and South. As we read about the dissemination of Italian culture abroad and the influence of other cultures in Italy, we will discover an Italy of a surprisingly rich and complex religious, linguistic, class and racial difference. We will find that Italian culture is comprised of a wide array of "minor" or peripheral voices. Class discussion will also attempt to gauge the extent to which these peripheral voices meet in a cross-cultural space, both in a socio-economic reality and across the space of the page. For example: How does writing by Italians in Africa in the 1920s resemble that of immigrants today in Italy? How does writing by African immigrants today in Italy, in turn, recall writing by Southern Italian immigrants to America in the early Twentieth century?

## Contemporary European Literature

LIT 300 F  
Cr: 3; Contact hrs: 45

The course will focus on European contemporary literature surveying some of the most important authors of the last fifty years. Students will become familiar with Italian, English, Spanish, German and French authors. The course will deal with Nobel Prize winners such as Samuel Beckett (France/Ireland), Heinrich Böll (Germany), William Golding (England) and with other important novelists such as Martín Gaité (Spain), Italo Calvino, Antonio Tabucchi, Alessandro Baricco (Italy), Angela Carter (England). The course will also take into consideration non-European authors who, living in Europe, have had a huge impact on European literature, among others Jorge Luis Borges and the Nobel Prize winner Gabriel García Márquez.

**Prerequisites:** LIT 150 Survey in Western Literature, or equivalent

## Shakespeare's Italy

LIT 302 F; Dual listed: MCT 302 F  
Cr: 3; Contact hrs: 45

Shakespeare, the greatest English-language dramatist of all time, set approximately one-fourth of his plays in Italian cities such as ancient Rome, Verona, and Venice. He had good reason to be so interested in Italy: *Romeo and Juliet* is a great love story, but also has much to say about the tensions between family and community allegiances in Renaissance Verona. *The Merchant of Venice* depicts the heartbreak of a fabulously flawed character, but also sheds light on racial and ethnic tensions in Venice, a city at the crossroads of the Eastern and Western worlds. In this course, we will focus on a small selection of the "Italian plays," also reading the source materials that inspired them to see how Shakespeare combined truth and fiction, past and present, for dramatic effect and social commentary. Treating these texts not simply as literature, but as blueprints for performance, we will perform scenes in order to come to a more complete understanding of what the plays say to us about Italy, Elizabethan England, and about our own times as well.

**Prerequisites:** LIT 150 Survey in Western Literature, or equivalent

## Women Characters in 20th Century Fiction

LIT 303 F; Dual listed: GND 303 F  
Cr: 3; Contact hrs: 45

This course explores some of the most interesting and important women characters in 20th-century European and American fiction. Such characters will include those created by male writers such as Molly in James Joyce's *Ulysses*, Connie in D. H. Lawrence's *Lady Chatterley's Lover*, Sarah in John Fowles' *The French Lieutenant's Woman*, and Vladimir Nabokov's *Lolita*. However, the course also seeks to compare and contrast such creations with female characters emerging from fiction written by women, for example Virginia Woolf's *Orlando*, Anna in Doris Lessing's *The Golden Notebook*, Christa Wolf's *Cassandra*, or Villanelle in Jeanette Winterson's *The Passion*. We will assume a gendered perspective to compare men and women writers and their different interpretations of womanhood; yet we shall also try to overcome the enclosures of critical theories and show how great literature can never be reduced to a mere system. Our position as readers will be of the utmost importance: the main focus of the course will be on reading and the pleasures it might offer.

## Florence and Tuscania Travel Writing and Literature Workshop (Summer only)

LIT 304 F  
Cr: 3; Contact hrs: 37,5

Throughout history, Italy has inspired writers to wax lyrical in ways that few other countries have done. Countless English language novels, stories and poems have created a "bel paese" of words around the Italian experience. This two-center, combined Literature and Writing course allows students to live in and write about the vibrant and cosmopolitan world of Florence and to contrast their experiences there with those of Tuscania, a hauntingly beautiful hill-top town poised between Lake Bolsena and the Mediterranean, surrounded by archeological sites that bear witness to Italy's most ancient civilizations. This course provides an opportunity for students to focus first-hand on the art and craft of travel writing, with particular emphasis on Italy, but also with excursions into other worlds - real or imaginary. Through reading, writing, and visits in and around Florence and Tuscania, students will explore places of historic, artistic, cultural and personal interest. They will learn "by example" from a selection of great travel literature from the world in general, and from Italy in particular. And they will learn "by doing," via a series of guided exercises and assignments that explore the distinctive qualities of travel writing - its combination of history, culture, information, rumination, musings and memory - and the ways in which this particular art can lead to a deeper understanding of their own experiences and cultural identity.

**Prerequisites:** WRI 116 College Writing I, or equivalent; co-requisite WRI 304 F



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## The Age of the Heroes: Iliad, Odyssey, Aeneid, and the Origins of Western Literature

LIT 306 F; Dual listed: CLA 306 F  
Cr: 3; Contact hrs: 45

The course is a general overview of ancient literature through the analysis and comparison of some of the oldest works of Western civilization. Through a reading of the most significant chapters of the *Iliad* and the *Odyssey*, students will get in contact with the aristocratic world and heroes described by Homer in

8-7th century BCE, in order to reconstruct the society of early Greece in the Mycenaean period. The stories presented in the *Iliad* and *Odyssey*, considered the "Bible" of classical civilization, show how Greeks used myth to express archetypal values which became immortal for successive generations. Myths are analyzed not only as amazing stories but also as bearers of important messages about life within society, and as primary forms of communication and instruction in a non-literate and oral society. The great influence of Greek myths on Roman legends will also be seen through the reading of some passages of the *Aeneid* - the national poem of Rome written by Virgil in the 1st century BCE - focusing on the link between Roman history and Greek tradition. The hero of the work, Aeneas, was the survivor of the fall of Troy and the ancestor of Rome's leaders. A comparison between Aeneas' and Odysseus' wanderings will conclude the course.

### Masterpieces of Italian Literature

LIT 307 F  
Cr: 3; Contact hrs: 45

The focus of this course is on Italian writers and literary movements from the 13th century to the present. Its goal is to read some of Italy's most representative literary works in translation and to examine their structure, novelty and relevance to their times, and to our own times as well. This course is designed to bring works of Italian literature to the attention of students who may have or may not have any knowledge of Italian. Topics will be introduced, followed by readings to be commented on by the students. Each student will also be required to develop an individually chosen project based on a complete translated work. At the end of the term, each student will be required to write a paper on a chosen text and then give a presentation in class about his/her own work.

**Prerequisites:** LIT 150 Survey in Western Literature, or equivalent

### Dante, Petrarca, Boccaccio: Italian Literature of the 14th Century

LIT 315 F  
Cr: 3; Contact hrs: 45

This course deals with the three most important figures of Italian literature of the 14th century: Dante, Petrarca and Boccaccio. All authors will be placed in their historical context and appropriate political, artistic, philosophical and theological discussions will be integrated into the reading of their works. For example, discussion of Dante's political thought will be developed through a reading of the relevant Cantos of his masterpiece the *Divine Comedy* as well as some readings from the *Monarchia*. Together with Dante's *Divine Comedy*, the literary works which will receive the most attention will be Petrarca's *Canzoniere* and Boccaccio's *Decamerone*. The focus will be on how the three poets contributed to the new Italian vernacular, rather than Latin, as a literary form. Previously the Italian language was only regarded as a means of communication and thus considered a minor language until the literary revolution of the Trecento (14th century).

**Prerequisites:** Junior Standing or LIT 150 Survey of Western Literature, or equivalent

### Italian Literature of the Renaissance

LIT 320 F  
Cr: 3; Contact hrs: 45

This course deals with the Italian intellectuals, writers and thinkers who shaped the incredible period of Italian Humanism and the Renaissance. Their ideas, works and philosophical

concepts are intrinsically part of a wider "rebirth" phenomenon that also included all the visual arts and nearly every domain of social life. Special emphasis will be placed on the works of Petrarca, Boccaccio, Lorenzo de' Medici, Leonardo da Vinci, Machiavelli, Castiglione, Michelangelo and Ariosto, among others. Through this broad survey, students will develop a clear idea of the Renaissance cultural period from its dawn to its decline, covering a time period that goes from the early 14th to the late 16th century.

**Prerequisites:** LIT 150 Survey in Western Literature, or equivalent

### Italian Grand Tour: Italy through the Eyes of Famous Travelers

LIT 350 F  
Cr: 3; Contact hrs: 45

This course is an introduction to the literature generated by the "Grand Tour" experiences between the 18th and the 19th centuries and to its continuation and development in the 20th century. The main focus will be the textual analysis of the memoirs, letters and diaries written by some of the most famous artists, writers and intellectuals who resided and traveled in Italy. Our selection will include British, German and American writers. Another important aspect of the course will be the study of the history, the works of art, the monuments and the folklore events of the main Grand Tour destinations: Venice, Florence, Rome. Students will learn about the different experiences of famous foreign travelers in Italy through the centuries and will be able to understand some stereotypes, prejudices and idealized visions about Italy and Italians that still survive today.

### European Writers

LIT 360 F  
Cr: 3; Contact hrs: 45

This course covers texts of Italian literature from 1500 to 1850. It begins with a focus on Petrarch and the different aspects of Petrarchism inside and outside Italy. A second theme is cultural identity, chivalry and epic as expressed in European literature and in Italian by Ariosto's *Orlando Furioso* and Tasso's *Jerusalem Delivered*. The third section explores the theatre of the 18th century, and the final section studies the poetry and philosophical dialogues by Giacomo Leopardi and a selection of German and British Romantic poets.

## Mathematics

### Topics in Mathematics for Liberal Arts

MAT 130 F  
Cr: 3; Contact hrs: 45

This is an elementary course for Liberal Arts majors. It deals with topics emphasizing fundamental ideas of mathematics, selected from set theory, algebra and geometry.

### Finite Mathematics

MAT 240 F  
Cr: 3; Contact hrs: 45

This course covers sets, real numbers, solution of equations, inequalities, functions, and elementary linear algebra.

**Prerequisites:** MAT 130 Topics in Mathematics for Liberal Arts, or equivalent

### Calculus I

MAT 260 F  
Cr: 3; Contact hrs: 45

This course introduces students to derivatives, minimum and maximum problems, applications to graphing, exponential and logarithm functions, growth and decay, anti-derivatives, definite integrals and areas.

# Music, Cinema and Theatre Studies

## Italian Cinema and Society

MCT 200 F; Dual listed: SOC 201 F  
Cr: 3; Contact hrs: 45

Students will watch, analyze and discuss some of the most significant movies of Italian cinematography dating from the period between the end of World War II and the Neorealism movement. Different genres (e.g. post-Neorealism, Italian Style Comedy) and film directors will be introduced. Considering that post-war Italian cinema is intimately associated with the country's social history, during the course many aspects of Italy's recent history (e.g. war, reconstruction, economic boom, terrorism) and society (e.g. civil rights, immigration etc.) will be examined.

## Understanding Movies: Theory and Practice

MCT 215 F; Dual listed: FVM 215 F  
Cr: 3; Contact hrs: 45

Moving images are among the most distinctive innovations and experiences of the last century and remain one of the most enduring. In a media-dependent culture, developing a critical understanding and practical knowledge of this form are vital. This course studies the theory as well as the techniques of filmmaking. It analyzes the ever-evolving cinematic language in terms of both its historical development and its essential elements, techniques and tools. Through the study of stylistic choices and the construction of images and sequences, students learn aesthetic and technical terms, rules, conventions, and social assumptions used to build meaning. In particular, the course provides an analytical syntax of film (shots, mise-en-scène, cinematography, movement time and continuity in the story, editing) necessary to understand the formal qualities of visual significance. In a series of stylistic exercises in the second part of the course students engage in hands-on experience of video shooting, and video editing with the Final Cut program. In the process of learning filmmaking basics students reinforce acquired theory.

## History of World Cinema: from Lumière to Tarantino

MCT 258 F  
Cr: 3; Contact hrs: 45

The course is an introduction to the history, analytic concepts, and critical vocabulary necessary for understanding cinema as a major art form of the 20th century. This course will look in particular at the history of different types of film style and storytelling, focusing on such movements and trends as early cinema, European avant-garde, classical Hollywood cinema, Italian Neorealism, French New Wave, Postmodernism. It will also examine key directors, producers, stars and other pertinent figures involved in the film industry. Along the way we will cover important developments in technology and trends in what was popular, critically acclaimed, experimental and socially relevant.

## Music and Film

MCT 270 F  
Cr: 3; Contact hrs: 45

This is an introductory course which explores the role of music in one of the most important 20th century artistic and entertainment media: film. The course surveys film music from its silent era origins, in which music was a major component in conveying emotions, up to the present. Topics for discussion will include film music history and the history of films. Along the way, students will study the dramatic function of music as an element of cinematic "diegesis" and as underscore, the codification of musical iconography in the standard cinematic genres, the basics of filmmaking musical forms (opera, for example, born in Florence, cast a long shadow over much subsequent expression in music and in film), associative listening, the important basic musical elements (melody, rhythm, harmony, etc.), film music techniques (synchronization, orchestration, etc.), and how composers use them in film scoring. Some of the cinema's iconic scores and accompaniments will be discussed, from the silent

era movies through the music in the films of such directors as Hitchcock, Kubrick, and Fellini, Williams' scores for *Harry Potter*, Shore's music for *The Lord of the Rings*, and Morricone's scores for F.F. Coppola's *Godfather* Trilogy.



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## Introduction to Italian Theatre

MCT 275 F  
Cr: 3; Contact hrs: 45

This course covers the origins of Italian theatre from the early period to the beginning of the 20th century. Topics covered will include the Renaissance theatre (among others, Gli Ingannati, Ariosto, Secchi), Baroque theatre, *Commedia dell'Arte*, the 17th century and Goldoni, the 19th century theatre and its connections with Opera (including Rossini and Verdi). The course will conclude with the rise of modern theatre with a particular focus on Pirandello.

## World Beat: Exploring Global Music

MCT 280 F  
Cr: 3; Contact hrs: 45

This class, which deals with individuals and societies around the world, aims to explore human musical life in its fullness and diversity. It provides an overview of the most important musicians' works with emphasis on their characteristics and roles in the technological development and survival of musical traditions in a global context of constant intercultural contact and change. It also proposes an original approach to so-called "ethnic music" via the study of the "world beat" or "world music" phenomenon, which represents the most contemporary aspect of ethnic music on the global market. The main 'world music' areas are studied beginning with Africa, where the world beat was born, then North Africa and the Middle-East, India and Pakistan, the Caribbean and Brazil. All artists are presented in relation to their own musical roots (*morna*, *hiflife*, *mbalax*, and *samba*), to their traditional background - *gnawa*, *trance* and *Rastafarianism*, for example - and to their socio-political statements and legacy - *afro-beat*, *bhangra*, *reggae*.

## Introduction to Italian Opera

MCT 285 F  
Cr: 3; Contact hrs: 45

The course surveys the historical and artistic evolution of Italian Opera, from its beginnings in the classical atmosphere of the late Renaissance, through the extravagant Baroque, the passionate period of Romanticism up to the last exciting works of the early modern age. The bulk of the program is dedicated to the great repertoire of the 1700s and 1800s, still today the most popular and frequently performed. The course follows a special approach exploring the social, philosophical and literary forces that shaped Opera. Particular emphasis is placed on the musical aspects of Opera, like the style of singing, the different roles on stage, the evolution of the orchestra and its instruments. The major operatic composers (Mozart, Rossini, Verdi, Puccini) are studied in depth, exploring the musical and dramatic values of their masterpieces. The aim of this course is to develop new interests in the visual arts, staging, drama and music.

## Italian Culture through Music

MCT 292 F; Dual listed: CLT 292 F  
Cr: 3; Contact hrs: 45

This course offers students an approach to understanding Italian culture and society through an exploration of its rich and varied musical traditions. Mountainous geography and political struggles have given Italy a wide variety of musical styles and cultures. Taking the form of a musical journey across Italy, the course explores sacred, secular and dramatic music from the major Italian cities and also strays off the beaten path to discover the vibrant folk traditions of villages and rural communities. We trace the threads that link art and popular music - how composers from Bach, Corelli, Handel and Vivaldi to Rossini, Verdi and Berio were inspired by Italy's folk traditions. In their work, you can hear the echoes of Italy's traditional dances, peasant sound-worlds, street-cries, street theatre and carnival music. The course also explores the origins and influence of Italy's dramatic and lyrical tradition, from the early multi-media spectacles of 16th-century Florence to the patriotic operas of Verdi and the



realism of Puccini. There will also be a look at lighter musical genres with special attention to the themes of music and food, drinking songs, music and love and musical comedy. Classes will include musical illustrations and demonstrations and students will also be encouraged to go to related concerts and musical events in Florence and Tuscany. In this way they will have the opportunity to develop an original and important perspective on the culture of Italy.

### Film Studies

MCT 295 F

Cr: 3; Contact hrs: 45

This course is an introduction to the study of film as an art form. Rather than take the Hollywood model as the 'natural' form for a film, students will be encouraged to regard it as only one, albeit predominant, form of film-making among many others. This exploration will be undertaken through an analysis of the different elements and formal principles that make up a film and an exploration of how these have evolved historically in a variety of movements. Students will view a number of landmark films and study how they combine different elements, such as sound, editing and mise-en-scène, to construct different narratives. Although the primary emphasis will be on aesthetics, films will also be placed in their historical, political, technological and economic contexts. The basic goal of this class is to develop an understanding of the art and history of film, and to think critically about filmmaking.

### History of Italian Cinema

MCT 298 F

Cr: 3; Contact hrs: 45

This is an intermediate level course dealing with the development of Italian cinema from Neorealism to the present time. Renowned directors such as Rossellini, De Sica, Visconti, Fellini, Antonioni, Pasolini will be analyzed and the most significant works of both Neorealist and post-Neorealist times (*Rome Open City*, *The Bicycle Thief*, *Riso amaro*, *La strada*, etc.) will be analyzed. The influences of Fascism, post-war crisis, the economic miracle, and the protests of 1968 will be taken into consideration, along with the most common themes in Italian cinema such as social injustice, psychological and existential analysis, neurotic alienation, crisis and decadence of the bourgeoisie and the overall ironic portrayal of Italian society. Genre, techniques, style, language and symbolism will be discussed.

### Italian and European Theatre

MCT 300 F

Cr: 3; Contact hrs: 45

This course is a survey involving the growth and structure of Italian comedy and its influence on European theatre, from the Latin sources (Plautus and Terence) to the *Commedia dell'arte*. Topics covered will include Italian and European playhouses and their development, Renaissance comedy, Renaissance court theatre, Baroque comedy, *Commedia dell'Arte*. The course will present the work of playwrights such as Machiavelli, Ariosto, Goldoni. The influence on European theatre will be studied taking into consideration mainly English drama (dealing with dramatists such as Gascoigne, Shakespeare and Ben Jonson), but also Spanish and French theatre.

### Shakespeare's Italy

MCT 302 F; Dual listed: LIT 302 F

Cr: 3; Contact hrs: 45

Shakespeare, the greatest English-language dramatist of all time, set approximately one-fourth of his plays in Italian cities such as ancient Rome, Verona, and Venice. He had good reason to be so interested in Italy: *Romeo and Juliet* is a great love story, but also has much to say about the tensions between family and community allegiances in Renaissance Verona. *The Merchant of Venice* depicts the heartbreak of a fabulously flawed character, but also sheds light on racial and ethnic tensions in Venice, a city at the crossroads of the Eastern and Western worlds. In this course, we will focus on a small selection of the "Italian plays," also reading the source materials that inspired them to see how Shakespeare combined truth and fiction, past and present, for dramatic effect and social commentary.

Treating these texts not simply as literature, but as blueprints for performance, we will perform scenes in order to come to a more complete understanding of what the plays say to us about Italy, Elizabethan England, and about our own times as well.

**Prerequisites:** LIT 150 Survey in Western Literature, or equivalent

### Masters of Italian Cinema: Fellini

MCT 303 F

Cr: 3; Contact hrs: 45

Italian cinema has been extremely influential in the development of international cinema. Completely reinvented after the Second World War and shaped by the intellectual and visual movement known as Neorealism, the Italian "seventh art" has produced important directors who have combined an interest in national, social and political issues with a very strong personal style. Their work opens a window onto the complexity of Italy as well as their own complex personalities. Focusing on a single director, the course leads students to close analysis of several films and to pertinent critical film and theory studies. Students discover that the study of cinematic masters touches on a wide range of disciplines, including creative writing, photography, fine arts, art criticism, history, culture, Italian literature, sociology, communications and mass media. The course focuses on a different master in different semesters.

The master chosen is Federico Fellini, winner of four Oscars and probably the best known Italian director. A true iconoclast, Fellini's innovative and bizarre style broke the common rules and codes of filmmaking and changed cinema history. Melting the division between imagination and reality, Fellini entertains them with a unique blend of memories, dreams and fantasies. His works explore such Italian institutions as marriage, family, friendship, society, and the Church; familiar concepts like "paparazzi" and "dolce vita" reflect the impact of his art. Students discover Fellini's extraordinary world, understand his unique forms of expression, and analyze his most common themes.

### Documentary Films

MCT 305 F

Cr: 3; Contact hrs: 45

The aim of this course is to explore documentary filmmaking by analyzing its history and its peculiarities as a film genre, from the birth of cinematography to today's productions and technology. Starting with the Lumière Brothers, the course introduces some of the most representative directors and ends with contemporary filmmakers. Through more than 100 years of history the course will examine different features and major trends of non-fiction movies such as ethno-anthropology, political propaganda, war and historical events, and sociology.

**Prerequisites:** Film Studies majors

### The Venice Film Festival

MCT 315 F

Cr: 3; Contact hrs: 45

The course surveys the history of the Venice Film Festival from its birth in 1932, when the task of the festival was to launch Italian films outside Italy and to present international movies to an Italian audience, up to the present, when the festival aims to promote all aspects of world cinema "as an art, as an industry and as entertainment, in a spirit of freedom and tolerance". Topics for discussion will include the actual organization of the festival through its main sections, collateral sections, retrospectives and homages to major figures. Along the way, the course will explain the importance, role and influence that this oldest of international film festivals has had on the history of international cinema, and how many unknown world directors, actors, films and cinemas have become well known in the West thanks to such Venice awards as the Golden Lion and Coppa Volpi. Some of the cinema's iconic films and clips (from works by directors such as Fellini, Visconti, Antonioni, Kubrick, Almodovar), which have had a profound impact on the history of cinema and on the Festival's widespread popularity, will be analyzed and discussed.

**Prerequisites:** an introductory cinema course

## Anthropology of Violence and Conflict

PST 190 F; Dual listed: ANT 190 F  
Cr: 3; Contact hrs: 45

This course explores the dynamics of conflict in social relations and investigates the circumstances under which violence, in its different aspects, may arise, on the understanding that while conflict can no doubt play a positive role in social life, by no means the same can be said of violence. The first part of the course will deal with conflict and violence at the “micro” level - that is with conflict and, occasionally, violence among individuals in everyday social relations - and specifically with the role played by the pragmatic dimension in conflictual interactions. The second part of the course will deal with conflict at the “macro” level - that is conflict between large groups - focusing especially on the investigation of the circumstances under which conflict is likely to erupt into macro-scale violence. In this light, the concept of ethnic identity shall be analyzed, and the notion of ethnic conflict - with examples from Africa, Asia, and the Balkans, illustrated with the aid of documentary films - will be put under scrutiny.

## From Discord to Harmony: Introduction to the Theory and Practice of Conflict Resolution

PST 270 F  
Cr: 3; Contact hrs: 45

This course introduces the student to the field of dispute resolution and the collaborative methods used by the National Conflict Resolution Center. It introduces students to the theoretical underpinnings of the methods of collaborative conflict resolution strategies. The instructor takes these theoretical concepts and helps the students learn how to utilize them in the real world in which they live. Topics include an overview of interest-based conflict resolution, effective communication skills (to prevent conflict from escalating), negotiation from a problem-solving perspective (rather than a competitive negotiation), approaches for managing conflicts in personal and professional settings, and a strategy for community leaders to help others who are in conflict. Students will leave the course with practical tools they will be able to use in personal and professional situations.

## Public Participation and Empowerment

PST 280 F  
Cr: 3; Contact hrs: 45

The course offers a general introduction to the basic concepts of empowerment and public participation of citizens in the definition of public policies. The two concepts are closely related to each other: In this context, the term “empowerment” means reinforcing citizens’ and groups ability to raise concerns and wage conflicts constructively, to become aware of their own strengths and their voice in collective negotiation and decision-making processes. The course will present the main theories, models and practical examples related to public participation and empowerment processes. The relationship between public participation and empowerment processes with conflict resolution will be explored. Several techniques and practical tools for fostering empowerment processes and participative democracy, such as communication skills, conflict analysis and transformation, facilitation and Open Space Technology, will be illustrated. Most recent developments of web-based participation (use of social networks, flash mobs, and the like) will also be discussed. During the course, students will have the opportunity of practicing the tools and techniques presented in practical exercises and role plays. Cinema and video material will also be used in the training.

## International Conflict Resolution

PST 290 F  
Cr: 3; Contact hrs: 45

The course presents concepts and theories related to the peaceful transformation of international violent conflicts, illustrating them with examples driven both from global peace initiatives and Italian experiences in the field. Approaches to International

Conflict Resolution have become widely used and discussed in the last decade. New roles and tasks have emerged for international organizations such as the United Nations and the OSCE. At the same time, civil society organizations have increasingly played an important role in conflict resolution, through “second-track” or citizens’ diplomacy, conflict sensitive approaches to development, as well as third party nonviolent intervention. In Italy, several peace organizations have their roots in Christian Catholic values. The strong tradition of self-government has also encouraged Municipalities and Regions to work on development and peace issues. At the end of the course participants will have a clear understanding of international conflict resolution and will have gained an insight into concrete examples both of global and Italian organizations.

## War and Media

PST 301 F; Dual listed: POL 301 F / COM 301 F  
Cr: 3; Contact hrs: 45

This course analyses the role played by the media in the evolution of national and international wars. We will investigate the extent to which the media influence decision-making about military interventions or if, rather, they are tools in the hands of government officials seeking to influence public opinion. A number of media-related phenomena will be investigated including the CNN effect, agenda setting, real time policy, media diplomacy, media war, news management and propaganda. The evolution of the role of the media will be assessed in a number of recent conflicts such as those in Vietnam, the Falklands, Panama, Iraq, Somalia, Rwanda, Bosnia, Kosovo, Afghanistan and the Sudan. Several different topics will be explained to understand the intersection between war and media: the proliferation of satellite technologies and the internet; the importance of the international TV networks (like CNN and al Jazeera); the role of still and moving images; the importance of journalists and journalistic routines; the relevance of press conferences, briefings, and official statements; the representation of war in movies and artists’ works; the media gap between “North” and “South”; the emergence of “non-Western” media; and also the spread of ethnic conflicts and terrorism, and the more and more asymmetric nature of war.

**Prerequisites:** COM 180 Introduction to Mass Communication, or HIS 130 Western Civilization, or equivalents

## Peace Education

PST 302 F  
Cr: 3; Contact hrs: 45

This course moves from the description of crucial personalities to the development of an educational framework for peace. Students will investigate some historical cases such as the inspiring ideas and practical experiences of Gandhi in India and Maria Montessori in Italy, who founded houses for children at the beginning of the last century. Students will also explore the experiments of Danilo Dolci and his collaborators in Sicily, and the achievements of Lorenzo Milani in Tuscany. We will explore possible resonances between these activities and those of young Americans in the 1960s, who moved to the southern US and founded popular schools as part of the struggle against racial segregation. Arriving at the present, we will give examples of the reciprocal maieutical method applied to adolescents in schools by using the autobiographical approach. What kind of needs do they express? What kind of ideals? What do peace, intercultural relations and social participation mean in their daily lives?

**Prerequisites:** Junior Standing

## Advanced Conflict Dynamics

PST 310 F  
Cr: 3; Contact hrs: 45

For high-intensity, complex, and large-scale conflicts, more advanced conflict resolution techniques are essential. Based on the National Conflict Resolution Center’s highly successful model, students will learn state-of-the-art strategies for managing challenging conflicts. This course prepares the student in additional techniques used to settle more intractable disputes.



Students will learn the art of formal mediation with individuals and large groups. In addition to a highly structured process, students will learn culturally appropriate adaptations, how to manage impasse, and how to handle highly emotional people. The course will culminate in a multi-party mediation over a current international issue that incorporates the learning of the semester.

### Peacekeeping

PST 360 F; Dual listed: POL 360 F  
Cr: 3; Contact hrs: 45

The course focuses on a critical issue in international politics and global security today: local conflicts around the world. The course is divided into three parts, addressing intra-state conflict, external response, and the politics and strategies of implementation. The first part applies the theoretical framework of conflict analysis to recent examples. Special consideration is given to underlying geo-political, economic and religious divides. The second part starts with the basic principles and implications of humanitarian intervention, as well as collective security, self-determination, national sovereignty and self-defense. The course next addresses various possible responses to intra-state conflicts, ranging from third-party mediation to coercive measures, post-conflict management and transitional policies. Students deal with the following issues: a) the "peace-enforcement dilemma" (affecting peacekeeping operations, humanitarian relief, security, human rights and law and order enforcement); b) state-building processes in highly divided postconflict societies (involving identity and citizenship, perceptions by different communities, party behavior, institutional and political accommodation). The final part focuses on implementation with particular reference to the following crucial issues: a) cooperation and competition between international players at all levels; b) the negative impact of inter- and intra-organizational disagreement on the whole process; c) monitoring and evaluation. Throughout the course students analyze specific recent and current case studies (e.g. Somalia, Bosnia, East Timor, Kosovo, Sudan), involving the UN, NATO, and numerous NGOs.

**Prerequisites:** PST 190 Anthropology of Violence and Conflict, or PST 302 Peace Education, or equivalents

### A Sociology for Peace

PST 370 F; Dual listed: SOC 370 F  
Cr: 3; Contact hrs: 45

This course analyzes the processes through which wars become reality, addressing methods to predict them and preventive activities. The approach differs from that of traditional studies of war, which focus on causes (different in each conflict), of limited usefulness in finding ways to avoid war. The course also considers various types of intervention such as the interposition of peacekeepers (armed and especially unarmed), and "tertiary prevention" activities that can be deployed after a war in order to help prevent renewal of armed conflict. The same strategy will be used for peace. Students analyze the process through which peace can be attained in all possible phases such as the construction of a culture for peace, confidence-building, analysis of so-called superordinate objectives (common to both adversaries), and the isolation of solutions acceptable to both parties. The central theme of the course is non-violence viewed as a force that can work to overcome injustice. This entails examination of the constructivist approach (in which values and science are connected) and of the sociological principles that form the basis of the non-violent approach. The course bridges theory and practice, utilizing case studies, training in non-violent conflict resolution and similar activities (role playing, cooperative games, maieutic laboratories, brainstorming, etc.), and documentary films. The course aims to give students the capacity to utilize non-violent approaches to solve problems at both interpersonal and international levels.

**Prerequisites:** Junior Standing

## Philosophy and Religious Studies

### Western Philosophy

PHR 130 F  
Cr: 3; Contact hrs: 45

This course presents major questions and thinkers of western philosophy. Key methods and terms of philosophical inquiry are explored. Provides a broad overview of major historical directions, systems and schools of philosophy in the western tradition from the pre-Socratics to the present. Discussion centers upon perennial themes such as the existence of God, the nature of knowledge, proof and reasoning, and ethics. Serves as the basis for further courses in philosophy.

### Italy's Contribution to Modern Science

PHR 180 F  
Cr: 3; Contact hrs: 45

This course introduces generalist students to the basic principles and theories of modern physics, astronomy, engineering, chemistry, and biology, by examining the emergence of these fields starting in the Renaissance. Students learn about the contributions of great scientists and mathematicians, such as Leonardo da Vinci, Galileo Galilei, and Vincenzo Viviani, focusing on the early modern period but attending to recent figures such as Enrico Fermi and today's researchers. Special consideration will be given to the contributions of Italian scientists to the development of modern science. However, their colleagues in the wider scientific community, such as René Descartes, Isaac Newton, Johannes Kepler, Nicolaus Copernicus, and William Harvey, and the flowering of scientific academies like the Accademia del Cimento, will also be studied. Ideas and discoveries are contextualized by exploring their impact (and that of related technologies) on history and society (the arts, medicine and hospitals, demographics, conflict, and so forth). The course will include visits to the Science Museum in Florence and to sites in Italy where modern science flourished.

### Introduction to Italian Philosophy

PHR 185 F  
Cr: 3; Contact hrs: 45

The course examines the evolution of the main schools of Italian philosophical thought beginning with the Middle Ages, covering the rich philosophical debate in Renaissance Italy, and reaching the Counter Reformation and the 18th century Age of Reason. However, since the problems discussed by these Italian schools of thought emerged in ancient philosophy and are directly drawn from it, it is initially necessary to review the ideas of Greek and early Christian philosophies. Key thinkers include Plato and Aristotle, St. Augustine, St. Thomas Aquinas, Dante, Petrarch, Marsilio Ficino, Pico della Mirandola, Machiavelli, Giordano Bruno and Campanella. The course ends by looking at the revolutionary philosophical thought that marks the beginning of the Age of Science and Reason, embodied in Italy by Galileo Galilei.

### World Religions

PHR 210 F  
Cr: 3; Contact hrs: 45

This course is designed as an historical and cultural survey of the basic teachings and doctrines of the major religious traditions of the world: Judaism, Christianity and Islam, Hinduism, Buddhism, Confucianism and Taoism. The course will examine a significant number of specific themes in all religions studied such as the nature of this world and of the universe; the relationship between the individual and the transcendent; ultimate reality; the meaning and goals of worldly life; the importance of worship and rituals; ethics and human action. Excerpts from important texts of each tradition will be analyzed such as The Torah, The Bible, The Koran, The Upanishads, The Bhagavad Gita, The Tao Te Ching, Chuang-Tzu, Buddhist Sutras, The Tibetan Book of the Dead, and The Confucian Canon. During the course students will also learn the basic principles of meditation.

## The Holocaust: Jewish and Christian Responses

PHR 240 F; Dual listed: HIS 235 F

Cr: 3; Contact hrs: 45

This course is an introduction to the legacy of the Holocaust and its religious implications. The course explores Christian anti-Judaism as one of many factors in the Nazi rise to power and the "Final Solution". It then proceeds to various accounts of life in the Nazi ghettos and death camps and deals with Christian and Jewish efforts to remember the Holocaust within particular communities and places. The course will focus on the Holocaust of the Italian Jews. It will begin with an analysis of the emergence of the Fascist movement in Italy, which led to the Racial Laws. It will proceed with the study of specific stories of persecution, deportation and salvation in the various cities of Italy. We will study in depth the reaction of the Vatican to the Holocaust. In addition we will analyze the reactions of Italian society, starting right after the war up until today, to the Holocaust.

## Mysteries and Sacred Knowledge in Architecture

PHR 243 F; Dual listed: ART 243 F

Cr: 3; Contact hrs: 45

This course explores the architecture of various past cultures relative to their belief systems, and links this to contemporary practice. It reads buildings and spaces as the products of diverse forms of special sacred knowledge or wisdom, whose language can be reconstructed, understood, and enjoyed. Key themes include: esoterism; concepts of harmony, proportion and geometry; numerology; astrology and cosmology; the architect as creator; symbolism; ornament. Cultures examined include ancient Egypt, classical antiquity (Greece and Rome), ancient India (vaastu), ancient and modern China (feng shui), medieval, Renaissance and Enlightenment Europe. From the proportions of a pyramid to a freemason's lodge, from the capitals of a cathedral to the planning of a residence or square in ancient or Renaissance Rome, the course seeks common elements that may connect all cultures. Students discover new interpretative keys that offer profound perspectives on the art and craft of architecture, from antiquity to today.

## Archaeology of Religion

PHR 252 F; Dual listed: CLA 252 F

Cr: 3; Contact hrs: 45

Religion is based on a combined system of beliefs and practices that allows people to answer fundamental questions regarding human life. What can archaeology tell us about religion? The course explores key questions regarding the role and evolution of religious beliefs and practices by systematically analyzing the archaeological remains of ancient religious material culture across the Mediterranean and the Ancient Near East, between the prehistoric and early classical periods. Direct links between religious practices and beliefs are strongly evident in ancient societies, where the construction of large physical structures (such as temples) appears to be pivotal in the evolution of mankind. Students learn to use archaeological data and historical sources for the period. They address broad theoretical and methodological issues, explore how architecture was used by ancient societies in creating their cosmological landscape, and evaluate interpretations of the first appearance of family ancestor cults. The first part of the course treats theoretical and methodological issues in the study of religious thought, while the second part reinforces understanding through close analysis of ancient written sources, architecture, and other examples of material culture.

**Prerequisites:** one previous course in History of Religions, Cultural Anthropology, Archaeology

## The Catholic Church and Society in Italy

PHR 254 F; Dual listed: HIS 254 F

Cr: 3; Contact hrs: 45

Over the centuries the Catholic Church has had a major impact on Italian society, and its beliefs and traditions form a central part of modern Italian culture. This course explores the interaction of religion and society in Italy over a long period,

beginning with the birth of Christianity, and moving onto early developments in Latin Roman times, the Middle Ages, the Renaissance, the Reformation and Counter Reformation, up to contemporary issues in the present day.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## Lost Symbolisms and Secret Codes in Art

PHR 255 F; Dual listed: ART 255 F

Cr: 3; Contact hrs: 45

Art has served various functional and aesthetic purposes in different cultures and periods. In some eras art has also embodied a symbolic language, mysterious and obscure to the majority of people, but highly significant to the educated or the adepts who were and are able to "read" it. For example, the "secret message" of some artworks of past centuries relates to astrology or alchemy and was intended only for experts in these fields. A specific field of art history, iconography, studies different subject matters and the various symbolic meanings in works of art. In this course students explore a wide range of art of diverse kinds, origins and centuries, and they examine the fascinating and complex range of different meanings that some artworks were intended to transmit.

## From Plato to Machiavelli: Classical Political Thought

PHR 260 F; Dual listed: POL 260 F

Cr: 3; Contact hrs: 45

The course examines the evolution of that branch of philosophical thought that gave birth to the modern concept of political science and political thinking, exploring major periods and personalities in the development of political thought. It thus covers a very long historical period from the time of the "dawn" of Western philosophy to the most relevant issues of the modern era. Emphasis will be placed first on the Golden Age of Greek-Athenian democracy, through the analysis of thinkers such as Plato and Aristotle; then, the course will move on to the main philosophical schools of the Middle Ages (the Scholastics) through the analysis of authors such as Thomas Aquinas, Dante and Ockham. Students will then encounter the extraordinarily rich period of the Italian and European Renaissance, both as a vast cultural revolution and as a cradle of new ideas and thought systems: the personalities and works of Thomas More, Machiavelli and Erasmus will be carefully studied, without underestimating the importance of the rising ideas of Luther and Calvin. Finally, the course will investigate the early modern adaptations of these thought systems as manifested in the rationalism of Hobbes.

**Prerequisites:** PHR 130 Western Philosophy, or equivalent

## Enthusiasm: Search for the Divine through the Lost Sciences

PHR 270 F

Cr: 3; Contact hrs: 45

This course embraces various disciplines including astrology, alchemy, the Cabala, Gnosticism and music. These disciplines, which have their roots in classical pre-Christian culture, will be explored within a historical and philosophical context from the medieval period up to the Renaissance. Each of these subjects will be examined, not in isolation, but with reference to other disciplines, in such a way as to demonstrate the correlation between them. These interrelationships existed in antiquity but have, to a large extent, been forgotten in our modern day culture with its tendency to compartmentalize knowledge. Scientific developments have led humankind to lose contact with their inner selves and consequently with a lay conception of the divine. The aim of this course is to seek to rediscover, through the study of these 'sciences' which have been lost along the centuries, the sense of the divine which allowed man to experience supreme self-knowledge in conjunction with a deep knowledge of the universe. It is for this reason that the course is entitled "Enthusiasm," a term deriving from the ancient Greek and which means "the sense of the divine within each of us". This course is not, therefore, a mere historical excursus, an illustration of disciplines which have lost their very essence



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and meaning over the centuries; it is, rather, a course which stimulates debate and deep reflection, not only within a classroom context, but also through frequent visits to spiritual sites both in Florence and elsewhere.

## School of Arts & Sciences

### Astrology, Alchemy and Western Thought

PHR 280 F  
Cr: 3; Contact hrs: 45

This course studies the general principles of two of the main domains of the magical tradition - astrology and alchemy - linked by the assumption of the existence of a universal sympathy in the cosmos: "as above, so below" (as in the planets, so in metals, etc.), says Hermes Trismegistus. The first part of the course deals with the subject of Astrology first through a historical and mythological approach. More technical aspects - such as the Zodiac, the Signs and their meaning, the Planets and the Houses of Astrology - are then considered. Students will be able not only to understand the significance of the Chart of the Heavens, but also to cast their own astrological charts. The second part of the course deals with alchemy, pre-Socratic philosophies, the Hermetic tradition and its Renaissance revival. The focus will be on the philosophical background to alchemical operations, and on their ethical and psychological connections. In addition, students will come to understand the symbols, images, procedures and phases of alchemy, which will help them discern the meaning of the attainment of the Philosophers' Stone.

### The Renaissance Theory of Love

PHR 285 F; Dual listed: HIS 285 F  
Cr: 3; Contact hrs: 45

"Love" is a fundamental concept in our culture. A glance into contemporary literature, poetry and cinema will demonstrate the centrality of this notion still in modern days. During the Renaissance, the concept of "love," which draws its basic tenets from Marsilio Ficino's interpretation of Platonic love, was even more central and predominant. This course will begin with the study of the Neoplatonic metaphysical theory, the basis of the Renaissance theory of love, as interpreted by Ficino in the fifteenth century, and will follow its development to more encompassing theories, such as that of Leone Ebreo, and especially to the manifestation of these theories in art and literature (at times very light courtly literature), which became very fashionable in the sixteenth century and known to a very large and varied public. The course will consist of the study of various types of fifteenth and sixteenth primary sources (philosophical and literary) and of the study of the works of art, especially of Titian and Michelangelo, backed with the reading of up-to-date secondary sources.

**Prerequisites:** PHR 130 Western Philosophy, or equivalent

### Psychology: A Philosophical Investigation

PHR 300 F; Dual listed: PSY 300 F  
Cr: 3; Contact hrs: 45

In today's world psychology is a major academic and professional discipline, but what exactly is it? This course is concerned with understanding psychology, and especially its relationship to biology and the physical sciences, from the point of view of philosophy. Central issues include the mind-body problem, the problem of whether psychological concepts can be related to neural states, and the associated question of whether psychology is an autonomous subject or should rather be seen as a subdiscipline of neuroscience, biology, or physics. We shall examine four possible responses to these questions, which represent the standard competing theories of mind: Dualism, Behaviorism, Identity Theory and Functionalism. We shall also consider problems of consciousness, subjectivity, and the qualitative character of sensory experience, and we shall discuss the ethical implications of the issues involved.

**Prerequisites:** PSY 150 Introduction to Psychology, or PHR 130 Western Philosophy, or equivalents

### Religion and Politics in the Middle East

PHR 314 F; Dual listed: POL 314 F  
Cr: 3; Contact hrs: 45

This course is a study of the role of Judaism, Christianity and Islam in the history and politics of the Middle East. The course will address critical issues in the Middle East such as land, water, language, community, and sacred sites from multiple perspectives including a cross section of resident populations (Israeli Jews, Israeli Arabs, recent immigrant populations and Palestinians) as well as key interested "outsiders" (USA, Arab League, etc.). Starting from the consequences of the fall of the Ottoman Empire - which can dramatically improve the understanding of events today - the course will cover the main events of the area, addressing critical issues such as the formation of cultural and religious identities, the role of political ideologies, and the logistics of land partition. Through the analysis of documents, political plans, religious manifestos, maps and statistical data, students will better their understanding of the relationship between systems of beliefs, political interests, and cultural norms.

**Prerequisites:** PHR 210 World Religions, or POL 288 International Politics, or equivalents

### The Role of Magic in Renaissance Thought

PHR 318 F; Dual listed: HIS 318 F  
Cr: 3; Contact hrs: 45

During the Italian Renaissance an extraordinarily talented collection of writers and thinkers embarked on a voyage of rediscovery, uncovering the rich body of knowledge left by ancient civilizations and creating a new and exciting synthesis from what they found. In this synthesis magical thought exerted a central and prestigious influence. Regarded as the key to understanding the nature of reality, magic occupied much the same place held by natural science in today's society. This course explores the spiritual and magical world conjured in the thought of important Renaissance thinkers such as Marsilio Ficino, Pico della Mirandola and Giordano Bruno, examining their texts and visiting sites in Florence which made this city one of the great centers of Renaissance magic. By reinterpreting the Renaissance in the light of magic and imagination, the course offers a fresh perspective on the origins of the modern world.

**Prerequisites:** PHR 130 Western Philosophy, or HIS 130 Western Civilization, or equivalents

## Political Science and International Studies

### Introduction to Political Science

POL 150 F  
Cr: 3; Contact hrs: 45

This course will introduce you to the formal study of politics. You will become familiar with the basic vocabulary of the discipline, learn about the different ways that political issues are studied and develop critical reading and thinking. Furthermore, this course will define basic concepts such as politics, government, nation, state, types of political systems and development of political institutions.

### Modern Political Thought

POL 220 F  
Cr: 3; Contact hrs: 45

This course explores selected political themes, theorists and texts of the period from the 17th century to the 20th century. This is a period of extremely important developments in the history of political thought, developments which help us to understand today's political landscape. Authors studied may include Machiavelli, Hobbes, Locke, Rousseau, Hegel, Marx, de Tocqueville and Rawls. Issues include theories of divine right, concepts of sovereignty, the social contract, revolution, justice, equality and liberty.

### Modern European Politics

POL 236 F  
Cr: 3; Contact hrs: 45

The course focuses on the history of the European continent from the 20th century up to today. It covers both Western Europe and its process of integration, and Eastern Europe, before, during, and after Communism. The course follows a chronological order: Europe in the 19th century, World War I, the post-war period. Some of the questions approached include: Will the European continent be finally reunited in the future, under a common currency, common policies and institutions of the European Union?; will NATO put together the US, its former allies and its former enemies under the same defense umbrella?; what will the response of Russia be?; will the former Yugoslavia become a peaceful set of countries? During such analysis, particular emphasis is placed on the role of the single players. The second half of the course focuses on individual states, looking at their institutional structure, their leading players and developments over the years, as well as the European organizations (the European Union, the Council of Europe, NATO, OECD and others).

## Globalization and its Consequences

POL 250 F

Cr: 3; Contact hrs: 45

“Globalization” has been a very popular term in recent years. Technological change, business strategies, cultural interactions and other aspects of human activity are occurring more and more on a planetary scale. The course aims at providing students with a basic understanding of the complexity of the phenomenon, by taking a historical approach covering the entire 20th century, and then focusing on the most recent political, social and economic processes of the late 20th and early 21st centuries. The course starts by defining the concept of globalization and then offers a brief but clear reconstruction of the trends towards globalization in previous phases of human history. It will then focus on specific questions: is economic globalization an inevitable phenomenon or, rather, a reversible one? Is economic globalization necessarily tied to western capitalism? Has globalization taken in the past, and could it take in the present, other forms than the laissez-faire capitalist one? What are the origins and the present role of global institutions such as the IMF and the World Bank? What role is played by nation states? The conclusive part of the course will address specific issues that have been the subject of heavy debate in recent times, such as the “global protests” of the late 1990s, the relationship between globalization and poverty and that between globalization and global warming.

## From Plato to Machiavelli: Classical Political Thought

POL 260 F; Dual listed: PHR 260 F

Cr: 3; Contact hrs: 45

The course examines the evolution of that branch of philosophical thought that gave birth to the modern concept of political science and political thinking, exploring major periods and personalities in the development of political thought. It thus covers a very long historical period from the time of the “dawn” of Western philosophy to the most relevant issues of the modern era. Emphasis will be placed first on the Golden Age of Greek-Athenian democracy, through the analysis of thinkers such as Plato and Aristotle; then, the course will move on to the main philosophical schools of the Middle Ages (the Scholastics) through the analysis of authors such as Thomas Aquinas, Dante and Ockham. Students will then encounter the extraordinarily rich period of the Italian and European Renaissance, both as a vast cultural revolution and as a cradle of new ideas and thought systems: the personalities and works of Thomas More, Machiavelli and Erasmus will be carefully studied, without underestimating the importance of the rising ideas of Luther and Calvin. Finally, the course will investigate the early modern adaptations of these thought systems as manifested in the rationalism of Hobbes.

**Prerequisites:** PHR 130 Western Philosophy, or equivalent

## Human Rights

POL 270 F

Cr: 3; Contact hrs: 45

The course provides a general overview of human rights by looking at the subject from different disciplines. These include

law, political and social sciences, history and philosophy, which have all dealt with the “human” and/or the “rights” element of the concept. The “rights” element had its first comprehensive elaboration in the UN International Bill of Human Rights. Human rights have been also developed at the regional - European, American, African, and Arab - level. The “human” element of the concept has been scrutinized by anthropologists and philosophers, who have discussed the universal character of the values that underpin the “rights,” and the issue of difference in such value systems. In a sociological perspective, issues of difference and universality have emerged in respect to the recognition of the specific rights of groups and minorities defined along racial, ethnic and sexual cleavages. The course will propose exercises that will put students in the position to discuss some interesting theoretical aspects of human rights in relation to concrete cases and events. This practical work is meant to give students the opportunity to use human rights documents and concepts to frame and debate controversial issues in today’s societies and world politics.

## Italy and the EU

POL 272 F

Cr: 3; Contact hrs: 45

The relationship between European integration and Italy is an odd one. Italians are widely known as the most convinced supporters of European integration. On the other hand, the EC/EU is at times used by Italian politicians to legitimize their own actions. European constraints were in fact often recalled in order to justify otherwise unpopular fiscal and monetary measures. The EC began to be perceived as the only possibility of bringing order to the national system. Thus, the demand of supranational structures became also a demand for repair of the inefficiency of the Italian system. Italy’s non-implementation of EC legislation and lack of respect for the obligations imposed by EC treaties are well known. Even when EC norms are implemented, this does not mean that they are necessarily enforced. Is it “a question of culture,” as defined by The Economist? Now that a new political class has come to power, will the disintegrative tendency of Italy creep back in, or will the country continue as an unambiguous champion of integration? Which variables affect the Italian input in the EU? In order to better understand the Italian integrative and disintegrative forces toward European integration, the course is divided into two parts: in the first part, attention is given to the Italian system - its origins and how it functions - while in the second part, the relationship between Italy and the EU - the main participants and their policies - will be examined.

## Comparative Politics: Latin America, Asia and the European Union

POL 282 F

Cr: 3; Contact hrs: 45

Why are some countries democratic and others autocratic? How do institutions differ between countries and how do these differences affect political competition? What is the role of political factors in determining different economic outcomes? This course introduces students to the comparative study of political relationships and processes within particular countries (as opposed to the relations between countries). The aim of the course is to analyze the domestic politics of nation-states and to compare different political systems. The course thus explores significant differences and similarities between the political, social and economic features of countries and attempts to determine how and why these differences matter and changed over time. Special attention will be focused on political institutions and culture in order to gain the necessary background to examine a wide range of political outcomes in a variety of geographical settings, with particular attention to Latin America, the European Union, Russia, Iran, China and India. The ultimate goal is to acquire concepts needed to develop a more sophisticated understanding of the domestic politics of countries.

**Prerequisites:** POL 150 Introduction to Political Science, or equivalent



## International Politics

POL 288 F  
Cr: 3; Contact hrs: 45

This course aims to introduce the basic concepts of International Politics and to get acquainted with the most important events in the world and the structure of international relations since the Peace of Westphalia (1648), outlining the main differences between the traditional inter-state system and the present global order, with the growing importance of international organizations and of the principles related to peace, democracy and human rights. This

aims to give students a general overview and an understanding of contemporary world politics, according with the idea that international politics are not distant from ordinary people, but the contrary a matter that concerns and can be influenced by the citizens. It is therefore important that students are aware of what is happening around the world and of how the same event can be perceived differently by different peoples. In the first part of the course we will examine the importance of studying world politics and the methods to do it. We will also cover the difference between nationalism and globalization, and the growing emergence of international organizations. At the end of this part we will analyze the role of international law and diplomacy. In the second part we will focus on the globalization of economics by studying the main economic organizations and the process of regional integration. Special attention will be given to human rights protection and to international terrorism and the way it is affecting present international relationships.

**Prerequisites:** POL 150 Introduction to Political Science, or equivalent

## Modern Italy

POL 296 F; Dual listed: HIS 296 F  
Cr: 3; Contact hrs: 45

The main goal of the course is for students to gain a general understanding of the way Italian history and culture has developed in the last 50 years, especially in the arena of public policies and social interactions. The course will be loosely divided in three main segments. The first one, relying mainly on historical data and information, aims to provide a general background about Italian politics and culture. In the second part, we will focus on the current changes that have occurred in Italy during the past 20 years, focusing especially on the breakdown of the traditional political system and on the decreased relevance of the Church in State and public matters. Finally, we will examine how the last 10 years - during which there has been a great transformation in the way media affects the distribution and spread of information - have brought an apparent, but possibly not real, upheaval in the way politics, culture and information are received and debated among Italians.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## War and Media

POL 301 F; Dual listed: COM 301 F / PST 301 F  
Cr: 3; Contact hrs: 45

This course analyses the role played by the media in the evolution of national and international wars. We will investigate the extent to which the media influence decision-making about military interventions or if, rather, they are tools in the hands of government officials seeking to influence public opinion. A number of media-related phenomena will be investigated including the CNN effect, agenda setting, real time policy, media diplomacy, media war, news management and propaganda. The evolution of the role of the media will be assessed in a number of recent conflicts such as those in Vietnam, the Falklands, Panama, Iraq, Somalia, Rwanda, Bosnia, Kosovo, Afghanistan and the Sudan. Several different topics will be explained to understand the intersection between war and media: the proliferation of satellite technologies and the internet; the importance of the international TV networks (like CNN and al Jazeera); the role of still and moving images; the importance of journalists and journalistic routines; the relevance of press conferences, briefings, and official statements; the representation of war in movies and artists' works; the media gap between "North" and "South"; the emergence of "non-Western" media; and also the

spread of ethnic conflicts and terrorism, and the more and more asymmetric nature of war.

**Prerequisites:** COM 180 Introduction to Mass Communication, or HIS 130 Western Civilization, or equivalents

## The European Union

POL 305 F  
Cr: 3; Contact hrs: 45

Europe is at the forefront of international regional integration: no other group of nation states has proceeded further in pooling sovereignty. This advanced course gives a broad overview of developments in the European Union (EU) from the aftermath of the Second World War to the 2004 wave of expansion that admitted countries of Central and Eastern Europe and the 2009 ratification of the Lisbon Treaty. The approach of this course is political and aims at helping students to understand the nature and the peculiar characteristics of European integration. The course is organized in three parts. First, it reviews the ideas, events, and actors that led to the foundation of the European Coal and Steel Community (ECSC) and the European Economic Community (EEC) and to its enlargement from 6 to 27 countries. Second, the course takes an in-depth look at EU institutions and policies, casting a critical eye on the crucial period from 1985 to 1993 that led to the acceleration of European integration through the Single European Act, further enlargements, and the Maastricht Treaty. Finally, the course reflects on three major questions facing the EU in the new millennium: What is the EU as a political subject? What is its purpose? What should be its role in a global world? To explore the resonances of these questions the course considers practical policy dilemmas that the EU faces in various fields such as economic and monetary policy, regulatory and distributive questions, the democratic deficit, the challenge of enlargement to the East, the Lisbon Treaty, and common foreign and security policy.

**Prerequisites:** POL 236 Modern European Politics, or POL 288 International Politics, or equivalents

## Religion and Politics in the Middle East

POL 314 F; Dual listed: PHR 314 F  
Cr: 3; Contact hrs: 45

This course is a study of the role of Judaism, Christianity and Islam in the history and politics of the Middle East. The course will address critical issues in the Middle East such as land, water, language, community, and sacred sites from multiple perspectives including a cross section of resident populations (Israeli Jews, Israeli Arabs, recent immigrant populations and Palestinians) as well as key interested "outsiders" (USA, Arab League, etc.). Starting from the consequences of the fall of the Ottoman Empire - which can dramatically improve the understanding of events today - the course will cover the main events of the area, addressing critical issues such as the formation of cultural and religious identities, the role of political ideologies, and the logistics of land partition. Through the analysis of documents, political plans, religious manifestos, maps and statistical data, students will better their understanding of the relationship between systems of beliefs, political interests, and cultural norms.

**Prerequisites:** PHR 210 World Religions, or POL 288 International Politics, or equivalents

## International Law

POL 315 F  
Cr: 3; Contact hrs: 45

International relationships are characterized by a reciprocal respect for rules, the strict observation of which is considered mandatory by nation states. These rules are usually known as International Law. International society is made up of independent entities who are free to make their own choices. However, they are also, of necessity, interdependent and thus there is a need to establish regularized relationships through the creation of mutually agreed rules and regulations. In this course students will learn the rules that nation states use to regulate their international relationships, and thus they will come to understand how states conduct their foreign policy and what rules they must respect in their international relationships. The main topics under discussion will be: subjects of International Law; international organizations (with especial emphasis upon

the United Nations), international treaties; international liability and international crimes (for example, terrorism).

**Prerequisites:** POL 150 Introduction to Political Science, or equivalent

## NGOs in Global Politics

POL 322 F  
Cr: 3; Contact hrs: 45

This course introduces students to the transnational relations of non-governmental organizations (NGOs), large corporations (TNCs) and their international organizations. The course aims to address inter-society relations, as well as intergovernmental relations. By emphasizing the influence of transnational players on global policy-making, it complements courses on international politics. Please note: in this course, the term NGO is being used in the UN sense, covering all players in civil society, including those such as trades unions and religious groups that may not regard themselves as being NGOs. The course will start by outlining the great diversity of transnational players and explaining how technological change has facilitated cheap, rapid and effective communications that have enabled all transnational players to expand their global reach and/or their range of activities. Then the formal procedures and the political operation of the UN arrangements for NGOs in consultative status will be compared with the less formal arrangements at the European Union. The relations between the concepts of NGOs, TNCs, civil society and social movements will be analyzed. The course will raise questions of theoretical significance about the challenge transnational players make to the sovereignty of states. NGOs cause debate about the nature of political legitimacy at the level of global policy-making.

**Prerequisites:** POL 288 International Politics, or equivalent

## The Italian Political System

POL 325 F  
Cr: 3; Contact hrs: 45

The course will examine the genesis and the functioning of the Italian political system. First the course will analyze the crisis of the liberal state which opened the way to the fascist dictatorship that lasted for 20 years and ended only with the disastrous participation in the Second World War on the side of Hitler and Nazi Germany. Then the important contribution of the Resistenza to the liberation of the country and to the birth of a new democratic consciousness will be taken into account, together with the common participation of the different political traditions (Liberal, Catholic, Communist) in the writing of the Constitution. We will then focus on the political parties, the institutional structure (central and local) and the role of the interest groups (the Catholic Church, the Unions, Mafia). The course will conclude by examining the recent transition from the "First" to the "Second Republic": the deep crisis of the old political parties and their collapse through a judicial revolution, and the emergence of new players on the political field together with the controversial attempts to reform the system.

**Prerequisites:** POL 236 Modern European Politics, or equivalent

## Interest Representation and Lobbying in the European Union

POL 332 F  
Cr: 3; Contact hrs: 45

This course introduces students to the system of interest representation and lobbying at the European Union (EU) level. The course will examine the structure and the functioning of the system of interest representation and explain its development in the EU. After a long process of European integration, which has been mainly a process of delegation of much public policy to the European Union, interest groups have retargeted their strategies, adapting them to the new political situation. The variety of interests with a stake in European public affairs is vast. It includes firms, associations, federations and non-governmental organizations. There are 1,450 formally constituted EU level groups of all types. Over 250 firms have direct representation in Brussels, with, in addition, approximately 140 lobbying consultancy firms and 120 law firms. First the course will describe the characteristics of the EU policy-making that facilitate the establishment of many private interests in the EU arena. Then the course will describe the different types of players who try

to influence the EU policy-making. The second part of the module focuses on lobbying as it is perceived in Brussels and its real nature. The resources needed for being effective at the EU level are described. The course will conclude by addressing the relationship between lobbying, pluralism and democracy.

**Prerequisites:** POL 236 Modern European Politics, or equivalent

## Government and Business

POL 333 F; Dual listed: BUS 333 F  
Cr: 3; Contact hrs: 45

This course introduces students to one of the most important relationships in modern societies, that between business and government. It examines what each side hopes to achieve, exploring questions that are both empirical (observable situation) and normative (legislative limits). Corporations and governments are among the most powerful actors in our societies; most resources are allocated through markets, firms, or states. Managing this relationship is one of the greatest challenges facing today's policy makers because inadequate controls on business may lead to social ills such as pollution, unsafe working conditions, fraud, and financial instability, yet excessive or inappropriate controls on business may lead to reductions in competitiveness, investment, employment, and economic growth. In the first part of the course we will characterize the interrelationship of democratic government, politics and business in both the US and Europe. We will also examine corporate activities in the political arena including the impact of corporations on the policy-making process. The second part of the course centres on accountability at the national and international levels. We will investigate a series of key issues concerning the evolving relationship between business and government in the global economy, such as the nature of multinational corporations, the particular problems of developing countries, and the potential contribution of international civil society to business regulation and global governance. Students will consider the theme of globalization, and the challenges posed by corporations to democracy and to state sovereignty. In this course we will consider some of the most crucial issues facing government and business today – including whether economic globalization threatens national sovereignty; the place of public opinion, unions, and other advocacy groups in government/business relations; and the best way to improve the accountability of multinationals.

**Prerequisites:** majors in Political Science

## Peacekeeping

POL 360 F; Dual listed: PST 360 F  
Cr: 3; Contact hrs: 45

The course focuses on a critical issue in international politics and global security today: local conflicts around the world. The course is divided into three parts, addressing intra-state conflict, external response, and the politics and strategies of implementation. The first part applies the theoretical framework of conflict analysis to recent examples. Special consideration is given to underlying geo-political, economic and religious divides. The second part starts with the basic principles and implications of humanitarian intervention, as well as collective security, self-determination, national sovereignty and self-defense. The course next addresses various possible responses to intra-state conflicts, ranging from third-party mediation to coercive measures, post-conflict management and transitional policies. Students deal with the following issues: a) the "peace-enforcement dilemma" (affecting peacekeeping operations, humanitarian relief, security, human rights and law and order enforcement); b) state-building processes in highly divided postconflict societies (involving identity and citizenship, perceptions by different communities, party behavior, institutional and political accommodation). The final part focuses on implementation with particular reference to the following crucial issues: a) cooperation and competition between international players at all levels; b) the negative impact of inter- and intra-organizational disagreement on the whole process; c) monitoring and evaluation. Throughout the course students analyze specific recent and current case studies (e.g. Somalia, Bosnia, East Timor, Kosovo, Sudan), involving the UN, NATO, and numerous NGOs.



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**Prerequisites:** PST 190 Anthropology of Violence and Conflict, or PST 302 Peace Education, or equivalents

## Psychology

### Introduction to Psychology

PSY 150 F  
Cr: 3; Contact hrs: 45

This course introduces students to the major areas of psychology through current empirical research and theoretical debate. Scientific and non-scientific approaches to the explanation of psychological phenomena are examined critically. Topics include: anthropological assumptions and implications, deontology, sensation and perception, cognitive processes, consciousness, language, learning, personality, development and psychopathology. Students will be introduced to the main theories for each of these topics from different perspectives (e.g. biological, behavioral, cognitive, and psychodynamic). Students will also look at the different types of scientific research (e.g. experiments, correlational research, review, meta-analysis), and will analyze the typical structure of a research paper (introduction, method, results, discussion, limitations and implications).

### Social Psychology

PSY 200 F  
Cr: 3; Contact hrs: 45

This course is about the study of human social behavior, examining theories, findings and methods of social psychology, viewed from an interpersonal perspective. What is the essential nature of our personality, and what impact do social groups (whether that group is the family, school, or society) have on our development and everyday behavior? Topics include: social cognition, the role of others in shaping self-concepts, as well as the formation of person perception, attitudes, attribution theory, obedience, conformity, interpersonal attraction, and social relations. We will look at the causes and methods of reducing prejudice and aggression, as well as exploring altruism, the development of gender roles, stereotypes, non-verbal behavior, and social influence. Students will acquire a new framework for interpreting social behavior. Among the topics explored in the course are socialization, language acquisition, interpersonal behavior, and persuasion. Students will also have the opportunity to develop the ability to analyze their own and others' behavior. In addition, since this course is taught in Florence, Italy, it provides a natural opportunity to compare and contrast the influence of culture on individuals. Living even for a short period in another country helps you to see and understand the relationship between the individual (self) and society.

**Prerequisites:** PSY 150 Introduction to Psychology, or equivalent

### Child Psychology

PSY 210 F  
Cr: 3; Contact hrs: 45

This course is about the study of child development, from the prenatal period through adolescence, examining theories, findings, approaches and methods of developmental psychology. We will explore such questions as: What knowledge do infants have at birth? Is aggressiveness a stable attribute? Does early exposure to two languages confuse children? What do children understand about the causes of emotion? How do infants become attached? Why do school-age children pay more attention to their peers than their parents? Who raises altruistic children? We will cover the major domains of development - biological, cognitive, linguistic, social, and emotional, putting emphasis on discovering the many different biological and experiential factors that influence behavior, as well as the roles familial and extra familial factors play in the course of early human development. We will look at the causes and methods of reducing aggression, as well as exploring altruism, and moral development. The course will include practical exercises where students will be expected to conduct observations of children in real-life and/or on video, and plan appropriate methods to collect developmental data, with the opportunity to explore the differences between their own culture and Italian culture.

**Prerequisites:** PSY 150 Introduction to Psychology, or equivalent

### Love, Beauty and Natural Selection: the Science and the Myths

PSY 280 F; Dual listed: GND 280 F  
Cr: 3; Contact hrs: 45

Evolutionary psychologists claim that men and women differ substantially in their attitudes and abilities; they theorize that beauty and attractiveness are signals of good health, good genes, or other qualities, and that all forms of human love are unconscious strategies for passing on these qualities to the next generation. These theories make excellent stories for popular science writers, which will often present them as proven facts that are very relevant to everyday life. However, this is far from true. Even a shallow examination of the theories and the data supporting them will demonstrate that, although entirely plausible, many hypotheses made by evolutionary psychologists are controversial, have very little empirical evidence supporting them, and will usually have very little practical relevance to people. Throughout the course we will learn the theoretical bases of modern evolutionary biology, review the most popular theories of evolutionary psychology (e.g. psychological gender differences, sexual love, marriage, parental love, female beauty, male beauty, sperm competition, female orgasm), observe the way they are presented in the media, and critically examine the science that supports them. The case studies we will encounter will inspire a more general reflection on the potential limitations of the scientific method, and on the potential flaws of modern popular science communication.

### Psychology: A Philosophical Investigation

PSY 300 F; Dual listed: PHR 300 F  
Cr: 3; Contact hrs: 45

In today's world psychology is a major academic and professional discipline, but what exactly is it? This course is concerned with understanding psychology, and especially its relationship to biology and the physical sciences, from the point of view of philosophy. Central issues include the mind-body problem, the problem of whether psychological concepts can be related to neural states, and the associated question of whether psychology is an autonomous subject or should rather be seen as a subdiscipline of neuroscience, biology, or physics. We shall examine four possible responses to these questions, which represent the standard competing theories of mind: Dualism, Behaviorism, Identity Theory and Functionalism. We shall also consider problems of consciousness, subjectivity, and the qualitative character of sensory experience, and we shall discuss the ethical implications of the issues involved.

**Prerequisites:** PSY 150 Introduction to Psychology, or PHR 130 Western Philosophy, or equivalents

### Workplace Psychology: Building Effective Managers

PSY 302 F; Dual listed: BUS 302 F  
Cr: 3; Contact hrs: 45

The course examines organizational issues - such as stress, conflict, discrimination, and others - through the social lenses of psychology. The course is a journey through the science of the psyche that will open windows of understanding beyond managerial perspectives. An organization is strategy, marketing, planning, budgeting, and at its very core, it is human. This is the element the course will focus on: the human psychology of an organization. The course leads students to consider approaches that develop the individual with the objective of improving and helping to grow the organization as a whole. In other words, the course connects individual strategy and well-being with those of organizations and the wider society. Through lectures, experiential exercises, readings and reflections, and teamwork, students will gain a thorough understanding of individual behavior, group functioning, and organizational processes and dynamics. The first part of the course focuses on the individual and teams. Only when one gains awareness about who one is can one effectively work and grow with others. The second part of the course will venture into specific themes: the importance of conflict, the impact of technology, the unavoidable certainty of uncertainty, and substance abuse within an organization.

Ultimately, the course enables students to move between themes with critical acumen and creativity, seeking realistic and implementable solutions to real problems.

**Prerequisites:** Junior Standing

## Psychology of Crime

PSY 305 F

Cr: 3; Contact hrs: 45

This course approaches the knowledge and understanding of criminal behavior and its impact upon individuals and society from developmental, cognitive-behavioral, and other psychological perspectives. The basic premise of this course is that multiple variables affect people's behavior and for this reason this study requires attention to personality factors and how they interact with situational variables. Topics include: criminological theories, biological and psychological models of criminal behavior, crime and mental disorders, human aggression and violence, sexual assault, and criminal homicide. Students will acquire a new framework for interpreting criminal behavior. Students will be familiarized with different perspectives on criminal behavior as well as etiology, risk factors, assessment and treatment in relation to different criminal behaviors. Recent research findings will be incorporated.

**Prerequisites:** PSY 150 Introduction to Psychology, or equivalent

## Sociology

### Introduction to Sociology

SOC 160 F

Cr: 3; Contact hrs: 45

Sociology is the study of human groups, organizations and societies and the patterns of similarity and difference among them. In this course, we will examine the major questions that guide sociological analysis. We will also practice "doing" sociology by exploring our everyday social worlds and the oftentimes invisible or taken-for-granted social forces that shape it. Sociologists are concerned with a vast array of topics, and they approach the investigation of these topics in numerous ways. This course will introduce and draw students into our ways of seeing the world, provide them with tools for understanding our own social position and the conditions in which we live, and fuel our passion and vision for a just, equal and diverse society.

### Italian Cinema and Society

SOC 201 F; Dual listed: MCT 200 F

Cr: 3; Contact hrs: 45

Students will watch, analyze and discuss some of the most significant movies of Italian cinematography dating from the period between the end of World War II and the Neorealism movement. Different genres (e.g. post-Neorealism, Italian Style Comedy) and film directors will be introduced. Considering that post-war Italian cinema is intimately associated with the country's social history, during the course many aspects of Italy's recent history (e.g. war, reconstruction, economic boom, terrorism) and society (e.g. civil rights, immigration etc.) will be examined.

### Regions of Italy

SOC 225 F

Cr: 3; Contact hrs: 45

Historically, Italy has passed more years as a patchwork of independent or semi-independent states than as one unified country. Even today, in the era of a single Italian state, this history of division and diversity has left a strong mark on the regions of Italy. This course will help students to understand the historical, artistic, linguistic and cultural characteristics of each region and the many forces that have given rise to powerful local identities across the country. Students will discover a plurality of Italies, each with its own rich culture, and in doing so they will be encouraged to reflect on broader issues concerning nationhood and identity.

### History of Global Migrations

SOC 230 F; Dual listed: HIS 230 F

Cr: 3; Contact hrs: 45

The course offers an historical analysis of modern and contemporary migrations globally, beginning with the early 1800s and reaching up to present times. Migrations are a fundamental aspect of the history of mankind, since peoples were (and are) traditionally accustomed to a considerable degree of geographical mobility, rather than to residing permanently in their place of origin. Some interpretative categories such as "migration," "diaspora," "transnationalism," "multiculturalism," and "networks" will be analyzed. The first part of the course will deal with the main modern and contemporary European, African, and Asian migrations. The second part the course will analyze some case studies along with different social phenomena connected to migrations and the world of migrants: prejudices; criminality; ties with the motherland; processes of integration into host countries; and intergenerational conflicts. A special emphasis will be given to Italian migrations worldwide and to contemporary immigration to Italy.

### Organized Crime: Sociology and History of Italian Mafia

SOC 260 F

Cr: 3; Contact hrs: 45

"Mafia" is one of a long list of words - like "pizza," "spaghetti" and "opera" - that Italian has given to many other languages across the world. It is commonly applied to criminals far beyond Sicily and the United States, places where the Mafia in the strict sense is based. "Mafia" has become an umbrella label for a whole panoply of gangs - Chinese, Japanese, Russian, Chechen, Albanian, Turkish, and so on - that have little or nothing to do with the Sicilian original. This course is a history of the Mafia in Sicily. Some of the most famous American mafiosi, such as Lucky Luciano and Al Capone, will also be taken into consideration because the history of the Sicilian Mafia cannot be understood without telling the story of the American Mafia to which it gave birth. The course analyses the Sicilian Mafia through a historical, social and cultural perspective, tracing its progression from the Unification of Italy to the present day. An analysis of the sociological aspects of the Mafia will be considered, including "the language of the mafioso," "the code of silence," the ways of violence, the social relationships within the organization, messages and messengers, structures of power, profits and losses, and the relationships between Mafia, politics, and religion.

### Sociology of Italian Education

SOC 270 F

Cr: 3; Contact hrs: 45

This course analyses in detail the Italian educational system from kindergarten up to the university level by considering its evolution from Italian Unification up to the present time. By studying the evolution of the Italian school, students will thus discover the history of Italy: Unification, the Fascist Dictatorship, and the Democratic Republic after the Second World War. Moreover, since the educational system is integrally related to the values and assumptions of society at large, the course also looks at other specific features of the Italian society and culture. For example, it deals with the differences between North and South, with immigration and with the educational role of the family, which is considered to be essential for the child's moral development. The course also gives particular attention to the young, their lifestyle and their mentality, their dreams, hopes and fears. The Italian schooling system is compared with other European educational systems in order to understand how much it could change in a very short time. The European Community has not only political or economic aims, but also a strong cultural sense and it is interested in a future standardization of the school systems of all the countries belonging to the federation. Italy is therefore required to change its educational system to make it more similar to those of the other members of the Community.

### Italian Family and Society

SOC 280 F

Cr: 3; Contact hrs: 45

The course explores the Italian family from a sociological point of view, placing the family in the context of Italian tradition



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and culture. It is subdivided into two main sections. In the first section we will begin with an historical analysis of the Italian family from the Romans to the present age, in order to analyze changes and traditions through several centuries. We will see that the patriarchal system underlies the entire history of the Italian family until recent times. We will analyze the meaning of the family at the present time and the importance of marriage in the past and cohabitation in present society. We will also consider key moments of transition in the life cycle of families, such as the constitution of a conjugal agreement, the place of children, divorce, the elderly, and adoption. The impact of immigration on the development of family lifestyles will also be examined. In the second part of the course each class will analyze in detail the single members of the family. We will investigate rights and duties of wives, mothers, husbands, fathers and children in the family and we will evaluate the relationship between tradition and change in the evolution of these roles. We will also compare the traditional and conservative southern family to that of northern Italy.

### The Italian-American Experience

SOC 290 F  
Cr: 3; Contact hrs: 45

The course captures the depth and the richness of the Italian American experience from the historical, social, political and artistic point of view. Topics include: struggle for survival; adaptation and success of Italians in the US; their search for an identity; and their impact and contribution to the evolution of American life and culture. The first part traces the role of Italians in the discovery and settlement of the New World and in the struggle for American independence from England. It also provides a survey of conditions in Italy that encouraged, just after the unification of the country, millions to leave their homes for more promising economic opportunities available in the cities of the United States in the decades after 1880. The second part is an examination of various aspects of the immigrant experience, including housing, jobs, politics, community institutions and the family. The third part traces the emergence of ethnic consciousness among Italian Americans in the post immigration era and the search for a new self-identity.

### Sociology of Consumerism

SOC 303 F; Dual listed: BUS 303 F  
Cr: 3; Contact hrs: 45

The course will focus on the rise and development of consumer cultures. The aim is to study and to apply interdisciplinary theoretical approaches to the study of consumer society now and in the past. The course will explore key substantive themes in the history and sociology of consumption, including the following: 1) an overview of developments in the different theories of consumer culture; 2) the rise of commercial society, the relation between freedom of choice and the power of commercial systems, models of consumer psychology and behavior, the nature of selves and identities in a post-traditional world, prosperity and progress; 3) the way class, gender, ethnicity and age affect the nature of our participation in consumer culture; 4) the evolution of capitalism to the present day, as well as the history of commodities in a number of different settings (advertising, food and drink, fashion and clothes); 5) the social, cultural and economic context of specific consumer groups, as well as case studies of specific commodities.

**Prerequisites:** SOC 160 Introduction to Sociology, or equivalent

### Broadcasting: Italian Culture and Television

SOC 305 F; Dual listed: CLT 305 F / COM 305 F  
Cr: 3; Contact hrs: 45

This course examines the development of commercial television broadcasting, its beginnings in radio and its creation of distinctive genres in Italy. Italian state and private television are analyzed and compared. The course also considers different theoretical approaches to the analysis of television by investigating the various theories of its effects and the impact on other media. The course will examine today's main trends, strategies and broadcast in Italian television. A strong link is also provided between Italian television and Italian culture. A major or minor

in Communications is helpful, but not necessary.

**Prerequisites:** COM 180 Introduction to Mass Communication, or equivalent

### Contemporary Italians and Italy

SOC 345 F  
Cr: 3; Contact hrs: 45

This course analyses the history of Italians and the image of Italy during the contemporary era, from the unification of the country to today. Italy has always been a country with very profound differences and social contrasts, a nation where very underdeveloped rural contexts existed in the shadow of a magnificent historical past. From this point of view, poverty made Italy a land of emigration, but it remained the cradle of antiquity and the Renaissance, a place where travelers have always loved to come to learn about its art and culture. After the Second World War, the Italian economic miracle added another dimension to those contrasts. Italy became an industrialized country of fashion, design and cinema. A new image evolved: the image of the Italian "dolce vita". the perception of Italians from abroad has always been influenced by these contradictions: Italians are seen as immigrants and underdeveloped people, while at the same time as artists, craftsmen and representatives of a unique and relaxed way of life that does not exist anywhere else. The course also deals with the history of contemporary Italians through cinema, literature, music and TV, both in Italy and abroad, in order to contribute to the identification of the many aspects that have made Italy one of the most controversial countries in the world.

**Prerequisites:** Junior Standing

### A Sociology for Peace

SOC 370 F; Dual listed: PST 370 F  
Cr: 3; Contact hrs: 45

This course analyzes the processes through which wars become reality, addressing methods to predict them and preventive activities. The approach differs from that of traditional studies of war, which focus on causes (different in each conflict), of limited usefulness in finding ways to avoid war. The course also considers various types of intervention such as the interposition of peacekeepers (armed and especially unarmed), and "tertiary prevention" activities that can be deployed after a war in order to help prevent renewal of armed conflict. The same strategy will be used for peace. Students analyze the process through which peace can be attained in all possible phases such as the construction of a culture for peace, confidence-building, analysis of so-called superordinate objectives (common to both adversaries), and the isolation of solutions acceptable to both parties. The central theme of the course is non-violence viewed as a force that can work to overcome injustice. This entails examination of the constructivist approach (in which values and science are connected) and of the sociological principles that form the basis of the non-violent approach. The course bridges theory and practice, utilizing case studies, training in non-violent conflict resolution and similar activities (role playing, cooperative games, maieutic laboratories, brainstorming, etc.), and documentary films. The course aims to give students the capacity to utilize non-violent approaches to solve problems at both interpersonal and international levels.

**Prerequisites:** Junior Standing

## Writing

### College Writing I

WRI 116 F  
Cr: 3; Contact hrs: 45

This course instructs students in the character and conventions of academic writing at the college level. Students are guided in the writing process, regularly composing and revising relatively short expository and argumentative essays based upon readings that pose significant contemporary issues.

## Computer and Information Literacy

WRI 120 F  
Cr: 3; Contact hrs: 45

This primarily hands-on lab module will give students a working knowledge of how to differentiate among the various electronic resources to satisfy specific information needs. Topics will include global information sources on the internet. Particular attention will be paid to analysis of the quality and applicability of each source to a student's information requirements. Issues such as currency versus long-term need, in-depth versus topics, authority of source, and efficient retrieval will be explored.

## College Writing II

WRI 180 F  
Cr: 3; Contact hrs: 45

This course helps students to deepen the writing process. Students will further develop technical and creative writing skills and improve their analytical and critical skills through various exercises, by shaping, writing and revising their works, writing research papers, reorganizing grammar and sentence structure, through lectures and discussion sessions.

**Prerequisites:** WRI 116 College Writing I, or equivalent

## Introduction to Journalism

WRI 185 F; Dual listed: COM 185 F  
Cr: 3; Contact hrs: 45

Journalism covers a huge range of output across all media and is an influential form of communication in almost every country of the world. Journalism involves the sifting and editing of information and events; it is about putting ideas and controversies into context, and it is about the assessment of the validity and truthfulness of actions or comments. This course will offer an introduction to the history and practical skills of print and broadcast journalism. Students will be guided in researching and interviewing techniques and in writing news articles, reviews and features for a variety of media. They will also have hands-on experience in preparing, recording and editing a radio program or webcast.

## Creative Writing

WRI 220 F  
Cr: 3; Contact hrs: 45

This course is geared toward students seriously motivated to write creatively and constructively through inspiration and self-discipline. The professor will stimulate students' creativity through the confrontation with different aids in order to help students create different kinds of written products. This class focuses on both theoretical and practical aspects of creative writing by providing the basic principles and techniques that should be used when producing a written piece. Through inspirational exercises, the student will use the art of creative writing as a tool for literary expression and self-awareness. Reading work out loud for discussion and in-class critiquing allows the students to develop a critical awareness of their own writing as well as following the inspirational and editing process of fellow classmates. Mid-term and final projects will reflect students' writing progress. This course may be taken by students of English as a second language with advanced writing skills.

**Prerequisites:** WRI 116 College Writing I, or equivalent

## Writing about the Self

WRI 280 F  
Cr: 3; Contact hrs: 45

This class is designed for those students who wish to use writing as an instrument to come into contact with their own unique perception of the world and its infinite creative potentialities. It is also aimed at students who would like to learn how to use their intuitive senses and inspirations in order to better both their writing skills and their ability to write about personal thoughts and experiences. In-class writing assignments and group discussions will be used as a source of motivation and encouragement. Readings by prominent writers will be used to provide instructive models. Writing assignments will be given weekly.

## Travel Writing

WRI 290 F  
Cr: 3; Contact hrs: 45

Throughout history, Italy has inspired writers and poets to wax lyrical in ways that few other countries have done. Countless English-language novels, stories and poems have woven a *bel paese* of words around the Italian experience. This course provides an opportunity for students to focus first-hand on the art and craft of travel writing, with particular emphasis on cities in Italy, but also with excursions into other worlds - real or imaginary. Through reading, writing, and visits in and around the city center, students will explore places of historic, artistic, cultural and personal interest. They will learn "by example" from a selection of great travel literature from the world in general, and from Italy in particular. And they will learn "by doing," via a series of guided exercises and assignments that explore the distinctive qualities of travel writing - its combination of history, culture, information, rumination, musings and memory - and the ways in which this particular art can lead to a deeper understanding of their own experiences and cultural identity.

**Prerequisites:** WRI 116 College Writing I, or equivalent

## Florence and Tuscania Travel Writing and Literature Workshop (Summer only)

WRI 304 F  
Cr: 3; Contact hrs: 37,5

Throughout history, Italy has inspired writers to wax lyrical in ways that few other countries have done. Countless English language novels, stories and poems have created a "bel paese" of words around the Italian experience. This two-center, combined Literature and Writing course allows students to live in and write about the vibrant and cosmopolitan world of Florence and to contrast their experiences there with those of Tuscania, a hauntingly beautiful hill-top town poised between Lake Bolsena and the Mediterranean, surrounded by archeological sites that bear witness to Italy's most ancient civilizations. This course provides an opportunity for students to focus first-hand on the art and craft of travel writing, with particular emphasis on Italy, but also with excursions into other worlds - real or imaginary. Through reading, writing, and visits in and around Florence and Tuscania, students will explore places of historic, artistic, cultural and personal interest. They will learn "by example" from a selection of great travel literature from the world in general, and from Italy in particular. And they will learn "by doing," via a series of guided exercises and assignments that explore the distinctive qualities of travel writing - its combination of history, culture, information, rumination, musings and memory - and the ways in which this particular art can lead to a deeper understanding of their own experiences and cultural identity.

**Prerequisites:** WRI 116 College Writing I, or equivalent; co-requisite LIT 304 F

## 6.2

# Creative Arts in Florence



**LdM / School of Creative Arts**

# Culinary and Nutritional Arts

## The Food of Italy

NUH 160 F  
Cr: 3; Contact hrs: 45

Although characterized by unique and distinctive features, Italian cuisine is still perceived as the result of many different regional culinary traditions that, although merged and diluted over the centuries, still maintain their particular flavors and distinct ingredients. The course focuses on the different aspects of regional food in Italy, from ingredients to recipe preparation and cooking techniques, with particular attention to the following factors: historical origins and developments; climate and environmental conditions; social issues; food production; nutrition; and safety and health. Emphasis will be placed on how food relates to the local lifestyle and culture. Regional economy and local resources will be analyzed and compared. Students will be introduced to the various local products through lectures and class demonstrations.

## Wine and Culture I: Wines of Italy

NUH 170 F  
Cr: 3; Contact hrs: 45

This course investigates Italian wine in the context of the extraordinary history, philosophy, culture and lifestyle of Italy. In this context wine is not only a much-loved drink but forms an essential part of rich cultural traditions extending back to the Etruscans and ancient Romans. From the study of wine we learn about the practices of earlier cultures, about their values and our own, and we gain a unique perspective on Italy today. The course focuses on the distinct traditions and economic, geographic and climatic aspects of each area of Italian wine production. Students explore grape varieties and different techniques used to make wine, and the national and regional classifications. They also subject representative wines to organoleptic analysis (visual, olfactory and gustative). Each wine is studied in terms of its characteristics, history and traditions, and in relationship to the particular foods meant to accompany it.

## Wine and Culture II: Wines of Tuscany

NUH 190 F  
Cr: 3; Contact hrs: 45

This course deals with the different wine areas of Tuscany, focusing on their distinct historical, traditional, economic and geographic aspects. Students will be introduced to wine appreciation by studying the most representative Tuscan wines and comparing them with famous Italian wines. The major grape varieties and wine-making techniques will be presented and each wine will be tasted with a complete organoleptic analysis: visual, olfactory and gustative. Students will also learn how to pair wines with food. Specific information on the marketing of the wine (classification, sale, market) will be also provided. During classes students will visit some of the most famous enoteche in Florence.

## Food and Culture

NUH 198 F; Dual listed: ANT 198 F / CLT 198 F  
Cr: 3; Contact hrs: 45

If "you are what you eat," just why do you eat the way you do? This course considers the relationships between the multiple meanings of food and the acts of preparing and eating food, and further explores food and personal and social identity. Students will examine why different people make different food choices in their daily lives, why individuals from certain social classes will avoid or esteem particular foods, and in general how food serves as a factor in self-definition. Because a person's attitude toward food can reveal not just personal identity traits but a whole food ideology, this course will also analyze the role of food in the construction of ethnic identity, in the display of religious beliefs, and in the negotiation of gender roles. Students learn how cultures and values are transmitted and preserved through food. Through personal essays and the interdisciplinary secondary literature, students will be guided to analyze the complex and fascinating relationships between people and food, helping them to understand how cultures (including their own) ultimately determine all human food choices.

## Celebrating Italian Style: Food and Culture in Contemporary Italy

NUH 200 F  
Cr: 3; Contact hrs: 45

This course deals with the relationships between Italian traditions, folklore and contemporary Italian society, for example the links between festivals, food and wines, tourism and today's Italian economy. Nowadays the image of Italy in the world is tightly connected with the global diffusion and promotion of its leading "Made in Italy" products, among which food and wines are the most important. The land of poor emigrants has become the land of class and style, Italian chefs are as popular as Italian fashion designers, Italian wines feature among the best wines of the world, and Italian recipes have found their way to the world's most renowned restaurants menus. This course will give students the opportunity to discover the reasons for this miracle through a wide range of hands-on cooking lessons, wine and food tasting, field trips and guest lectures.

## Herbs and Spices in Mediterranean Cuisine

NUH 215 F  
Cr: 3; Contact hrs: 45

Herbs and spices have played an essential part in the history of the Mediterranean countries. From their early use in tribal magic and to cure ailments, they came to be studied systematically and dispensed by apothecaries and physicians during the medieval period. Spices arrived from the East brought by the sea merchants, while the Mediterranean's natural environment offered an abundance and variety of herbs. These combined with the spices were used to preserve and enhance the flavor of foods. Herbs provide us with many different flavors: from the delicate sweetness of angelica to the sour spiciness of sorrel. Utilizing them can be simple as chopping up mint for a sauce and a long drink, or complicated as making one of the herbal liqueurs composing of dozens different herbs. However you employ them, herb and spices can impart a tangy flavor to many meals. Today even the most metropolitan Italians keep fresh herbs within easy reach by growing them at home in gardens or in pots on terraces and in window boxes. Students will not only learn how to use herbs and spices to zest up the simplest of dishes, but also as a salt substitute for a healthier diet. Students will also learn to create and take care of their own home aromatic herb garden. During each lesson, besides the main topic, specific herbs and spices used in Italian and Mediterranean cooking will be studied and dishes will be prepared with them for everyone to taste. Students will be also given information on a) nutritional profiles, b) how different herbs and spices affect the body (benefits, adverse effects etc.), and c) how they can be used as cosmetics, natural remedies, etc.

## Current Trends in Italian Cuisine

NUH 220 F  
Cr: 3; Contact hrs: 45

The new Italian cuisine means lighter and healthier food, rediscovery of numerous typical Italian food products, reinterpretations of traditional regional dishes by top Italian chefs, and a new emphasis on creativity and innovation. These trends have been shaped by factors such as shifts in Italian society and culture in recent decades, and interest in so-called "ethnic" cuisines. Students investigate pertinent historical developments, social issues, as well as environmental conditions, food production, nutrition, with special focus on issues of quality, safety, health and wellness. For instance, students analyze the goals and impact of the "Slow Food" movement, which after starting in Italy became an international phenomenon. Students learn how to prepare representative recipes, learning about characteristics of various foods and the evolution of regional dishes in terms of tradition, ingredients, and nutritional values. The combination and presentation of dishes receive attention. Students learn a complete set of basic cooking skills, from selection of ingredients to presentation at table, including some techniques specific to contemporary Italian cuisine.



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## Current Trends in Italian Cuisine (Vegetarian)

NUH 222 F  
Cr: 3; Contact hrs: 45

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The new Italian cuisine means lighter and healthier food, rediscovery of numerous typical Italian food products, reinterpretations of traditional regional dishes by top Italian chefs, and a new emphasis on creativity and innovation. These trends have been shaped by factors such as shifts in Italian society and culture in recent decades, and interest in so-called “ethnic” cuisines. Students investigate pertinent historical developments, social issues, as well as environmental conditions, food production, nutrition, with special focus on issues of quality, safety, health and wellness. For instance, students analyze the goals and impact of the “Slow Food” movement, which after starting in Italy became an international phenomenon. Students learn how to prepare representative recipes, learning about characteristics of various foods and the evolution of regional dishes in terms of tradition, ingredients, and nutritional values. The combination and presentation of dishes receive attention. Students learn a complete set of basic cooking skills, from selection of ingredients to presentation at table, including some techniques specific to contemporary Italian cuisine. Please note that the present course has exclusively vegetarian ingredients and dishes.

## Mediterranean and Middle Eastern Cuisines

NUH 225 F  
Cr: 3; Contact hrs: 45

Western cuisine owes a lot of its ingredients, foods and methods of cooking to the Middle Eastern trade routes. This course will analyze Middle Eastern cooking and its influence on Italian and Mediterranean cuisines. Students will discover that the roots of pasta, pizza and ice cream, the most well known Italian foods, can be traced through history to the Talmud and the Arab colonies in Sicily. Students will travel virtually through North Africa, the Near Middle East (Turkey, Greece), the Arab World, Israel and Persia to get to know their traditions and something about their history and music and learn to prepare their characteristic dishes. These cuisines all use a variety of herbs and spices which were added not only for taste and aroma, but also for their healing properties. In the first half of the semester topics common to all the countries will be studied, in the second half the specific countries or areas. Particular attention will be given to Mediterranean-vegetarian cuisine. The course aims to supply the main guidelines for recognizing, understanding and interpreting true Mediterranean cuisine.

## Topics in Nutrition: Italian Style Cooking

NUH 240 F  
Cr: 3; Contact hrs: 45

In an age of processed foods and widespread adulteration of the environment, the importance of good diet is essential. Appropriate use of eliminative or healing remedies may provide additional influence on dietary metabolism. Healing nutrition provides unique opportunities to convert food into useful nourishment. It gives dietary therapy much added value. By studying the chemical structure of food and its effects on the human body's metabolism, students are introduced to the healthy side of Italian cuisine today, including the practical preparation of healthy dishes. The different food combinations and the way they affect digestion and metabolism will also be analyzed in order to plan a daily healthy diet. This course is recommended for everyone (vegans and vegetarians included) with an interest in nutritional methods for restoring and maintaining health.

## Italian Food and Culture: Pairing Food & Wine

NUH 245 F  
Cr: 3; Contact hrs: 45

Italian cuisine is the result of many different regional culinary traditions that, although merged and diluted over centuries, still maintain their particular flavors and distinct ingredients. Thanks in recent years to a greater availability of wines from different regions, the pairing of food and wine, always a traditional aspect of Italian cuisine, has become more important in the

organization of a menu and the presentation of a meal. In this course the various ways of pairing Italian food and wine will be analyzed and used for menu planning. This involves research into aspects of both wine and food, with special emphasis on classification and technical terminology, nutritional and health issues, chemical composition, sensory and other evaluation techniques, as well as cooking skills that will be practiced regularly in class.

## The Science of Food, Health and Wellbeing

NUH 249 F  
Cr: 3; Contact hrs: 45

The primary focus of this course is to analyze the biological properties of the body and the effects that foods have on it. We will teach the basics of nutrition (proteins, vitamins, minerals, antioxidants, natural supplements) and how the phytochemicals and nutrients of foods can improve health, how to live healthily, habits that may hurt your health, how to get fit, how to get energy and programs for physical and mental release. Throughout this course students will learn about prescription for nutritional healing and guidelines for selecting foods, and techniques and products for psycho-physical well-being. The course is recommended to anyone (vegans, vegetarians), with an interest in nutritional methods for restoring and maintaining health. There will be a visit to an Italian local wellness center (thermal establishment) and to a health food store, where students will be able to see a great variety of organic foods and learn to distinguish and best choose among them. During the course students will enjoy a special dinner at a characteristic organic food restaurant in Florence. The lessons include the practical preparation of healthy dishes. At the end of the course students will be able to choose anything they need to live life “in shape”.

## Italian Cuisine: History and Practice

NUH 250 F  
Cr: 3; Contact hrs: 45

This is a study of the evolution of food in Italy, starting from ancient Roman times, continuing through the Middle Ages and the Renaissance, up to modern times. Students will look at the sumptuous ancient Roman table, the simple cuisine of the medieval monasteries and the spectacular feasts of the courts. Food will be examined in the historical context of each period and in relation to the society and culture of the times. The economic prosperity and cultural vitality of the Renaissance are explored through gastronomy: natural and sophisticated tastes, culinary skills, famous cooks and their innovative recipes, table settings and the code of manners. Particular attention will be paid to the important role of Caterina de' Medici in exporting Tuscan cuisine to France and how it developed there. In Italy, as nowhere else, ancient culinary traditions have persisted. Italians still prepare and eat foods almost as they did in the fifteenth century. Students work with original recipes from past culinary treatises, sometimes discovering ancient tastes (herbs, spices, sauces), but most of the time adapting old techniques to new circumstances and ingredients. So many ancient customs have endured for such a long time. This is one of the most fascinating aspects of Italian cultural history. This course is about original Italian cuisine and its timeless qualities.

## Wine Business and Marketing

NUH 252 F; Dual listed: BUS 252 F  
Cr: 3; Contact hrs: 45

This course explores the business and marketing of wine, with special focus on U.S. markets. Wine trade and consumption in the US have constantly increased in recent years. If until the early 1990's wine consumption was concentrated in a few major states, today wine is consumed by a large part of the entire US population. Italian wine, counting for 30% of U.S. wine imports, is a major part of this economic and cultural scenario. In addition, new wine markets have emerged worldwide. This growing interest has strengthened the role of traditional key players of the wine trade such as importers, distributors, wholesalers, retailers, while helping to create new professional figures such as wine writers, wine club managers, and event promoters. In this course students learn skills that help equip them to take on such roles. Given the notable diversity and quality of Italian wines, students examine issues of sourcing, shipment chains

and trading channels, and market impact. The course includes business simulations, and students produce a start-up or marketing project.

## Italian Food for Festivals and Festivities

NUH 255 F

Cr: 3; Contact hrs: 45

In Italy food is a fundamental element of every festivity. In every region, all year round, each festa or sagra features delicious dishes, whether the event is held in honor of a saint, of a religious or secular festivity or in the spirit of the famous Italian joie de vivre. In this course all the main festivities will be analyzed through their history, religious or secular importance, and through the role they play in the local culture. All the various aspects of the Italian lifestyle will be introduced, together with the cuisine and the rituals associated with them: customs, celebrations, table manners, social gatherings and their evolution throughout the centuries. The aim of the course is to teach students to make traditional and ritual recipes of Italy: the selection of dishes reflects what is really popular in Italy and concentrates on the classics of Italian cuisine (fresh pasta, risotto, meat sauce etc.) that students can reproduce at home. Traditional food products will be also introduced, through class demonstrations and tasting.

## Jewish-Italian Cooking Traditions

NUH 260 F

Cr: 3; Contact hrs: 45

The importance of the Jewish influence on certain elements of the Italian traditions in cooking and serving food is an often neglected chapter in the splendid history of Italian cuisine. The relationship between Jewish cooking traditions and the different regional Italian traditions is a rich case study because of the peculiar characteristics of such encounters. Whereas Arabs, Greeks and others have dominated a specific area of Italy at certain times, imposing their traditions and integrating them with local habits, the very ancient Jewish presence in Italy has touched almost all Italian regions and has left its mark in diverse ways. Very often the cuisine of the Italian Jews was the result of an adaptation of local ingredients and techniques to the religious restrictions of the community. At the same time, some characteristic elements of the home cuisine of migrating Jewish communities (for example from Spain or Germany) were carried to Italy and integrated into this complex culinary and cultural mixture. The purpose of this course is to analyze in a detailed way the interrelations that contributed to the birth of a Jewish-Italian cuisine and its social, economic and historical implications.

## Sustainable Food

NUH 280 F; Dual listed: ENV 280 F

Cr: 3; Contact hrs: 45

This course explores food and gastronomy in the light of environmental preservation, sustainable agricultural practices, the conservation of biological and culinary diversity and global justice. Drawing on a multi-disciplinary perspective which brings together academic research and the traditional knowledge of farmers and producers, students will explore the complexity of food and food systems through an analysis of their nutritional, social, and environmental aspects. They will be encouraged to reflect on the sustainable food movement in a holistic manner, and to question the roles of individuals and consumers in today's global food system.

## Dance, Music and Theatre Performance

### Introduction to Jazz Dance

PER 141 F

Cr: 3; Contact hrs: 45

A technical class for the beginning dance student. Various styles are taught: lyrical, contemporary street funk, musical comedy show jazz, and Afro. Lectures on history, contemporary trends, and anatomy for the jazz dancer are included.

### Introduction to Modern Dance

PER 142 F

Cr: 3; Contact hrs: 45

Students will study elementary modern technique emphasizing alignment, movement through space, and the use of weight while developing a range of movement qualities. Class assignment is based on previous experience and progress.

### Introduction to Ballet

PER 143 F

Cr: 3; Contact hrs: 45

A basic course that introduces students to the study of ballet's main concepts: correct body placement, basic positions of feet and arms, and preparation with both floor exercises and the barre. All exercises aim to shape the body into a beautiful and graceful form in order to enhance the student's expressive capacity. In addition to practical classes, students will learn the history of ballet and its evolution up to the present day.

### Expanding Creativity

PER 150 F; Dual listed: PDM 150 F / PHO 150 F / SCU 150 F

Cr: 3; Contact hrs: 45

Problem solving in the field of fine arts is coupling inspiration with practical solutions. Viewing the situation with an artistic eye, whether it be in drawing, painting, sculpture, graphic design, music or writing, the creator of the work must discover how to "put the line where he/she wants it to go," using his/her talents to realize in a tangible form what he/she envisions in his/her imagination. The primary goal of this class will be for students to learn to express their true selves while transforming media in an artistic and mindful way. Students will learn to expand their thinking into areas of art other than their present chosen media. Since the class is made up of students from various artistic experiences, there is a wide variety of outlooks to broaden perspectives.

### Flamenco

PER 200 F

Cr: 3; Contact hrs: 45

The course will cover two aspects. 1) Practical lessons on basic techniques, body posture, vueltas (turns), and zapateado (stamping of feet) plus coordination of arms and feet. Students will study the precise structure of the different rhythms, starting with Tango, the easiest Flamenco rhythms, moving on to more irregular rhythms, like slow soleares, medium alegria and the fast bulerias. The basic choreographic concepts given by the instructor will allow students to improvise and create their own choreography. 2) Historical evolution of Flamenco, from its origins up to the present day.

### Body Language and Communication Techniques

PER 212 F; Dual listed: COM 212 F

Cr: 3; Contact hrs: 45

This course teaches students to use the body to achieve greater professional and social success by increasing the relational and communication capacities of every student, preparing them to enter the working world. The training is aimed at acquiring transversal expertise linked to communication, verbal and non verbal, working in groups, motivation, and body language control. The "learning by doing" methodology is very practical and involves the student in a pro-active way, through exercises and improvisation, testing individual attitudes and personal capacities. Neutral mask and participative and creative techniques will be employed, from a theatrical approach to non verbal communication, team building, self-presentation, body language exercises, movement, and motivation, guiding each student to discover his or her strengths, and to better identify the working path coherent with individual expectations and capacities.

### Renaissance Historical Dance

PER 270 F

Cr: 3; Contact hrs: 45



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The course introduces students to the different dance styles during the Renaissance, including a practical approach to body posture. The course presents the origins as well as the historical and social value of dance in the different social classes during the 15th century. It also offers a practical approach to using steps, gesture, and movements of 15th century dances to express feelings. A general historical overview will be covered by explaining the main differences among the various dance styles.

### Intermediate Jazz Dance

PER 275 F  
Cr: 3; Contact hrs: 45

This course is designed for students who have already studied jazz dance at an elementary level. Warm-up exercises and diagonals will be more complex. Attention will be given to an analysis of all different jazz styles though more elaborate choreographies and video projections of performances by professional dancers.

**Prerequisites:** PER 141 Introduction to Jazz Dance, or equivalent

### Intermediate Ballet

PER 300 F  
Cr: 3; Contact hrs: 45

This course is for students who already have a basic knowledge of the studies listed in the elementary level course. In the intermediate level, barre and center exercises are more detailed, complex and intensive. This course also includes adagio exercises, turn outs, jumps and point study. Studies on the history of ballet with a special look at the Romantic period will be included.

**Prerequisites:** PER 143 Introduction to Ballet, or equivalent

## Film, Video and Multimedia Production

### Introduction to Digital Filmmaking

FVM 210 F  
Cr: 3; Contact hrs: 90

The course is based on the script, the language of images, and the figurative and narrative components of the story. Idea, story line, treatment and screenplay will be covered, as well as literary and original screenplays. The different roles of the production team will be analyzed: preparation: casting and work plan; technical means of directing (techniques of cinema / video shooting styles); lighting techniques and photography; editing (mainly with Avid XP software): construction and definition of the film story line; editing methods with magnetic tape; and post-production (mixing and dubbing). The course aims to connect the different stages of production to provide the student with a global view of the expressive power of the media from the creative to the realizable.

### Understanding Movies: Theory and Practice

FVM 215 F; Dual listed: MCT 215 F  
Cr: 3; Contact hrs: 45

Moving images are among the most distinctive innovations and experiences of the last century and remain one of the most enduring. In a media-dependent culture, developing a critical understanding and practical knowledge of this form are vital. This course studies the theory as well as the techniques of filmmaking. It analyzes the ever-evolving cinematic language in terms of both its historical development and its essential elements, techniques and tools. Through the study of stylistic choices and the construction of images and sequences, students learn aesthetic and technical terms, rules, conventions, and social assumptions used to build meaning. In particular, the course provides an analytical syntax of film (shots, mise-en-scène, cinematography, movement time and continuity in the story, editing) necessary to understand the formal qualities of visual significance. In a series of stylistic exercises in the second part of the course students engage in hands-on experience of video shooting, and video editing with the Final Cut program. In the process of learning filmmaking basics students reinforce

acquired theory.

### Digital Filmmaking

FVM 275 F  
Cr: 3; Contact hrs: 90

The course deals with the three phases of the production of a professional video. The aim of the course is to give students all the necessary means to produce and make a professional video. Phase 1 - Pre-production: a) Structure and analysis of the screenplay; b) Working plan organization of the film and video production. Phase 2 - Production: Set decoration, lighting, shooting, directing. Phase 3 - Post-production: Editing (with AVID XP software), sounding, mixing.

**Prerequisites:** FVM 210 Introduction to Digital Filmmaking, or equivalent

### Video Art

FVM 293 F; Dual listed: ART 293 F  
Cr: 3; Contact hrs: 45

This course is intended to be a theoretical and practical introduction to video art as a discipline of contemporary art. The use of video as a form of artistic expression has been continuously growing in importance. In the 90's, the use of video art actually surpassed that of the more traditional art techniques and traditional photography. Today, the systematic use of color, the shortening of projection times, the use of the big screen or different projection spaces and the introduction of special effects (thanks to the combination of the computer and digital techniques) all work together to make video art a high-potential, imaginative, artistic language that offers an alternative to that of cinema. In this course students will acquire both familiarity with video art as an art form and the technical skills to begin to create their own works in the medium.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

## Painting, Drawing and Mixed Media

### Principles of Drawing and Composition

PDM 130 F  
Cr: 3; Contact hrs: 45

This course will teach the basic techniques of figure and object drawing. The program is designed to introduce the fundamental principles and elements of drawing as well as the major techniques and media. Each lesson has a specific aim and forms part of a progressive build up of skills. Still life, human figure, architecture and nature will be investigated as subject matter. Students will be introduced to the fundamental principles and elements of drawing using charcoal, pencil and various other media. Reference to the exceptional works of art in the city of Florence will be investigated and analyzed as an integral part of the course. The aim of the course is to develop a better understanding and knowledge of drawing, and to encourage further studies using the various techniques and media in creating drawings.

### Foundation Oil Painting

PDM 140 F  
Cr: 3; Contact hrs: 90

This course is an introduction to the traditional techniques of oil painting for beginning students or students with no previous training in Fine Arts. The course deals with the most fundamental principles and elements of still-life painting, with an emphasis on the perception and build up of form, tone, and color on a two-dimensional surface. Exercises are introduced to students in highly structured lessons, including the theory of color, supplemented by practical demonstrations. Reference to the exceptional works of art in the city of Florence will be investigated and analyzed as an integral part of the course. The aim of the course is for students to learn the basic knowledge of oil painting techniques as well as to discover their personal brush stroke, favorite colors, and the ability to personalize one's composition.

## Foundation Oil Painting (Summer only)

PDM 141 F  
 Cr: 3; Contact hrs: 45

This course is an introduction to the traditional techniques of oil painting for beginning students or students with no previous training in Fine Arts. The course deals with the most fundamental principles and elements of still-life painting, with an emphasis on the perception and build up of form, tone, and color on a two-dimensional surface. Exercises are introduced to students in highly structured lessons, including the theory of color, supplemented by practical demonstrations. Reference to the exceptional works of art in the city of Florence will be investigated and analyzed as an integral part of the course. The aim of the course is for students to learn the basic knowledge of oil painting techniques as well as to discover their personal brush stroke, favorite colors, and the ability to personalize one's composition.

## Expanding Creativity

PDM 150 F; Dual listed: PER 150 F / PHO 150 F / SCU 150 F  
 Cr: 3; Contact hrs: 45

Problem solving in the field of fine arts is coupling inspiration with practical solutions. Viewing the situation with an artistic eye, whether it be in drawing, painting, sculpture, graphic design, music or writing, the creator of the work must discover how to "put the line where he/she wants it to go," using his/her talents to realize in a tangible form what he/she envisions in his/her imagination. The primary goal of this class will be for students to learn to express their true selves while transforming media in an artistic and mindful way. Students will learn to expand their thinking into areas of art other than their present chosen media. Since the class is made up of students from various artistic experiences, there is a wide variety of outlooks to broaden perspectives.

## Digital Sketchbook

PDM 165 F; Dual listed: GRA 165 F  
 Cr: 3; Contact hrs: 90

In this course students combine traditional and digital media to create artworks. In drawing sessions in various locations in the historic center of Florence, students learn basic drawing concepts, followed by one-on-one instruction with the instructor to create drawings suitable for the computer lab sessions. These manual drawing sessions focus on creating three-dimensional space through the use of linear perspective and construction of complex forms using simple volumes, on the drawing of the sculpted and live human figure, and on creating balanced and interesting compositions. In the computer sessions students learn to scan selected drawings from the city drawing sessions and paint them digitally using Photoshop. Students explore painting concepts applicable to both traditional and digital painting and the most relevant and useful Photoshop functions. In the course students create multiple versions of each painting (for example, day and night versions of one scene). Projects include painting a set of images using gouache, and developing and modifying with Photoshop one or more of their traditionally painted images. In this way students discover benefits and drawbacks of the traditional and graphic approaches.

## Introduction to Pastel Techniques

PDM 170 F  
 Cr: 3; Contact hrs: 45

This course introduces students to the various pastel techniques: such as chalk, wax, watercolor, stabilo soft and stabilo tone. Various color theory exercises will be investigated. Students are also introduced to the various artists who have used pastel techniques as their chosen medium. Also, reference to the exceptional works of art in the city of Florence will be analyzed as an integral part of the course. The course includes subjects from still-life to models.

## Fine Art Mosaics

PDM 180 F  
 Cr: 3; Contact hrs: 90

This course covers the various techniques of stone and glass mosaics (for example Pompeian, Venetian and contemporary).

The students will create projects and decoration of architectural illusion, panels, and scenographic design. Students will become proficient in the various stages of building up traditional mosaics. Reference to the exceptional Italian mosaic works of art will be investigated and analyzed as an integral part of the course.

## Fine Art Mosaics (Summer only)

PDM 181 F  
 Cr: 3; Contact hrs: 45

This course covers the various techniques of stone and glass mosaics (for example Pompeian, Venetian and contemporary). The students will create projects and decoration of architectural illusion, panels, and scenographic design. Students will become proficient in the various stages of building up traditional mosaics. Reference to the exceptional Italian mosaic works of art will be investigated and analyzed as an integral part of the course.

## Florence Sketchbook - Beginning

PDM 183 F  
 Cr: 3; Contact hrs: 45

In this course students develop basic observation, drawing and watercolor skills in a refreshing way. Students keep a series of sketchbooks and develop finished drawing projects from them. After initial training in fundamental drawing techniques for pencil, pen and other media, the course is dedicated principally to sketching outdoors in the city and environs. Students develop ability in representing a variety of subjects, including the human form, architecture, and landscape. Exploiting the advantages of the site, students explore such themes as historical monuments, street life, and formal gardens. They encounter art of the past, including efforts to sketch the same or similar topics. The course equips students to efficiently capture impressions by drawing in various media at various rates and scales, keeping annotations, ideas, sketches, and analyses of artwork in a journal, and developing personal interests. Students explore the monuments and vibrant street life of Florence, and observe numerous buildings, outdoor sculptures and squares that form part of the outstanding and entrancing artistic heritage of medieval and Renaissance Florence.

## Fundamentals of Art and Design: Color Theory

PDM 190 F  
 Cr: 3; Contact hrs: 45

This course concerns the analysis and theory of colors. Students will study harmony and contrast of colors: pure colors, light and dark colors (chiaroscuro), hot and cold colors, complementary colors, simultaneous contrast, quality contrast and quantity contrast. The course will study the relationship between form and color, and how colors relate to space and composition, as well as the perception and chromatic balance: the illusion of color. It will also analyze the expressive force of colors as an essential element in the creative process. Learning to develop an eye for color through experience and trial and error; seeing the action of a color and feeling the relationships between colors will be achieved through practical exercises based on various color theory criteria. Investigation of nature, master artists' works, city life and architecture, and works of master artists will help to discover how colored light and shadow are perceived through the relationship between the "eye," "experience" and "color theory."

## Florence and Chianti Watercolor Workshop: Painting under the Tuscan Sun (Summer only)

PDM 206 F  
 Cr: 6; Contact hrs: 90

This special summer course takes place both in Florence and in the Chianti region. Students will learn about the study and practical work of watercolor techniques, drawing, sketching and painting in Florence and in the Tuscan countryside. Three of the four course weeks will be held at the school premises in Florence, where the students will work with models, still life and other set-ups in the studio. The class will also visit various gardens and fantastic panoramas. One of the four course weeks will be



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held in the Chianti Classico region near the medieval villages of Radda and Gaiole in Chianti, where the students will learn how to draw, sketch and paint in the Tuscan countryside. The students will practice through daily field trips in the magnificent scenery of the Sienese Chianti, hiking along the trails of one of the most famous and spectacular countryside in the world. During this week, the students will be housed in a traditional and picturesque agriturismo. The culture and history of the Chianti region will be analyzed for a better understanding of the human and architectural environment. Basically this

workshop focuses on observation; emphasis is on the creative interpretation of the figure, object compositions, nature and open air painting. Form, value, line and proportions will be studied as means of determining space, shape, volume and composition. Activities include the study of watercolor and mixed media techniques; the study of color theory (tone, light, value); and the analysis of the structure of a painting in its whole, in detail, and in the relationship between details.

### Florence and Southern Italy Watercolor Workshop: Color and Light (Summer only)

PDM 208 F

Cr: 6; Contact hrs: 90

This special summer course takes place both in Florence and in Southern Italy. This workshop focuses on observation with emphasis on the creative interpretation of the figure, architecture, object compositions, nature and open air painting. Form, value, line and proportions will be studied as means of determining space, shape, volume and composition. The lessons include the study of watercolor and mixed media techniques, the study of color theory (tone, light, value as well as interaction of color) and the analysis of the structure of a painting in its whole, in detail, and in the relationship between details. All work is based on observation and not on concept.

### Florence Sketchbook

PDM 230 F

Cr: 3; Contact hrs: 45

This course consists of gathering research in the traditional form of sketching from the museums, streets, and environments of Florence as artists have done for centuries. This includes working from sculptures, paintings, architecture, formal gardens, as well as drawing from life in the streets and markets. Students will be encouraged to write annotations and observations as well as to investigate their areas of interest. Students gain firsthand knowledge of original works by studying them in situ, learn drawing and painting skills in a refreshing way, and learn to create professional sketchbooks that may serve as source material for future projects.

**Prerequisites:** PDM 130 Principles of Drawing and Composition, or equivalent

### Florence and Chianti Sketchbook Workshop (Summer only)

PDM 240 F

Cr: 6; Contact hrs: 90

This special summer course takes place both in Florence and in the Chianti region. Students will learn about the study and practical work of drawing techniques, sketching as well as watercolor in Florence and in the Tuscan countryside. During three of the four course weeks, the classes take place both at the school and around the city. Students will research the traditional form of sketching from works in the museums and streets of Florence as artists have done for centuries. This includes working from sculptures, paintings, architecture, formal gardens, as well as drawing from life in the streets and markets. Students will be encouraged to write notations and observations as well as research their areas of interest. Students will learn various drawing and painting techniques. One of the four weeks of the course will be held in the Chianti Classico region near the medieval villages of Radda and Gaiole in Chianti. The students will practice through daily field trips in the magnificent scenery of the Sienese Chianti, hiking along the trails of one of the most famous and spectacular countryside in the world. During this week, the students will be housed in a traditional and picturesque

agriturismo. The students will learn how to draw, sketch and paint in the Tuscan countryside. The method will consist of practical field work and theoretical lectures. The culture and history of the Chianti region will be analyzed for a better understanding of the human and architectural environment.

### Imagination in Drawing

PDM 250 F

Cr: 3; Contact hrs: 45

Students will develop projects deriving from classical and medieval iconography: alphabets, playing cards, imaginary beasts, and natural curiosities among others. The goal is to create a personal interpretation of the iconography of the past. The students will be guided in their search for the appropriate graphic means of expression, along with an equally attentive research of materials such as hand-made and water-marked paper colored by the students, silver-point, pen and ink, and sanguine drawing instruments. The size of surfaces will be rather small, taking into consideration the precision of the drawing methods employed. The main aim of the course is to give free rein to students' imaginations while maintaining a constant link to the observation of reality: the human form, animals and natural forms. The classes will be supplemented by lectures, slides and reproductions.

**Prerequisites:** PDM 130 Principles of Drawing and Composition, or equivalent

### Watercolor and Tempera/Gouache

PDM 255 F

Cr: 3; Contact hrs: 90

This course is a study of two-dimensional watercolor and tempera/gouache media and materials with importance on traditional concepts, form and imagery. Transparent and opaque techniques will be analyzed. Emphasis is on creative interpretation, from observation of the figure, object composition, nature and open air painting. Form, value, line, and proportions will be studied as means of determining space, shape, volume, and composition. Various problems will be given aimed at stimulating individual response and creativity. Emphasis will be put on technical proficiency and creative expression. Reference to the exceptional works of art in the city of Florence will be investigated and analyzed as an integral part of the course.

**Prerequisites:** PDM 130 Principles of Drawing and Composition, or equivalent

### Tempera/Gouache and Egg Tempera Media

PDM 258 F

Cr: 3; Contact hrs: 90

This course is a study of two dimensional tempera/gouache and egg tempera media and materials, with importance on traditional form and imagery (such as objects, models, and nature). Transparent and opaque techniques will be analyzed. There will be studio approaches to painting techniques and pictorial organization. Both media will be also investigated from a modern and contemporary perception of the world. Space, value, line, and proportions will be studied as a means of determining shape, volume, and composition. Study and interaction of color will be discussed. Students will be introduced to the preparation of canvas and/or wooden boards for egg tempera (antique method). Various problems will be given aimed at stimulating individual response and creativity. Emphasis will be placed on technical proficiency and creative expression.

**Prerequisites:** PDM 130 Principles of Drawing and Composition, or equivalent

### Intermediate Analytical Figure and Object Drawing

PDM 260 F

Cr: 3; Contact hrs: 45

This is a course for students wishing to improve the basic techniques of human figure drawing. Students will work on figure and object drawing emphasizing the structure and anatomy of the human body and analyzing the relationship between the individual elements in the composition. The figure in space

will be thoroughly investigated so as to assist the students in translating his/her view and perception onto the page. Analyses of various mark-making techniques using diverse materials (charcoal, pencils, ink, pastels, and mixed media) will be an integral part of this course. Reference to the exceptional works of art in the city of Florence will be investigated.

**Prerequisites:** PDM 130 Principles of Drawing and Composition, or equivalent

### **Intermediate Analytical Figure and Object Drawing (Summer only)**

PDM 261 F

Cr: 3; Contact hrs: 45

This is a course for students wishing to improve the basic techniques of human figure drawing. Students will work on figure and object drawing emphasizing the structure and anatomy of the human body and analyzing the relationship between the individual elements in the composition. The figure in space will be thoroughly investigated so as to assist the students in translating his/her view and perception onto the page. Analyses of various mark-making techniques using diverse materials (charcoal, pencils, ink, pastels, and mixed media) will be an integral part of this course. Reference to the exceptional works of art in the city of Florence will be investigated.

**Prerequisites:** PDM 130 Principles of Drawing and Composition, or equivalent

### **Intermediate Painting**

PDM 270 F

Cr: 3; Contact hrs: 90

The course is structured for students who have already attended the foundation-level course or have a similar background in painting. It takes students into further studies in oil and will introduce the technique and methods of acrylic painting. Focus is on the nude as well as object painting using a number of different approaches to life painting. Some of the most essential techniques of oil and acrylic painting are covered to provide students with a sound foundation preparing them for more ambitious work. Emphasis is on color mixing, handling of brush strokes, glazing and scumbling, as well as traditional canvas preparation. Reference to the exceptional works of art in the city of Florence will be investigated and analyzed as an integral part of the course. The goal is to provide students with an understanding of the most essential elements in life painting.

**Prerequisites:** PDM 140 Foundation Oil Painting, or equivalent

### **Intermediate Painting (Summer only)**

PDM 271 F

Cr: 3; Contact hrs: 45

The course is structured for students who have already attended the foundation level course or have a similar background in painting. It takes students into further studies in oil and will introduce the technique and methods of acrylic painting. Focus is on the nude as well as object painting using a number of different approaches to life painting. Some of the most essential techniques of oil and acrylic painting are covered to provide students with a sound foundation preparing them for more ambitious work. Emphasis is on color mixing, handling of brush strokes, glazing and scumbling, as well as traditional canvas preparation. Reference to the exceptional works of art in the city of Florence will be investigated and analyzed as an integral part of the course. The goal is to provide students with an understanding of the most essential elements in life painting.

**Prerequisites:** PDM 140 Foundation Oil Painting, or equivalent

### **Portraiture in Oils**

PDM 278 F

Cr: 3; Contact hrs: 90

The subject of this course is the portrait from direct observation, from the initial drawing to the finished painting. The course will begin with an introduction to fundamental arguments such as proportion and anatomy. The study of the head from different angles (profile, three-quarter view, and foreshortened angles) will follow. Subsequently color use and the effects of light will conclude the initial analytical section of the course. Particular

attention will be devoted to the “psychological portrait”: how it has been treated through the centuries, and the various elements that influenced and can influence the final result - chiaroscuro, natural and artificial light, expressive treatment of pictorial means, figure-ground relationships and so on. Slides, reproductions, photocopies, lectures and museum visits will be used to give a panorama of the portrait from the 1400s to the present day.

**Prerequisites:** PDM 130 Principles of Drawing and Composition and PDM 140 Foundation Oil Painting, or equivalents

### **Mixed Media**

PDM 281 F

Cr: 3; Contact hrs: 90

This course consists of working with “ready made” images and objects. We will study the history of Dada in Europe and how this is linked with collage, frottage, photomontage, the use of “found objects” and the different meanings changing the context. We will study how to combine this various media together using diverse materials (thread, wire, glue, etc.) in order to create a new combination of subject matter in a new creative and harmonious context and composition. Use of words with images will also be investigated with the significance of the “metaphor”. We will develop the concept of “work in progress” and students may combine painting and drawings with ready made and found objects and images. The techniques used are the more innovative and contemporary, and each student will learn to discover a personal/symbolic alphabet to use in two or three dimensional compositions, in order to express her or his personal themes and issues. The emphasis is on conceptual combined with manual skills of creativity and expression.

**Prerequisites:** Junior Standing in Studio Art

### **Contemporary Painting: Materials and Techniques**

PDM 300 F

Cr: 3; Contact hrs: 90

In this studio course students explore and apply a variety of techniques employed in contemporary painting in order to better understand contemporary art, to realize the close relation dialogue between the use of materials and artistic expression, and to deepen their visual communication. Projects relate to the works of a range of artists. Study of each artist’s technique and use of materials leads to active demonstrations and the execution of specific class and individual projects involving special materials and choices. Students also maintain a sketchbook as a tool for developing the creative process and research. The course investigates the use of traditional two-dimensional media such as oil and acrylic paints, graphite pencils and charcoal sticks, integrated with non-traditional materials such as glue, straw, enamel paints, sand, textile scraps, stitched-up cloth, metal sheets, varnish, and plaster. A certain emphasis is given to non-traditional materials and applications. Among the Italian and international artists analyzed in terms of materials, conception, perception and artistic movement are: Enrico Baj, Alberto Burri, Gianni Dova, Jean Fautrier, Lucio Fontana, Nancy Graves, Hans Hoffman, Helen Frankenthaler, Anselm Kiefer, Jackson Pollock, Antoni Tàpies, Mark Tobey and Cy Twombly.

**Prerequisites:** PDM 270 Intermediate Painting, or equivalent

### **Advanced Drawing: Observation and Interpretation**

PDM 340 F

Cr: 3; Contact hrs: 90

This course is designed for those students who need to consolidate their knowledge and understanding of the main drawing techniques. It is designed for students who have a mature understanding and practical application of figure and object drawing. All the techniques learned and used in the previous courses will be further elaborated in order to move on to more ambitious problems in drawing. Students will depart from direct observation moving onto more personal ideas and concepts focusing on an individual means of expression. Projects and highly structured exercised will be given. Reference to the



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exceptional works of art inside and outside the city of Florence will be investigated and analyzed as an integral part of the course.

**Prerequisites:** PDM 260 Intermediate Analytical Figure and Object Drawing, or equivalent.

### Advanced Painting: Observation and Interpretation

PDM 350 F  
Cr: 3; Contact hrs: 90

The emphasis of this course is to further students' knowledge and practice of the traditional techniques of oil painting through figurative and/or object work, in order to clarify problems and to refine and improve the quality of the work, so that accuracy may serve personal expression and individual studies may become resolved paintings. The course focuses on the subtleties within the techniques of oil painting and encourages a more personal expression in the work. The goal is to resolve technical problems and to introduce more subtle and complex areas of study related to a personal idea or concept. Various exercises and projects will be set as a way to approach certain problems, such as color, composition, brush strokes, glazing, impasto, painting mediums, and large format work. Students will be taken through a series of given exercises to be first realized in small acrylic paintings called "bozzetti" and then composed into oil paintings. At the end of the course, students will work on a personal project in order to prepare them for more advanced conceptual work. Reference to the exceptional works of art inside and outside the city of Florence will be investigated and analyzed as an integral part of the course.

**Prerequisites:** PDM 270 Intermediate Painting, or equivalent.

### Advanced Conceptual Drawing

PDM 390 F  
Cr: 3; Contact hrs: 90

This course requires a high proficiency in figure and object drawing as well as a sound understanding of all the principles and elements of drawing. It aims to start to play with the knowledge of drawing gained through exercises that deeply explore and question thus far concepts and approaches of traditional drawing. It encourages a personal approach to the work by allowing for the possibility to explore individual concepts in the execution of a project. The aim is to work toward greater personal expression and with more complex problems in drawing so as to give the work a more mature and resolved finish. Reference to the exceptional works of art inside and outside the city of Florence will be investigated and analyzed as an integral part of the course.

**Prerequisites:** PDM 340 Advanced Drawing: Observation and Interpretation, or equivalent.

### Advanced Conceptual Painting

PDM 392 F  
Cr: 3; Contact hrs: 90

This course is designed for students who have had considerable experience in painting and who wish to deal with individual projects focusing on conceptual and personal issues. Students are taken through an initial series of exercises outlining the creative process from the conceptual stage through to the formulation of a resolved visual expression. Technical work is furthered in relation to the requirements of the project. Painting projects may take the form of a series of works, of various sizes, using mixed media. Students work on a more personal level in a conceptual way in order to find their own form and means of expression. The use of the "metaphor" is thoroughly investigated in order to gain a very personal creative expression in the body of work. The perception of the world through observation and experience will be translated into a personal visual language. Students engage with a high level of color, form, composition and surface investigation using and exploring various materials and techniques. Encouraging an individual approach to the work along with a finer knowledge of the aesthetic construction of a painting, each potential artist will be able to communicate his/her personal ideas into a more refined and mature body of painted works. Exceptional works of art inside and outside the

city of Florence will be investigated and analyzed as an integral part of the course.

**Prerequisites:** PDM 350 Advanced Painting, or equivalent.

### Major Project in Fine Arts

PDM 420 F  
Cr: 3; Contact hrs: 45

Students will be guided and advised through successive stages of an art project of their choice, from conceiving the idea to researching and realizing the project, which will form part of the end of year art show. In small groups and individually students will have the advice of lecturers, but the emphasis of this course is upon independent learning and the skills associated with it, including the capacity to reflect critically on artistic production. The course is broadly divided into two phases: the first phase is focused on research and experimentation and the second phase on production and exhibition.

## Photography

### Introduction to Classic Photography

PHO 120 F  
Cr: 3; Contact hrs: 90

The course provides a basic approach to how the photographic analog camera works, while examining the technical aspects of developing and printing a photographic (black and white) film. Through technical and conceptual assignments, the student is expected to gain confidence in how to use the photographic medium in a creative and expressive way. In the final part of the course, the student develops personal ideas into an individual project. The aim is to impart a working vocabulary of basic photography, in order to allow the student to become familiar with the technical aspects of the photographic camera, as the main tool in converting visual and personal expression into photographic pictures. All basic black and white printing techniques and some basic digital post-production techniques will be covered. In the course students acquire confidence in knowing how to use their camera well, increased technical control of the medium, and develop a more critical eye. This course is 80% film and darkroom and 20% digital.

**Note:** each student must be equipped with an SLR film camera with manual function and with at least one lens.

### Introduction to Classic Photography (Summer only)

PHO 121 F  
Cr: 3; Contact hrs: 45

The course provides a basic approach to how the photographic analog camera works, while examining the technical aspects of developing and printing a photographic (black and white) film. Through technical and conceptual assignments, the student is expected to gain confidence in how to use the photographic medium in a creative and expressive way. In the final part of the course, the student develops personal ideas into an individual project. The aim is to impart a working vocabulary of basic photography, in order to allow the student to become familiar with the technical aspects of the photographic camera, as the main tool in converting visual and personal expression into photographic pictures. All basic black and white printing techniques and some basic digital post-production techniques will be covered. In the course students acquire confidence in knowing how to use their camera well, increased technical control of the medium, and develop a more critical eye. This course is 80% film and darkroom and 20% digital.

**Note:** each student must be equipped with an SLR film camera with manual function and with at least one lens.

### Introduction to Digital Photography

PHO 130 F  
Cr: 3; Contact hrs: 90

The course provides a basic approach to how the photographic digital camera works. Students gain a broad knowledge of the history of photography and an appreciation of aesthetic concerns that enable them to express themselves in a more cohesive and creative manner. Basic classic photography skills

including an understanding of focal length, aperture, shutter speed, composition, and quality of light are integrated with techniques specific to digital capture and the manipulation of images in Photoshop. Photoshop software is used to process and print photographic imagery. During the semester specific assignments help students to learn all basic digital techniques. In the course students acquire confidence in knowing how to use their camera well, increased technical control of the medium, and a more critical eye. At the Florence site only this course is 80% digital and 20% film and darkroom, with some basic black and white developing and printing techniques.

**Note:** each student must be equipped with an SLR digital camera with manual function and with at least one lens.

### **Introduction to Digital Photography (Summer only)**

PHO 131 F  
 Cr: 3; Contact hrs: 48

The course provides a basic approach to how the photographic digital camera works. Students gain a broad knowledge of the history of photography and an appreciation of aesthetic concerns that enable them to express themselves in a more cohesive and creative manner. Basic classic photography skills including an understanding of focal length, aperture, shutter speed, composition, and quality of light are integrated with techniques specific to digital capture and the manipulation of images in Photoshop. Photoshop software is used to process and print photographic imagery. During the semester specific assignments help students to learn all basic digital techniques. In the course students acquire confidence in knowing how to use their camera well, increased technical control of the medium, and a more critical eye. At the Florence site only this course is 80% digital and 20% film and darkroom, with some basic black and white developing and printing techniques.

**Note:** each student must be equipped with an SLR digital camera with manual function and with at least one lens.

### **Expanding Creativity**

PHO 150 F; Dual listed: PER 150 F / PDM 150 F / SCU 150 F  
 Cr: 3; Contact hrs: 45

Problem solving in the field of fine arts is coupling inspiration with practical solutions. Viewing the situation with an artistic eye, whether it be in drawing, painting, sculpture, graphic design, music or writing, the creator of the work must discover how to "put the line where he/she wants it to go," using his/her talents to realize in a tangible form what he/she envisions in his/her imagination. The primary goal of this class will be for students to learn to express their true selves while transforming media in an artistic and mindful way. Students will learn to expand their thinking into areas of art other than their present chosen media. Since the class is made up of students from various artistic experiences, there is a wide variety of outlooks to broaden perspectives.

### **Travel Reportage Photography Workshop (Summer only)**

PHO 205 F  
 Cr: 6; Contact hrs: 90

The scope of this course is to explore the psychological and physical preparation and the attitude of the photographer for travel reportage. Extreme atmospheres, difficult weather and working conditions, and sparseness of communication are some of the problems analyzed in preparing the fundamental techniques for best utilizing photographic equipment. The classes will also consider all of the elements that compose a photo-reportage for publication purposes: landscapes, architecture, portraits, social life, culture, flora and fauna. The study of light, the composition of the image, the choice of subject, how to approach difficult subjects, photography with mixed light, nighttime shooting and aerial photos will be the main topics of discussion. While three of the four course weeks will be held in a fully equipped studio at the School's premises in Florence, a fourth week will take place on-site at a distinctive Italian location, which may vary in a given year, to develop an advanced approach to photographing landscapes, architecture, works of art and social life.

**Note:** each student must be equipped with a SLR digital camera with manual function and with at least one lens. An SLR film camera is optional.

**Prerequisites:** PHO 120 Introduction to Classic Photography, or PHO 130 Introduction to Digital Photography, or equivalents

### **History of Photography**

PHO 206 F; Dual listed: ART 206 F  
 Cr: 3; Contact hrs: 45

The course is a critical history of European and American photography from its discovery to trends of today, placing emphasis on iconography and its major exponents. At the heart of the course is the examination of the main subject areas - landscape, portraiture, documentary reportage, fashion, art photography - and the detailed analysis of exemplary images in terms of their cultural and ideological contexts. Technical developments that have had an important influence on the art of photography are also studied, focusing on the most characteristic methods of producing photographic pictures. The lectures and the visits explain by what criteria a photograph is judged. The program is an essential experience for anyone on a photography course or with an interest in the visual media.

### **Intermediate Digital Photography**

PHO 230 F  
 Cr: 3; Contact hrs: 90

This course consist of a series of workshops in which students learn how to master professional photography techniques. Students gain knowledge of the advanced artistic and commercial techniques in the field. The course is arranged as a series of lectures and practice sessions about these topics: digital photo theory (color spaces, color profiles, RAW), optimization of the shot (advanced white balance settings, bracketing, advanced exposure technique, advanced focus settings), and professional post-production. The latter involves the workflow from the original RAW to Photoshop activity, a non destructive adjustment method, techniques to manage noise and sharpness with external plug-ins, methods of managing the white balance, the professional HDR workflow, the professional B&W workflow, and the workflow to prepare for the final utilization of the image for the web, for publishing, or for large-format printing. B&W film work includes professional image archiving methods, use of the large format 4"x5" view film camera, and selected darkroom techniques. Assignments reflect in part individual student interests. Class activities include field trip and studio sessions to develop the projects. This course is 70% digital and 30% film and darkroom.

**Note:** each student must be equipped with a SLR digital camera with manual function and with at least one lens.

**Prerequisites:** PHO 120 Introduction to Classic Photography or PHO 130 Digital Photography, or equivalent

### **Intermediate Digital Photography (Summer only)**

PHO 231 F  
 Cr: 3; Contact hrs: 45

This course consist of a series of workshops in which students learn how to master professional photography techniques. Students gain knowledge of the advanced artistic and commercial techniques in the field. The course is arranged as a series of lectures and practice sessions about these topics: digital photo theory (color spaces, color profiles, RAW), optimization of the shot (advanced white balance settings, bracketing, advanced exposure technique, advanced focus settings), and professional post-production. The latter involves the workflow from the original RAW to Photoshop activity, a non destructive adjustment method, techniques to manage noise and sharpness with external plug-ins, methods of managing the white balance, the professional HDR workflow, the professional B&W workflow, and the workflow to prepare for the final utilization of the image for the web, for publishing, or for large-format printing. B&W film work includes professional image archiving methods, use of the large format 4"x5" view film camera, and selected darkroom techniques. Assignments reflect in part individual student



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interests. Class activities include field trip and studio sessions to develop the projects. This course is 70% digital and 30% film and darkroom.

**Note:** each student must be equipped with a SLR digital camera with manual function and with at least one lens.

**Prerequisites:** PHO 120 Introduction to Classic Photography or PHO 130 Digital Photography, or equivalent

### Intermediate Classic Photography

PHO 240 F  
Cr: 3; Contact hrs: 90

This course consists of a series of workshops in which students learn how to master professional film photography techniques. Students gain knowledge of sophisticated artistic and commercial techniques in the field, in the darkroom and in digital post-production. Course topics include shooting and exposure techniques, refinement of compositional capabilities, and enhancing negative processing and darkroom printing skills. Among the special camera features and techniques emphasized are medium format and large format view cameras, very slow or very fast film types and different developers, colored filters for shooting, and portable flash lighting. In the course practical darkroom work is fundamental to achieving good control of negative exposure and development and the tuning of a B&W print, while students learn how to adjust pictures professionally in digital post-production with Photoshop. Instructor presentations address techniques, course assignments, the history of photography, and different fields of photography as an art media. Much focus is placed on photographic trends of recent decades. Students leave the course knowing how to use their camera, lighting, and darkroom professionally, with increased technical control of the medium and a more critical eye. This course is 70% film and darkroom and 30% digital.

**Note:** each student must be equipped with a SLR film camera with manual function and with at least one lens.

**Prerequisites:** PHO 120 Introduction to Classic Photography or PHO 130 Introduction to Digital Photography, or equivalents

### Intermediate Classic Photography (Summer only)

PHO 241 F  
Cr: 3; Contact hrs: 45

This course consists of a series of workshops in which students learn how to master professional film photography techniques. Students gain knowledge of sophisticated artistic and commercial techniques in the field, in the darkroom and in digital post-production. Course topics include shooting and exposure techniques, refinement of compositional capabilities, and enhancing negative processing and darkroom printing skills. Among the special camera features and techniques emphasized are medium format and large format view cameras, very slow or very fast film types and different developers, colored filters for shooting, and portable flash lighting. In the course practical darkroom work is fundamental to achieving good control of negative exposure and development and the tuning of a B&W print, while students learn how to adjust pictures professionally in digital post-production with Photoshop. Instructor presentations address techniques, course assignments, the history of photography, and different fields of photography as an art media. Much focus is placed on photographic trends of recent decades. Students leave the course knowing how to use their camera, lighting, and darkroom professionally, with increased technical control of the medium and a more critical eye. This course is 70% film and darkroom and 30% digital.

**Note:** each student must be equipped with a SLR film camera with manual function and with at least one lens.

**Prerequisites:** PHO 120 Introduction to Classic Photography or PHO 130 Introduction to Digital Photography, or equivalents

### Landscape and Architecture Photography

PHO 245 F  
Cr: 3; Contact hrs: 90

This course, focusing on the architectural and landscape aspects of this art medium, is divided into field practice outdoor/

indoor shooting, darkroom technique sessions for B&W, and digital lab session for color. Under the instructor's guidance, including analysis of modern and contemporary work, students learn how to select interesting subjects, and how to exercise good technical and compositional control. Focus is also placed on the use of a large format 4"x5" view camera fundamental for architectural photography. Lab practice provides students with the opportunity to learn to develop and print pictures correctly and to learn selected Photoshop techniques specific to Architecture and Landscape photography. This course is 40% film and darkroom and 60% digital.

**Note:** each student must be equipped with a SLR digital camera with manual function and with at least one lens. An SLR film camera is optional.

**Prerequisites:** PHO 120 Introduction to Classic Photography or PHO 130 Introduction to Digital Photography, or equivalents.

### Experimental Photography

PHO 260 F  
Cr: 3; Contact hrs: 90

This is an inspiring course to develop individual expression via various techniques related to photography. Students will acquire familiarity with the many creative possibilities of photogram, hand-coloring, photo collage, photomontage, partial developing of prints, and chemical alterations such as toning and bleach. The course is not a darkroom course, but includes an introduction to black & white printmaking. The lessons will be complemented by slide shows on history of photomontage and relations with contemporary art. Students will learn to combine multiple techniques, and to develop an understanding of concept and perception which will result in a final portfolio.

**Note:** each student must be equipped with (1) a photcamera with (2) at least one lens (a choice of lenses is preferable). The camera can be of any type: manual or digital; for tourist use, toy, compact or credit card type; small, medium, classic, automatic, autofocus, professional. A basic knowledge of film and darkroom photography is useful but not required.

**Prerequisites:** PHO 120 Introduction to Classic Photography, or PHO 130 Introduction to Digital Photography, or equivalents

### Fashion Photography

PHO 280 F  
Cr: 3; Contact hrs: 90

The course combines theory and practice as it explores technical, aesthetic, cultural, and historical aspects of fashion photography. It starts with a history of fashion photography from the beginning of the 20th Century up to the present, reviewing the continuous changes in fashion design styles and trends. As part of this analysis students address photographic composition as well as the target aspects of fashion photography. The course concentrates on the main technical aspects such as lighting, settings, locations, use of flash units, portable and studio units, and light metering. Students learn advanced and creative digital techniques for fashion applications, with emphasis on color digital photography. Various B&W and darkroom techniques covered include special creative B&W techniques, color toners for B&W prints, solarization, and colored filters for B&W. Particular attention will be given to on-location shooting and studio photography activities, with practice photographing models. As far as possible students collaborate with the Fashion Department to develop fashion photography projects. For such projects students shoot pictures to meet the fashion application requirements of the project development team, thus experiencing a real working situation. This course is 70% digital and 30% film and darkroom.

**Note:** each student must be equipped with a SLR digital camera with manual function and with at least one lens. An SLR film camera is optional.

**Prerequisites:** PHO 120 Introduction to Classic Photography, or PHO 130 Introduction to Digital Photography, or equivalents

### Photojournalism

PHO 286 F  
Cr: 3; Contact hrs: 90

This course supplies students with essential skills of photojournalism and documentary photography. Great attention

is given to the approach to subjects and to how to carry out an assignment. The choice of the appropriate equipment, cameras, lenses, flash, is also discussed. Most work is carried out with digital cameras. Digital and computer methods and tools important for modern photojournalists are incorporated in the students' workflow. Students learn to use Apple Aperture 2 for picture archiving, and an introductory web sharing tool. Classic B/W film, shooting, processing and printing are included; students do their own darkroom work during class time and open studio hours. Students closely simulate the activity of professional photographers by carrying out regular assignments from the instructor. Coursework may involve field trips for onlocation shooting and interaction with other departments so as to implement joint projects. For such projects students must shoot pictures to meet the documentary, promotional or other needs of the project development team, thereby experiencing a real working situation. Problems related to contacting press agencies and publishing companies are also introduced. Presentations on international movements and their influence on documentary and press photography provide a historical base. This course is 80% digital e 20% film and darkroom.

**Note:** Each student must be equipped with an SLR digital camera with manual function and with at least one lens.

**Prerequisites:** PHO 120 Introduction to Classic Photography, or PHO 130 Introduction to Digital Photography, or equivalents

## Advertisement and Commercial Photography

PHO 300 F

Cr: 3; Contact hrs: 90

The course combines theory and practice as it explores technical, aesthetic, cultural, and historical aspects of advertisement and commercial photography. It starts with a history of photography during the past 100 years. As part of this analysis students address photographic composition and the target aspects of advertising and commercial photography. The course concentrates on a range of technical aspects of commercial photography such as lighting, settings, locations, use of flash units, portable and studio units, and light metering. Some focus is placed on the use of a large format 4x5" view camera and on refining B&W darkroom work. Honing skills in advanced digital photography technique and Photoshop make the course fundamental preparation for advertisement and commercial applications. Particular attention is given to still-life and studio photography, with practice in still-life set-up and shooting. Further activities may include on-location shoots and interdepartmental projects. As far as possible students work in contact with the Fashion, Interior Design and Graphic Design Departments to develop projects. For such projects students shoot pictures to fulfill the advertisement or commercial requirements of the project development team, thus experiencing a real working situation. This course is 80% digital and 20% film and darkroom.

**Note:** each student must be equipped with an SLR digital camera with manual function and with at least one lens. An SLR film camera is optional.

**Prerequisites:** PHO 120 Introduction to Classic Photography, or PHO 130 Introduction to Digital photography, or equivalents

## Photography Portfolio

PHO 360 F

Cr: 3; Contact hrs: 90

This course allows students to develop a personal approach to the photographic medium. Emphasis is placed on the development and refinement of individual vision and style that will result in a complete and well-developed portfolio. The purpose of the course is to prepare students to enter the professional world while stimulating their individual creativity. Close study of contemporary photography (and photographers) and art are fundamental tools for learning how to refine personal style. Students use equipment of their choice (digital camera, manual camera, medium format camera large format camera: all camera types are allowed), and involves digital or manual activity in accordance with student interest. In the course students improve their ability to edit pictures and to show their own portfolios to galleries, critics, or collectors. All techniques needed by them for shooting, darkroom and digital lab work at the advanced level will be addressed by the instructor.

**Note:** each student must be equipped with the camera and

materials of their choice.

**Prerequisites:** PHO 230 Intermediate Digital Photography, or PHO 240 Intermediate Classic Photography, or equivalents

## Advanced Darkroom Photography

PHO 370 F

Cr: 3; Contact hrs: 90

This course consists of a series of workshops in which students learn how to master film and darkroom photography techniques. Students gain knowledge of specialized B&W techniques. The course combines a series of lectures and extensive hands-on sessions about shooting and exposure techniques, refinement of compositional capabilities, enhancing negative processing, and darkroom printing skills. Presentations cover the history of photography, assignments, as well as the different fields of photography as an art medium. The focus is on view camera to small format camera features, infrared B&W film photography, FB fine-art printing, lith printing, two-baths development, toners and cross-toning processes, warm and cold tone developers, push and pull of films, Beers processes, solarizations, and many other special darkroom techniques. Considerable darkroom work helps students to achieve good control of negative exposure and development and fine-tuning of a B&W print. Some attention is given to presentation techniques and to archival processes for creating exhibits or portfolios. This course is 100% B&W film and darkroom.

**Note:** each student must be equipped with a manual film camera with a choice of lenses and a flash unit, colored contrast filters for B&W photography, a tripod and a remote shutter release.

**Prerequisites:** PHO 240 Intermediate Classic Photography, or equivalent

## Printmaking

### Basic Printmaking

PRI 120 F

Cr: 3; Contact hrs: 90

This course is an introduction to the various techniques of black and white printmaking, such as etching (hard ground, soft ground, aquatint, sugar lift, dry point, pastel, spit bite and mixed media), woodcut and linoleum cut. The art and technique of reproducing and printing metal plates, wood panels, linoleum and other matrixes will be thoroughly investigated and understood. In learning the above techniques and methods, constant reference will be made to printmaking, not only as a very old process practiced in Italy and in the rest of Europe during and after the Renaissance (Mantegna, Pollaiuolo, Parmigianino, Rembrandt, Goya), but also as a modern approach (De Chirico, Carrà, Picasso, Munch, Seurat).

### Basic Printmaking (Summer only)

PRI 121 F

Cr: 3; Contact hrs: 45

This course is an introduction to the various techniques of black and white printmaking, such as etching (hard ground, soft ground, aquatint, sugar lift, dry point, pastel, spit bite and mixed media), woodcut and linoleum cut. The art and technique of reproducing and printing metal plates, wood panels, linoleum and other matrixes will be thoroughly investigated and understood. In learning the above techniques and methods, constant reference will be made to printmaking, not only as a very old process practiced in Italy and in the rest of Europe during and after the Renaissance (Mantegna, Pollaiuolo, Parmigianino, Rembrandt, Goya), but also as a modern approach (De Chirico, Carrà, Picasso, Munch, Seurat).

### Etching

PRI 220 F

Cr: 3; Contact hrs: 90

The course is a study of the various techniques of color and black/white etching, such as intaglio, aquatints, soft ground, super aquatint and photo etching. Students will also study the printing process: the art and technique of reproducing a metal



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matrix by means of a printing (calcographic) press. Emphasis will be put on two-dimensional pictorial constructions, creative interpretation of the figure, still-life compositions, nature and geometric structures. Students will also learn about form, value, line and composition. Through these processes, students will enhance their personal expression as well as focus on all technical and skill-related information necessary to begin with the matrix and finish with the art print. Various problems will be presented, aimed at promoting individual response and creativity. Reference to the exceptional works

of art inside and outside the city of Florence will be investigated and analyzed as an integral part of the course.

**Prerequisites:** PRI 120 Basic Printmaking, or equivalent

### Printmaking Portfolio

PRI 320 F  
Cr: 3; Contact hrs: 90

This course allows students to develop a personal and contemporary approach to the etching medium (color etching, photo gravure, plexiglas relief, computer process, etc.). Emphasis is placed on the development (planning and execution) and style that will result in complete and refined art book production. The purpose of the course is to prepare students to enter the professional world while stimulating their individual creativity and personal style.

**Prerequisites:** Junior Standing

## Restoration

### Furniture, Wood Objects and Gilding Conservation

RES 140 F  
Cr: 3; Contact hrs: 90

Students will work on wooden pieces (antique furniture, wooden objects, and gold-gilded works of art and frames) by using various methods of wood conservation appropriate for each individual subject found in the lab. Accurate lab records will be taken and actual hands-on practice with the guidance of an experienced professor will give the students a realistic idea of the maneuvers and methods found in a genuine professional studio environment.

### Fresco Painting and Restoration I

RES 160 F  
Cr: 3; Contact hrs: 90

The student will be introduced to all phases of the art of fresco painting by preparing a small fresco which can be transported. Students will learn the ancient technique of fresco by using original techniques such as the enlargement of a master drawing (student's choice), mixing fresco mortar (intonaco), and the use of pigments for painting fresco. Each student will also make a sinopia (preliminary painting for fresco), and complete a small fresco to then be detached as an exercise in fresco conservation.

### Fresco Painting and Restoration I (Summer only)

RES 161 F  
Cr: 3; Contact hrs: 45

The student will be introduced to all phases of the art of fresco painting by preparing a small fresco which can be transported. Students will learn the ancient technique of fresco by using original techniques such as the enlargement of a master drawing (student's choice), mixing fresco mortar (intonaco), and the use of pigments for painting fresco. Each student will also make a sinopia (preliminary painting for fresco), and complete a small fresco to then be detached as an exercise in fresco conservation.

### Painting and Polychrome Wooden Sculpture Conservation I

RES 175 F  
Cr: 3; Contact hrs: 90

This course covers all types of painting conservation methods such as the preservation of a work of art, relining, consolidation, cleaning and in-painting. Direct contact with minor original works of art allows beginning students to observe the problems and methods that are presented to a restorer. Students will learn how to apply basic conservation techniques through hands-on experience in order to acquire confidence and knowledge in the reconnaissance of old paintings and their conservation needs. Techniques for the conservation of polychrome wooden sculpture will be introduced, especially mechanical cleaning methods, preserving, and aesthetic in-painting methods.

### Painting and Polychrome Wooden Sculpture Conservation I (Summer only)

RES 176 F  
Cr: 3; Contact hrs: 45

This course covers all types of painting conservation methods such as the preservation of a work of art, relining, consolidation, cleaning and in-painting. Direct contact with minor original works of art allows the beginning students to observe the problems and methods that are presented to a restorer. Students will learn how to apply basic conservation techniques through hands-on experience in order to acquire confidence and knowledge in the reconnaissance of old paintings and their conservation needs. Techniques for the conservation of polychrome wooden sculpture will be introduced, especially mechanical cleaning methods, preserving, and aesthetic in-painting methods.

### Drawing for Conservators

RES 185 F  
Cr: 3; Contact hrs: 90

This course will present academic concepts and historical methods of drawing in order to develop the capacity to see accurately through proportion, methods of measurement, and composition. The full form, plus sections of anatomy such as hands, feet, and head, will all be studied. Some attention will be dedicated to the relationship of the figure to the surrounding space (figure/ground relationships), and other projects will suggest unusual points-of-view, such as a particularly foreshortened form, focus, and detail. The technique of *tratteggio* will be emphasized for shading in order to obtain the effect of *chiaroscuro* found in historical drawings. Evaluation will focus on specific drawing techniques found in the Renaissance with technical and stylistic considerations, and a portfolio of anatomical drawings and portions of copies done with *tratteggio*. Homework to improve manual dexterity and exploration of technical ability is required.

### Archaeology Workshop

RES 193 F; Dual listed: CLA 193 F / ANT 193 F  
Cr: 3; Contact hrs: 45

This course combines an introduction to archaeology with hands-on work on 2500 year-old archaeological finds in LdM's Archaeology Lab. These finds have recently been unearthed in central Italy in the archaic settlement of Accesa, under the scientific direction of the University of Florence, and in the Hellenistic necropolis of Bosco della Riserva, near Tuscania, where an excavation project is being conducted by LdM. Students will learn what happens to the finds once they leave their recovery contexts and arrive in Florence: here, under the expert guidance of the instructors, students will be involved in the fundamental activities of restoration, conservation, documentation, study and storage of the finds. This course will also give students a general survey of the evolution of the discipline of archaeology over time and it will introduce them to the ancient Etruscan civilization, which forms such an important part of Italy's culture and heritage. Students will also have the opportunity to sign up to the summer workshop in Tuscania which operates directly at one of the archaeological sites.

### Florence and Southern Italy Restoration Workshop (Summer only)

RES 225 F  
Cr: 6; Contact hrs: 90

The course comprises three weeks in Florence and a field week in southern Italy. Students gain knowledge and practical skills

concerning historical painting and restoration techniques, working with original polychrome wooden sculptures and mural paintings. In Florence participants learn the original fresco techniques, from the mixing of fresco mortar (intonaco) to its application on support, and the use of pigments. Each participant makes a sinopia (preliminary underdrawing for fresco) and completes a small fresco on a terracotta support. Restoration techniques are pursued, including the detachment of the participant's own fresco from its support, a wall painting conservation method. Participants work with original works of art from the 16th to 17th centuries as they learn how to use the principal modern painting restoration techniques. The course surveys historical oil and tempera painting techniques, aided by museum visits, and students learn to recognize the century in which paintings were created. During the field workshop week students work in the main church of Rocca Imperiale near Cosenza in Calabria, southern Italy. This town near the Taranto Gulf, an important ancient Greek settlement and a notable archaeological area, is also famous for its medieval fortress. Students apply appropriate materials and conservation and restoration techniques to authentic works of art. Following diagnostic study of the artwork in order to understand dating and conservation conditions, students concentrate on cleaning and consolidating the artwork. Next students learn to use different products for the restoration of the surface layers. As the last step students work on the pictorial layer and may do some painting.

### **Florence and Chianti Restoration Workshop (Summer only)**

RES 226 F  
 Cr: 6; Contact hrs: 90

In this course, held partly in Florence and partly in the Chianti, participants gain knowledge and practical skills concerning historical painting and restoration techniques. During the three weeks in Florence participants learn the original fresco techniques, from the mixing of fresco mortar (intonaco), its application on support, to the use of pigments. Each participant makes a sinopia (preliminary underdrawing for fresco) and completes a small fresco on a terracotta support. Restoration techniques are pursued, in part through the detachment of the participant's own fresco from its support, a wall painting conservation method. Participants work with original works of art from the 16th to 17th centuries as they learn how to use the principal modern painting restoration techniques to bring period paintings back to their original states. The course also briefly surveys the historical techniques used for making oil and tempera paintings, and students learn to recognize the century in which paintings were created. Museum visits help to explain techniques used in class. During the field workshop week participants will work in the town of San Gusmè in the Chianti region between Florence and Siena. Participants will ripristinate the original polychromatic surfaces of important 16th-century altars in the principal church. They will remove the pigments of the preceding restoration of about a century ago, with scalpels, eliminating the chromatic distortion of this overpainting. Participants then proceed to reconstruct the work with colored stucco and tempera, with a final wax stratum to render the beautiful original effect.

### **Theory of Conservation**

RES 230 F  
 Cr: 3; Contact hrs: 45

This course will discuss the techniques used in paintings on panel and on canvas, fresco, and polychrome wooden sculpture in order for the student to become acquainted with the actual historical materials and the conservation methods used on each of these. Practical demonstrations using real materials (pigments, glue, resin, plaster, canvas) will also help illustrate theoretical dimensions of this topic. Classes will also consider the ethics and issues encountered throughout the field of restoration and its history. These concepts will also be discussed during museum visits in Florence and will be used in class for discussion. Examination and discussion of a work of art are important elements before, during, and after every intervention. Lectures will examine various fresco techniques found throughout art history and specific examples of fresco restoration applied to these works. We will visit Santa Croce and the Brancacci Chapel

to illustrate the technique and the restoration used on specific works. The restoration of paintings, both on panel and canvas, will be discussed using visual images and, most importantly, museum visits, for a better understanding of techniques. For example a visit to the Bargello will highlight the collection of polychrome wooden sculpture and the various restoration techniques found on this medium. The course will conclude with the students' own opinions on restoration as a profession and will examine the various responsibilities that an art conservator encounters when working with art history's most precious documentation.

### **Historical Painting Lab I**

RES 245 F  
 Cr: 3; Contact hrs: 90

The history of painting techniques used throughout the ages is an important part of the conservator's role in recognizing how a work of art is made and what materials were used (fresco, tempera, oil, etc.). Students will make small panels using various samples so that they may become more familiar with techniques used for the paintings they restore. Cennino Cennini's *The Craftsman's Handbook* will be used as a textbook for these ancient procedures to be done from scratch: egg tempera, self-made oil paints, the gesso-colletta primer for canvas and panels, gold gilding, decorative arts, etc. Maximum care is to be put into these partial 'copies' in order for them to be part of the conservation student's portfolio.

### **Science for Conservators I**

RES 250 F  
 Cr: 3; Contact hrs: 45

This course will provide conservation students with essential up-to-date tools for a more scientific approach to restoration practice. It will outline the basic concepts of chemistry in order to integrate a more in-depth knowledge of the materials and techniques used in the profession. The course covers the general function of molecules, chemical bonding and chemical equations, with an introduction to the materials found more specifically in frescoes and paintings. Causes of deterioration and the very important aspects of cleaning a work of art will be discussed from a scientific point of view. Topics will also include solvents, acidity and alkalinity, detergents, and consolidation of porous materials. Some demonstrations of reactions and practical application will be shown to introduce the materials used in conservation more effectively.

### **Fresco Painting and Restoration II**

RES 260 F  
 Cr: 3; Contact hrs: 90

In this course students will begin "on-site" work, restoring original frescoes. Techniques will vary according to the conservation needs of the work of art. Students will deal with the following preservation or aesthetic tasks: cleaning of the fresco, repairing cracks in the fresco's support, consolidating original intonaco, plastering of missing areas, and retouching the painted surfaces where necessary. The teaching method is focused on practical experience as a major source for understanding the principles of fresco restoration.

**Prerequisites:** RES 160 Fresco Painting and Restoration I, or equivalent

### **Painting and Polychrome Wooden Sculpture Conservation II**

RES 275 F  
 Cr: 3; Contact hrs: 90

Under the instructor's supervision, students will begin working exclusively on authentic paintings to form a more independent approach to conservation. Depending on the project available, techniques will vary according to the conservation needs of the work of art. Students will be introduced to the various phases of conservation and may encounter any of the following preservative or aesthetic tasks: relining, cleaning, plastering missing areas, consolidating loose pictorial layers, and retouching painted surfaces with various in-painting methods. Accurate lab



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records are to be presented for mid-term and final evaluations, along with research relevant to that project. Photographic documentation is required for monitoring the progress of each painting being restored.

**Prerequisites:** RES 175 Painting and Polychrome Wooden Sculpture Conservation I, or equivalent

### Conservation: Theory and Techniques

RES 300 F  
Cr: 3; Contact hrs: 45

The module presents a systematic overview of the history of restoration from the nineteenth century to modern times. It will also investigate the issues arising in contemporary debates concerning conservation and restoration. Students will also be confronted with the legal and ethical dimensions of restoration and conservation. In depth investigation of the following topics will be undertaken: the ICOM Committee for Conservation, the role of Italy and Florence in the world of conservation, and the VANTAA Document 2001. The module will be taught through a combination of illustrated lectures, site and restoration studio visits, and debates.

**Prerequisites:** RES 230 Theory of Conservation, or equivalent

### Science for Conservators II

RES 340 F  
Cr: 3; Contact hrs: 45

This course, more profoundly than Science for Conservators I, covers the very important aspects of cleaning a work of art and the concepts and materials used. Topics will include the nature of dirt, mechanical cleaning, liquids and solutions, organic solvents, cleaning with water, acidity and alkalinity, and cleaning by chemical reaction.

**Prerequisites:** RES 250 Science for Conservators I, or equivalent

### Historical Painting Lab II

RES 345 F  
Cr: 3; Contact hrs: 90

Historical painting techniques learned in the first course will be used to make exact replicas of a chosen era (preferably of a work of art found in Florence). Students' works will be judged on accuracy of technique, drawing, and color. This full reproduction will demonstrate the student's manual dexterity and eye for color, as well as sensitivity of observation toward historical works of art. The finished replica will be an important asset for the students' portfolio if they are to continue their educational career in conservation.

**Prerequisites:** RES 245 Historical Painting Lab I, or equivalent

### Advanced Fresco Painting and Restoration

RES 360 F  
Cr: 3; Contact hrs: 90

Thanks to Florence's Soprintendenza delle Belle Arti, students will have the opportunity to work with original works of art under the instructor's supervision. A thesis paper regarding specific techniques or issues in fresco conservation will be outlined, researched and written independently. Lab records and photographic documentation will be taken for every technique used on-site.

**Prerequisites:** RES 260 Fresco Painting and Restoration II, or equivalent

### Advanced Painting and Polychrome Wooden Sculpture Conservation

RES 375 F  
Cr: 3; Contact hrs: 90

Thanks to Florence's Soprintendenza delle Belle Arti, students will have the opportunity to work with original works of art under the instructor's supervision. A thesis paper regarding specific techniques or issues in painting conservation will be outlined, researched and written independently. Lab records and photographic documentation will be taken for every technique used on each painting assigned.

**Prerequisites:** RES 275 Painting and Polychrome Wooden

Sculpture Conservation II, or equivalent

### Special Topics in Restoration

RES 399 F  
Cr: 3; Contact hrs: 45

Thanks to Florence's Soprintendenza delle Belle Arti, the artwork delegated to the Lorenzo de' Medici Restoration and Conservation Professional Certificate for advanced conservation will give students the opportunity to work with valuable art under the instructor's supervision. Students will work as a team in an authentic on-site environment in various locations locally and often nationally.

**Prerequisites:** Restoration majors

### Working Group Project for Painting and Polychrome Wooden Sculpture Conservation

RES 400 F  
Cr: 3; Contact hrs: 60

Thanks to Florence's Soprintendenza delle Belle Arti, the artwork delegated to the Lorenzo de' Medici Professional Work Certificate for advanced conservation will give students the opportunity to work on valuable art under the instructor's supervision. The panel and canvas paintings and polychrome wooden sculpture available at this level will give students a realistic notion of the maneuvers and methods found in the working group environment of a genuine professional conservation studio. An individual portfolio will be put together documenting every technique used in order to authenticate the professional experience acquired during the working group project.

**Prerequisites:** RES 375 F Advanced Painting and Polychrome Wooden Sculpture Conservation, or equivalent

### Working Group Project for Fresco and Mural Painting Restoration

RES 405 F  
Cr: 3; Contact hrs: 90

Thanks to Florence's Soprintendenza delle Belle Arti, the artwork delegated to the Lorenzo de' Medici Restoration and Conservation Professional Certificate for advanced conservation will give students the opportunity to work with valuable art under the instructor's supervision. Students will work as a team in an authentic on-site environment in various locations locally and often nationally. The fresco and mural painting group will work together and combine their on-site experiences through lab records and photographic documentation. Individual portfolios will be put together documenting every technique used in order to authenticate the professional experience acquired during the working group project.

**Prerequisites:** RES 360 F Advanced Fresco Painting and Restoration, or equivalent

## Sculpture and Ceramics

### Ceramics

SCU 130 F  
Cr: 3; Contact hrs: 90

This course is suitable for students who do not have any experience with clay or have only basic knowledge regarding hand building and wheel throwing with clay. Students will be instructed in the fundamental notions regarding this topic. Special attention will be given to the correct and healthy positions for the spine, hands, fingers and wrist. Students will receive technical information about clay and firing, and at the end of the course, they will be able to decorate their objects with slips and glazes.

### Ceramics (Summer only)

SCU 131 F  
Cr: 3; Contact hrs: 45

This course is suitable for students who do not have any experience with clay or have only basic knowledge regarding

hand building and wheel throwing with clay. Students will be instructed in the fundamental notions regarding this topic. Special attention will be given to the correct and healthy positions for the spine, hands, fingers and wrist. Students will receive technical information about clay and firing, and at the end of the course, they will be able to decorate their objects with slips and glazes.

### Expanding Creativity

SCU 150 F; Dual listed: PER 150 F / PHO 150 F / PDM 150 F  
Cr: 3; Contact hrs: 45

Problem solving in the field of fine arts is coupling inspiration with practical solutions. Viewing the situation with an artistic eye, whether it be in drawing, painting, sculpture, graphic design, music or writing, the creator of the work must discover how to "put the line where he/she wants it to go," using his/her talents to realize in a tangible form what he/she envisions in his/her imagination. The primary goal of this class will be for students to learn to express their true selves while transforming media in an artistic and mindful way. Students will learn to expand their thinking into areas of art other than their present chosen media. Since the class is made up of students from various artistic experiences, there is a wide variety of outlooks to broaden perspectives.

### Introductory Sculpture

SCU 160 F  
Cr: 3; Contact hrs: 90

This course is an introduction to figurative work in clay. It covers the major techniques required in clay work, such as wedging, joining, pinching, coiling and slabbing, as well as the techniques of building a figurative sculpture and the use of mark and surface in figurative work. Possibilities of various surfaces and finishes will be discussed. Students will be guided through exercises through the basic forms and anatomy of the body. Work will be both from models in the studio as well as from museums and sculptures in Florence. No previous experience is required, however it would benefit students to have studied the foundations of drawing.

### Introductory Sculpture (Summer only)

SCU 161 F  
Cr: 3; Contact hrs: 45

This course is an introduction to figurative work in clay. It covers the major techniques required in clay work, such as wedging, joining, pinching, coiling and slabbing, as well as the techniques of building a figurative sculpture and the use of mark and surface in figurative work. Possibilities of various surfaces and finishes will be discussed. Students will be guided through exercises through the basic forms and anatomy of the body. Work will be both from models in the studio as well as from museums and sculptures in Florence. No previous experience is required, however it would benefit students to have studied the foundations of drawing.

### Marble and Stone Sculpture

SCU 170 F  
Cr: 3; Contact hrs: 90

This course focuses on sculpture using Carrara marble. The aim is to introduce students to the basic technical information required to work with hard stone by utilizing sketches or small scale prototypes in clay to execute their own marble sculptures. The first part of the course will be dedicated to acquiring skill in using the various chisels and hammer in the "roughing out" stage, through demonstration and practice. After gaining basic knowledge of the manual tools, students will begin using air tools. A part of the course will be dedicated to class discussion, the viewing of ancient and contemporary sculpture in stone and a field trip to Carrara where Michelangelo selected the marble for some of his most well-known statues. The last part of the course will be dedicated to acquiring refinishing and polishing techniques. No previous experience is required; however, it would be of benefit to know the foundations of drawing or subtractive sculpture.

## Florence and Carrara Marble Sculpting Workshop (Summer only)

SCU 200 F  
Cr: 6; Contact hrs: 90

This unique course combines the two exceptional locations of Florence and Carrara in order to explore the world of marble sculpture. For well over two thousand years the Carrara marble mines and workshops have played a central role in the development of Italian art and architecture. The Renaissance in Florence is unthinkable without this resource. Michelangelo himself was inspired by Carrara's magnificent marble mountains, and chose blocks of marble there for his own works. Situated only three miles from the coast, Carrara is a site of incomparable natural beauty, combining fauna and flora with dramatic and breathtaking views. Three of the four course weeks will be conducted in the studio in Florence, where students will be introduced to various methods of marble sculpting through both individual and group demonstrations. The instructor will provide for viewing various images of contemporary and ancient stone sculptures to aid students in realizing their own ideas in marble. One of the four weeks will be held in Carrara, the world's marble capital. Students will be housed in a hotel situated between the town of Carrara and the coast. Work will continue in a traditional marble workshop alongside the instructor and local artisans. Visits to the quarries, other traditional workshops, museums and other locations dedicated to marble sculpting will be organized during the stay in Carrara. The successive weeks in Florence will be dedicated to deepening the students' skill in using various hand and automatic tools. Refinishing techniques will be demonstrated and applied, enabling the students to complete a sculpture of their own.

### Intermediate Sculpture

SCU 260 F  
Cr: 3; Contact hrs: 90

This course is designed for students who have either covered the foundations of figurative sculpture or who have worked with other approaches and wish to improve their technical skills through class exercises. Students will work on independent projects focusing on subject matter from observation and reference to personal issues. The course is designed to introduce students to more sophisticated and critical approaches to their chosen areas of focus in the context of contemporary sculpture. Project work will revolve around given themes, and students will be taken through a process of how to develop their projects. The course covers work in clay, wire and plaster, casting from plaster and flexible molds in gesso, wax and paper. Structured exercises to assist the students will be given so that they will be able to better interpret relevant concepts.

**Prerequisites:** SCU 160 Introductory Sculpture, or equivalent

### Intermediate Sculpture (Summer only)

SCU 261 F  
Cr: 3; Contact hrs: 45

This course is designed for students who have either covered the foundations of figurative sculpture or who have worked with other approaches and wish to improve their technical skills through class exercises. Students will work on independent projects focusing on subject matter from observation and reference to personal issues. The course is designed to introduce students to more sophisticated and critical approaches to their chosen areas of focus in the context of contemporary sculpture. Project work will revolve around given themes, and students will be taken through a process of how to develop their projects. The course covers work in clay, wire and plaster, casting from plaster and flexible molds in gesso, wax and paper. Structured exercises to assist the students will be given so that they will be able to better interpret relevant concepts.

**Prerequisites:** SCU 160 Introductory Sculpture, or equivalent

### Ceramics: Majolica and Porcelain

SCU 290 F  
Cr: 3; Contact hrs: 90

When porcelain pottery arrived from China to Italy in the sixteenth century, artists tried to discover the secret of this



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Creative  
Arts**



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## School of Creative Arts

beautiful white material, but it was not possible to do so because Italian lands were naturally poor in kaolin, the main compound in porcelain clay. As a result Italians developed competing products to meet the demand of a market enchanted with white and blue Ming porcelain: firstly a blue and white majolica, and then a clay mixture that is not real porcelain. This mixture was created in a ceramic studio in Boboli Gardens in Florence and is known as "Porcellana Medicea". In this practical and theoretical course students explore majolica and porcelain, two almost opposite materials: their

quality of expression, their value, their technical aspects, their differences in historical context and their potential as creative media. Students undertake written work as well as practical projects using majolica and porcelain, and there will be visits to some of the exceptional centers of ceramic collecting and production in Florence and beyond.

**Prerequisites:** SCU 130 Ceramics or SCU 160 Introductory Sculpture, or equivalent

### Advanced Sculpture

SCU 360 F

Cr: 3; Contact hrs: 90

This course is designed for students who have covered the foundations and intermediate levels of figurative and object sculpture or who have worked with other approaches and wish to improve their technical skills through class exercises. The course will continue the process of a more sophisticated and critical approach to one's chosen conceptual and personal issues of focus in the context of contemporary sculpture. Project work will revolve around given themes, and students will be taken through a process of how to develop these themes into a personal three-dimensional expressive language. The emphasis will be on work that demonstrates a high level of both technical and conceptual considerations. The course covers work in clay, wire and plaster, casting from plaster and flexible molds in gesso, wax and paper.

**Prerequisites:** SCU 260 Intermediate Sculpture, or equivalent

### Advanced Sculpture (Summer only)

SCU 361 F

Cr: 3; Contact hrs: 45

This course is designed for students who have covered the foundations and intermediate levels of figurative and object sculpture or who have worked with other approaches and wish to improve their technical skills through class exercises. The course will continue the process of a more sophisticated and critical approach to one's chosen conceptual and personal issues of focus in the context of contemporary sculpture. Project work will revolve around given themes, and students will be taken through a process of how to develop these themes into a personal three-dimensional expressive language. The emphasis will be on work that demonstrates a high level of both technical and conceptual considerations. The course covers work in clay, wire and plaster, casting from plaster and flexible molds in gesso, wax and paper.

**Prerequisites:** SCU 260 Intermediate Sculpture, or equivalent

## 6.3

# Design in Florence



**LdM / School of Design**



## Architecture

### Foundations of Architectural Design

ARC 175 F  
Cr: 3; Contact hrs: 45

The course will give the student an introduction to the system of architectural representation in plan, section, elevation. Projects include a study and analysis of a particular space or building in Florence. It will consist in an investigation of the elements that compose and control it, using all means of analysis

with the goal of appreciating the qualities of architectural space. A final design project is assigned to expose the student to the processes and production of architectural design.

### The Built Environment of Florence

ARC 201 F; Dual listed: ART 201 F  
Cr: 3; Contact hrs: 45

This course will explore the factors that have led to the development of Florence, its architecture and open spaces. The construction of the city up to the architecture of the 19th century will be studied from the architectural and historical points of view. This course is divided into lectures in class, walking tours, visits, field trips and sketching on site, all fundamental for the understanding of the city. We will draw on the parallel history of the town of Florence to understand the growth of the city, but the main interest will be on the architecture and the way it developed. To better understand the historical development of the city the course will also focus on the history, the artistic productions of the time, the philosophical currents and the powerful families that ruled and determined different architectural choices.

### 20th Century Design and Architecture

ARC 202 F; Dual listed: ART 202 F  
Cr: 3; Contact hrs: 45

The aim of the course is to give the students the instruments and methodology to understand and recognize interior design styles. During the lessons the students will become familiar with the work of the outstanding masters that often applied their talent to the small scale (object or interior design) as well as to the large one (architecture) from the mid 19th century to 1960. Because interior design is so strongly related to object design and architecture, the course analyses the history of these three fields as a whole, from the industrial revolution to the present time, by studying the influence of society, art, economy, political events and scientific and technological discoveries. The course provides students with the tools for understanding new and innovative elements that a new trend introduces and for keeping updated with the latest news in this ever-changing field.

### Architecture and Fashion

ARC 211 F; Dual listed: INT 211 F  
Cr: 3; Contact hrs: 45

Architecture and fashion design are becoming close fields. Important fashion districts are modifying the built environment of many cities around the world and the major fashion labels use their showrooms and headquarters as a display of their style. The form, technique and materials of some buildings are increasingly intended to resemble clothing or fashion accessories; architects staple, pleat, drape, cut and so on. At the same time some fashion designers are drawing inspiration from architecture. In this course students explore buildings and interiors as an aspect of today's visual culture, with special emphasis on similarities and differences with contemporary fashion. The role of the human body and the architectural movements which have led to these developments are also explored. Students will be stimulated to understand the common basis of the two fields, exercising themselves in comparative case studies. Considerable attention will be given to Florence's fashion district. The last part of the course investigates ways in which architects express the style of today's fashion brands and with what results.

### Design Theory

ARC 220 F; Dual listed: INT 220 F  
Cr: 3; Contact hrs: 45

This course applies the methods and concepts of aesthetics (the investigation of what makes something a work of art) to the field of design (including product design, interior design, architecture, and graphic design). Students investigate issues relating to the creation, value and experience of design, and they analyze and attempt to resolve problems relating to design as a form of art. One part of the course concentrates on meanings of formalism and expressionism; another part explores issues that are involved in the evaluation of design such as cultural, social and political environments. Specific attention is given to Italian Design, from its Renaissance heritage to the decades that made it internationally famous (1960s-80s). Comparisons are made with Modern and Contemporary International Design. Students are encouraged to make the most of the visual and cultural experience offered by the city and by the international environment of the School.

**Prerequisites:** INT 170 Principles of Product Design, or ART 180 Art History I, or ART 186 Art History II, or equivalents

### Architectural History: Italian Urban Design

ARC 248 F; Dual listed: ART 248 F  
Cr: 3; Contact hrs: 45

The course embraces ancient design to modern Italian urban landscape, analyzing the formal layout as well as the cultural and social background of Italian cities. Students will study Etruscan and pre-Roman towns, Roman imperial towns, medieval and Renaissance towns, the Baroque environment, the cities of the 19th century, new towns which were developed during the Fascist era, post-war reconstruction, and contemporary town planning. The aim of the course is to give students the tools to "read" the landscape of Italian towns as complex environments created during a long phase of different superimposed urban textures.

### History and Theory of Landscape Architecture

ARC 260 F  
Cr: 3; Contact hrs: 45

Gardens and plants are an integral part of Italian culture and of Italian paintings. While the practical needs of agriculture dictate the regular landscape of the Tuscan hills, gardens respond to other needs as well: religious meditation, artistic expression, display of wealth, theatrical settings, or botanical experimentation. This course explores the use of plants in Tuscany. From productive olive groves and vineyards to architectural hedges and topiary, the knowledge of plants is essential to our understanding of art, history and society. There is a constant interplay between horticulture and culture: imported plants such as citrus fruits are grown as an expensive challenge to the climate, while other plants such as the iris or rose are represented in art and grown in gardens in part for their symbolic content.

### Public Space Design

ARC 269 F  
Cr: 3; Contact hrs: 45

The course will investigate the key role of public space in contemporary cities. Special attention will be placed on the capability of places to attract people and emotional scenarios linked to their reactions. Examples of recent works from world-renowned architects, landscape architects and artists will provide the student with different design methods. A specific site in Florence or elsewhere in its surroundings will represent the core of the project; students will be asked to start off with a conceptual idea and gradually give shape to it up to the final presentation through drawings, models, video, etc. The course will be mainly carried out in class although outdoor guided surveys will also take place.

**Prerequisites:** INT 190 CAD for Interior Design I and ARC 175 Foundations of Architectural Design, or equivalents

### Contemporary Architecture

ARC 286 F; Dual listed: ART 286 F  
Cr: 3; Contact hrs: 45

This course examines major developments in architecture, interior design and planning from 1960 to the present. Special focus is given to developments of the last two decades. The survey includes consideration of sociocultural developments, as well as debates in aesthetics and theory, such as the decline of Modernism. Key architects and studios are examined. The perspective is global but European and Italian figures, movements, works and events are not ignored.

**Prerequisites:** ART 165 History of Architecture, or equivalent

## Sustainable Architecture

ARC 320 F

Cr: 3; Contact hrs: 90

Sustainability is a characteristic of a process or state that can be maintained at a certain level indefinitely. Our current lifestyle is not sustainable because we base our energy requirements on burning fossil fuels that are running out, causing global warming and pollution. The key aim of the sustainable architecture approach is to help resolve the present energy crisis by designing self-sufficient buildings. The two basic principles applied are: reduction of energy needs and use of renewable forms of energy (solar, wind, geothermic, hydroelectric or biomass). Other topics touched upon in the course are: use of local building materials, study of the local traditional passive strategies (to create a pleasant home despite climate conditions), encouraging a sustainable lifestyle, co-housing.

**Prerequisites:** INT 190 CAD for Interior Design I and ARC 175 Foundations of Architectural Design, or equivalents

## Architecture in its Environment

ARC 340 F

Cr: 3; Contact hrs: 90

The course goal is to learn a method to understand the relation between architecture and urban context and to be able to design a relevant architectural project. Emphasis is on the vertical and horizontal dimensions of cities and towns, and on the analysis of shapes and uses of the urban space. The main course project relates to a specific urban situation. The project process starts with extensive on-site case study analysis of the site (with outdoor walking and sketching), historical context, and the urban surroundings. In class students will develop, examine and discuss the main elements, themes and issues of the project. The completed project includes sketches, site plans, architectural plans, elevations and sections, as well as a presentation delivered in class.

**Prerequisites:** INT 190 CAD for Interior Design I and ARC 175 Foundations of Architectural Design, or equivalents

## Fashion Design, Marketing and Merchandising

### Introduction to the Fashion Industry

FAS 100 F

Cr: 3; Contact hrs: 45

This core class provides students with an overview of the fashion industry from research and design to the marketing of the finished product. Potential career opportunities within the field are examined, and the course briefly looks at the historical origins of fashion, especially the fabric, yarn and knitwear sector centered on Florence and the "Made in Italy" phenomenon. Students will acquire knowledge of basic industry terms and of the process of apparel production, from the concept to the consumer.

### Principles of Apparel Design

FAS 120 F

Cr: 3; Contact hrs: 45

Students learn clothing terminology as it pertains to different garments, silhouettes, and their components. The course examines the elements and principles of fashion design, and introduces CAD software for the production of flats and presentations.

## Fashion Figure Drawing

FAS 130 F

Cr: 1; Contact hrs: 45

This entry-level drawing class studies the elements of the figure in fashion proportion and in fashion poses. Students work to develop a personal line, style, and personality in figure presentation. Students will be exposed to the tools, concepts and techniques of figure drawing. They will discuss, explore and practice a variety of techniques, focusing on understanding and recreating three-dimensional forms on paper. Through lectures, demonstration and a great deal of drawing students will have the opportunity to develop their knowledge and skills in replicating the human form.

## Design Sewing Techniques

FAS 150 F

Cr: 3; Contact hrs: 60

In this course students learn the basics of sewing from a technical point of view. During the semester the student will learn how to use various sewing machines, both industrial and household. Students will also study and then execute all the basic stitches used in the apparel industry such as basting, hemming, French seam, mock French seam, flat-felled seam and others. In addition students will sew side seams, darts, pleats, princess lines, necklines, as well as different zipper and pocket applications, and interfacings. At the end of the course the student should be able to construct a simple project.

## Fashion Illustration I

FAS 160 F

Cr: 3; Contact hrs: 90

This course for beginning students explores the world of fashion illustration. Students will learn how to sketch a fashion figure, add garments, and render different materials using media like colored pencils and markers. Special attention will be given to coloring and shading. During the semester there will be site visits to such locations as the Ferragamo Museum and the Gallery of Costume at the Pitti Palace, as well as fashion trade fairs and fashion design studios. Students will also learn about the job of a fashion designer and the main steps to organize a collection. In addition they will illustrate their own designs on the fashion figure showing their own style and taste in fashion. This is an introductory level course without prerequisites, although an artistic background is helpful.

## Fashion Illustration I (Summer only)

FAS 161 F

Cr: 3; Contact hrs: 45

This course for beginning students explores the world of fashion illustration. Students will learn how to sketch a fashion figure, add garments, and render different materials using media like colored pencils and markers. Special attention will be given to coloring and shading. During the semester there will be site visits to such locations as the Ferragamo Museum and the Gallery of Costume at the Pitti Palace, as well as fashion trade fairs and fashion design studios. Students will also learn about the job of a fashion designer and the main steps to organize a collection. In addition they will illustrate their own designs on the fashion figure showing their own style and taste in fashion. This is an introductory level course without prerequisites, although an artistic background is helpful.

## Fashion Design Foundations

FAS 162 F

Cr: 3; Contact hrs: 90

This studio-based course aims to introduce non fashion design students to the key principles of fashion design through modules about the four major foundation elements – illustration, sewing, draping and patternmaking. Understanding of these key creative and technical principles that are the basis of the work of fashion designers is also important for non design majors in fashion and related disciplines interested in developing a career in any aspect of the fashion industry. Application of these concepts to fashion related careers will be explored.

**Note:** Fashion Design majors may not enroll; this course does



not substitute required courses in Fashion Design.

## Patternmaking I

FAS 180 F  
Cr: 3; Contact hrs: 90

Of the two methods of creating a garment, patternmaking is the more technical one. As such, it allows the designer to manipulate already existing patterns efficiently and create new patterns with custom measurements. Students will start with basic patterns, including darts and princess line variations, and how to manipulate them respecting

the fundamental rules of pattern making. There will be two basic projects during the semester: the skirt, with variations such as A-shape, gathered, with yoke, and the bodice, working with darts and princess line variations, and finally collars and sleeves. By understanding pattern construction students will be able to gain a wider understanding of the possibilities and limits of a fashion designer. This is an introductory level course without prerequisites.

## Anthropology of Fashion and Desirability: Beyond the Catwalk

FAS 185 F; Dual listed: ANT 185 F  
Cr: 3; Contact hrs: 45

When we hear "fashion," we think automatically of clothes and dress, but fashionability entails much more than the latest style of shoe or the catwalk. Trends of style and desirability occur in every human society, from the most "simple" to our own highly complex international interactions. Using the fashion of dress as a starting point, this course examines the universal patterns and particular variations of fashionability in both Euro-American and non-Western societies. We will examine the phenomenon of fashion in clothing, speech, and activities by searching for trends and examining the trajectory of fashionability as practices move from the underground to the mainstream to being "old-fashioned," because fashion is necessarily defined in opposition to something that is not fashionable (is Mizrahi still cool now that he designs for Target? Or is he even cooler?). We will investigate historic examples of past fashions, as well as current trends and the phenomenon of brand awareness, with an eye on our own sense of what makes something fashionable for us today.

## Textile Science

FAS 195 F  
Cr: 3; Contact hrs: 45

This core class teaches the fundamentals of textile and fabric science, bringing awareness of the variety of materials used in fashion and their applications. Students will receive a comprehensive overview of the textile industry. Special attention will be given to the dyeing, printing and finishing of textiles. Students will develop a basic knowledge of textile terminology; of yarns, cloth construction, basic weaves; and of fibers and their origin, structure, properties and characteristics: thereby enabling them to make appropriate fabric selections.

## Fashion Design Computer Principles

FAS 200 F  
Cr: 3; Contact hrs: 60

This course is designed to familiarize students with the basic tools and techniques of Computer Aided Design standard in the fashion industry: Adobe Illustrator® and Adobe Photoshop®. During the course of the semester, students create their own fashion project, from the conceptual phases to the presentation of the complete collection with all the necessary details, including the rendering of garment flats for both the technical and presentation formats, color-cards and different colorways. In addition to the prerequisites listed below the student is advised to have a general understanding of garment structure.

**Prerequisites:** FAS 160 Fashion Illustration I, or equivalent

## Fashion Marketing Computer Principles

FAS 205 F  
Cr: 3; Contact hrs: 60

This course is designed to familiarize students with the basic tools and techniques of Computer Aided Design standard in

the fashion industry: Adobe Illustrator® and Adobe Photoshop®. During the course of the semester, students create promotional material, from the conceptual phases to the presentation of the complete package. In addition students will work on mood boards (celebrity, store, target market) and improve their PowerPoint® skills. Color theory and aesthetics will be covered as well.

**Note:** basic computer knowledge and a background in apparel are recommended.

## Introduction to Fashion Marketing

FAS 215 F  
Cr: 3; Contact hrs: 45

This course explores fashion marketing and merchandising. It focuses primarily on brands, and their fashion marketing strategies for product development, advertising, promotion and retailing. The course analyzes the thinking behind the strategies for fashion products, paying special attention to the emotional aspects of fashion communication. Students will approach current business practices and examine new and emerging trends and issues that impact on the fast-moving environment of the fashion and textile industry, looking at the globalization of the industry, trade shows and key events. Specialized topics include the importance of the European fashion system, with a comparison to some American brands and strategies. Case studies will provide a vision of how companies in today's environment are evolving marketing strategies to meet the new consumer's demand, in terms of product design, distribution and communication.

## Fabric Styling

FAS 220 F  
Cr: 3; Contact hrs: 60

In this course on surface design students learn many different textile techniques such as swatch weaving, dyeing yarns, direct painting and wet painting, tie dye or shibory, discharge print, block printing, silk screening, free motion stitching, embroidery, cords and yarns appliqué, beading, smocking, etc. To emphasize the communication aspect, the students create a number of mood boards with different themes, learning how to sketch quick shapes and "dress" them up. The projects carried out by students consist of samples with different techniques, mood boards, and the creation of a personal trend book that illustrates in a professional way the techniques learned during the course.

## Fabric Styling (Summer only)

FAS 221 F  
Cr: 3; Contact hrs: 45

In this course on surface design students learn many different textile techniques such as swatch weaving, dyeing yarns, direct painting and wet painting, tie dye or shibory, discharge print, block printing, silk screening, free motion stitching, embroidery, cords and yarns appliqué, beading, smocking, etc. To emphasize the communication aspect, the students create a number of mood boards with different themes, learning how to sketch quick shapes and "dress" them up. The projects carried out by students consist of samples with different techniques, mood boards, and the creation of a personal trend book that illustrates in a professional way the techniques learned during the course.

## Fashion Consumer Behavior

FAS 225 F  
Cr: 3; Contact hrs: 45

Understanding the consumer is at the center of this course. Through fashion concepts and theories, cultural influences, demographics, psychographics and consumer dynamics will we try to demystify the decision-making process of the omnipotent customer; analyzing perceptions, communication, and ethics to determine how a customer can turn into a consumer. Although aimed at the fashion student this course is applicable to any sector of consumption.

## Visual Merchandising

FAS 235 F  
Cr: 3; Contact hrs: 45

The successful visual merchandiser, with the understanding of

how a customer reasons, turns that customer into a consumer with the proper store layout, diverse vending options, as well as various display methods, including lighting, props, mannequins, fixtures, and other tools of the trade. Although aimed at the fashion student this course is applicable to other sectors as well.

## Fashion Illustration II

FAS 245 F

Cr: 3; Contact hrs: 90

This is an intermediate level design course for students who already have a basic knowledge of fashion design. Particular attention will be given to learning and improving fast sketching of life fashion models, and the rendering of the fit & fall of different garments and textures. The fast sketching of models and garments with the rendering of different textures is the base for the development of a personal style in fashion design. At the end of the course students will be able to express design ideas based on research and creativity and render any kind of garment on the fashion figure and express a stronger personal style. The professional side will be taken into consideration through on site visits to fashion fairs, design studios and special exhibitions; also technical drawings will be studied and explained in order to improve design skills.

**Prerequisites:** FAS 160 Fashion Illustration I, or equivalent

## Draping I

FAS 250 F

Cr: 3; Contact hrs: 90

Draping, the second of two methods to create a garment, starts with shaping muslin on the dressform. Students learn the basic rules of draping and create sample garments like the basic bodice and the basic skirt, along with dart variations, princess lines, sleeves and collars. Sewing machines and basic stitches will also be used to create personal creative projects from the conceptual phase to the finished garment. Particular attention is given to the expression of personal style, especially when executing the final project, which will show the different elements learned. Accurate working and attention to detail are necessary to be successful in this course.

## Draping I (Summer only)

FAS 251 F

Cr: 3; Contact hrs: 45

Draping, the second of two methods to create a garment, starts with shaping muslin on the dressform. Students learn the basic rules of draping and create sample garments like the basic bodice and the basic skirt, along with dart variations, princess lines, sleeves and collars. Sewing machines and basic stitches will also be used to create personal creative projects from the conceptual phase to the finished garment. Particular attention is given to the expression of personal style, especially when executing the final project, which will show the different elements learned. Accurate working and attention to detail are necessary to be successful in this course.

## Retailing Management

FAS 265 F

Cr: 3; Contact hrs: 45

Understanding the retail environment by looking at its history and new developments is the objective of this course. Knowing how a store operates and the formats it can take on will help the student become a successful retailer. Multi-channel and international retailing are introduced as well as supply chain management. Students will also learn the importance of Human Resources Management and strategic planning as well as retail strategies.

**Prerequisites:** FAS 100 Introduction to the Fashion Industry, or equivalent (or concurrent enrolment), or an introductory business course

## Knitwear

FAS 270 F

Cr: 3; Contact hrs: 60

This course is designed to familiarize students with the knitwear market in fashion and with the place of knitwear in a modern fashion collection. It has drawing and experimental components.

At the end of the course students will be able to organize and execute knitwear design ideas following a given brief; they will be able to make hand-knitted fabrics and garments, and will have a basic knowledge of the knitwear fashion industry.

**Prerequisites:** FAS 160 Fashion Illustration I, or equivalent

## Accessories Design

FAS 280 F

Cr: 3; Contact hrs: 90

This course is designed for students who already have a good knowledge of fashion design and a complete overview of the world of fashion. The course is structured to allow students to create their own collection portfolio focused on female accessories design: bags, shoes, belts and hats. Students will visit specialized firms and will meet industry professionals. Particular attention is also given to an up-to-date trend forecast and to improving drawing and rendering skills.

**Prerequisites:** FAS 160 Fashion Illustration I, or equivalent

## History of Costume

FAS 285 F

Cr: 3; Contact hrs: 45

Students explore the historic styles of Western dress and adornment through the ages from the ancient Egyptian period to the 20th century. Costume is viewed within the period context and is related to major historical developments, technology, production, and the economic situation. Also discussed are the arts, societal values, events or specific individuals, insofar as these that can be seen to influence fashions.

**Prerequisites:** Sophomore Standing

## Patternmaking II

FAS 290 F

Cr: 3; Contact hrs: 90

Advanced Patternmaking comprehends the following: sleeve, collar, and neckline variations, gathers, pleats, and flares, lining, specialty fabrics. There is a brief introduction to one of the following categories: outerwear, active wear, or evening wear.

**Prerequisites:** FAS 150 Design Sewing Techniques and FAS 180 Patternmaking I, or equivalents

## Fashion Buying Concepts

FAS 300 F

Cr: 3; Contact hrs: 45

Retailing and the fashion business are stimulating, fascinating, and in a process of continual change. Understanding the dynamics and significance of retail buying concepts will be critical to the success of anyone interested in buying, selling or communicating retail consumer fashion products and services. Students will study fundamentals of fashion buying including planning, assorting, pricing and purchasing retail fashion inventories. The effect of different retail formats on purchasing, identification and evaluation of resources and discussions on ethical issues in sourcing are included. With global fashion industry constantly undergoing change, an important part of this class involves understanding current events and how they affect retail buying. This includes the luxury as well as other sectors of the industry, mass market brands and independents. The course is targeted towards students who are looking for careers in fashion buying, merchandising, marketing, design, advertising or public relations and should have already taken classes towards these majors. The ability to work in teams and communicate orally is strongly emphasized.

**Note:** prior fashion retailing and marketing knowledge are beneficial.

## History of Italian Fashion

FAS 305 F

Cr: 3; Contact hrs: 45

This course introduces students to the main historical styles, concepts and definitions of fashion and fashion design by following the evolution of Italian fashion from its birth to the present day. We will study the history of fashion, using



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connections, historical documents and other materials to cover relevant time periods, styles or techniques, sometimes departing from the Italian context, but focusing on the lives and careers of some of the most significant designers. Special emphasis will be put on the birth of Italian fashion in Florence in 1951 and on the major Italian designers or labels including Schiaparelli, Ferragamo, Fontana, Capucci, Valentino, Pucci, Armani, Versace, Dolce e Gabbana, Prada, Gucci, and Cavalli.

**Prerequisites:** Junior Standing or Fashion majors/minors

## School of Design

### Couture Techniques

FAS 310 F  
Cr: 3; Contact hrs: 90

This is an advanced apparel construction course in which students will design a five-piece collection using pattern making and/or draping. They will include their personal design and changes, and techniques learned in other courses, of which they can choose any technique or techniques, combine them, or create both textile and apparel. After such research they will plan and assemble a sample cut for each garment for which particular emphasis will be given to the fit and the proportions of the outfits. Students will be also introduced to the haute couture way of producing and finishing their five-piece collection.

**Prerequisites:** FAS 180 Patternmaking I, or FAS 250 Draping I, or equivalents

### Working Group Project in Fashion Design

FAS 312 F  
Cr: 3; Contact hrs: 90

In this course students will work together under the supervision of the professor to realize a professional group project.

**Prerequisites:** three semesters in Fashion Design

### Draping II

FAS 320 F  
Cr: 3; Contact hrs: 90

This is an advanced draping course in which students will realize items focusing on the cuts and fit of garments. Students will work on bias drapes, collar and sleeve variations. In the second part of the course students will execute three given projects, for example a dress, a bustier and business attire, that the student interprets according to his/her style and then executes from start to finish in their own size.

**Prerequisites:** FAS 180 Patternmaking I and FAS 250 Draping I, or equivalents

### Product Development

FAS 325 F  
Cr: 3; Contact hrs: 45

This is an advanced course that introduces students to methods used to plan, implement and manage the development of apparel products. Target market description and analysis, trend forecasting, garment styling, materials selection, production and sourcing are all part of the product development and apparel manufacturing process that are presented in this course. Additional topics focus on private label techniques, costing and quality control in the development from concept to product.

**Prerequisites:** Fashion majors or minors and Junior Standing

### Collection Development

FAS 330 F  
Cr: 3; Contact hrs: 90

This is an advanced design course for students who already have a good knowledge of fashion design and a complete overview of the world of fashion. The course is structured to allow students to work like "real" fashion designers with professional collection planning and a detailed choice of fabrics, yarns and accessories. Students will learn how to organize and plan a fashion collection based on a specific target customer or concept. They will create their first collection, expressing a strong personal style supported by a good presentation and layout and a deep knowledge of the fashion system.

**Prerequisites:** FAS 245 Fashion Illustration II, FAS 250 Draping I, FAS 290 Patternmaking II, or equivalents

### Fashion Design Computer Principles II

FAS 335 F  
Cr: 3; Contact hrs: 45

During this course students will learn how to transform their creative potential into fashion ideas and apply their ability to efficiently create original ideas by computer. This course prepares the student for designing and preparing style sheets and spec. sheets for industry use. Students will learn how to measure the garment, how to make measurement-charts for any kind of style and how to make the grading of the sizes. The use of "Confelmod," an industry-level program developed for patternmaking and production will be part of the course.

**Prerequisites:** FAS 200 Fashion Design Computer Principles, or equivalent

### Apparel Construction

FAS 340 F  
Cr: 3; Contact hrs: 90

This is an advanced sewing course in which students will construct complete garments including lining and interfacings. Special attention will be given to proper fit and working with specialty fabrics. Students will also be introduced to a variety of couture techniques, bustier and jacket construction.

**Prerequisites:** FAS 180 Patternmaking I and FAS 250 Draping I, or equivalents

### Design Workshop

FAS 345 F  
Cr: 3; Contact hrs: 45

This course merges aspects of the design process from concept to realization. Students employ trend and historical research with design principles to produce projects in important apparel categories such as tailoring and special occasion. Fabric and trim sourcing, surface decoration, and applied and structural details are included in project work.

**Prerequisites:** FAS 245 Fashion Illustration II, or FAS 312 Working Group Project, or equivalents

### Trend Forecasting

FAS 355 F; Dual listed: JWY 355 F / INT 355 F  
Cr: 3; Contact hrs: 45

In the context of the constant evolution of design-related industries, traditional forms of research have proven to be insufficient for defining successful business strategies. This course will introduce the process and methods used to define short-term and long-term forecasts. The course will also introduce an emerging figure: the cool hunter, who studies different areas such as fashion, advertising, music, design, cinema and marketing and therefore decodes their cultural mechanisms and aesthetic signals. In this course students will examine the forecasting framework and the cool hunter's position in the product development process, passing through the analysis of trend information and reports, colors and material forecasting as well as marketplace dynamics and consumer research.

**Note:** knowledge of Adobe Illustrator/Photoshop required.

**Prerequisites:** majors in Fashion Design, Marketing and Merchandising, or Interior Design, or Jewelry Design

### Fashion Design Internship

FAS 362 F  
Cr: 3; Contact hrs: 135

This course provides practical and professional experience in the field of Fashion Design at a distinctive Italian placement site. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects assessment of weekly reports, two papers, and an overall evaluation. Ten hours weekly at the internship site; student internship schedules and onsite duties may vary. Note: Placement opportunities are limited and subject to change. Students who enroll must submit supporting documentation during the registration process, and acceptance is conditional upon result of an onsite interview during the first week of the

term. Fluency in Italian may be advantageous.

**Prerequisites:** 1) Junior Standing 2) Fashion Design majors 3) 2 semester prior to internship (ITL Elementary 2 level) and concurrent enrolment in an Italian class.

## Fashion Marketing and Merchandising Internship

FAS 363 F

Cr: 3; Contact hrs: 135

This course provides practical and professional experience in the field of Fashion Marketing and Merchandising at a distinctive Italian placement site. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects assessment of weekly reports, two papers, and an overall evaluation. Ten hours weekly at the internship site; student internship schedules and onsite duties may vary.

**Note:** Placement opportunities are limited and subject to change. Students who enroll must submit supporting documentation during the registration process, and acceptance is conditional upon result of an onsite interview during the first week of the term. Fluency in Italian may be advantageous.

**Prerequisites:** 1) Junior Standing 2) Business or Fashion Marketing and Merchandising majors 3) 2 semester prior to internship (ITL Elementary 2 level) and concurrent enrolment in an Italian class.

## Merchandise Planning and Control

FAS 365 F

Cr: 3; Contact hrs: 45

This course provides a basic knowledge of the mathematical concepts and calculations involved in profitable merchandising. Students work with actual retailing scenarios to apply merchandising formulas such as open-to-buy, mark-up, and stock turnover.

**Prerequisites:** FAS 300 Fashion Buying Concepts, or equivalent

## Portfolio in Fashion Design

FAS 380 F

Cr: 3; Contact hrs: 90

This advanced fashion design course is structured in order to give students a personal professional portfolio. The course will be divided in two parts: in the first part students will work on their fashion collection, starting with their previous projects and adding new specialized ones. In the second part of the course, these projects will be transferred to computer, creating a digital portfolio that will add to the paper one. Special attention will be given to a professional presentation of the portfolios and to preparing students to enter in the job system by executing focused projects like the creation of a personal resume, business card and a digital brochure. Students will improve their sketching and rendering skills, they will work on up-to date trend research and present accurate and detailed layouts.

**Prerequisites:** FAS 200 Fashion Design Computer Principles, FAS 245 Fashion Illustration II, or equivalents

## Apparel Quality Assurance

FAS 395 F

Cr: 3; Contact hrs: 60

Members of global society may have similar desires but often expectations and needs differ. With the help of spec sheets, anthropometrics, product specifications and material testing, the student will learn how to measure and guarantee that consumer expectations are met. This ability is very important for retailers as well as for designers and is highly sought after by companies sourcing globally.

**Prerequisites:** FAS 195 Textile Science, or equivalent

## Collection Production

FAS 400 F

Cr: 3; Contact hrs: 90

In this capstone course, students will apply acquired knowledge to realize a small line with given requirements. They will carry out, from conception to execution, three to five complete outfits

to be presented and judged during finals in a fashion show or exhibition. Emphasis is placed on creativity, originality, technical skill and execution, as well as marketability.

**Prerequisites:** FAS 340 Apparel Construction or equivalent

## Fashion Employment Seminar

FAS 415 F

Cr: 1; Contact hrs: 15

This course for upper-level fashion students helps them to launch themselves in a career in the world of fashion. It equips students already trained in some aspect of the fashion business to present themselves to fashion companies with a view to acquiring a first full-time job in the business. Fashion Design and Fashion Marketing and Merchandising students will work on their portfolios, create résumés and business cards, write cover letters, and prepare interviews.

**Note:** English composition and speech are highly recommended to be successful in this course. Students who have elements useful for portfolios are encouraged to bring them.

**Prerequisites:** Junior Standing and three semesters of Fashion courses

## Fashion Entrepreneurship

FAS 430 F

Cr: 3; Contact hrs: 45

In this course students plan a virtual company from concept to creation. This entails writing a business plan, analyzing market & competition, creating the image, registering a name, selecting a location, managing human resources. Although focused on fashion, and serving as a capstone course for Fashion Marketing and Merchandising students, the course has general applicability.

**Prerequisites:** Junior Standing, Fashion Merchandising majors or minors

## International Trade and Apparel

FAS 455 F

Cr: 3; Contact hrs: 45

Consumption, distribution and production depend on a country's culture, its economy, and its governmental regulations (regarding quotas, tariffs, non-trade barriers, anti-dumping, safety, the environment, etc.), among other factors. It is therefore vital for the student to understand and be aware of issues, possibilities and interdependencies that may arise when going global. Also discussed is the importance of the industry in conjunction with economic development.

**Prerequisites:** FAS 100 Introduction to the Fashion Industry, BUS 220 Introduction to International Marketing and BUS 180 Principles of Macroeconomics, or equivalents

## Graphic Design

### History of Graphics and Illustration

GRA 150 F

Cr: 3; Contact hrs: 45

This course deals with the history of graphic design and illustration and how it was interpreted in different cultures from the late 1800s to the present. We will investigate the origins of modern graphic design developed in Europe, Russia and in the United States and how it relates to ancient graphic design created in the Near and Far East, Europe and the Americas. The course will present an in-depth study of graphics which can mean signs, letters of the alphabet, lines of a drawing, colors of a painting, and dots of a photograph. They all form images and they all convey an idea.

### Digital Sketchbook

GRA 165 F; Dual listed: PDM 165 F

Cr: 3; Contact hrs: 90

In this course students combine traditional and digital media to create artworks. In drawing sessions in various locations in the historic center of Florence, students learn basic drawing concepts, followed by one-on-one instruction with the instructor



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to create drawings suitable for the computer lab sessions. These manual drawing sessions focus on creating three-dimensional space through the use of linear perspective and construction of complex forms using simple volumes, on the drawing of the sculpted and live human figure, and on creating balanced and interesting compositions. In the computer sessions students learn to scan selected drawings from the city drawing sessions and paint them digitally using Photoshop. Students explore painting concepts applicable to both traditional and digital painting and the most relevant and useful

Photoshop functions. In the course students create multiple versions of each painting (for example, day and night versions of one scene). Projects include painting a set of images using gouache, and developing and modifying with Photoshop one or more of their traditionally painted images. In this way students discover benefits and drawbacks of the traditional and graphic approaches.

### Graphic Design

GRA 170 F  
Cr: 3; Contact hrs: 90

This course gives students a theoretical and practical introduction to graphic design in the era of the digital communication. Students follow a program based on practical applications, realized entirely with computer graphic techniques. The constant search for the harmony of shapes, colors and words goes together with the learning of the most modern digital graphic techniques. During the course bidimensional vector graphics will be used for the realization of all the assigned projects. The fundamental concepts of the manipulation of the images are also taught to complete the same projects. In consideration of the great importance that advertising has in this course, student projects address communication issues, exploring the principal media and investigating ways of working with different targets. Curiosity and an inclination for research are the essential characteristics of students interested in this course. Students must be familiar with the computer environment. Professional printing skills are developed in a commercial printing center.

**Note:** concurrent enrollment in GRA 185 Digital Graphic Techniques Fundamentals is recommended.

### Graphic Design (Summer only)

GRA 171 F  
Cr: 3; Contact hrs: 45

This course gives students a theoretical and practical introduction to graphic design in the era of the digital communication. Students follow a program based on practical applications, realized entirely with computer graphic techniques. The constant search for the harmony of shapes, colors and words goes together with the learning of the most modern digital graphic techniques. During the course bidimensional vector graphics will be used for the realization of all the assigned projects. The fundamental concepts of the manipulation of the images, are also taught to complete the same projects. In consideration of the great importance that advertising has in this course, students projects address communication issues, exploring the principal media and investigating ways of working with different targets. Curiosity and an inclination for research are the essential characteristics of students interested in this course. Student must be familiar with the computer environment. Professional printing skills are developed in a commercial printing center.

**Note:** concurrent enrollment in GRA 185 Digital Graphic Techniques Fundamentals is recommended.

### Digital Graphic Techniques Fundamentals

GRA 185 F  
Cr: 3; Contact hrs: 90

This course aims to bring the students into the digital era, teaching the basics of computer graphics. Taking individual students' needs into consideration, this course helps both beginners and advanced students to improve their knowledge about the most widespread software adopted by professionals in this field. Image optimization and manipulation, graphic illustration basics and web design principles are covered extensively by this course. Students will work on individual

practical projects, image make-ups, graphic illustrations and web layout design. Professional printing skills are developed in a commercial printing center.

### Digital Graphic Techniques Fundamentals (Summer only)

GRA 186 F  
Cr: 3; Contact hrs: 45

This course aims to bring the students into the digital era, teaching the basics of computer graphics. Taking individual students' needs into consideration, this course helps both beginners and advanced students to improve their knowledge about the most widespread software adopted by professionals in this field. Image optimization and manipulation, graphic illustration basics and web design principles are covered extensively by this course. Students will work on individual practical projects image make-ups, graphic illustrations and web layout design. Professional printing skills are developed in a commercial printing center.

### Foundations of Visual Communication

GRA 190 F; Dual listed: COM 175 F  
Cr: 3; Contact hrs: 90

This course is essential for all students that, either as beginners in graphic design or with previous experience in digital graphics, desire to learn the secrets of "good design". The aim of the course is to assist students in developing intellectual skills and familiarity with the rules which underpin the creation of graphic works that convey both aesthetic quality and communicative power. The course is structured into a series of projects, lectures, analyses and drawing exercises which, through the application and study of design theories, aim at offering students a methodology for solving graphic and visual projects. Topics include: B/W techniques, layouts and grids, colours and shape balance, mirror and rotational symmetries, repetitive patterns, archetypes and primary shapes, fonts and typography, studies of visual languages and cultural backgrounds, analysis of styles and artwork, rules to derive families of shapes and colors, formats and harmonic proportions such as the diagonal of the square, icons, logotypes and trademarks, studies of 3D models and packaging. The course places emphasis on the learning of graphic design principles and concepts that are independent from the tools used for production (digital or manual techniques). There is a focus on learning from the great tradition of Italian design, and the student is encouraged to make the most of the visual and cultural experience offered by the city of Florence.

### Foundations of Visual Communication (Summer only)

GRA 191 F; Dual listed: COM 176 F  
Cr: 3; Contact hrs: 45

This course is essential for all the students that, either as beginners in Graphic Design or with previous experience in Digital Graphics, desire to learn the secrets of "good design". The aim of the course is to assist students in developing intellectual skills and familiarity with the rules which underpin the creation of graphic works that convey both aesthetic quality and communicative power. The course is structured into a series of projects, lectures, analyses and drawing exercises which, through the application and study of design theories, aim at offering students a methodology for solving graphic and visual projects. Topics include: B/W techniques, layouts and grids, colors and shape balance, mirror and rotational symmetries, repetitive patterns, archetypes and primary shapes, fonts and typography, studies of visual languages and cultural backgrounds, analysis of styles and artworks, rules to derive families of shapes and colors, formats and harmonic proportions such as the diagonal of the square, icons, logotypes and trademarks, studies of 3D models and packaging. The course places emphasis on the learning of Graphic Design principles and concepts that are independent from the tools used for production (digital or manual techniques). There is a focus on learning from the great tradition of Italian design, and the student is encouraged to make the most of the visual and cultural experience offered by the city of Florence.

**Note:** students who need to learn the basics of digital techniques are recommended to take GRA 185 Digital Graphic Techniques Fundamentals concurrently.

## Introduction to Visual Semiotics

GRA 192 F; Dual listed: COM 192 F  
Cr: 3; Contact hrs: 45

This course examines the problems associated with perception, understanding, interpretation and creation of visual representations. In other words, it explores how it is possible to improve the way we perceive and understand all the messages that we receive constantly, messages based mostly upon visual patterns. Signs and their meaning, the construction of reality, codes and codification, mythology and ideology, semiotics of art and mass media will be the topics raised by this course. The course includes an introduction to the language of representation, through the analysis and comprehension of concepts such as rhetoric, narrative, stereotype and genre.

## Web Design Fundamentals

GRA 215 F  
Cr: 3; Contact hrs: 45

This course gives students the knowledge of the essential techniques of web design. When starting to study this vast subject, students will follow a theoretical program structured by the step-by-step learning of the fundamental concepts of the world of Information and communication technology. Students will first acquire the fundamentals, then they will use the most advanced techniques of digital editing to work on graphic design. The course is based on communication, and students will be stimulated to realize projects oriented to multimedia communication. Curiosity and an inclination for research are the essential characteristics of students interested in this course. Student must be familiar with the computer environment.

**Note:** concurrent enrollment in GRA 185 Digital Graphic Techniques Fundamentals is recommended.

## Publishing Design

GRA 260 F  
Cr: 3; Contact hrs: 45

This course guides students to the realization of projects that have a real professional purpose. The course is based on the realization of the corporate identity of an existing business and on the launch of a new commercial product. This course explores all the theoretical, practical and technical aspects of the profession of the graphic designer, and gives students a detailed knowledge of bidimensional vector design. The skills of each student are taken into consideration in defining with the teacher the most appropriate individual program. Publishing Design is a course for intermediate/advanced students. Curiosity and an inclination for research are the essential characteristics of students who are interested in this course. Professional printing skills are developed in a commercial printing center.

**Prerequisites:** GRA 170 Graphic Design and GRA 185 Digital Graphic Techniques Fundamentals, or equivalents

## Publishing Design (Summer only)

GRA 261 F  
Cr: 3; Contact hrs: 45

This course guides students to the realization of projects that have a real professional purpose. The course is based on the realization of the corporate identity of an existing business and on the launch of a new commercial product. This course explores all the theoretical, practical and technical aspects of the profession of the graphic designer, and gives students a detailed knowledge of bidimensional vector design. The skills of each student are taken into consideration in defining with the teacher the most appropriate individual program. Publishing Design is a course for intermediate/advanced students. Curiosity and an inclination for research are the essential characteristics of students who are interested in this course. Professional printing skills are developed in a commercial printing center.

**Prerequisites:** GRA 170 Graphic Design and GRA 185 Digital Graphic Techniques Fundamentals, or equivalents

## Creative Processes in Visual Communication

GRA 280 F  
Cr: 3; Contact hrs: 90

This is an intermediate course in graphic design that places emphasis on creativity and on learning the principles of aesthetic quality, both peculiar aspects of "Italian Style". Visual perception rules, structural grids, harmonic proportions, color contrasts and spatial relations of shapes as well as drawings and geometrical constructions, are among the subjects treated throughout the lessons and developed through projects and exercises. Students from all over the world will be offered a unique experience given the fact that the instruction offered is deeply rooted in the environment in which it takes place. They will be surrounded by artworks and they will be taught how to understand and how to interpret them as a source of creativity. This course is suitable for students with a graphic design background, willing to discover a new approach to these studies. It is also appropriate for art students wishing to learn more about graphic arts related to communications and advertising.

**Prerequisites:** GRA 170 Graphic Design, or equivalent

## Web Marketing

GRA 290 F  
Cr: 3; Contact hrs: 45

This course guides students in the realization of Web marketing projects. The rapid development of the web has had a great impact on marketing activities. Internet is nowadays the most powerful advertising medium able to reach specific targets. This course analyzes all the tools currently used by a web marketing expert. Software and technological resources are used in a professional way, stimulating research as well as individual and group investigation of specific topics. Web marketing is a course for anyone with basic know-how of Internet and the Web. On the first day of class students will be subjected to an admission test including practical exercises.

## Dynamic Web Design

GRA 295 F  
Cr: 3; Contact hrs: 45

Cascading Style Sheets (CSS) have become the real state of the art of web design. While standard XML and HTML rely on stylesheets for all stylistic presentation, the Web Accessibility Initiative makes use of CSS for improving access, and future work on HTML and XML will continue to make heavy use of CSS. In this course students learn how to design, develop and publish a web 2.0 dynamic publication. Students develop a preliminary working understanding of how to code for the web using CSS and establish an awareness of the inconsistencies in rendering CSS between browsers. Secondary course goals include increasing students' abilities to create effective pages using CSS methods, based on php platforms.

**Prerequisites:** GRA 215 Web Design Fundamentals, or equivalent

## Workshop In Creative Advertising

GRA 305 F  
Cr: 3; Contact hrs: 45

Why can one advertisement seem so "cool" and another one look so uninspiring? Is it simply a matter of personal talent or are those working in the advertising industry following a set of rules? Do you think you can do it better? Advertising is not a simple or random combination of images. The task of advertising is to build a positive perception of the product in the consumer's mind. Every commercial, every magazine ad, every TV promotion is designed to deliver an advertising message to a particular audience. In marketing and advertising science this audience is called the "target audience". This course gives students the possibility to express their own creativity within the boundary of the rules and limitations in an advertising project. Students will be required to realize different advertisements on given themes, following strictly the briefing that they will receive. Exercises will be undertaken using computer graphics. The idea is to simulate as far as possible the conditions of work of a real advertising agency. This is a course for intermediate students.



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**Prerequisites:** GRA 260 Publishing Design and COM 180 Introduction to Mass Communication, or equivalents

## Graphic Design Project Development

GRA 310 F  
Cr: 3; Contact hrs: 90

This course is specifically designed for all those students who, having had previous experience in graphic design, desire to create a well presented portfolio of projects, highly refined and developed through an approach that places emphasis on aesthetic and functional quality. The first part of the semester will cover all aspects of the most important areas of graphic design printed works such as: corporate identities, typography, icons, wrapping papers, packaging, logos, color palettes, photo and illustration management, fonts and creative book making. The second part will concentrate on the selection, definition and refinement of projects that will be presented in a nicely and effectively structured portfolio to be printed and either bent or packed. This class best meets the requirements of those students who are willing to expand their experience in graphic design through an approach that is deeply rooted in Italian culture and the Florentine environment. Students with a strong background in graphic design will improve their work by obtaining insights into the culture of aesthetic quality and different ways of looking at projects.

**Prerequisites:** GRA 170 Graphic Design and GRA 185 Digital Graphic Techniques Fundamentals, or equivalents

## Professional Blog Design

GRA 315 F  
Cr: 3; Contact hrs: 45

The term "web authoring" expresses the concept of 'programming, by non-programmers'. All the practical and functional aspects of interactive multimedia communication are analyzed using a large theoretical and informative base. Students will become familiar with this large subject in order to be able to operate strategic, rational and creative choices in the field of web publishing. The teacher will stimulate the students towards group collaboration for the realization of a practical project that is a collective blog. The most popular software and technologies for the web will be analyzed in depth, and discussed and employed for the realization of the goals of the course. This is a course for intermediate students. Curiosity and an inclination for research are the essential requirements for students enrolling in this course.

**Prerequisites:** GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

## Web Animation

GRA 320 F  
Cr: 3; Contact hrs: 45

This course is geared toward the realization of digital animation for the web. The program is mainly based on the use of the most popular techniques in this field. Students learn to use the best and most appropriate software on a methodological, theoretical and practical basis. They realize their own ideas applying techniques learned through the intense use of software for graphic animation and languages used for programming interactive applications. This is a course for intermediate/advanced students.

**Prerequisites:** GRA 170 Graphic Design and GRA 215 Web Design Fundamentals, or equivalents

## Character Design

GRA 325 F  
Cr: 3; Contact hrs: 45

Building on a basis of anatomy, perspective and visual communication principles, the course guides students toward the acquisition of confidence in the creation of artistic subjects in the digital era. The main goal of the course consists in the creation of a set of characters delivered as vector graphic elements, ready to be implemented as comic-style and digitally animated cartoons. The course covers all steps of the creative process, from initial hand-drawn sketches of the subjects to

the creation of an illustrated storyboard to digital realization as cartoons and comic subjects. As this course is taught at an intermediate/near-advanced level, students must be familiar with both hand- and digital-drawing techniques.

**Prerequisites:** GRA 260 Publishing Design, or equivalent

## Rendering Essentials

GRA 330 F  
Cr: 3; Contact hrs: 90

The goal of this course is to give students the fundamental bases to integrate 2-D design environments with virtual rendering techniques. The theoretical and practical aspects of the subjects are analyzed to provide students with a solid base of knowledge that they will use to solve practical applications during the course. The course is based on the development and integration of 2D projects into the third dimension. Particular emphasis is given to the rendering of three-dimensional projects for professional purposes, for instance, projects of mass products, virtual spaces, graphic symbols and packaging. At the end of the course, students will have an essential background for facing the demanding requirements of 3D. Practical projects will be realized in order to provide students with a professional approach to various problems. This is a course for intermediate/advanced students.

**Prerequisites:** GRA 260 Publishing Design, or equivalent

## Commercial Print and Graphic Store Management

GRA 360 F  
Cr: 3; Contact hrs: 135

This course gives participants an extraordinary opportunity for hands-on activity in the Graphic Design field. Through 10 hours weekly of internship in the Tetriz Lab (the Lorenzo de' Medici printing center), students learn everything about professional print services such as the design and printing of brochures, leaflets, booklets, posters, top-quality images, textiles, t-shirts, etc. Students who participate in this course become part of the printing center staff, which provides fundamental services to the entire Lorenzo de' Medici community. With this in mind, students acquire a professional experience in establishing and maintaining business relationships, store administration and promotion, and problem solving.

**Note:** Placement opportunities are limited and subject to change. Students who enroll must submit supporting documentation during the registration process, and acceptance is conditional upon result of an on-site interview during the first week of the term. Fluency in Italian may be advantageous.

**Prerequisites:** Graphic Design majors

## Motion Graphic Techniques

GRA 370 F  
Cr: 3; Contact hrs: 90

This course is a guide to the professional aspects of multimedia advertising. Through the employment of the most appropriate technological resources, the student learns all the essential elements for the realization of digital video productions. This course emphasizes creativity as well as personal and collective research. Students acquire solid theoretical bases and advanced use of software to become editors of advertising promotional, video clips and motion trails. This is a course for advanced students.

**Prerequisites:** COM 180 Introduction to Mass Communication and GRA 260 Publishing Design, or equivalents

## Advanced Imaging

GRA 380 F  
Cr: 3; Contact hrs: 45

The image is the core of the creative process for advertising. The analysis, the choice and the manipulation of images are essential activities to create the advertising message. This course guides the student through the logical and practical processes for the transformation of the image into advertising formats. Students analyze a variety of examples to study how to develop the image. Through semiotics and the most modern persuasive techniques, students learn how to stimulate in

consumers the desire for products and services. The program focuses on the functional aspects of the image. The most advanced technological resources help students to manipulate images according to the goals of different projects. By the end of the course students will have acquired a professional ability to act as image editor in the advertising field. This is a course for advanced students. Professional printing skills are developed in a commercial printing center.

**Prerequisites:** GRA 305 Workshop In Creative Advertising, or equivalent

### Web Authoring

GRA 390 F  
 Cr: 3; Contact hrs: 45

This course will immerse the student in the processes of planning, designing, and building a professional website based on a web-log open source engine. Most of the semester will be spent working in a creative team to create a corporate news-blog for a real nanopublishing company. We will focus on pre-production planning, establishing the guidelines and setting the structure of the project; the mission is to build an interactive web-log ready to launch at the end of the course. We will investigate the concepts and technical skills required to install and to manage an interactive web-log based on html, xml and php applications. Students will also design all the graphic elements of the web-log, using professional software such as vector graphics software and raster software. The essentials of on-line editing and site management will be mastered by the students. This is a course for intermediate and advanced students. Curiosity and an inclination for research are the essential requirements for students enrolling in this course.

**Prerequisites:** GRA 185 Digital Graphic Techniques Fundamentals and GRA 315 Professional Blog Design, or equivalents

### Mobile Web Design

GRA 392 F  
 Cr: 3; Contact hrs: 45

This course guides students in the realization of projects to be published on the so-called MobileWeb. The rapid increase of mobile devices must be taken into consideration by anyone involved in the web field. The social, but also financial procedures that can be carried out by mobile devices are becoming more and more important. This course analyzes the graphical techniques useful to build up a mobile website. Some software and technological resources to test and improve the mobile project are considered. This is a course for intermediate/advanced students.

**Prerequisites:** GRA 315 Blog Design, or equivalent

### Graphic Design for Advertising

GRA 400 F  
 Cr: 3; Contact hrs: 45

Branding, naming, lettering, copywriting and imaging; these concepts and their techniques - the basis of the advertising - will become familiar to students enrolled in this course. Starting by understanding the fundamentals of art direction and copywriting, students will learn how to analyze the characteristics of a brand, a product, or a cultural event and how to extract the key-points on which they will build an effective advertising campaign. An introduction oriented toward marketing will guide students in the analytic process by which they will be able to identify the appropriate target for their campaign. The course is based on the creation of graphic illustrations, logotypes and trademarks, on the manipulation of images and the basics of typography and lettering. As essential tools in modern advertising productions, students will learn how to use computer hardware and software and digital devices such as printers, scanners, digital cameras and the basis of global communication via the Internet. This is a course for advanced students.

**Prerequisites:** GRA 260 Publishing Design, or equivalent

### Computer 3D Animation

GRA 405 F; Dual listed: INT 375 F  
 Cr: 3; Contact hrs: 90

The aim of the course is to introduce students who already have a basic knowledge of static rendering to the next level

of computer graphics: animation. Students learn to create animations of their projects in order to achieve a more striking impact in their presentations. Typical subjects treated include: to represent flying and walking through 3D architectural spaces; to design objects that will be assembled using animation techniques; to control light changes during the day in interior design projects with time lapse animation; to propose different solutions/assets for open space offices that change dynamically; to animate logos. After having learned the basic techniques of animation students will continue to the editing process, to scripting, and to how to distribute and make visible their animated presentations in different media, from DVD to internet and mobile devices.

**Prerequisites:** GRA 330 Rendering Essentials, or INT 350 Computer Rendering in Interior Design, or equivalents

### Working Group Project In Design for Communication

GRA 410 F  
 Cr: 3; Contact hrs: 45

In this course students will work together under the supervision of the professor to realize a professional group project.

**Prerequisites:** three semesters of courses in Digital Media and/or Graphic Design

## Interior Design

### Introduction to Interior Design

INT 160 F  
 Cr: 3; Contact hrs: 90

The course is an overview of the interior design profession. It introduces the student to the fundamental concepts of design, basic space planning and furnishing. Starting from the survey of an existing space, the student learns how to present it through drawings. From a simple room like a kitchen or a bathroom and ending with a small residential apartment, the student will face all the problems concerning designing; from drawing representation and the scale system, to the choice of materials and colors. Exercises and projects will be started in class under the supervision of the instructor and then continued and finished individually.

### Introduction to Interior Design (Summer only)

INT 161 F  
 Cr: 3; Contact hrs: 45

The course is an overview of the interior design profession. It introduces the student to the fundamental concepts of design, basic space planning and furnishing. Starting from the survey of an existing space, the student learns how to present it through drawings. From a simple room like a kitchen or a bathroom and ending with a small residential apartment, the student will face all the problems concerning designing; from drawing representation and the scale system, to the choice of materials and colors. Exercises and projects will be started in class under the supervision of the instructor and then continued and finished individually.

### Principles of Product Design

INT 170 F  
 Cr: 3; Contact hrs: 45

Paolo Fossati, an Italian expert of industrial design, stated: "Design means to create a strict connection between ideation and production". Giovanni Klaus Koenig claimed that "design is like a bat; half bird and half mouse". Starting from these two statements (one strictly formal, the other perceptive and witty) the aim of this course is to understand the term "industrial design" but chiefly the phenomena which modern human beings experience daily, if unconsciously. The design of objects destined to be manufactured by industries should have an essential quality of art. Although "art" is difficult to define, students learn that the designer's work applies not only to the study of techniques, types of materials, assembly and problems concerning serial production and so on, but also, and



most importantly, to their formal and artistic values. The course deals with the subject of design in a broad perspective which includes product design, industrial design and interior design. The aesthetic, cultural, philosophical and technical elements of the subject will be redefined through lectures and exercises. The teaching method is interactive and lessons involve slide lectures, readings, field trips to stores, exercises in basic design and discussions. Some classes focus on the history of design, Italian production and semiotics.

### Perspective Drawing and Rendering

INT 180 F  
Cr: 3; Contact hrs: 90

This course aims to give students the ability to render and represent an interior space and a product design object. Students will learn drawing techniques and their professional applications, without the use of the computer, both freehand and with the aid of technical tools. The elements will be rendered in detail, including finishes, fabrics, furniture and accessories of many different materials (wood, plastic, stones etc.), using rendering tools such as Promarker or other professional markers, chalks and watercolors. Issues of presentation and different methods of representation, including sketching, and technical 2D and 3D drawing, will be covered.

### Technical Drawing

INT 181 F  
Cr: 3; Contact hrs: 45

The module aims at proving students with the necessary skills and notions to perform geometrical orthographic projections, axonometry and perspective. The different methods of geometrical presentations are taken into account and students will learn how to draw a plan, a section and elevations. Students will also enhance their ability in sketching and rendering for interior and product design and in understanding construction drawings with codes and dimensions. The module is taught through lectures, case studies and graduated practical exercise and assignments are designed to enable students to learn geometrical drawings to use as instruments for their future project in interior and product design.

**Prerequisites:** INT 180 Perspective Drawing and Rendering, or equivalent

### CAD for Interior Design I

INT 190 F  
Cr: 3; Contact hrs: 90

This course introduces students to the use of the computer for interior design, as a drawing tool and an important management tool in the process of developing a project. The course also introduces students to the use of computer aided drawings for interior design. Computer graphics concepts and theory are presented through lectures and hands-on experience. Topics include bitmap versus vector graphics, color theory and management, graphics file formats, and 2D applications as they relate to design disciplines. The concepts and techniques of creating, viewing, and manipulating technical drawings will be examined. Through the generation of plans, sections and elevation, students develop an in-depth understanding of the design process as a collaboration of different matters.

### CAD for Interior Design I (Summer only)

INT 191 F  
Cr: 3; Contact hrs: 45

This course introduces students to the use of the computer for interior design, as a drawing tool and an important management tool in the process of developing a project. The course also introduces students to the use of computer aided drawings for interior design. Computer graphics concepts and theory are presented through lectures and hands-on experience. Topics include bitmap versus vector graphics, color theory and management, graphics file formats, and 2D applications as they relate to design disciplines. The concepts and techniques of creating, viewing, and manipulating technical drawings will be examined. Through the generation of plans, sections and elevation, students develop an in-depth understanding of the

design process as a collaboration of different matters.

### Design for Living Spaces

INT 210 F  
Cr: 3; Contact hrs: 90

In this course students learn to focus their analytical and technical skills in creating design solutions for living spaces as diverse in type as contemporary lifestyles and needs (single unit, family, social care, etc.). Students produce projects that must respond to specific requirements of clients: space, technical, emotional atmosphere, accessibility, and so on. Students are encouraged to explore design solutions that reflect definite decorative and architectural approaches. Programming, building code issues, space planning, and furniture arrangement receive special attention. In the project students consider functional as well as aesthetic aspects, seeking to formulate a good solution, appropriately presented.

**Prerequisites:** INT 160 Introduction to Interior Design, or equivalent

### Architecture and Fashion

INT 211 F; Dual listed: ARC 211 F  
Cr: 3; Contact hrs: 45

Architecture and fashion design are becoming close fields. Important fashion districts are modifying the built environment of many cities around the world and the major fashion labels use their showrooms and headquarters as a display of their style. The form, technique and materials of some buildings are increasingly intended to resemble clothing or fashion accessories; architects staple, pleat, drape, cut and so on. At the same time some fashion designers are drawing inspiration from architecture. In this course students explore buildings and interiors as an aspect of today's visual culture, with special emphasis on similarities and differences with contemporary fashion. The role of the human body and the architectural movements which have led to these developments are also explored. Students will be stimulated to understand the common basis of the two fields, exercising themselves in comparative case studies. Considerable attention will be given to Florence's fashion district. The last part of the course investigates ways in which architects express the style of today's fashion brands and with what results.

### Design Theory

INT 220 F; Dual listed: ARC 220 F  
Cr: 3; Contact hrs: 45

This course applies the methods and concepts of aesthetics (the investigation of what makes something a work of art) to the field of design (whether product design, interior design, architecture, graphic design or other forms). Students investigate issues relating to the creation, value and experience of design, and they analyze and attempt to resolve problems relating to design as a form of art. One part of the course concentrates on meanings of formalism and expressionism; another part explores issues that are involved in the evaluation of design such as cultural, social and political environments. Specific attention is given to Italian Design, from its Renaissance heritage to the decades that made it internationally famous (1960's -80's). Comparisons are made with Modern and Contemporary International Design. Students are encouraged to make the most of the visual and cultural experience offered by the city and by the international environment of the School.

**Prerequisites:** INT 170 Principles of Product Design, or ART 180 Art History I, or ART 186 Art History II, or equivalents

### Design Materials

INT 240 F  
Cr: 3; Contact hrs: 90

The course focuses on different aspects of materials for design, providing students with an understanding of materials and methods of interior constructions. Through the use of slides we will analyze the links between the emergence of a new design style and the use of an innovative material, from the Industrial Revolution to the present. The course will provide information about the materials existing in the design and building industry and craftsmanship, but it will also stimulate the student's curiosity and creativity in searching new materials (maybe already in use in other fields of technology or brand new materials).

The course will analyze the main characteristics, mechanical properties, durability and workability of a range of materials including: stone, wood, fabric, paint, plaster, ceramic, plastic, rubber, resin, metal, glass, composite materials, carbon fiber, Teflon coated fiberglass, Kevlar, fiber optic fabrics, acid or laser cutting, ecological and reused materials. Particular attention is devoted to the study of finishing and surfaces, the choice of colors, according to the final image of the work to design. The course provides the students with the tools for analyzing the properties and requirements of interior spaces or objects and choosing appropriate materials according to functional and aesthetic needs, sustainable and ecological requirements, and the image they want to communicate. Students learn to explore different spaces or objects and how they relate to the functional and aesthetic requirements of a specific project, through the choice of appropriate materials.

**Prerequisites:** 1) INT 160 Introduction to Interior Design or INT 170 Principles of Product Design 2) INT 190 CAD for Interior Design I, or equivalents

## Interior Design

INT 250 F  
 Cr: 3; Contact hrs: 90

Starting from the survey of an existing place and learning how to present it through drawings (plans, sections, elevations), the student will deal with the solution of a given project in its entirety from marketing through the identification of targets to the solution of technical problems and layout. The project will consider the functional and the aesthetic aspects, trying to formulate a good solution and present it in the appropriate way. The project process starts with the visit or explanation of the area. In class the students will examine and discuss some examples of finished projects and focus on the main elements and aspects of the project theme. The project will be composed of a general layout and inspiration board, plans, elevations, sections, perspective drawings and sketches. Each project will be presented in class during the exam day; all the presentations will be colored and integrated with images, photos, materials.

**Prerequisites:** INT 160 Introduction to Interior Design, or equivalent

## Masters of Modern Italian Design

INT 288 F; Dual listed: ART 288 F  
 Cr: 3; Contact hrs: 45

Along with visual arts, music, fashion and architecture, interior and product design today represent an outstanding component of Italy's exportations and a major part of its image abroad. When did that phenomenon start? Products designed in the 1940s, such as the Vespa scooter or Lettera 22 typewriter, were true icons and continue to feed today's collective imagination, and influence world design. As the success of Italian production is largely due to the creative personalities of the designers, the course explores the work of some well-known masters: Carlo Mollino, Giò Ponti, Joe Colombo, Bruno Munari, Archizoom and Antonio Citterio, from the 1940s until today. The course seeks to analyze the activity of major designers within the larger context of the rich Italian visual culture of the last seven decades, as shown in movies, painting, architecture and photography. The course deals with both product and interior design and students are guided to discover the analogies of those two fields with art, architecture and fashion. They will acquire a solid understanding of the term "design" in its broadest, enduring sense. Several field trips to special design museums will provide the necessary direct experience of design objects, interior settings and furniture.

**Prerequisites:** ART 165 History of Architecture, or equivalent

## CAD for Interior Design II

INT 290 F  
 Cr: 3; Contact hrs: 90

The course objective is to give a basic knowledge of three-dimensional drawing and solid modeling. This course provides students with the basic tools for studying and presenting design concepts in three-dimensional form, and exploring the methods and materials of model construction. Topics include solid generation and composition, 3D orthographic views, perspectives, shading and rendering, management of lights and materials. The goal of this course is the use of solid modeling

techniques not only as a representational method, but also to control and verify the creative process, giving the students the basics for analyzing and visualizing the interior space. Particular attention will be given to different ways of representing items in order to emphasize the individuality of each project.

**Prerequisites:** INT 190 CAD for Interior Design I, or equivalent

## Product Design

INT 293 F  
 Cr: 3; Contact hrs: 90

A theme will be assigned and developed individually with the teacher's help. The students will propose sketches, rendering, technical drawings with the appropriate dimensions, 3D drawings, and will realize their final book, complete in all parts. They will also make a model, in the material they prefer. The students will be introduced to essential information about design, such as design definitions, the most important phenomena that have characterized the history of design, and the works of some of the most famous Italian and international designers. Students will be introduced to Bionic, the science of how nature teaches designers. The students will be also taught about the materials, both traditional and modern, and the technologies that are used to realize industrial products. The teacher will show the students the transformation of some products, from their birth to their present situation and characteristics.

**Note:** It is highly recommended that students be equipped with a personal laptop for design projects.

**Prerequisites:** INT 170 Principles of Product Design and INT 290 CAD for Interior Design II, or equivalents

## Product Design (Summer only)

INT 294 F  
 Cr: 3; Contact hrs: 45

The course aims to introduce the students in to the world of product design, giving them the instruments to evaluate how to develop a project, expressing their own creativity. The course is divided into different parts. First the students will be introduced to the basic knowledge about design, its definitions, and the most important phenomena that have characterized its history. The students will be also taught about the materials, both traditional and modern, and the technologies that are used to realize industrial products. The teacher will show the students the transformation of some products, from their birth to their present situation and characteristics. During this theoretical analysis the students will be asked to sketch their own interpretations of objects described by the teacher, and to realize a book of all their projects. A theme will be assigned and developed individually with the teacher's help. The students will complete sketches, renderings, technical drawings with the appropriate dimensions, and 3D drawings plus realize their final book, complete in all parts. They will also make a model in the material they prefer.

**Note:** It is highly recommended that students be equipped with a personal laptop for design projects.

**Prerequisites:** INT 170 Principles of Product Design and INT 290 CAD for Interior Design II, or equivalents

## Retail Design

INT 300 F  
 Cr: 3; Contact hrs: 90

This course is structured to help students develop awareness of the importance of graphic arts in design and execution of presentations and promotions for consumer merchandise. This course is intended to teach the students the different aspects of the professional approach to the design of shops and showrooms. Students will learn to design complete layouts and how to represent them through technical drawings. During the semester different projects about retail shops will be developed. Students will carry out personal research on existing projects similar to the one they have to design in class in order to explore retail design and to develop personal sensitivity in creating project atmosphere. In projects students must consider functional and aesthetic aspects, trying to formulate a good solution and present it in appropriate way.



**Note:** Students are highly recommended to be equipped with personal laptops for design projects.

**Prerequisites:** INT 250 Interior Design and INT 290 CAD for Interior Design II, or equivalents

## Retail Design (Summer only)

INT 301 F  
Cr: 3; Contact hrs: 45

This course is structured to help students develop awareness of the importance of graphic arts in design and execution of presentations and promotions for consumer merchandise. This course is intended to teach the students the different aspects of the professional approach to the design of shops and showrooms. Students will learn to design complete layouts and how to represent them through technical drawings. During the semester different projects about retail shops will be developed. Students will carry out personal research on existing projects similar to the one they have to design in class in order to explore retail design and to develop personal sensitivity in creating project atmosphere. In projects students must consider functional and aesthetic aspects, trying to formulate a good solution and present it in appropriate way.

**Note:** Students are highly recommended to be equipped with personal laptops for design projects.

**Prerequisites:** INT 250 Interior Design and INT 290 CAD for Interior Design II, or equivalents

## Lighting Design

INT 330 F  
Cr: 3; Contact hrs: 90

The course is an introduction to the world of light. It provides a compendium of information on illuminating design practice. The range of subjects covered is extensive. Methods of lighting design in this course include a section on lighting hardware (lamps and luminaires) and a part dedicated to practical experience through real lighting projects. The course will start with a quick theoretical overview of the different light sources, analyzing all types of new lamps currently on the market. Information about lighting objectives, visual comfort and pleasantness, color rendering, decorative, architectural and mood lighting, lighting control and application fields (offices, shops, exhibiting spaces) will be provided.

**Note:** It is highly recommended that students be equipped with a personal laptop for design projects.

**Prerequisites:** 1) INT 250 Interior Design, or INT 293 Product Design 2) INT 290 CAD for Interior Design II, or equivalents

## Computer Rendering for Interior Design

INT 350 F  
Cr: 3; Contact hrs: 90

In this class students will be taught how to create a digital image from a 3D model by means of a software program. Digital images are produced using a variety of computer technologies. Modeling, color theory, surface rendering, and light control are emphasized in relation to technical illustration, hardware characteristics, and software capabilities.

**Prerequisites:** INT 290 CAD for Interior Design II, or equivalent

## Trend Forecasting

INT 355 F; Dual listed: FAS 355 F / JWY 355 F  
Cr: 3; Contact hrs: 45

In the context of the constant evolution of design-related industries, traditional forms of research have proven to be insufficient for defining successful business strategies. This course will introduce the process and methods used to define short-term and long-term forecasts. The course will also introduce an emerging figure: the cool hunter, who studies different areas such as fashion, advertising, music, design, cinema and marketing and therefore decodes their cultural mechanisms and aesthetic signals. In this course students will examine the forecasting framework and the cool hunter's position in the product development process, passing through the analysis of trend information and reports, colors and material forecasting as well as marketplace dynamics and consumer research.

**Note:** knowledge of Adobe Illustrator/Photoshop required.

**Prerequisites:** majors in Fashion Design, Marketing and Merchandising, or Interior Design, or Jewelry Design

## Web Portfolio Presentation

INT 360 F  
Cr: 3; Contact hrs: 90

By attending this course, students will learn to choose the best solution and the most appropriate media to show their projects in the digital era. Students will be assisted and supervised in the preparation of their portfolios using design and computer drafting programs. They are taught to generate hard copies of their work. All projects are developed taking each student's individual needs and interests into consideration. The course takes students through the creative process, from the objective definition to the final comparison between the starting goals and the finished work. Students are requested to attend the lessons and to take an active role in the creative process, sharing their experiences with the others. An extensive overview of web design concepts, including usability, accessibility, information design, and graphic design in the context of the web will be made, and common problems in web design and image formats will be highlighted to plan a good website project.

**Prerequisites:** GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

## Sustainable Design

INT 365 F  
Cr: 3; Contact hrs: 60

In a time of population growth, dwindling resources, climate change, pollution, economic uncertainty, and mass throwaway consumption, sustainability means survival. Sustainable Design is the art of designing for urban planning, mobility, architecture, interior spaces and objects so as to comply with the principles of economic, social and ecological sustainability. While all three principles are closely related, this course emphasizes ecology. The sustainable designer, increasingly in demand, makes responsible decisions in full consciousness of the long-term environmental impact of every aspect of the project, construction and maintenance. The course cultivates this holistic design attitude. On the one hand, it explores a range of issues and possible solutions to them. Students consider design in relation to renewable energy sources like sun, wind, biomass and geothermal power, as well as to energy reduction and efficiency. They examine recycling, re-use and reduction of materials in both construction and packaging. On the other hand, students develop a feasible project which meets rapidly evolving sustainability requirements while respecting creative and functional needs, making real-world choices.

**Note** It is highly recommended that students be equipped with a personal laptop for design projects.

**Prerequisites:** INT 250 Interior Design, or INT 293 Product Design, or equivalents

## Concepts and Strategies for Design

INT 370 F  
Cr: 3; Contact hrs: 90

This course provides the student with a comprehensive view of the role of design and of the designer in the development of a retail program, focusing in particular on the strategic use of space as a medium for communication and on the theoretical frameworks that underpin the design. Since design is a multi-disciplinary activity, this course is directed to a variety of students. Through a series of lectures, workshops, site visits, guest speakers, case studies and assignments students will explore issues and concerns that are involved in the strategies, conceptual structures and understanding of how design may serve retail programs, from product to interiors. They will apply design to current multi-channel retail strategies in both bricks-and-mortar and web-based firms. Topics may include: development of a retail space format, target analysis, site selection, and corporate image management. Course assignments are designed to enable students to improve presentation skills and the ability to communicate design concepts in a clear and straightforward way.

**Note:** It is highly recommended that students be equipped with a personal laptop for design projects.

**Prerequisites:** INT 250 Interior Design and INT 290 CAD for Interior Design II, or equivalents

## Computer 3D Animation

INT 375 F; Dual listed: GRA 405 F  
Cr: 3; Contact hrs: 90

The aim of the course is to introduce students who already have a basic knowledge of static rendering to the next level of computer graphics: animation. Students learn to create animations of their projects in order to achieve a more striking impact in their presentations. Typical subjects treated include: to represent flying and walking through 3D architectural spaces; to design objects that will be assembled using animation techniques; to control light changes during the day in interior design projects with time lapse animation; to propose different solutions/assets for open space offices that change dynamically; to animate logos. After having learned the basic techniques of animation students will continue to the editing process, to scripting, and to how to distribute and make visible their animated presentations in different media, from DVD to internet and mobile devices.

**Prerequisites:** GRA 330 Rendering Essentials, or INT 350 Computer Rendering in Interior Design, or equivalents

## Furniture Design

INT 380 F  
Cr: 3; Contact hrs: 90

The course aims to provide students with a basic understanding of the theories and techniques in furniture design. The lessons examine the various design processes and procedures, while also considering space and functional analysis of design. For the most part, the class will be a workshop for design projects. The course will also consider the importance of targets and visual communication signs. Students will carry out personal research on pieces of furniture, materials and designers in order to explore furniture design and to develop a personal style.

**Note:** Students are highly recommended to be equipped with personal laptops for design projects.

**Prerequisites:** 1) INT 250 Interior Design, or INT 293 Product Design 2) INT 290 CAD for Interior Design II, or equivalents

## Exhibit Design

INT 390 F  
Cr: 3; Contact hrs: 90

This course is based on an architectural approach to the project of exhibit areas. The project research is developed first in the field of temporary commercial fairs and students learn how to control space both from the functional and the aesthetic point of view and then in the field of temporary exhibitions in a museum, dealing with the difficulty of organization and presentation. During the course, students examine different basic themes and are introduced to real professional applications. The proposed projects are developed emphasizing conceptual and design research and solution to the functional and distribution problems.

**Note:** It is highly recommended that students be equipped with a personal laptop for design projects.

**Prerequisites:** INT 250 Interior Design and INT 290 CAD for Interior Design II, or equivalents

## Working Group Project in Interior Design

INT 400 F  
Cr: 3; Contact hrs: 45

In this course students will work together under the supervision of the professor to realize a professional group project.

**Note:** It is highly recommended that students should be equipped with a personal laptop for design projects.

**Prerequisites:** minimum three semesters in interior design

## Jewelry Design

### History of Jewels and their Symbolism

JWY 150 F  
Cr: 3; Contact hrs: 45

The course will cover the complete history of jewelry from the simple primitive shell beads to the Renaissance period and the splendor of Art Nouveau, concluding with the developments of the modern jewelry masters. Through stylistic changes and different fashions, jewels offer a great opportunity to learn more about the history of taste during Antiquity, the Middle Ages, and the Renaissance plus works of artists during the 19th and 20th centuries. We will analyze and examine pieces of jewelry and their symbolism in conjunction with paintings, architecture, and decorative artworks. Part of the course is dedicated to famous personalities in history who wore jewelry as symbolic items of power, and to the great jewelry designers from Benvenuto Cellini to Tiffany. This course also aims to give students an in-depth knowledge of artistic techniques, methods of documentation and a technical vocabulary. Use of slides and visits to museums, exhibitions and workshops in Florence will be integral parts of the course.

### Jewelry Design I: Drawing and Rendering Techniques

JWY 155 F  
Cr: 3; Contact hrs: 90

Students are introduced to the creative design of jewels. They start by learning first the main drawing techniques, such as orthographic projections and 3D sketches, and second the rendering techniques using watercolors, gouache, markers and pastels. Study resources include projects by professional designers, publications, and selected museums and exhibitions. Techniques are explained, practiced and then applied in projects, so that students develop personal creativity while they build essential representational skills.

### Jewelry Design I: Drawing and Rendering Techniques (Summer only)

JWY 156 F  
Cr: 3; Contact hrs: 45

Students are introduced to the creative design of jewels. They start by learning first the main drawing techniques, such as orthographic projections and 3D sketches, and second the rendering techniques using watercolors, gouache, markers and pastels. Study resources include projects by professional designers, publications, and selected museums and exhibitions. Techniques are explained, practiced and then applied in projects, so that students develop personal creativity while they build essential representational skills.

### Wax Carving and Casting Techniques

JWY 170 F  
Cr: 3; Contact hrs: 90

Some casting techniques will be studied in depth, such as lost wax casting process, cuttlebone casting and sand casting. The course will include the creation of a mold in cuttlebone, an in-depth study of wax working and carving methods, and the duplication of a master model with a re-usable flexible "rubber mold". This course focuses on getting students acquainted with the hard wax carving method and the soft wax working techniques. Emphasis will be placed on preparing a design and a model for production. The course has been structured with the objective of giving students the skills to make jewels in silver using the different casting techniques.

**Prerequisites:** JWY 180 Jewelry Making I, or equivalent (or concurrent enrolment)

### Jewelry Making I

JWY 180 F  
Cr: 3; Contact hrs: 90

This course is meant to give students a first approach to jewelry making. The main equipment and tools used (machinery, pliers, files, and saw), together with safety regulations will be explained. Students will work at the silversmith's bench, learning the basic techniques for creating simple pieces of jewelry with design transfer, sawing, filing, soldering, polishing, and simple settings for cabochon stones. The course will also introduce the lost wax casting methods and wax carving. The aim of the projects is to



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develop manual and creative ability.

## Jewelry Making I (Summer only)

JWY 181 F  
Cr: 3; Contact hrs: 45

This course is meant to give students a first approach to jewelry making. The main equipment and tools used (machinery, pliers, files, and saw), together with safety regulations will be explained. Students will work at the silversmith's bench, learning the basic techniques for creating simple pieces of jewelry with design transfer, sawing, filing, soldering, polishing,

and simple settings for cabochon stones. The course will also introduce the lost wax casting methods and wax carving. The aim of the projects is to develop manual and creative ability.

## The Professional Jewelry Designer

JWY 195 F  
Cr: 3; Contact hrs: 60

The course prepares students for the role of the professional jewelry designer. In order to design and market a jewel accessory successfully, students require interdisciplinary knowledge, ranging from semiotics (the study of signs) to methods for the sale of the jewel itself. The course starts with a full definition of the jewel (history, forecasting, concept definition and design), and the identification of which shapes, techniques and carats established by different goldsmith traditions can meet the needs of various markets. Students analyze closely the characteristics and process of developing a valid and successful jewelry design. The world of jewelry forms part of the fashion system. Therefore students consider issues of marketing and consumption, learning ways to acquire market knowledge, especially in relation to major national and international trade exhibitions, competitions and events. Students also study the various stages of industrial design and the use of semi-finished components, defining the relationship between the jewelry designer and the product manager. The course explores career patterns, strategies and opportunities for jewelry designers.

## Gemology

JWY 215 F  
Cr: 3; Contact hrs: 90

An intermediate-level course dealing with diamond certification, pearl grading and colored stones identification. A general analysis procedure will be outlined and then applied to all gemstones grouped according to color. The direct observation of numerous real specimens, the use of gemological instruments, the analysis of several different certificates, the use of simulations, and the examination of current prices will enable the student to learn the different factors that influence the value of a gem.

## Jewelry Design II

JWY 235 F  
Cr: 3; Contact hrs: 90

This course is meant for students who already have a basic knowledge of jewelry design and its manual rendering techniques. Students will learn axonometric representation, 3D sketches, and will be introduced to the use of the 3D program, Rhino. During the course, students will learn how to develop a piece of jewelry's volume, starting from sketches, passing through geometrical drawing to computer aided design. They will also learn how to render their jewels with Rhino, applying materials, textures and lights. The ultimate aim is to provide the students with the technical and practical skills needed to express their own creative style.

**Prerequisites:** JWY 155 Jewelry Design I: Drawing and Rendering Techniques, or equivalent

## Jewelry Making II

JWY 255 F  
Cr: 3; Contact hrs: 90

This course aims to increase the manual and creative abilities of students through the in-depth study of several production techniques at the goldsmith's bench, with particular attention to sawing and piercing, soldering, and the construction of a hinge. Some surface production techniques will be examined.

A detailed study of the soldering techniques and assemblage methods will be carried out together with the projects that will be assigned during the course. In addition, some setting techniques for faceted stones will be introduced.

**Prerequisites:** JWY 180 Jewelry Making I, or equivalent

## Relief Works in Metal

JWY 260 F  
Cr: 3; Contact hrs: 90

This class will enable students to work metal using chasing and repousse techniques, and to forge metal into precious shapes and objects. The chiseller is a craftsman who, using various tools, shapes metal in order to give it mass and volume. This course has been structured to give students a great amount of practical skills in this craft in a short period of time. The students will learn to use their skills, their creativity, their tools, and basic design theory in order to plan and construct their own piece of metal art. At the end of the course, students will have acquired a new way to implement their artistic vision.

**Prerequisites:** JWY 180 Jewelry Making I, or equivalent

## Alternative Materials in Contemporary Jewelry

JWY 290 F  
Cr: 3; Contact hrs: 45

This is an intermediate-level jewelry course, created for students who already have a basic background in jewelry making. The course introduces students to alternative media used in the realization of jewelry, exploring techniques and special methods to make jewels using unusual materials such as stainless steel, wood, paper and others. Special attention will be given to creativity and design approaches. The course covers the design approaches and special methods used in the manufacture of jewelry from common and industrial materials. Students design and produce prototypes for a small collection.

**Prerequisites:** JWY 255 Jewelry Making II, or equivalent

## Collection Design for Jewelry

JWY 315 F  
Cr: 3; Contact hrs: 90

This is an upper intermediate level course for students who already have experience in jewelry design and in the use of Rhino. The aim of the course is for students to acquire confidence and skill in planning methodology through a process that includes the analysis of different inspirational sources for the project idea, the organization of the planning area where the designer can operate, and finally the planning of a collection. Students work with jewelry-specific professional level software. Increased accuracy of details and technical knowledge allow students to produce more advanced projects that will enrich their portfolios. Moreover, increased computer and graphic ability is developed and finally expressed in the project presentation.

**Prerequisites:** JWY 235 Jewelry Design II, or equivalent

## Jewelry Lab and Technology I

JWY 335 F  
Cr: 3; Contact hrs: 90

This is an advanced course that covers in depth the working techniques used to assemble jewels composed by several elements, such as forming, sawing, piercing, and soldering. Various methods of surface treatment and polishing techniques will be applied during the course: metal or stone inlay, reticulation, mokume and various finishing. Additional setting techniques and closing systems (clasps, box catches) will also be developed. Students' creativity will be encouraged.

**Prerequisites:** JWY 255 Jewelry Making II, or equivalent

## Silversmithing and Flatware

JWY 340 F  
Cr: 3; Contact hrs: 90

This course introduces the student to the various methods and tools used in the craft of silversmithing. The methods of forming, forging and construction will be used to create finished jewelry pieces. "Flatware" examples will also be realized. The metallurgy of silver as it relates to surface finishing will be explored together with polishing principles.

**Prerequisites:** JWY 335 Jewelry Lab and Technology I, or equivalent

## Stone Setting

JWY 350 F  
Cr: 3; Contact hrs: 90

This course will introduce the student to the basic methods used in the setting of both cabochon and faceted cut stones. The preparation of the various tools and their care will also be demonstrated. The principles of bezel, claw and grain setting will be explored, along with the various settings for round, oval, square and navette-shaped stones. These methods and principles will be shown through both demonstration and active practical exercises by the student.

**Prerequisites:** JWY 255 Jewelry Making II, or equivalent

## Trend Forecasting

JWY 355 F; Dual listed: FAS 355 F / INT 355 F  
Cr: 3; Contact hrs: 45

In the context of the constant evolution of design-related industries, traditional forms of research have proven to be insufficient for defining successful business strategies. This course will introduce the process and methods used to define short-term and long-term forecasts. The course will also introduce an emerging figure: the cool hunter, who studies different areas such as fashion, advertising, music, design, cinema and marketing and therefore decodes their cultural mechanisms and aesthetic signals. In this course students will examine the forecasting framework and the cool hunter's position in the product development process, passing through the analysis of trend information and reports, colors and material forecasting as well as marketplace dynamics and consumer research.

**Note:** knowledge of Adobe Illustrator/Photoshop required

**Prerequisites:** majors in Fashion Design, Marketing and Merchandising, or Interior Design, or Jewelry Design

## Advanced Workshop in Jewelry

JWY 360 F  
Cr: 3; Contact hrs: 90

This course, which has been created only for those students who are enrolled in the Professional Study Certificate, is a creative laboratory including teachers and students from different classes (Laboratory of Technology, Portfolio Development, Jewelry Design, Gemology, History of Jewels and their Symbolism) who meet to plan and realize a professional group project.

**Prerequisites:** JWY 280 Gemology and JWY 315 Collection Design for Jewelry and JWY 335 Jewelry Lab and Technology I, or equivalents

## Working Group Project in Jewelry Design

JWY 390 F  
Cr: 3; Contact hrs: 90

In this course students will work together under the supervision of the professor to realize a professional group project.

**Prerequisites:** minimum three semesters in Jewelry Design

## Portfolio Development in Jewelry

JWY 400 F  
Cr: 3; Contact hrs: 45

Students analyze Italy's major jewel producers, define a jewelry collection, locate a target market and learn how to define a theme. During the course, students produce jewelry collection projects and are assisted and supervised in the preparation of their own portfolios, which will help them in their professional careers, using Photoshop and InDesign. All projects are developed taking each student's individual needs, interests and improvements into consideration, through a wide range of graphic media and techniques, in order to develop and make the most of each individual style.

**Prerequisites:** JWY 315 Collection Design for Jewelry, or equivalent

## Jewelry Lab and Technology II

JWY 410 F  
Cr: 3; Contact hrs: 90

This is an advanced jewelry course, created for students who already have a general background in jewelry making. Various methods to develop articulated mechanisms such as hinges, gimbals and closing systems (clasps, box catches) will be introduced. In addition, methods of forging and forming metals together with metal surface treatments will be taught by using bench hand-tools in their advanced application. Students will also be shown samples of machine-made components available in the trade and how to use them. The students will develop their own style and research in the presentation of a collection of pieces.

**Prerequisites:** JWY 335 Jewelry Lab and Technology I, or equivalent

## Major Project in Jewelry Design

JWY 415 F  
Cr: 3; Contact hrs: 90

Students will carry out all stages of a complete jewelry project of their choice, from conception to research and realization. Individually and in groups students will consult with instructors in all project phases, but the emphasis of this course is upon independent learning and the skills associated with it, including the capacity to reflect critically on design problems, technical issues, and professional practices.

**Prerequisites:** JWY 335 Jewelry Lab and Technology II and JWY 235 Jewelry Design II, or equivalents



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## 6.4

# Italian Language & Culture in Florence



**LdM / School of Italian Language & Culture**

# Italian Language 3-Credit Semester Courses

## 3-Credit Italian Language Elementary 1

ITL 101 F  
Cr: 3; Contact hrs: 45

This level is for absolute beginner students who have never studied Italian before: it is the first of six levels and its aim is to give the basis of the language, allowing students to deal with the most common everyday situations by expressing themselves in the present and past tenses. All the four main language abilities - understanding, speaking, reading and writing - are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar: definite and indefinite article: Noun-adjective agreement. Regular present tense. To have. To be. There is-there are. Main irregular verbs. Prepositions and verbs of motion. Present perfect, most common irregular past participles. Possessives. The verb piacere. Some thematic areas covered: Introducing oneself. Introducing another person. In a café. Offering, accepting and refusing something. Shopping for food. In a restaurant. Daily life and spare time. At the railway station. Expressing the time. Finding the way. Talking about one's past. Talking about vacations. Describing someone. The family.

## 3-Credit Italian Language Elementary 2

ITL 102 F  
Cr: 3; Contact hrs: 45

This is the second of six levels. This course is for those students who have completed one semester (or equivalent) of Italian and who already have a basic vocabulary of Italian and basic knowledge of elementary structures of the language. By the end of the semester students should be able to complete simple and routine tasks requiring an exchange of information on familiar and routine matters, to describe their background, immediate environment and matters related to areas relevant to everyday life. All of the four main language abilities - understanding, speaking, reading and writing - are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar: in-depth review of Elementary 1 level contents: definite and indefinite article; present tense; present perfect. Simple and compound prepositions. Reflexive verbs. Future. Imperfect: forms and usage. Direct pronouns. Indirect pronouns. Introduction to Present Conditional. Interrogative pronouns. Some thematic areas covered: Shopping in Italy. Daily routine. Habits in the past. Italian festivities. Talking about future plans. Italian food. In a hotel. At the station. Asking for information. Literature: reading of appropriate literary passages.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

## 3-Credit Italian Language Intermediate 1

ITL 201 F  
Cr: 3; Contact hrs: 45

This course is the third of six levels. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. By the end of the course students should be able to enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (i.e. family, hobbies, work, travel and current events); to narrate a story or relate the plot of a book or a movie; to write correct texts on topics which are familiar or of personal interest. Grammar: Review and strengthening of previous level contents (present, past and future tenses). Past perfect. "Ne" and "ci". Prepositions. Combined pronouns. Indefinite adjectives and pronouns. Present and past conditional. Linking words. Review of impersonal forms. Interrogative pronouns. Subjunctive: present and past. Some thematic areas covered: Italian geography. Italian food and

cuisine. Holidays. Driving in Italy. Dwellings. Means of transport. At the doctor's. At a restaurant. Reading: De Giuli, Naddeo Modelle, pistole e mozzarella, Italiano facile, Alma.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

## 3-Credit Italian Language Intermediate 2

ITL 202 F  
Cr: 3; Contact hrs: 45

This course is the fourth of six levels. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. The course introduces students to contemporary Italian society by exploiting different sources including literature, newspapers, films, TV broadcasting, pictures. By the end of the course students should be able to show a high degree of understanding of complex written and spoken texts and respond appropriately to them, both orally and in writing. Grammar: Review and expansion of contents of previous levels. Forms and use of the subjunctive mood. Formal and informal imperative. Imperative with pronouns. Passato Remoto. Infinitive and gerund. Degrees of comparison. Passive voice. Relative pronouns. Conditional clauses. Reported speech. Some thematic areas covered: Famous Italians of the past. Issues of contemporary history and culture. Sports in Italy. Immigration. Italian fashion. Local handicrafts. Travelling in Italy. Italian cinema. Reading: Moravia, Sette racconti, Easy Readers.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

## 3-Credit Italian Language Advanced 1

ITL 301 F  
Cr: 3; Contact hrs: 45

This is the fifth of six levels and is for students who have a solid grammatical/lexical basis in Italian. By working with different types of authentic materials (newspaper/ magazine articles, literature passages, songs, news) and through an in-depth grammar review students will achieve a high degree of language fluency. By the end of the course students should be able to understand most TV news and current affairs programs; read contemporary literary prose; write clear texts about a wide range of subjects including reports; pass information; give reasons in support or against a particular point of view; interact with a degree of fluency that makes communication with native speakers possible without strain for either side. Grammar: Consolidation of some structures of the previous levels. The prefixes ri- and re-. Impersonal verbs. Subjunctive with conjunctions. Simple conditional + imperfect subjunctive. If-clauses of the 2nd type. Consolidation of passato remoto. Stare vs essere. Passive form with essere, venire and with si. Relative pronouns il quale, colui che. Impersonal form with an adjective and of a reflexive verb. Readings and thematic areas. Changes in the Italian language. Italian dialects. Advertising and typical Italian products. Immigration in Italy. Literary passages by Calvino, Buzzati, Ginzburg, Moravia included in Raccontare il Novecento.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

## 3-Credit Italian Language Advanced 2

ITL 302 F  
Cr: 3; Contact hrs: 45

This is the last of six levels, and it is for students who are fluent in Italian and who can understand most TV news and current affairs programs, contemporary literary prose, can write clear texts about a wide range of subjects without much effort, plus can interact with a high degree of fluency and spontaneity with native speakers. They will work with different types of original materials (newspaper/ magazine articles, literature excerpts, songs, news) and complete an in-depth grammar review started in previous levels. By the end of the course students should be able to formulate ideas and opinions with precision and recognize a wide range of idiomatic expressions and colloquialisms, as well as apply register shifts. Grammar: Review of some structures of the previous levels. Pluperfect subjunctive.



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Past conditional. Participles. Indefinite adjectives and pronouns. Review of prepositions. If clauses of the third type. Future in the past. Trapassato remoto. Review of prepositions and verbs + prepositions. Comparatives. Position of pronouns. Gerund, infinitive, participle. Compound nouns. Tense agreement with indicative and subjunctive. Reported speech. Readings and thematic areas: Body and health. Italian literature. Politics in Italy. Italian music. Contemporary Italian playwrights.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival

## Italian Language 6-Credit Semester Courses

### 6-Credit Italian Language Elementary 1 and 2

ITL 122 F  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits and covers the same material presented in 3-Credit Italian Elementary 1 (ITL 101) and 3-Credit Italian Elementary 2 (ITL 102). This level is for absolute beginner students who have never studied Italian before.

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

### 6-Credit Italian Language Elementary 2 and Intermediate 1

ITL 221 F  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This course includes topics of 3-Credit Italian Elementary 2 (ITL 102) and 3-Credit Intermediate 1 (ITL 201).

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

### 6-Credit Italian Language Intermediate 1 and 2

ITL 222 F  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This course covers the same material presented in 3-Credit Italian Intermediate 1 (ITL 201) and Intermediate 2 (ITL 202).

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

### 6-Credit Italian Language Intermediate 2 and Advanced 1

ITL 321 F  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This course includes topics of 3-Credit Italian Intermediate 2 (ITL 202) and a 3-Credit Advanced 1 (ITL 301).

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### 6-Credit Italian Language Advanced 1 and 2

ITL 322 F  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This level covers the same material presented in 3-Credit Italian Advanced 1 (ITL 301) and Advanced 2 (ITL 302).

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

## Italian Language 16-Credit Semester Courses

*This program aims to give the students the possibility to combine a full immersion in Italian language with an in-depth experience of Italian culture. During an academic semester four levels will be covered on condition that students pass a final exam, administered on the last Thursday of each course. For every level passed students will obtain 4 credits (out of the total 16). In order to advance to the next level, students must receive a grade of "C-" or higher for that level. If a student receives lower than C-, s/he must repeat the same level. Each level consists of 60 contact hours. All classes are held in Italian. Students will improve the four main language skills through a wide range of activities every day concerning communication strategies, vocabulary, listening, work on grammar, reading and writing. Speaking skills are practiced daily through varied teaching techniques (dramatization, role-play, oral presentations, open discussions). Ample time is also dedicated to activities whose objective is to deepen knowledge of Italian society and culture and enable students to interact directly with local community through interviews, research and fieldtrips. Each class consists of an average of 8 students (max. 12 students).*

**Note:** Daily schedule may vary. Some additional afternoon class hours will be mandatory. See syllabus for details. For the description of any single level please see descriptions below.

### LEVEL SEQUENCES

#### 16-Credit Italian Elementary 1 and 2, Intermediate 1 and 2

ITL 191-192-291-292 F  
Cr: 16; Contact hrs: 240

For a description of the 16-Credit program please see above.

For the description of any single level please see descriptions below.

#### 16-Credit Italian Elementary 2, Intermediate 1 and 2, Advanced 1

ITL 192-291-292-391 F  
Cr: 16; Contact hrs: 240

For a description of the 16-Credit program please see above.

For the description of any single level please see descriptions below.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

#### 16-Credit Italian Intermediate 1 and 2, Advanced 1 and 2

ITL 291-292-391-392 F  
Cr: 16; Contact hrs: 240

For a description of the 16-Credit program please see above.

For the description of any single level please see descriptions below.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

## 16-Credit Italian Intermediate 2, Advanced 1, 2 and 3

ITL 292-391-392-393 F  
Cr: 16; Contact hrs: 240

For a description of the 16-Credit program please see above.

For the description of any single level please see descriptions below.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### LEVEL DESCRIPTIONS

#### 4-Credit Italian language Elementary 1

ITL 191 F  
Cr: 4; Contact hrs: 60

This course in the 16-Credit program is for absolute beginner students who have never studied Italian before: it is the first of seven levels and its aim is to give the basis of the language, allowing students to face the most common everyday situations by expressing themselves in the present and in the past tense. Grammar: definite and indefinite articles; noun adjective agreement; regular and most common irregular verbs in the present tense; there is / there are; modal verbs; most common prepositions; regular and irregular present perfect; direct pronouns, the verb piacere. Interrogative pronouns. Superlative. Impersonal si. Thematic areas: Introducing oneself. Ordering at the bar and restaurant. Spare time. Time, weather, seasons. Finding the way. At the hotel. Talking about one's past. Shopping for food.

#### 4-Credit Italian language Elementary 2

ITL 192 F  
Cr: 4; Contact hrs: 60

This is the second of seven levels in the 16-Credit program. By the end of the course students should be able to communicate in simple and routine tasks requiring an exchange of information on familiar and routine matters, to describe his/her background, immediate environment and matters related to areas relevant to everyday life. Students will learn new forms to express past actions and future events. Grammar: reflexive verbs (present and past); possessives; indirect pronouns; comparatives; imperfect tense; Imperfect/present perfect; Introduction to conditional; stare + gerund; relative pronouns; direct pronouns and past tense. Thematic Areas: Italian festivities; shopping in a clothing shop. Family and marriage in Italy. Talking about one's habits in the past. Describing a person. Inviting, accepting and refusing. Directions. Adapted literature passages.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

#### 4-Credit Italian language Intermediate 1

ITL 291 F  
Cr: 4; Contact hrs: 60

This course is the third of seven levels in the 16-Credit program. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. By the end of the course students should be able to enter unprepared into conversation on topics that are of personal interest or pertinent to everyday life (i.e. family, hobbies, work, travel); to narrate a story or relate the plot of a book or a movie; to write correct texts on topics which are familiar or of personal interest. Grammar: Imperative (formal and informal). Adjectives: comparative and superlative. Future tense. Present subjunctive. Stare per + infinitive. Combined pronouns. Relative pronouns. Development of the use of the imperfect. Trapassato prossimo. Past conditional. Intro to passato remoto. Readings and thematic areas: Food. Job and working conditions. Writing a C.V. Describing a house. Cinema: a film review. Vocabulary: Geography. At the doctor's: giving advice. A biography. Adapted literature passages and newspaper/magazine articles.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

## 4-Credit Italian language Intermediate 2

ITL 292 F  
Cr: 4; Contact hrs: 60

This is the fourth of seven levels in the 16-Credit program, and is for those students who already have an active knowledge of the main structures of the Italian language. By completing the study of more complex language structures, students will be able to describe dreams, hopes, and give reasons and explanations for opinions and plans. This level enables the students to understand the main points of many radio and TV programs on current affairs, selected newspaper and magazine articles and literary passages. Grammar: Passato Remoto and Trapassato Prossimo. Past Conditional. Subjunctive: all tenses. Passive form. If-clauses. Implicit forms. Some areas covered: Italian society. Fashion. Immigration in Italy. Italian towns. Stereotypes. Famous Italians. Typical Italian products. Music. Readings of Italian fables and literary passages.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

#### 4-Credit Italian language Advanced 1

ITL 391 F  
Cr: 4; Contact hrs: 60

This is the fifth of seven levels in the 16-Credit program, and is for those students who have a solid grammatical /lexical background in Italian, have already completed the study of complex language structures, can understand the main point of many radio and TV programs, of selected newspaper and magazine articles and literary passages. By working with different types of authentic materials and through an in-depth grammar review students will achieve a high level of language fluency. By the end of the course they should be able to understand most TV news and current affairs programs, contemporary literary prose, write clear texts about a wide range of subjects including reports, passing information, or giving reasons in support or against a particular point of view. They should be able to interact with a degree of fluency that makes communication with native speakers quite possible without strain for either party, and to take active part in discussions. Grammar: Review of the subjunctive mood. Conditional mood. Indicative mood: past tenses. Passato Remoto. Passive voice. Linking words. Positioning of adverbs and adjectives. Imperative. Articles and Prepositions. Thematic areas: Issues in contemporary Italian Arts, History and Society. Changes in the Italian Language. Reading of a literary text in Italian.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

#### 4-Credit Italian language Advanced 2

ITL 392 F  
Cr: 4; Contact hrs: 60

This is the sixth of seven levels in the 16-Credit program, and is for those students fluent in Italian. By the end of the semester students should be able to understand most TV news and current affairs programs, contemporary literary prose, write clear texts about a wide range of subjects without much effort, interact with high degree of fluency and spontaneity with native speakers. By working with different types of authentic materials and by completing the in-depth grammar review students will achieve a high level of language fluency, they will be able to formulate ideas and opinions with precision, to understand television programs and movies without much effort. Grammar: Compound and loan words. Tense agreement. Reported speech. Subordinate clauses. Impersonal and passive forms. Gerund, infinitive, participle. Conditional and relative clauses. Thematic areas: Further issues in contemporary Italian Arts, History and Society. Changes in the Italian Language. Reading of a literary text in Italian.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival



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### 4-Credit Italian language Advanced 3

ITL 393 F  
Cr: 4; Contact hrs: 60

This is the last of seven levels in the 16-Credit program, and is for those students already fluent in Italian. By the end of the semester students should be able to understand TV programs and movies, literary prose without much effort, write clear texts about a wide range of subjects, express themselves spontaneously. Focus will be on language changes, both from the grammatical and lexical points of view, according to the type of message or the kind of situation they are facing. By

the end of the course students will understand the pragmatic functions of important grammatical forms in order to use them in proper situations. By working with different types of authentic materials they will refine their usage of idiomatic expressions. Grammar, topics and materials: Review of advanced grammar structures. Analysis of different language styles and registers. Issues of Italian civilization and culture. Use of different media and materials specially designed by the most important Centers for the Certification of Italian as a foreign Language. Reading of a literary text in Italian.

**Prerequisites:** ITL 302 3-Credit Italian Language Advanced 2 or equivalent; placement test upon arrival

## Italian Language 3-Credit Summer Courses

### 3-Credit Italian Language Elementary 1 - Summer

ITL 151 F  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 12 students. This level is for absolute beginner students who have never studied Italian before: it is the first of six levels and its aim is to give the basis of the language, allowing students to deal with the most common everyday situations by expressing themselves in the present and in the past tense. All the four main language abilities - understanding, speaking, reading and writing - are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. For a description of the Elementary 1 level see course ITL 101.

### 3-Credit Italian Language Elementary 2 - Summer

ITL 152 F  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 12 students. This is the second of six levels. This course is for those students who have completed one semester (or equivalent) of Italian and who already have a basic vocabulary of Italian and basic knowledge of elementary structures of the language. For a description of Elementary 2 level see course ITL 102.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

### 3-Credit Italian Language Intermediate 1 - Summer

ITL 251 F  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the third of six levels. Directed toward the acquisition of more complex structures, this level is for those students who have completed two semesters or equivalent of Italian and who already have an active knowledge of elementary structures of the language. For a description of Intermediate 1 level see course ITL 201.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

### 3-Credit Italian Language Intermediate 2 - Summer

ITL 252 F  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the fourth of six levels, and is for those students who already have an active knowledge of the main structures of the Italian language. For a description of intermediate 2 level see course ITL 202.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### 3-Credit Italian Language Advanced 1 - Summer

ITL 351 F  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the fifth of six levels and is for students who have a solid grammatical/lexical background in Italian and have already studied complex language structures. By the end of the semester students should be able to understand the main points of many radio and TV programs on current affairs, selected newspaper and magazine articles and literary passages. For a description of Advanced 1 level see course ITL 301.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

### 3-Credit Italian Language Advanced 2 - Summer

ITL 352 F  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the last of six levels and is for students fluent in Italian. By the end of the semester students will be able to understand most TV news and current affairs programs, contemporary literary prose, can write clear texts about a wide range of subjects without much effort, and can interact with a high degree of fluency and spontaneity with native speakers. For a description of Advanced 2 level see course ITL 302.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival

## Italian Language 6-Credit Summer Courses

### 6-Credit Italian Language Elementary 1 - Summer

ITL 161 F  
Cr: 6; Contact hrs: 90

This program aims to give students a full immersion in Italian language and culture. Classes meet four hours a day Monday through Friday and are held in Italian. Each class consists of an average of eight students (max. twelve students). The course is offered in seven levels: Elementary 1 and 2, Intermediate 1 and 2, Advanced 1, 2 and 3. This program is intended to offer the possibility to practice the four main language skills through a wide range of activities every day. Speaking skills are practiced daily through varied teaching techniques (dramatization, role-play, oral presentations, open discussions). Ample time is also dedicated to activities whose objective is to deepen students' knowledge of Italian society and culture: films, TV shows, radio broadcasts, readings and discussions of works of literature and articles from representative magazines and newspapers in Italy. Some class hours may be held in the afternoon and, when specified in the syllabus, they will be considered mandatory. For a description of the Elementary 1 level see course ITL 191.

## 6-Credit Italian Language Elementary 2 - Summer

ITL 162 F  
Cr: 6; Contact hrs: 90

For a description of the 6-Credit Italian Language - Summer Program see ITL 161. For a description of Elementary 2 level see course ITL 192.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

## 6-Credit Italian Language Intermediate 1 - Summer

ITL 261 F  
Cr: 6; Contact hrs: 90

For a description of the 6-Credit Italian Language - Summer Program see ITL 161. For a description of Intermediate 1 level see course ITL 291.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

## 6-Credit Italian Language Intermediate 2 - Summer

ITL 262 F  
Cr: 6; Contact hrs: 90

For a description of the 6-Credit Italian Language - Summer Program see ITL 161. For a description of Intermediate 2 level see course ITL 292.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

## 6-Credit Italian Language Advanced 1 - Summer

ITL 361 F  
Cr: 6; Contact hrs: 90

This course is the fifth of seven levels, and is for those students who have a solid grammatical/lexical background in Italian, have already completed the study of complex language structures, can understand the main point of many radio and TV programs on current events, the main point of selected newspapers and magazine articles and literary passages. For a description of Advanced 1 level see course ITL 391. For a description of the 6-Credit Italian Language - Summer Program see ITL 161.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

## 6-Credit Italian Language Advanced 2 - Summer

ITL 362 F  
Cr: 6; Contact hrs: 90

This course is the sixth of seven levels, and is for those students fluent in Italian. Generally, at this level students can understand most TV news and current affairs programs, contemporary literary prose, can write clear texts about a wide range of subjects without much effort, can interact with high degree of fluency and spontaneity with native speakers. For a description of Advanced 2 level see course ITL 392. For a description of the 6-Credit Italian Language - Summer Program see ITL 161.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival

## 6-Credit Italian Language Advanced 3 - Summer

ITL 363 F  
Cr: 6; Contact hrs: 90

This course is the last of seven levels, and is for those students fluent in Italian. Students can understand TV programs and movies, literary prose without too much effort, can write clear texts about a wide range of subjects, can express themselves fluently and spontaneously. For a description of Advanced 3 level see course ITL 393. For a description of the 6-Credit Italian Language - Summer Program see ITL 161.

**Prerequisites:** ITL 302 3-Credit Italian Language Advanced 2 or equivalent; placement test upon arrival



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## Italian Language 4-Credit Intersession Courses

### 4-Credit Italian Language Elementary 1 - Intersession

ITL 171 F  
Cr: 4; Contact hrs: 60

Classes meet four hours a day and are held in Italian. Each class consists of an average of eight students (max. 12 students). The course is offered in seven levels: Elementary 1 and 2, Intermediate 1 and 2, Advanced 1, 2 and 3. This program offers the possibility to practice the four main language skills through a wide range of activities every day. Speaking skills are practiced daily through varied teaching techniques (dramatization, role-play, oral presentations, open discussions). Ample treatment is also dedicated to activities whose objective is to deepen students' knowledge of Italian society and culture: films, TV shows, radio broadcasts, art history tours, readings and discussions of works of literature and articles from representative magazines and newspapers in Italy. At least 4 hours during the Intersession are dedicated to mandatory extra-class cultural activities (seminars on Italian cultural topics i.e.: Italian culinary art, Italian movies, History of Italian Art, etc.) in order to offer students a deeper exposure to Italian Culture. For a description of the Elementary 1 level see course ITL 191.

### 4-Credit Italian Language Elementary 2 - Intersession

ITL 172 F  
Cr: 4; Contact hrs: 60

For a description of 4-Credit Italian language program see ITL 171. For a description of Elementary 2 level see course ITL 192.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

### 4-Credit Italian Language Intermediate 1 - Intersession

ITL 271 F  
Cr: 4; Contact hrs: 60

For a description of 4-Credit Italian language program see ITL 171. For a description of Intermediate 1 level see course ITL 291.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

### 4-Credit Italian Language Intermediate 2 - Intersession

ITL 272 F  
Cr: 4; Contact hrs: 60

For a description of 4-Credit Italian language program see ITL 171. For a description of Intermediate 2 level see course ITL 292.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### 4-Credit Italian Language Advanced 1 - Intersession

ITL 371 F  
Cr: 4; Contact hrs: 60

For a description of 4-Credit Italian language program see ITL 171. For a description of Advanced 1 level see course ITL 391.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival



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## School of Italian Language & Culture

### 4-Credit Italian Language Advanced 2 - Intersession

ITL 372 F  
Cr: 4; Contact hrs: 60

For a description of 4-Credit Italian language program see ITL 171. For a description of Advanced 2 level see course ITL 392.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival

### 4-Credit Italian Language Advanced 3 - Intersession

ITL 373 F  
Cr: 4; Contact hrs: 60

For a description of 4-Credit Italian language program see ITL 171. For a description of Advanced 3 level see course ITL 393.

**Prerequisites:** ITL 302 3-Credit Italian Language Advanced 2 or equivalent; placement test upon arrival

## Italian Language and Culture

### Italian through Cultural Experience (in Italian only)

ITC 150 F  
Cr: 3; Contact hrs: 45

This Italian language and culture course addresses the four language competencies (reading, writing, listening, speaking) and includes both in-class lessons and explorative cultural activities in the streets, piazzas and public buildings of Florence. This very dynamic course has a rapid learning pace. Through language the student is enabled to explore local culture, interacting outside class on the basis of specific assignments. The course is highly flexible and is designed for students studying a variety of disciplines. The course emphasizes the explorative ability and independent learning of students who, besides carrying out homework, discover on their own new aspects of language and culture. Some themes examined in the course: young people in Italy, fashion, local history, popular traditions, etc.

**Note:** not recommended for students who have studied more than two semesters of Italian.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary I, or equivalent; placement test upon arrival

### Italian through Cooking (in Italian only)

ITC 220 F  
Cr: 3; Contact hrs: 45

This content-based course is for students who have already had two semesters of Italian. The course is taught entirely in Italian, and through the study of Italian regional food students will expand their cultural and linguistic competence. Italian regional cuisine is naturally linked to local history, geography, lifestyle and culture. Each class includes a grammar topic, brief hands-on cooking session of one main popular Italian dish. Frequent oral and written reports will be arranged, so that students will naturally strengthen the four main linguistic skills.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

### Italian through Film (in Italian only)

ITC 225 F  
Cr: 3; Contact hrs: 45

The use of film in teaching Italian allows students to be exposed to different models of language, to develop their communicative skills (by focusing on the roles of the protagonists and the importance of situation and context), and to compare and contrast different cultural systems. Drawing on Italy's world-famous cinematic tradition, this course will explore language and communication in a variety of films that provide stimulating images of Italian society. Much class time will be devoted to analysis of language, in particular to the ways in which grammar

and vocabulary are used in film dialogues portraying realistic situations from everyday life.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### Italian for Conversation (in Italian only)

ITC 260 F  
Cr: 3; Contact hrs: 45

The course, taught entirely in Italian, aims to improve conversational fluency through different structured teaching techniques (i.e. dramatization, role play, role taking, oral presentation) and also to promote different strategies for listening, another important skill to be developed in order to become a real active participant in conversation. The improvement of speaking and listening abilities, together with reading and writing, will go hand in hand with broadening knowledge of the Italian culture. In this context class discussions and students' oral presentations on themes regarding Italy and Italian people will help them become familiar with Italian society.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### Italian Renaissance Art (in Italian only)

ITC 305 F  
Cr: 3; Contact hrs: 45

Florence, "the cradle of the Renaissance," is the setting for this introduction to the history of Renaissance art. The course, taught entirely in Italian, is intended to give the beginning student a general overview of the main facts, causes and conditions that led artists from Giotto in the fourteenth century to Masaccio, Donatello, Brunelleschi and Botticelli in the fifteenth century, up to Leonardo, Michelangelo and Raphael in the sixteenth century, to create one of the most fascinating periods in art history. In Italy these years witnessed an extraordinary coming together of artistic talent, a passionate interest in antiquity, civic pride and an optimistic belief in "man as the measure of all things." This course examines the most important monuments from the Renaissance period in Italy and the major artists and architects who contributed to the birth of Western art. Works are always compared with each other to show various relationships, remembering how important it is to view Renaissance art in the context of its creation.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

### Advanced Reading and Composition (in Italian only)

ITC 310 F  
Cr: 3; Contact hrs: 45

Advanced Reading and Composition is an advanced level course of Italian Language that aims to give students, with a solid background in Italian language, the opportunity to consolidate and improve their competence by working with original literary and no-literary texts. This course, taught entirely in Italian, includes the reading of selected Italian writers, e.g. Alberto Moravia, Italo Calvino, Dacia Maraini, Stefano Benni and others. It is designed to strengthen fluency in reading and writing as well as speaking skills. Different types of reading techniques will be practiced. Readings will be followed by comprehension questions, discussions of issues, summarizing of arguments and comparison of viewpoint. Vocabulary and grammar exercises connected to the readings and weekly writing of short compositions stressing accuracy will be implemented. Readings will be analyzed and discussed in their context of Italian society in the 20th century.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

### Italy Today: Italians and Italy through the Media (in Italian only)

ITC 320 F  
Cr: 3; Contact hrs: 45

The course, taught entirely in Italian, will cover reading and discussion of articles from representative magazines and newspapers in Italy, including considerable use of television

and radio broadcasts, documentary films. New media are also addressed. Many aspects of modern Italian life are examined: politics, education, religion, the economy, the arts, science, and others, with frequent oral and written reports. This course is designed to strengthen fluency in reading and writing as well as listening and speaking skills. Students will become familiar with the usage of the language in a very contemporary context.

**Prerequisites:** ITL 203 3-Credit Italian Language Intermediate 3 or equivalent; placement test upon arrival

### **Italian through Service Learning (in Italian only)**

ITC 340 F  
Cr: 3; Contact hrs: 45

This course, taught entirely in Italian, aims to give students a singular experience of study abroad. The focus of the course is both on the Italian learning outcome and the opportunity to experience and reflect upon community-based volunteer work in Florence. Students are required to attend weekly seminars (for a total of 30 hours) on cultural and language issues, sharing experiences based on their service learning. Particular attention will be dedicated to socially engaged subjects like ethnicity and immigration, youth and volunteer work, children and school, stereotypes and intercultural relations, globalization. The course also entails volunteer placements in organizations engaged in socially meaningful tasks: working with women, children, the elderly, students, immigrants, cultural associations, disabled people and the environment (approx. 30 hours per semester to be arranged by the fourth week of the semester). The service learning will start from approximately the fourth week of semester and it will be supervised by the professor and local tutor(s). Students will reflect on their learning through case study reports and journals based on participation and observation in the service learning location.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

### **High Renaissance and Mannerism (in Italian only)**

ITC 345 F  
Cr: 3; Contact hrs: 45

This course, taught entirely in Italian, traces the major trends of Italian art in the sixteenth century. It is a period dominated by the achievements of Leonardo da Vinci, Raphael and, above all, Michelangelo. These three artists are examined in great detail. This analysis is not confined to their works of art, but also includes their personalities and the social framework within which they lived and worked. Great emphasis is therefore put on the dual themes of patronage and the social position of the artist in the period. Titian, in Venice, receives similar attention with particular emphasis on his portraits. The course also explores the complex and refined style known as Mannerism - a style held to have emerged from tendencies present in Michelangelo's work. Mannerist art is particularly well represented in Florence in the works of Pontormo, Bronzino and Cellini. Students learn to identify and examine in detail the works of the leading artists of the period, and gain the ability to discuss High Renaissance and Mannerist developments of major subjects and genres, such as portraiture and the nude.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test first day of class

### **Career Italian - Becoming a Translator (in Italian only)**

ITC 350 F  
Cr: 3; Contact hrs: 45

This course, held in Italian, is geared toward students motivated to learn the translating process from English into Italian with a strong emphasis on different written genres. Solid knowledge of both languages is required. This class focuses on both theoretical and practical aspects of translating text by providing the basic principles and techniques that should be used when producing a translation. After a preliminary introduction to the problem of non-equivalences at different language levels, students will then explore the diversity of grammatical and lexical categories across languages as well. Translating skills

will be encouraged through the comparison of different texts in both English and Italian versions. Practice will include a wide range of translated texts and studying comparisons between sources such as: newspaper and magazine articles, modern short stories, contemporary novels, screenplays for the film dubbing industry, famous musicals and songs, scientific and technical translation for medicine, legal and business purposes, extracts from travel guides, art and architecture books, comic strips, menu and cooking manuals, advertising and web translations.

**Note:** Please note that the translations are from Italian into English, therefore high proficiency in written and read English is expected

**Prerequisites:** ITL 203 3-Credit Italian Language Intermediate 3 or equivalent; placement test upon arrival

### **Contemporary Italian Politics (in Italian only)**

ITC 370 F  
Cr: 3; Contact hrs: 45

Politically, Italy is a country that combines a very old tradition with passionate debate about the current direction of the government and the state. The course, taught entirely in Italian, aims to provide students with an overview of contemporary Italian politics by exploring its history from the end of the Second World War to the present day. Students will be encouraged to broaden their understanding and sharpen their political thinking through engagement with the complexity of the Italian political landscape. A series of specific historical issues will be analyzed, such as the rise of mass political parties, the postwar economic miracle, women's right to vote, the political debate among parties during the Cold War, the terrorism of the Seventies, the instability of democracy and the interference of the Mafia, the case of Bribeville (Tangentopoli), reform of the electoral system, the power of Berlusconi, and finally the unsolved question regarding the political integration of immigrants. Primary materials (newspapers, magazine articles and videos) will be utilized as a basis for class discussion.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival

### **Italian through Children's Literature (in Italian only)**

ITC 400 F  
Cr: 3; Contact hrs: 45

This course, taught entirely in Italian, explores the most important children's books written in Italy. In our country this genre only established itself firmly at the beginning of the 19th century. Until then, children usually read foreign books translated into Italian. Beginning with a general introduction on literature for children, the course will be dedicated to the analysis of the most popular Italian children's books. Readings will include works by Collodi, Salgari, De Amicis, Vamba, Gianni Rodari and Bianca Pitzorno. By the end of the course, students should be able to have a better understanding of children's literature and they will be familiar with the structure and main themes of a book written for children. They will also practice their ability to improve reading and understanding a text in Italian.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival

### **Masterpieces of Contemporary Italian Literature (in Italian only)**

ITC 410 F  
Cr: 3; Contact hrs: 45

This course covers 20th century Italian literature, concentrating on the period 1900 - 1945. During each class, taught entirely in Italian, the professor will introduce a topic and then will help students read and comment on the texts. Each student will also be required to develop an individual project based on the analysis of a complete work by a 20th century Italian author. At the end of the term, each student will submit a written paper and give an oral presentation in class about his/her own work. Readings include works by authors such as Gabriele D'Annunzio, Giovanni Pascoli, Marino Moretti, Guido Gozzano, Filippo Marinetti, Aldo Palazzeschi, Dino Campana, Federigo Tozzi, Italo



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**School  
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& Culture**

Svevo, Luigi Pirandello, Giuseppe Ungaretti, Vasco Pratolini, Eugenio Montale, Elsa Morante, Pierpaolo Pasolini, Alberto Moravia, Italo Calvino, Alessandro Baricco, Niccolò Ammanniti, and Simona Vinci. The course objective is to foster the students' ability to interpret and understand a literary text conceived in a different language and in a different cultural environment.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test first day of class

### **Movies in Italian Culture**

#### **(in Italian only)**

ITC 425 F

Cr: 3; Contact hrs: 45

This course, taught entirely in Italian, examines twentieth-century Italian culture and society through film. The primary sources for this course will be the masterpieces of classic directors such as Federico Fellini, Roberto Rossellini and Michelangelo Antonioni, as well as the less well-known films of the early Italian movements, Neorealism, *Commedia all'italiana* and contemporary Italian cinema. We will critically analyze how Italian cultural and social conflicts are portrayed and worked out in popular films. By watching, discussing, and writing about these films, we will examine how motion pictures create a window into modern Italian society. Students will learn how to read films as cultural texts that help us better understand our history and culture.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test first day of class

### **Italian Civilization and Culture (in Italian only)**

ITC 430 F

Cr: 3; Contact hrs: 45

This course, taught entirely in Italian, examines the development of Italian civilization from Italian Unification (1860) to the present. It explores achievements in literature, philosophy, and the arts, as well as political and social movements and key events in Italy history. It focuses on the contributions of specific individuals, as well as on broader social issues such as Fascism, and political and economic developments that characterize particular time periods, including the aftermath of World War II. By the end of the course students will have developed a critical consciousness of Italian civilization, including its social, cultural, and historical dimensions, and of contemporary Italian aesthetics. They will increase their knowledge of political, economic, historical, and social forces that have influenced Italian culture. Students who successfully complete the course will come away with an interdisciplinary perspective on the development of Italian civilization, a greater appreciation of Italy's heritage, and a richer understanding of contemporary Italian society.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test first day of class

## 7. LdM Rome Course Descriptions

Welcome to LdM Rome! In the pages that follow, courses are divided first by academic School (School of Arts and Sciences, School of Creative Arts, School of Design, School of Italian Language and Culture) and then by discipline (e.g., Anthropology, Art History, Communications, etc.). Please consult the table below in order to see exactly which disciplines are offered in which site:

### School of Arts and Sciences

Anthropology
Archaeology and Classical Studies
Art History
Art History – M.A. Museum Studies program
Communications
Cultural Studies
Gender Studies
Geography and Environmental Studies
History
International Business
Literature
Mathematics
Music, Cinema and Theatre Studies
Peace Studies
Philosophy and Religious Studies
Political Science and International Studies
Psychology
Sociology
Writing

FLORENCE	ROME	TUSCANIA	VENICE
✓	✓	✓	
✓	✓	✓	✓
✓	✓		✓
✓			
✓	✓		
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✓	✓		
✓	✓	✓	
✓	✓	✓	✓

### School of Creative Arts

Culinary and Nutritional Arts
Dance, Music and Theatre Performance
Film, Video and Multimedia Production
Painting, Drawing and Mixed Media
Photography
Printmaking
Restoration
Sculpture and Ceramics

✓	✓	✓	✓
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✓			
✓			
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### School of Design

Architecture
Fashion Design, Marketing and Merchandising
Graphic Design
Interior Design
Jewelry Design

✓			
✓			
✓			
✓			
✓		✓	

### School of Italian Language and Culture

Italian Language – 3-Credit Semester Courses
Italian Language – 4-Credit Semester Courses
Italian Language – 6-Credit Semester Courses
Italian Language – 16-Credit Semester Courses
Italian Language – 3-Credit Summer Courses
Italian Language – 6-Credit Summer Courses
Italian Language – 4-Credit Intersession Courses
Italian Language and Culture

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# 7.1

## Arts & Sciences in Rome



**LdM / School of Arts & Sciences**

# Anthropology

## Intercultural Communication

ANT 290 R; Dual listed: COM 290 R  
Cr: 3; Contact hrs: 45

The course, which introduces students to the basic patterns of cross-cultural psychology and communication, proposes an analysis of communication behavior in interpersonal and intercultural, individual and group environments. Along with a study of the influence of culture on identity, viewpoints, and communication, it progressively proposes all the theoretical concepts that are necessary to analyze communication in an interpersonal and intercultural context. Topics include: common communication difficulties, communication roles and proxemics. Special emphasis is placed on rituals, message patterns, clothing, myths, ideologies, and on the influence of the mass media on our cross-cultural representation of reality

**Prerequisites:** Junior Standing

## Archaeology and Classical Studies

### Ancient Rome

CLA 210 R; Dual listed: HIS 200 R  
Cr: 3; Contact hrs: 45

This course offers a comprehensive introduction to the history and growth of the ancient Roman empire from the early settlements in Latium, through the republican and imperial periods, to the formation of a new Roman world after the crisis of the 3rd century. A series of themes and issues will be explored: the range of primary sources available for ancient history; the political organization of the Roman state; the territorial expansion and its influence on the cultural and administrative sphere; Roman religion and the spread of Christianity; the Roman frontiers and the barbarian populations; and the end of the Roman world and the birth of a new society. In order to stimulate students' critical skills in observing historical phenomena, a problem-oriented approach will be supported by readings of primary sources. Students will also have the chance to observe different approaches to understanding the past and will develop a sense of the role of historians and history in society.

### Reading Ancient Rome: Literature, the City and Society

CLA 284 R; Dual listed: LIT 284 R  
Cr: 3; Contact hrs: 45

This course aims to offer students a first acquaintance with the riches of ancient Roman literature through analysis of a variety of texts in English translation. Through site visits in Rome students will have the chance to link their experience of ancient writings to direct observation of ancient monuments and art objects. The approach to the texts will be thematic: the full range of Latin literature from the pre-literary Carmina to the late Christian apologists will be covered in four thematic sections entitled Love, Power, Social Life and Religion. Exposure to different kinds of primary materials (literary texts, buildings and artworks) will encourage students to reflect on the links between changes in society (broadly conceived) and literary and aesthetic taste in ancient Rome. The course thus hopes to lead students towards a richer and more profound understanding of the city in which they will be staying; an appreciation of the pleasures of reading ancient texts; and an insight into the complexities involved in reconstructing the historical past.

### Archaeology of Italy: from Constantine to Charlemagne

CLA 298 R  
Cr: 3; Contact hrs: 45

Once dismissed as the "Dark Ages" of invasion and destruction between the fall of ancient Rome and the rise of the medieval communes, the period has become the focus of intense scholarly

activity and debate. Thanks to excavations in towns, villas, cemeteries, churches and castles, a vastly more dynamic picture has emerged for Italy from Late Antiquity and the Early Middle Ages (circa 300-1000 CE). Exploiting new data and finds, together with secondary studies and literary sources, this course offers an overview of the archeological evidence and history of one of the most vital and complex periods in all European history. The stress is on continuity and major changes that occurred in the peninsula after the collapse of the Western Roman Empire. The medieval remains in Rome and northern Latium are outstanding. Course topics include: archaeology of various typologies (domestic, settlements, churches, monasteries, burials, defensive structures); specific cultures (Ostrogoths, Lombards); inscriptions; conservation and reconstruction; distinctive object types; basic analytical methods of various materials (pottery, metal, glass, wood, stone). Activities include visits to museums in Rome and Tuscania (special laboratory), and to two excavation sites.

## Greek and Roman Mythology

CLA 310 R  
Cr: 3; Contact hrs: 45

The traditional stories about the Greek gods and heroes have always been a fundamental part of Western art and literature, especially since their "rediscovery" by Renaissance humanism. A selection of the great works of ancient Greek literature will present the most important stories, and will also show how the Greeks used myth to express the traditional ideals and personal reflections that captivated and shaped subsequent European culture. The pictorial narratives, so common in Greek and Roman monuments and objects, will introduce the sophisticated visual language created by the Greeks to tell such elaborate tales, the first such iconographic system and one which was to some extent "revived," together with the gods, heroes and heroines, in Renaissance art. To know Roman mythology and understand its similarities and differences with Greek mythology is to understand the real essence of the ideals and aspirations of a great people that built a great empire. In particular, Virgil and Ovid, the most widely known writers of Roman mythology, and also other Roman writers, will help students develop a new interest for Roman myth, history and art.

## Art and Architecture of Ancient Rome

CLA 318 R; Dual listed: ART 315 R  
Cr: 3; Contact hrs: 45

This upper level course examines the major developments in the art and architecture of ancient Rome from the foundation of the city to the age of Constantine, with an emphasis on significant examples of Roman monumental buildings and works of art, crucial archaeological sites, and newly excavated areas. In addition to introducing students to analysis and interpretation of styles, this course addresses a variety of current themes and topics such as public and private architectural spaces, urban planning, traditions, innovations, patronage, past and current meaning of Roman art. The emphasis is on investigating Roman art and architecture in relation to cultural, political, social, and economic developments and through an interdisciplinary approach. To facilitate the understanding of the multifaceted aspects of Ancient Rome, conventional classroom lectures are supplemented with field trips to museums, archaeological sites, and excavations in progress.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

## Roma: Archaeology of Power

CLA 345 R; Dual listed: HIS 345 R  
Cr: 3; Contact hrs: 45

This comprehensive introduction to the archaeology of Rome from its origins to the collapse of the Roman Empire focuses on archaeological discoveries old and new in the urban area of Rome. This approach affords new perspectives on the evolution of Roman history. By "power" may be understood the ability to join people through a specific social, political and economical system, the ability to conquer other territories and other people through military force, culture or religion,



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Sciences



## School of Arts & Sciences

and also the ability to reorganize a space with constructions and environmental adaptations. In exploring the “archaeology of power” we will refer to a set of key types of space or structure (domus, forum, templum etc.) where people lived, worked, and met with others to organize political, economic and social life. The main sources of the course are archaeological, but literary, epigraphic, iconographical evidence is also addressed. Students will discover multidisciplinary approaches, and specific methods and techniques, used by archaeologists to understand and reconstruct our common past. In order to stimulate students’ critical approach to historical phenomena, the course incorporates study of objects and practices from material culture, and direct contact with the topography of Rome through site and museum visits.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## Art History

### History of Architecture

ART 165 R  
Cr: 3; Contact hrs: 45

This course surveys the major periods and key monuments in the history of architecture from antiquity to the present, focusing on the Western world. Emphasis is on the historical periods from classical antiquity through the Middle Ages, Renaissance, Modern Age, and contemporary developments. It examines representative monuments and architects from ancient Greece (the Parthenon in Athens) to the present day. The architect’s pursuit of changing ideas of beauty is a leitmotif that links the development of architecture with such masters as Iktinos, Brunelleschi, Borromini, and Le Corbusier. Typologies, materials and construction technology, theory, urbanism, and cultural context, are addressed. The course also explores the great variety of architectural traditions, orders, styles and movements. By experiencing actual buildings of various periods in the urban context, students learn how to critically analyze a work of architecture.

### Art History I: Antiquity to Early Renaissance

ART 180 R  
Cr: 3; Contact hrs: 45

This course is a survey of the visual arts in Western Europe, from ancient Greece to the Early Renaissance. Throughout this course students encounter the principal monuments, artists and themes in painting, sculpture and architecture, and discover the changes in styles and taste in this period. The course explores the historical, philosophical and cultural contexts essential to understanding the visual arts and the impact they have had through the ages. Great importance is given to the interpretation of subjects and symbols, to the different techniques and styles used by artists, and to the role of public and private patrons. On-site teaching provides the incomparable experience of studying important works of art and architecture first-hand. The material is approached as an introduction to the discipline of art history, with the aim of fostering appreciation and the desire to further investigate this field.

### Art History II: High Renaissance to the Present

ART 186 R  
Cr: 3; Contact hrs: 45

This course is a survey of the visual arts in Western Europe, covering the early 16th century through the present. Throughout this course students encounter the principal monuments, artists and themes in painting, sculpture and architecture, and discover the changes in styles and taste in this period. The course explores the historical, philosophical and cultural contexts essential to understanding the visual arts and the impact they have had through the ages. Great importance is given to the interpretation of subjects and symbols, to the different techniques and styles used by artists, and to the role of public and private patrons. On-site teaching provides the incomparable experience of studying important works of art and architecture first-hand. The material is approached as

an introduction to the discipline of art history, with the aim of fostering appreciation and the desire to further investigate this field.

### Introduction to Renaissance and Baroque Art

ART 195 R  
Cr: 3; Contact hrs: 45

The course introduces students to the peculiar language of some of the most fascinating artistic periods in Italian art: the Renaissance, the Mannerism and the Baroque (14th-18th centuries). It will cover the main monuments and themes in painting, sculpture, minor arts and architecture and it will be focused on personalities such as Botticelli, Leonardo da Vinci, Raphael, Titian, Michelangelo, Caravaggio, Bernini, Borromini and many others. Particular emphasis will be placed on Rome as the center of the production and commission of masterpieces of art. Visits to museums, galleries and churches are a fundamental part of the course.

### Lost Symbolisms and Secret Codes in Art

ART 255 R; Dual listed: PHR 255 R  
Cr: 3; Contact hrs: 45

Art has served various functional and aesthetic purposes in different cultures and periods. In some eras art has also embodied a symbolic language, mysterious and obscure to the majority of people, but highly significant to the educated or the adepts who were and are able to “read” it. For example, the “secret message” of some artworks of past centuries relates to astrology or alchemy and was intended only for experts in these fields. A specific field of art history, iconography, studies different subject matters and the various symbolic meanings in works of art. In this course students explore a wide range of art of diverse kinds, origins and centuries, and they examine the fascinating and complex range of different meanings that some artworks were intended to transmit.

### The Genius of Michelangelo

ART 270 R  
Cr: 3; Contact hrs: 45

This course focuses on Michelangelo Buonarroti (1475-1564) and offers students the opportunity to explore in depth the life and work of one of the most gifted and revolutionary artists of the sixteenth century. It will look on his long artistic career as a painter, sculptor, architect and poet. The artist’s personal and artistic relations with other outstanding artists of his time, in particular to Leonardo and Raphael, whom Michelangelo perceived as great rivals, will also be a central theme of the course. The course will be based on recent literature, sources of the time and Michelangelo’s own writings (mainly his letters and poetry). It will also explore artistic questions like the hidden meanings in his works and Michelangelo’s influence on contemporary and later artists. The course will also explore relations with his commissioners, especially the Medici in Florence and the papal court in Rome under pope Julius II. Students will gain a detailed knowledge of Michelangelo’s work, and will be able to identify and analyze major works in painting, sculpture and architecture. Site visits will form an essential part of the course.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

### Italian Villas and Gardens

ART 282 R  
Cr: 3; Contact hrs: 45

This course examines the development of Italian villa and garden architecture from ancient Roman times to the present. This course covers these artistic periods: 1) Ancient Rome; 2) Medieval; 3) Renaissance and Mannerism; 4) Baroque; 5) Romantic; 6) Modern. Special emphasis is placed on the Renaissance, and on Florentine, Tuscan and Roman villas and gardens. Lectures and visits illuminate the intimate relationship between the villa, its formal gardens, and the surrounding environment. The course examines structures and grounds in terms of architectural design, typical features of each period (paintings and statues, fountains, grottoes, plants), and conceptual and symbolic meanings. The course will also explore

the social and aesthetic function of villas and gardens: “magic places” in which nature and culture, work and pleasure meet. The aim of this course is to offer students a comprehensive look at the history and character of Italian villas and gardens, in the process familiarizing them with Italian ways of life and thought.

**Prerequisites:** ART 165 History of Architecture, or ART 180 Art History I, or ART 186 Art History II, or equivalent

### Art and Architecture of Ancient Rome

ART 315 R; Dual listed: CLA 318 R  
Cr: 3; Contact hrs: 45

This upper level course examines the major developments in the art and architecture of ancient Rome from the foundation of the city to the age of Constantine, with an emphasis on significant examples of Roman monumental buildings and works of art, crucial archaeological sites, and newly excavated areas. In addition to introducing students to analysis and interpretation of styles, this course addresses a variety of current themes and topics such as public and private architectural spaces, urban planning, traditions, innovations, patronage, past and current meaning of Roman art. The emphasis is on investigating Roman art and architecture in relation to cultural, political, social, and economic developments and through an interdisciplinary approach. To facilitate the understanding of the multifaceted aspects of Ancient Rome, conventional classroom lectures are supplemented with field trips to museums, archaeological sites, and excavations in progress.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

### Art and Architecture of Medieval Rome

ART 325 R  
Cr: 3; Contact hrs: 45

This upper level course investigates the art and architecture of medieval Rome between the years 313 and 1308. In Rome, remaining churches allow to discover the major medieval periods and styles (Byzantine, Romanesque, Gothic) and consider them in relation to the most representative medieval buildings in Italy. In addition to introducing students to analysis and interpretation of medieval buildings, images, and sculptures, this course addresses a variety of themes and topics such as the power of icons and relics, the conflict between the Papacy and the Empire, pilgrimage, crusading, monasticism, and liturgical processions. The emphasis is on studying the impact of cultural, political, economic, and social changes in the creation of art and architecture during the early and high Middle Ages. The course also reconstructs the “image” and cityscape of medieval Rome with its religious leaders and multiethnic society while examining, among other issues, the strategies developed to visually promote the Papacy, the causes for monastic popularity, the renewal of classicism during the Carolingian period and the age of Frederick II. To facilitate the understanding of the multifaceted aspects of medieval Rome, conventional classroom lectures are supplemented with visits to churches and other ecclesiastical buildings.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalent

### High Renaissance and Mannerism

ART 340 R  
Cr: 3; Contact hrs: 45

This course traces the major trends of Italian art in the sixteenth century. It is a period dominated by the achievements of Leonardo da Vinci, Raphael, Titian, and above all, Michelangelo. These three artists are examined in great detail. This analysis is not confined to their works of art, but also includes their personalities and the social framework within which they lived and worked. Great emphasis is therefore put on the dual themes of patronage and the social position of the artist in the period. The course also explores the complex and refined style known as Mannerism - a style held to have emerged from tendencies present in Michelangelo's work. Students learn to identify and examine in detail the works of the leading artists of the period, and gain the ability to discuss High Renaissance and Mannerist developments of major subjects and genres, such as portraiture and the nude. In the host city students visit various unique

churches, galleries, residences, and squares related to the period, and examine in person masterworks by representative artists.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalent

### Baroque Art

ART 350 R  
Cr: 3; Contact hrs: 45

This course covers the Baroque style in art and architecture, with particular emphasis on seventeenth-century Italy. This consideration of Baroque art is not only limited to a stylistic analysis but involves continual reference to the religious, political, cultural and social framework of the period. The social rise of the artist in the seventeenth century is illustrated through the career of Bernini. Special focus is placed on major artists including Carracci, Caravaggio, Bernini, Borromini, Pietro da Cortona and their workshops, and on their role in the development of a wider Italian and European artistic language. Students will become familiar with the main characteristics of the Baroque style and with key issues and trends and issues, such as iconography and emblem culture, Naturalism, Classicism, and Triumphalism.

**Prerequisites:** ART 180 Art History I, or Art History II, or equivalents

### Italian Contemporary Art

ART 353 R  
Cr: 3; Contact hrs: 45

The course focuses on Italian art of the 1950s, '60s, '70s, and '80s analyzing movements and artists whose work represents a dialogue with international developments, from Abstraction to Informale, from Arte Povera to Transavanguardia. The course is divided into a first part analyzing movements and artists, and a second part examining places and personalities representative of the experience of Italian Modern Art. Artists studied include Renato Guttuso, Renato Schifano, Mimmo Paladino, and Francesco Clemente. The course has a specific focus on Rome as a city of uninterrupted exchange with other Italian centers (such as Milan, Naples, Turin) and the international panorama, thanks also to gallery owners and critics such as Ugo Ferranti, Mario Pieroni, Fabio Sargentini (who introduced American artists and Conceptual art), Germano Celant and Achille Bonito Oliva, and to major international exhibitions such as Contemporanea and Vitalità del Negativo.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalent

### Avant-garde and Modernist Art (1900-1950)

ART 370 R  
Cr: 3; Contact hrs: 45

The course examines conceptual and stylistic trends in European and American art in the first half of the 20th century. The course presents the key figures and movements of Modernism and the underlying philosophical and critical discourses. The profoundly international character of modern art, reflected in the art market and gallery scene, linking France, Germany, Italy, Russia, and an increasingly prominent America, is explored. Artists studied include Picasso, Matisse, Duchamp, Kandinsky, Dali, Klee, and Pollock. Attention is also given to Italian movements and artists, such as De Chirico, Savinio, Fontana, and Burri. The first part of the course moves from Post-Impressionism and related movements (such as Divisionismo and Verismo in Italy) to the avant-gardes up to World War II: Cubism, Rationalism, Constructivism, New Objectivity, Dada, Pittura Metafisica, Surrealism, and Futurism (containing elements of other movements). The second part of the course looks at postwar phenomena including Abstract Expressionism, Neo-Dada, and assemblage.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalent



## Communications

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### Introduction to Mass Communication

COM 180 R  
Cr: 3; Contact hrs: 45

This course is an introduction to the various techniques used by the mass media. After a short presentation of the definitions, functions and general evolution of communications, it proposes an analysis of the key concepts of media studies.

The effects of mass communication are studied, along with the origins of print media and its evolution to mass circulation journalism. Students will become familiar with the structure, form, content and difficulties of press, radio, television and motion picture industries. All media are compared and presented in an historical context in order to emphasize their characteristics and reciprocal influences. Topics covered include ethical issues. Particular attention is paid to the important roles that advertising and public relations play in our lives. Class topics are illustrated with authentic examples of Italian mass communication.

### Italy on the Radio

COM 230 R; Dual listed: FVM 230 R  
Cr: 3; Contact hrs: 45

This course on radio journalism in Italian context is divided into two parts. In the first part students learn about contemporary Italy from a variety of relevant perspectives, in order to help them understand current issues in Italy, some of which will feature in the radio work to be undertaken during the second part of the course. Excerpts from newspapers, magazines and other media will be analyzed in class, in order to provide students with the necessary tools to develop stories and reports by themselves on any contemporary subject. In the second part of the course students will attend hands-on classes in the Eco Radio studios, held by professional radio journalists and producers. Students will be introduced to the world of radio communications, its history and functioning, the different jobs, techniques and technologies used, and will create and record a radio program to be broadcast weekly on Eco Radio.

### Media Ethics

COM 245 R  
Cr: 3; Contact hrs: 45

Today's communications are so complex and the problems they encounter happen so suddenly that we may not have time to consider all of the ethical implications. Some may be impossible for anyone to anticipate. Deadlines press upon us, technology confounds us, competition drives us. We each need a personal system to help us make quick decisions that are both rational and ethical. Ethical dilemmas are not necessarily stereotypes about "right" and "wrong". Journalists, editors, professionals in advertising and public relations are called upon to weigh up the benefits and harm brought about by their actions in covering stories, in revealing facts that might otherwise be kept private, and in respecting conflicting loyalties. They also find themselves confronted by situations in which they must choose between actions that seem equally right, or equally wrong. Wartime and peacetime propaganda, the Western world's information system, the PR industry, digital convergence and new frontiers for mass communication: everyone encounters ethical dilemmas. The goal of this course is to train you to face what you will inevitably face in your professional careers and in your private lives.

### Intercultural Communication

COM 290 R; Dual listed: ANT 290 R  
Cr: 3; Contact hrs: 45

The course, which introduces students to the basic patterns of cross-cultural psychology and communication, proposes an analysis of communication behavior in interpersonal and intercultural, individual and group environments. Along with a study of the influence of culture on identity, viewpoints, and communication, it progressively proposes all the theoretical concepts that are necessary to analyze communication in an interpersonal and intercultural context. Topics include:

common communication difficulties, communication roles and proxemics. Special emphasis is placed on rituals, message patterns, clothing, myths, ideologies, and on the influence of the mass media on our cross-cultural representation of reality.

**Prerequisites:** Junior Standing

### Public Relations

COM 300 R  
Cr: 3; Contact hrs: 45

We will study the definitions, functions and evolution of public relations, including the application of PR theory and ways to plan a PR campaign (planning process, issue analysis, research methods and strategies). The different fields in which public relations practitioners operate will be presented in relation to case studies and exercises: media relations, event management, crisis management, corporate identity, internal/external communications, community relations, international PR and marketing support, and effectiveness evaluation. Finally, future perspectives and new technological opportunities will be taken into account, trying to define new boundaries for a discipline too often underrated or misunderstood.

**Prerequisites:** COM 180 Introduction to Mass Communication, or equivalent

### Writing for the Media

COM 312 R  
Cr: 3; Contact hrs: 45

This course is intended for students who are interested in writing for the media. Writing exercises, geared towards improving the students' command of article development will be combined with field reporting and producing to help students gain practical experience in writing for print media outlets. Objectives of the course are: to provide experience in writing various types of stories, and to develop skills in reporting and news gathering techniques; to develop critical acumen necessary to check stories for accuracy and correctness; to develop skills in graphics or photography that complement the journalistic writing skills; and to provide actual practical experience developing content. Special attention will be devoted to developing news stories focusing on Rome as Italy's capital city and the center of Italian politics and the Italian media world.

**Prerequisites:** WRI 116 College Writing I, or equivalent

### Communications Internship

COM 362 R  
Cr: 3; Contact hrs: 135

This course provides practical and professional experience in the field of Communications at a distinctive Italian placement site. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects assessment of weekly reports, two papers, and an overall evaluation. Ten hours weekly at the internship site; student internship schedules and onsite duties may vary.

**Note:** Placement opportunities are limited and subject to change. Students who enroll must submit supporting documentation during the registration process, and acceptance is conditional upon result of an onsite interview during the first week of the term. Fluency in Italian may be advantageous.

**Prerequisites:** Junior Standing and Communications majors

## Cultural Studies

### Women, History and Culture

CLT 250 R; Dual listed: GND 250 R  
Cr: 3; Contact hrs: 45

The course surveys the changing roles and perceptions of women in Western history and culture from ancient times to the present. The relatively recent political enfranchisement of women and the rise of feminist thought and theory offer a framework and a destination. Students examine a wide variety of exemplary roles (wife, mother, priestess, nun, etc.) and individuals. Matrifocal societies and the widespread cult of the

Mother Goddess were supplanted by patriarchal traditions, examined through Judaism and the Classical Greek world and their ideas, texts, mythologies, and social strategies. Students next explore the religious, social, and medical views of the first millennium and a half of the CE. With the Renaissance arrive new and better-documented perceptions by and of women. Social policies and both high and popular culture reveal persistent prejudices. The Early Modern era brings changes in social position as women become agents in the arts and sciences. Women's Rights are inscribed upon wider social and cultural struggles of the modern world. In conclusion, students encounter constructions of women present in today's culture and media, and still unresolved issues.

*Prerequisites:* HIS 130 Western Civilization, or equivalent

## Gender Studies

### Women, History and Culture

GND 250 R; Dual listed: CLT 250 R  
Cr: 3; Contact hrs: 45

The course surveys the changing roles and perceptions of women in Western history and culture from ancient times to the present. The relatively recent political enfranchisement of women and the rise of feminist thought and theory offer a framework and a destination. Students examine a wide variety of exemplary roles (wife, mother, priestess, nun, etc.) and individuals. Matrifocal societies and the widespread cult of the Mother Goddess were supplanted by patriarchal traditions, examined through Judaism and the Classical Greek world and their ideas, texts, mythologies, and social strategies. Students next explore the religious, social, and medical views of the first millennium and a half of the CE. With the Renaissance arrive new and better-documented perceptions by and of women. Social policies and both high and popular culture reveal persistent prejudices. The Early Modern era brings changes in social position as women become agents in the arts and sciences. Women's Rights are inscribed upon wider social and cultural struggles of the modern world. In conclusion, students encounter constructions of women present in today's culture and media, and still unresolved issues.

*Prerequisites:* HIS 130 Western Civilization, or equivalent

## Geography and Environmental Studies

### Introduction to Environmental Issues

ENV 180 R  
Cr: 3; Contact hrs: 45

It is important in our lives to have more information to understand, if possible, our mission on earth. Emphasis is placed on key concepts and generalization of global environmental issues within an earth-systems science framework including climate change, air pollution, land and coastal degradation, water resources and pollution, and habitat loss. The course introduces students to ecological concepts that provide a foundation for understanding present and future environmental issues, and learning about critical environmental issues as population growth, natural resource management, biodiversity and global changes, wilderness, food production, and changing habitats.

### Natural Resources Management in Italian Society

ENV 220 R  
Cr: 3; Contact hrs: 45

The course aims to study the origin of the earth's main energetic natural resources, and the way they have been managed throughout the centuries up to modern days. Each natural resource covered will be introduced by a detailed scientific overview. This will be followed by an examination of the evolution of the resource's management by humankind through a historical and geographical analysis. Practical examples will be explained, especially in regard to the current Italian situation as well as with a glance back at the fundamental episodes

which have tied the energy sources' study with human evolution. During class times, discussions about the environmental impact of natural resource development and management will be held.

## Environmental Ecology

ENV 240 R  
Cr: 3; Contact hrs: 45

This course explores the impact that human activities have on the environment. The basic concepts of ecology will be covered as well as the theoretical tools necessary for the understanding of causes and effects of the alteration of the balance of an ecological system. The following major issues will be studied and analyzed with particular emphasis on current events: atmospheric and ground pollution; alteration of ecosystems; energy consumption and development of alternative energy sources; and food resources.

## History

### Western Civilization

HIS 130 R  
Cr: 3; Contact hrs: 45

Survey of cultural, social and political developments in the western tradition between its origins in the Ancient Near East and the present. Themes include: the Judeo-Christian and Greco-Roman heritages, medieval to modern Europe, nationalism, industrialization, western imperialism, totalitarianism and two World Wars, challenges of the later 20th and early 21st centuries.

### The Making of Modern Europe

HIS 150 R  
Cr: 3; Contact hrs: 45

The course will explore the vast physical, social, political and mental changes that occurred in European societies from the rise of Mediterranean civilization until the French Revolution. This long-term perspective will help students to understand the turning points in European history and the historical roots of contemporary European states. Particular attention will be devoted to the influence of Roman civilization on subsequent European empires and states. The evolution of Europe's external relations will be another key topic of the course. The imperial expansion of Rome, the barbaric invasions, the Crusades and finally the new forms of European colonialism will be analyzed and explained. The third main theme of the course will be the process of nation building in modern Europe, the rationale for the rise of nations and empires and the dynamics of the new system of states and international relations that appeared with the so-called Ancien Régime. This part of the course will provide students with a very important tool for understanding contemporary Europe and elements of historical methodology as well as elements of political theory which will be useful for other courses on European history and politics.

### Ancient Rome

HIS 200 R; Dual listed: CLA 210 R  
Cr: 3; Contact hrs: 45

This course offers a comprehensive introduction to the history and growth of the ancient Roman empire from the early settlements in Latium, through the republican and imperial periods, to the formation of a new Roman world after the crisis of the 3rd century. A series of themes and issues will be explored: the range of primary sources available for ancient history; the political organization of the Roman state; the territorial expansion and its influence on the cultural and administrative sphere; Roman religion and the spread of Christianity; the Roman frontiers and the barbarian populations; and the end of the Roman world and the birth of a new society. In order to stimulate students' critical skills in observing historical phenomena, a problem-oriented approach will be supported by readings of primary sources. Students will also have the chance to observe different approaches to understanding the past and will develop a sense of the role of historians and history in society.



## Roman Civilization through Its Monuments

HIS 207 R  
Cr: 3; Contact hrs: 45

This course investigates the history of ancient Rome primarily through its monuments — its architecture and urban form. We will consider the mythology of Rome as caput mundi (“the head of the world”), as well as the physical city and its infrastructures in antiquity, from the 8th century BCE to the 5th century CE. Significant architectural examples and

monuments will be studied in their original historical, social and cultural context. The ways in which power was expressed symbolically through building projects and artwork will be addressed during classes, which will be held mostly on site in the city and its environs. Key archaeological sites and museums in and around the city of Rome will also form part of the program.

### History of Rome through the Cinema

HIS 255 R; Dual listed: MCT 250 R  
Cr: 3; Contact hrs: 45

The extraordinary history of the city of Rome has always been enmeshed with tragedy, drama and legend. In this course students analyze major events and developments in Roman history as depicted in famous movies, with a particular focus on the history of Rome from the 1920s to the 1970s. The films will also be explored in order to provide students with an insight into techniques for writing a short but vivid cinematographic script. In the second part of the course, students will additionally have the opportunity to create their own Roman movie script using not only the information and professional tools studied in class but also their personal experiences made during their day by day life in Rome.

### Medieval and Renaissance Transitions (Three Cities)

HIS 292 R  
Cr: 3; Contact hrs: 45

Beginning with the decline of Roman civilization described in the course “Greeks, Etruscans and Romans,” this course explores the remarkable series of transitions that Western civilization underwent from the 5th to the 15th century CE, focusing especially on the Italian perspective and on the reorientation of values experienced with the coming of the Renaissance. Topics include: the barbarian invasions, medieval Christianity, the Crusades, the rise of the Italian city-states, the Black Death, medieval and Renaissance art and culture, and Rome during the fifteenth century. Site visits in Rome will form an essential component of the course.

### Modern Italy

HIS 296 R; Dual listed: POL 296 R  
Cr: 3; Contact hrs: 45

The main goal of the course is for students to gain a general understanding of the way Italian history and culture has developed in the last 50 years, especially in the arena of public policies and social interactions. The course will be loosely divided in three main segments. The first one, relying mainly on historical data and information, aims to provide a general background about Italian politics and culture. In the second part, we will focus on the current changes that have occurred in Italy during the past 20 years, focusing especially on the breakdown of the traditional political system and on the decreased relevance of the Church in State and public matters. Finally, we will examine how the last 10 years – during which there has been a great transformation in the way media affects the distribution and spread of information – have brought an apparent, but possibly not real, upheaval in the way politics, culture and information are received and debated among Italians.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## Italian Renaissance Civilization and Culture

HIS 300 R  
Cr: 3; Contact hrs: 45

This course explores the historical, literary and cultural developments of one of the most remarkable and vibrant periods of Italian history: the Renaissance. Students will be introduced to the main historical developments of the Renaissance period from the late fourteenth century to the end of the sixteenth century. The Renaissance is above all the age of the individual and the affirmation of his/her achievements, best summed up by the credo “Man – the measure of all things”. The focus of this course is therefore upon great personalities of the Italian Renaissance mainly in the fields of the visual arts, literature and philosophy, but also drawn from those of politics and civic life. These include key figures of the most prominent Italian families: the Medici, the Sforza, the Della Rovere; artists and architects: Brunelleschi, Leon Battista Alberti, Leonardo da Vinci, Michelangelo; writers, poets and philosophers: Dante, Petrarca, Boccaccio, Pico della Mirandola, Machiavelli, as well as merchants and bankers. All these individuals left their mark in Italy between the early 1400s and the late 1500s.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

### Roma: Archaeology of Power

HIS 345 R; Dual listed: CLA 345 R  
Cr: 3; Contact hrs: 45

This comprehensive introduction to the archaeology of Rome from its origins to the collapse of the Roman Empire focuses on archaeological discoveries old and new in the urban area of Rome. This approach affords new perspectives on the evolution of Roman history. By “power” may be understood the ability to join people through a specific social, political and economical system, the ability to conquer other territories and other people through military force, culture or religion, and also the ability to reorganize a space with constructions and environmental adaptations. In exploring the “archaeology of power” we will refer to a set of key types of space or structure (domus, forum, templum etc.) where people lived, worked, and met with others to organize political, economic and social life. The main sources of the course are archaeological, but literary, epigraphic, iconographical evidence is also addressed. Students will discover multidisciplinary approaches, and specific methods and techniques, used by archaeologists to understand and reconstruct our common past. In order to stimulate students’ critical approach to historical phenomena, the course incorporates study of objects and practices from material culture, and direct contact with the topography of Rome through site and museum visits.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## International Business

### Introduction to Marketing

BUS 150 R  
Cr: 3; Contact hrs: 45

Marketing is a dynamic and an exciting field, a key tool in confronting the challenges that enterprises are facing every day. The purpose of this course is to introduce marketing principles and concepts. In this course students will learn about the “real” nature and scope of marketing management. They will be introduced to aspects of marketing, such as: Marketing Strategy, 4 P’s, Market Planning, Retailing and Wholesaling, Target Marketing, Market Segmentation, Services Marketing. You will also learn about the strategic importance of marketing to an enterprise, whether it be a profit oriented business firm or non-profit organization.

### Introduction to International Marketing

BUS 220 R  
Cr: 3; Contact hrs: 45

International competition makes international marketing one of the most critical skills for business survival. In their continuing quest for new ways to establish and maintain their competitiveness, many firms are recognizing the advantages of operating in an international market. These benefits includes

sourcing materials, capital, labor and expertise, relocating manufacturing, and distributing product and services to new markets. While there are many benefits, each company must identify the potentially huge risks taken when operating overseas and the uninformed company may suffer tremendous set backs before realizing any benefits. This course is an introduction to the complexities and implications of foreign markets. Emphasis is on the various economic, social and cultural factors that impact on international marketing, the 4 Ps (product, price, places of distribution and promotion) and how these aspects of marketing are influenced by international business environment.

**Prerequisites:** BUS 150 Introduction to Marketing, or equivalent

### European Policies and Law

BUS 263 R; Dual listed: POL 263 R  
Cr: 3; Contact hrs: 45

This course focuses on the process of European integration and the evolution of the European Union by exploring the ideas and political practices that underlie this institution. The course will explore the potential of an emerging political entity that would at a minimum be an economic super power. The associated debate over what it means to be a 'European' also raises important issues of political culture and national identity. This course will be divided into two parts: a first, institutional, part will emphasize economic aspects, institutions, policies and legislation of the European Community, the internal market, the ESCB, the ECB and the euro. A second part, focused on some parts of the Treaty, will give students specific insights into commercial policies, and particular emphasis will be given to transport policy: freedom of movement, competition, taxation and approximation of laws. The last part of the course is focused on investigating the transformations that the transport framework has experienced under EU rule. Since its foundation in 1957, the European Union has developed its scope mostly in the commercial domain, with acceleration from the end of the 20th Century, with completion of a Common Market and of the Monetary Union. Within this framework, transport has been deeply affected by Community action, as an effect of implementation of both freedom of services and opening of transport markets. This part of the course is aimed at providing a general outlook of EU developments in commercial policies and a more in-depth analysis of rules on competition and harmonization of domestic legal and administrative legislation.

**Prerequisites:** BUS 150 Introduction to Marketing, or equivalent

### Supply Chain Management in the Mediterranean Basin

BUS 265 R  
Cr: 3; Contact hrs: 45

Supply chain management is a relatively new area of study in the management discipline. The supply chain could be defined, as Christopher does, as "the network of organizations that are involved ... in the different processes and activities that produce value in the form of products and services in the hands of the ultimate consumer." Thus supply chain management is concerned with the total flow of goods and services: from original inputs to final consumption. This implies that supply chain management is concerned with the concept of total integration, linkage and coordination of all entities involved in moving a product or service downstream to the final user. Supply chain management advocates a cooperative approach with channel partners. More and more companies are realizing that the real competition is not company against company but rather supply chain against supply chain. Such an approach makes the supply chain as a whole more competitive through the value it adds and the costs that it reduces overall. This course offers students the chance to study this new and exciting area of business. Topics to be covered in this module include: logistics, structure and supply chain management; purchasing considerations in supply chain management; supplier relationships; managing quality; matching supply and demand and the concept of lead-time in the supply chain; sourcing and managing suppliers; buying considerations; global logistical issues; the role of technology in the supply chain; and future challenges of supply chain management. A complementary part of this course is the analysis of case studies, which includes the analysis of concrete examples about intra- and inter-firm

relationships in specific economic sectors. In this regard, a particular emphasis is on the petrochemical and agro-industrial supply chains entirely organized in the Mediterranean region.

**Note:** Business courses are offered in partnership with the School of Management, Marist College, which is AACSB accredited.

**Prerequisites:** BUS 178 Principles of Microeconomics or BUS 180 Principles of Macroeconomics, or equivalents

### Global Business and Society

BUS 282 R  
Cr: 3; Contact hrs: 45

This course explores challenges facing modern corporations in organizing cross border activities. Specifically, it appraises the main economic theories of determinants of international business activities, and it offers a global perspective on long-term change in the world economy and the interaction between countries. Special attention is focused on the dynamics of international trade and investment, including the relationship between trade and economic growth, trade imbalances and protectionism. The course also looks at the role of economic and political institutions (WTO, IMF, etc.) and examines the main characteristics of the emerging economies, for instance India and China. Themes include competition, development, exchange rate theory, the international monetary system, ethics, decision-making, and strategic operations in an international environment. Finally, the course examines a variety of alternative perspectives on the origins and processes of globalization.

**Note:** Business courses are offered in partnership with the School of Management, Marist College, which is AACSB accredited.

**Prerequisites:** BUS 178 Principles of Microeconomics, or BUS 180 Principles of Macroeconomics, or equivalents

### The Global Economy

BUS 295 R; Dual listed: POL 290 R  
Cr: 3; Contact hrs: 45

In the age of globalization both domestic and foreign economic policies play an important role in determining firms' strategies. Understanding such policies is an essential part of the cultural background of managers at all levels of a firm. At the same time, market choices have a greater impact on economic policymaking in a global economy, as the range of alternatives open to them expands. The course focuses on analyzing both sides of this relationship. Special emphasis is placed on current issues: in policymaking on the basis of social choice principles and the normative and positive theory of economic policy; and issues concerning the establishment of international public institutions that can match the global reach of private institutions that generate many of today's economic challenges. The emphasis of the course will be in providing students with sound theoretical and empirical foundations for analyzing strategic behavior by firms and the implications for industrial structure, welfare and regulation. Applications will focus on recent developments in online markets, markets for digital products, and network industries - covering issues such as intellectual property rights, the Microsoft case, and access pricing in networks.

**Note:** Business courses are offered in partnership with the School of Management, Marist College, which is AACSB accredited.

**Prerequisites:** BUS 178 Principles of Microeconomics or BUS 180 Principles of Macroeconomics, or equivalents

### Economic Geography of the Mediterranean Region

BUS 308 R  
Cr: 3; Contact hrs: 45

The Mediterranean region is an important "macro-space" both economically and politically. Even if its importance has been broadly recognized, there is a lack of systematic studies about it. In fact, the Mediterranean region is a very complex space in which it is possible to acknowledge, on the one hand, the real



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potential of its economic development, but also, on the other, the existence of many imbalances among the regions of which it is composed. This course analyses the Mediterranean socioeconomic dynamic, examining such issues as flows of goods, capitals and people, and the different production systems which characterize the Mediterranean sub-regions (Southern Europe, Western Balkan, Middle East, Mashrak, Persian Gulf and Maghreb). Similarities, contrasts and parallels will be drawn in the comparative study of these sub-regions. The course will also take into account the external influences of the European Union, USA, Russia and

China, that impact on the region in different ways.

**Prerequisites:** BUS 178 Principles of Microeconomics or BUS 180 Principles of Macroeconomics, or equivalents

### Approaches to Management

BUS 320 R  
Cr: 3; Contact hrs: 45

This course focuses on the assessment, analysis, and application of management style to personal and organizational effectiveness. The objective is to present operationally defined methods for assessing management style. The key variables are motive patterns, psychological types (MBTI), boss-subordinate interactions, power bases, and problem-solving styles.

**Note:** Business courses are offered in partnership with the School of Management, Marist College, which is AACSB accredited.

**Prerequisites:** good knowledge of basic principles of management

### International Project Management and Fundraising

BUS 325 R  
Cr: 3; Contact hrs: 45

This course seeks to give students a basic skill set, which will enable them to successfully develop and implement any international cooperation projects without succumbing to mismanagement and to budgetary shortcomings. The course offers an introduction to key considerations in the implementation of international cooperation projects and in particular to the basic principles of modern project cycle management, including such themes as fundraising, campaigning and budgeting. Particular attention will be paid to the understanding of fundraising, including identifying fundraising needs and goals; designing a viable campaign; creative fundraising activities; and grant writing. The emphasis of the course is on the world of non-profit organizations but some attention is also devoted to the for-profit dimension and to elements of international business which are common to both. Guest speakers may be invited to share their experiences in managing projects and fundraising for such organizations as UNICEF and FAO.

**Prerequisites:** MAT 260 Calculus I, introduction to statistics, or calculus with management; managerial accounting, and introduction to business, or equivalents

### Business Internship

BUS 363 R  
Cr: 3; Contact hrs: 140

This course provides practical, professional experience in the field of Business at a distinctive Italian placement site. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects assessment of weekly reports, two papers, and an overall evaluation. Ten hours weekly at the internship site; student internship schedules and onsite duties may vary. **Note:** Placement opportunities are limited and subject to change. Students who enroll must submit supporting documentation during the registration process, and acceptance is conditional upon result of an onsite interview during the first week of the term. Fluency in Italian may be advantageous.

**Prerequisites:** 1) Junior Standing 2) Business Majors 3) ITL 101 Italian Language Elementary 1, or equivalent

### Advanced International Marketing

BUS 390 R  
Cr: 3; Contact hrs: 45

The course aims to give to the students an in-depth understanding of the international marketing environment and of the different strategies used by the firms to face a complex scenario. The subject matter of the two modules in International marketing and International strategy are combined to provide an in-depth study of these two fields. The advanced module goes further in extending the reach of this combined subject matter. These modules will provide students with an understanding of how Corporate and Business Strategy fits into the organization and running of a company or multi-company corporation and will introduce students to the way in which a firm can achieve sustainable competitive advantage and develop the corporation internationally. They will also enable students to develop an advanced understanding of the managerial marketing vocabulary of concepts, maxims and normative models within an international context drawing on issues in differing domains of practice including the public sector.

**Note:** Business courses are offered in partnership with the School of Management, Marist College, which is AACSB accredited.

**Prerequisites:** BUS 220 Introduction to International Marketing, or equivalent

## Literature

### Survey of Western Literature

LIT 150 R  
Cr: 3; Contact hrs: 45

This course is an exploration of major texts from antiquity to the present that have shaped and expressed Western cultural traditions (all readings are in English translation). Emphasis will be placed on the nature of genre, period, and style. The course also offers the opportunity to develop an awareness of literature and the skills required to approach and understand it.

### Reading Ancient Rome: Literature, the City and Society

LIT 284 R; Dual listed: CLA 284 R  
Cr: 3; Contact hrs: 45

This course aims to offer students a first acquaintance with the riches of ancient Roman literature through analysis of a variety of texts in English translation. Through site visits in Rome students will have the chance to link their experience of ancient writings to direct observation of ancient monuments and art objects. The approach to the texts will be thematic: the full range of Latin literature from the pre-literary Carmina to the late Christian apologists will be covered in four thematic sections entitled Love, Power, Social Life and Religion. Exposure to different kinds of primary materials (literary texts, buildings and artworks) will encourage students to reflect on the links between changes in society (broadly conceived) and literary and aesthetic taste in ancient Rome. The course thus hopes to lead students towards a richer and more profound understanding of the city in which they will be staying; an appreciation of the pleasures of reading ancient texts; and an insight into the complexities involved in reconstructing the historical past.

### Contemporary European Literature

LIT 300 R  
Cr: 3; Contact hrs: 45

The course will focus on European contemporary literature surveying some of the most important authors of the last fifty years. Students will become familiar with Italian, English, Spanish, German and French authors. The course will deal with Nobel Prize winners such as Samuel Beckett (France/Ireland), Heinrich Böll (Germany), William Golding (England) and with other important novelists such as Martín Gaité (Spain), Italo Calvino, Antonio Tabucchi, Alessandro Baricco (Italy), Angela Carter (England). The course will also take into consideration non-European authors who, living in Europe, have had a huge impact on European literature, among others Jorge Luis Borges

and the Nobel Prize winner Gabriel García Márquez.

**Prerequisites:** LIT 150 Survey in Western Literature, or equivalent

## Shakespeare's Italy

LIT 302 R; Dual listed: MCT 302 R  
Cr: 3; Contact hrs: 45

Shakespeare, the greatest English-language dramatist of all time, set approximately one-fourth of his plays in Italian cities such as ancient Rome, Verona, and Venice. He had good reason to be so interested in Italy: Romeo and Juliet is a great love story, but also has much to say about the tensions between family and community allegiances in Renaissance Verona. The Merchant of Venice depicts the heartbreak of a fabulously flawed character, but also sheds light on racial and ethnic tensions in Venice, a city at the crossroads of the Eastern and Western worlds. In this course, we will focus on a small selection of the "Italian plays," also reading the source materials that inspired them to see how Shakespeare combined truth and fiction, past and present, for dramatic effect and social commentary. Treating these texts not simply as literature, but as blueprints for performance, we will perform scenes in order to come to a more complete understanding of what the plays say to us about Italy, Elizabethan England, and about our own times as well.

**Prerequisites:** LIT 150 Survey in Western Literature, or equivalent

## Masterpieces of Italian Literature

LIT 307 R  
Cr: 3; Contact hrs: 45

The focus of this course is on Italian writers and literary movements from the 13th century to the present. Its goal is to read some of Italy's most representative literary works in translation and to examine their structure, novelty and relevance to their times, and to our own times as well. This course is designed to bring works of Italian literature to the attention of students who may have or may not have any knowledge of Italian. Topics will be introduced, followed by readings to be commented on by the students. Each student will also be required to develop an individually chosen project based on a complete translated work. At the end of the term, each student will be required to write a paper on a chosen text and then give a presentation in class about his/her own work.

**Prerequisites:** LIT 150 Survey in Western Literature, or equivalent

## Italian Grand Tour: Italy through the Eyes of Famous Travelers

LIT 350 R  
Cr: 3; Contact hrs: 45

This course is an introduction to the literature generated by the "Grand Tour" experiences between the 18th and the 19th centuries and to its continuation and development in the 20th century. The main focus will be the textual analysis of the memoirs, letters and diaries written by some of the most famous artists, writers and intellectuals who resided and traveled in Italy. Our selection will include British, German and American writers. Another important aspect of the course will be the study of the history, the works of art, the monuments and the folklore events of the main Grand Tour destinations: Venice, Florence, Rome. Students will learn about the different experiences of famous foreign travelers in Italy through the centuries and will be able to understand some stereotypes, prejudices and idealized visions about Italy and Italians that still survive today.

## Music, Cinema and Theatre Studies

### History of Rome through the Cinema

MCT 250 R; Dual listed: HIS 255 R  
Cr: 3; Contact hrs: 45

The extraordinary history of the city of Rome has always

been enmeshed with tragedy, drama and legend. In this course students analyze major events and developments in Roman history as depicted in famous movies, with a particular focus on the history of Rome from the 1920s to the 1970s. The films will also be explored in order to provide students with an insight into techniques for writing a short but vivid cinematographic script. In the second part of the course, students will additionally have the opportunity to create their own Roman movie script using not only the information and professional tools studied in class but also their personal experiences made during their day by day life in Rome.

### Film and Mafia

MCT 265 R ; Dual listed: SOC 265 R  
Cr: 3; Contact hrs: 45

The term 'Mafia', is one of several world recognized Italian words. It is also one of the most popular subjects in film, with a wide range of cinematic representations. Mafia stories are often present in comedies, dramas, gangster movies and parodies. This course is focused on the historical, political and social background of the Italian mafia with special attention to the Sicilian phenomenon and its links with the American "Cosa Nostra". The most significant works about the mafia (directed in Italy and in the United States) will be shown and discussed during the lectures.

### Film: The Spectator's Experience

MCT 274 R; Dual listed: PSY 274 R  
Cr: 3; Contact hrs: 45

This course approaches film from the point of view of the spectator, that is to say an individual's emotions, thought processes, and psychology. The course seeks answers to such natural questions as: how does the mind actually manage film images and sounds?; what takes place when we are moved to sympathize with a screen character, even a "villain"?; what is implied psychologically in the physical situation of watching a movie? The point of departure is a general consideration of the way the human mind processes visual information, and how it engages with media and mass media. Seeking to isolate what is special about the film experience, students explore psychological mechanisms and situations that may come into play before the cinema screen, including role models and identification, curiosity, and voyeurism. The course builds student awareness that our reactions and responses to film obey certain structures, and that in order to reach their objectives scriptwriters, editors and directors manipulate those structures. The class format includes guided screening of movies and sequences and discussions.

### Introduction to Italian Theatre

MCT 275 R  
Cr: 3; Contact hrs: 45

This course covers the origins of Italian Theatre from the early period to the beginning of the 20th century. Topics covered will include the Renaissance Theatre (among others, Gli Ingannati, Ariosto, Secchi), Baroque Theatre, *Commedia dell'Arte*, the 17th century and Goldoni, the 19th century Theatre and its connections with Opera (including Rossini and Verdi). The course will conclude with the rise of modern Theatre with a particular focus on Pirandello.

### Italian Society through the Cinema

MCT 282 R; Dual listed: SOC 275 R  
Cr: 3; Contact hrs: 45

This course presents the development and changes of the Italian society in the last decades as seen through Italian cinematic vision. The films discussed during the lectures will be shown in chronological order, and cover some of the most significant periods of Italian society: Fascism, the war and post-war time, the economic boom of the early sixties, the anger and protest of the young generation. "Genre" movies will be discussed with special attention given to the "Comedy Italian Style". Information about the most important periods of Italian history, from Fascism to the present time, will be followed throughout the course. Films are in Italian with English subtitles.



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## Introduction to Italian Opera

MCT 285 R  
Cr: 3; Contact hrs: 45

The course surveys the historical and artistic evolution of Italian Opera, from its beginnings in the classical atmosphere of the late Renaissance, through the extravagant Baroque, the passionate period of Romanticism up to the last exciting works of the early Modern age. The bulk of the program is dedicated to the great repertoire of the 1700s and 1800s, still today the most popular and frequently performed. The course follows a special approach

exploring the social, philosophical and literary forces that shaped Opera. Particular emphasis is placed on the musical aspects of Opera, like the style of singing, the different roles on stage, the evolution of the orchestra and its instruments. The major operatic composers (Mozart, Rossini, Verdi, Puccini) are studied in depth, exploring the musical and dramatic values of their masterpieces. The aim of this course is to develop new interests in the visual arts, staging, drama and music.

## Film Studies

MCT 295 R  
Cr: 3; Contact hrs: 45

This course is an introduction to the study of film as an art form. Rather than take the Hollywood model as the 'natural' form for a film, students will be encouraged to regard it as only one, albeit predominant, form of film-making among many others. This exploration will be undertaken through an analysis of the different elements and formal principles that make up a film and an exploration of how these have evolved historically in a variety of movements. Students will view a number of landmark films and study how they combine different elements, such as sound, editing and mise-en-scene, to construct different narratives. Although the primary emphasis will be on aesthetics, films will also be placed in their historical, political, technological and economic contexts. The basic goal of this class is to develop an understanding of the art and history of film, and to think critically about filmmaking.

## History of Italian Cinema

MCT 298 R  
Cr: 3; Contact hrs: 45

This is an intermediate level course dealing with the development of Italian cinema from Neorealism to the present time. Renowned directors such as Rossellini, De Sica, Visconti, Fellini, Antonioni, Pasolini will be analyzed and the most significant works of both neorealist and post-neorealist times (*Rome Open City*, *The Bicycle Thief*, *Riso amaro*, *La strada*, etc.) will be analyzed. The influence of Fascism, post-war crisis, the economic miracle, and the protests of 1968 will be taken into consideration, along with the most common themes in Italian cinema such as social injustice, psychological and existential analysis, neurotic alienation, crisis and decadence of the bourgeoisie and the overall ironic portrayal of Italian society. Genre, techniques, style, language and symbolism will be discussed.

## Shakespeare's Italy

MCT 302 R; Dual listed: LIT 302 R  
Cr: 3; Contact hrs: 45

Shakespeare, the greatest English-language dramatist of all time, set approximately one-fourth of his plays in Italian cities such as ancient Rome, Verona, and Venice. He had good reason to be so interested in Italy: *Romeo and Juliet* is a great love story, but also has much to say about the tensions between family and community allegiances in Renaissance Verona. The *Merchant of Venice* depicts the heartbreak of a fabulously flawed character, but also sheds light on racial and ethnic tensions in Venice, a city at the crossroads of the Eastern and Western worlds. In this course, we will focus on a small selection of the "Italian plays," also reading the source materials that inspired them to see how Shakespeare combined truth and fiction, past and present, for dramatic effect and social commentary. Treating these texts not simply as literature, but as blueprints for performance, we will perform scenes in order to come to a more complete understanding of what the plays

say to us about Italy, Elizabethan England, and about our own times as well.

**Prerequisites:** LIT 150 Survey in Western Literature, or equivalent

## Masters of Italian Cinema: Fellini

MCT 303 R  
Cr: 3; Contact hrs: 45

Italian cinema has been extremely influential in the development of international cinema. Completely reinvented after the Second World War and shaped by the intellectual and visual movement known as Neorealism, the Italian "seventh art" has produced important directors who have combined an interest in national, social and political issues with a very strong personal style. Their work opens a window onto the complexity of Italy as well as their own complex personalities. Focusing on a single director, the course leads students to close analysis of several films and to pertinent critical film and theory studies. Students discover that the study of cinematic masters touches on a wide range of disciplines, including creative writing, photography, fine arts, art criticism, history, culture, Italian literature, sociology, communications and mass media. The course focuses on a different master in different semesters.

The master chosen is Federico Fellini, winner of four Oscars and probably the best known Italian director. A true iconoclast, Fellini's innovative and bizarre style broke the common rules and codes of filmmaking and changed cinema history. Melting the division between imagination and reality, Fellini entertains them with a unique blend of memories, dreams and fantasies. His works explore such Italian institutions as marriage, family, friendship, society, and the Church; familiar concepts like "paparazzi" and "dolce vita" reflect the impact of his art. Students discover Fellini's extraordinary world, understand his unique forms of expression, and analyze his most common themes.

## Philosophy and Religious Studies

### Western Philosophy

PHR 130 R  
Cr: 3; Contact hrs: 45

This course presents major questions and thinkers of western philosophy. Key methods and terms of philosophical inquiry are explored. Provides a broad overview of major historical directions, systems and schools of philosophy in the western tradition from the pre-Socratics to the present. Discussion centers upon perennial themes such as the existence of God, the nature of knowledge, proof and reasoning, and ethics. Serves as the basis for further courses in philosophy.

### Introduction to Italian Philosophy

PHR 185 R  
Cr: 3; Contact hrs: 45

The course examines the evolution of the main schools of Italian philosophical thought beginning with the Middle Ages, covering the rich philosophical debate in Renaissance Italy, and reaching the Counter Reformation and the 18th century Age of Reason. However, since the problems discussed by these Italian schools of thought emerged in ancient philosophy and are directly drawn from it, it is initially necessary to review the ideas of Greek and early Christian philosophies. Key thinkers include Plato and Aristotle, St. Augustine, St. Thomas Aquinas, Dante, Petrarch, Marsilio Ficino, Pico della Mirandola, Machiavelli, Giordano Bruno and Campanella. The course ends by looking at the revolutionary philosophical thought that marks the beginning of the Age of Science and Reason, embodied in Italy by Galileo Galilei.

### Lost Symbolisms and Secret Codes in Art

PHR 255 R; Dual listed: ART 255 R  
Cr: 3; Contact hrs: 45

Art has served various functional and aesthetic purposes

in different cultures and periods. In some eras art has also embodied a symbolic language, mysterious and obscure to the majority of people, but highly significant to the educated or the adepts who were and are able to “read” it. For example, the “secret message” of some artworks of past centuries relates to astrology or alchemy and was intended only for experts in these fields. A specific field of art history, iconography, studies different subject matters and the various symbolic meanings in works of art. In this course students explore a wide range of art of diverse kinds, origins and centuries, and they examine the fascinating and complex range of different meanings that some artworks were intended to transmit.

## Religion and Culture in Italy

PHR 284 R

Cr: 3; Contact hrs: 45

This course examines the interaction between culture and religion in Italy, above all modern Italy. The peninsula has been the almost uninterrupted home of the Catholic church and the Vatican State, a factor of great importance for centuries and still today in the development of Italian culture and society. At the same time Italy is a relatively young nation, democratic, industrialized, and multicultural. In the lively Italian cultural landscape religion can mean oceanic crowds at sanctuaries or a papal appearance, fierce newspaper debates, small parishes, and Muslims or Christians praying in rented spaces. Italy, indeed, epitomizes key issues in religion and culture generally. Students move between themes of diversity in religious belief and practice, coexistence of communities, continuity of tradition and local heritage, the political interface, secularism, religion in the media and popular culture, national identity, and educational, social and health policies and activities. The course exploits the special opportunity to investigate various religious communities in Rome.

## Empowerment

PHR 310 R

Cr: 3; Contact hrs: 45

Empowerment is an internal strength that can be applied to all parts of a person's life. The class is a cross-platform format that focuses on maximizing the individuality of each student within an interdependent network, and is based on the study of classical and modern philosophy. Students learn to deal effectively and positively with those situations where they feel most disempowered. The ultimate objective of the course is to initiate the process of maximizing self-motivation, through purpose, passion, prosperity and peace.

## Political Science and International Studies

### Introduction to Political Science

POL 150 R

Cr: 3; Contact hrs: 45

This course will introduce you to the formal study of politics. You will become familiar with the basic vocabulary of the discipline, learn about the different ways that political issues are studied and develop critical reading and thinking. Furthermore, this course will define basic concepts such as politics, government, nation, state, types of political systems and development of political institutions.

### Globalization and its Consequences

POL 250 R

Cr: 3; Contact hrs: 45

“Globalization” has been a very popular term in recent years. Technological change, business strategies, cultural interactions and other aspects of human activity are occurring more and more on a planetary scale. The course aims at providing students with a basic understanding of the complexity of the phenomenon, by taking a historical approach covering the entire 20th century, and then focusing on the most recent political, social and economic processes of the late 20th and early 21st centuries. The course starts by defining the concept of globalization and then offers a brief but clear reconstruction

of the trends towards globalization in previous phases of human history. It will then focus on specific questions: is economic globalization an inevitable phenomenon or, rather, a reversible one? Is economic globalization necessarily tied to western capitalism? Has globalization taken in the past, and could it take in the present, other forms than the laissez-faire capitalist one? What are the origins and the present role of global institutions such as the IMF and the World Bank? What role is played by nation states? The conclusive part of the course will address specific issues that have been the subject of heavy debate in recent times, such as the “global protests” of the late 1990s, the relationship between globalization and poverty and that between globalization and global warming.

## European Policies and Law

POL 263 R; Dual listed: BUS 263 R

Cr: 3; Contact hrs: 45

This course focuses on the process of European integration and the evolution of the European Union by exploring the ideas and political practices that underlie this institution. The course will explore the potential of an emerging political entity that would at a minimum be an economic super power. The associated debate over what it means to be a “European” also raises important issues of political culture and national identity. This course will be divided into two parts: a first, institutional, part will emphasize economic aspects, institutions, policies and legislation of the European Community, the internal market, the ESCB, the ECB and the euro. A second part, focused on some parts of the Treaty, will give students specific insights into commercial policies, and particular emphasis will be given to transport policy: freedom of movement, competition, taxation and approximation of laws. The last part of the course is focused on investigating the transformations that the transport framework has experienced under EU rule. Since its foundation in 1957, the European Union has developed its scope mostly in the commercial domain, with acceleration from the end of the 20th Century, with completion of a Common Market and of the Monetary Union. Within this framework, transport has been deeply affected by Community action, as an effect of implementation of both freedom of services and opening of transport markets. This part of the course is aimed at providing a general outlook of EU developments in commercial policies and a more in-depth analysis of rules on competition and harmonization of domestic legal and administrative legislation.

**Prerequisites:** BUS 150 Introduction to Marketing, or equivalent

## The Mediterranean: History, Peoples and Integration

POL 285 R

Cr: 3; Contact hrs: 45

This course introduces students to the peoples of the Mediterranean region, and aims to provide them with an understanding of the complex social, religious and cultural realities of the area. After an historical overview of contemporary events (especially in the Maghreb region) and euro-Mediterranean relationships, attention will be focused on the recent waves of migration from the south shore of the Mediterranean to Europe, its problems and possibilities for the future of the area. The course will analyze the difficulties of co-existence of different cultures in European societies, and the ranges of intercultural mediation practices available that might foster real dialogue and reconciliation among different communities. Special attention will be paid to the analysis of the Islamic community and the success or failure of mediation practices in various social contexts.

## The Global Economy

POL 290 R; Dual listed: BUS 295 R

Cr: 3; Contact hrs: 45

In the age of globalization both domestic and foreign economic policies play an important role in determining firms' strategies. Understanding such policies is an essential part of the cultural background of managers at all levels of a firm. At the same time, market choices have a greater impact on economic policymaking in a global economy, as the range of alternatives open to



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them expands. The course focuses on analyzing both sides of this relationship. Special emphasis is placed on current issues: in policymaking on the basis of social choice principles and the normative and positive theory of economic policy; and issues concerning the establishment of international public institutions that can match the global reach of private institutions that generate many of today's economic challenges. The emphasis of the course will be in providing students with sound theoretical and empirical foundations for analyzing strategic behavior by firms and the implications for

industrial structure, welfare and regulation. Applications will focus on recent developments in online markets, markets for digital products, and network industries - covering issues such as intellectual property rights, the Microsoft case, and access pricing in networks.

**Note:** Business courses are offered in partnership with the School of Management, Marist College, which is AACSB accredited.

**Prerequisites:** BUS 178 Principles of Microeconomics or BUS 180 Principles of Macroeconomics, or equivalents

### Modern Italy

POL 296 R; Dual listed: HIS 296 R  
Cr: 3; Contact hrs: 45

The main goal of the course is for students to gain a general understanding of the way Italian history and culture has developed in the last 50 years, especially in the arena of public policies and social interactions. The course will be loosely divided in three main segments. The first one, relying mainly on historical data and information, aims to provide a general background about Italian politics and culture. In the second part, we will focus on the current changes that have occurred in Italy during the past 20 years, focusing especially on the breakdown of the traditional political system and on the decreased relevance of the Church in State and public matters. Finally, we will examine how the last 10 years - during which there has been a great transformation in the way media affects the distribution and spread of information - have brought an apparent, but possibly not real, upheaval in the way politics, culture and information are received and debated among Italians.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

### Humanitarian Affairs

POL 297 R  
Cr: 3; Contact hrs: 45

Humanitarian emergencies and international aid are dynamic and increasingly important dimensions of world politics. This introduction to the field focuses on the interaction between international law, politics and human rights as concerns international relations and peace operations. Students receive a thorough grounding in international humanitarian assistance covering legal aspects and major practical and policy considerations regarding implementation. They also test academic theory against current events in terms of the fundamental humanitarian principles of humanity, neutrality, impartiality and independence. The course briefly retraces and analyzes the concept of "human security" and the highly debated principle of the "right to protect," both of continuing international relevance. However, the course is practitioner oriented. Students explore primary considerations for implementing humanitarian assistance, including: early warning systems; operational challenges (timely response, unhindered access, etc.); funding; coordination and cooperation; politics; the relationship between humanitarian assistance and longer-term sustainable development. In the process they look at many actors contributing to humanitarian assistance, ranging from the United Nations to the International Committee of the Red Cross (ICRC) and NGOs. The course outlines the relevant legal framework including international human rights law, international humanitarian law, refugee law and the international criminal courts. Finally, the course considers categories and persons directly affected by humanitarian crises such as refugees.

### The European Union

POL 305 R  
Cr: 3; Contact hrs: 45

Europe is at the forefront of international regional integration: no other group of nation states has proceeded further in pooling sovereignty. This advanced course gives a broad overview of developments in the European Union (EU) from the aftermath of the Second World War to the 2004 wave of expansion that admitted countries of Central and Eastern Europe and the 2009 ratification of the Lisbon Treaty. The approach of this course is political and aims at helping students to understand the nature and the peculiar characteristics of European integration. The course is organized in three parts. First, it reviews the ideas, events, and actors that led to the foundation of the European Coal and Steel Community (ECSC) and the European Economic Community (EEC) and to its enlargement from 6 to 27 countries. Second, the course takes an in-depth look at EU institutions and policies, casting a critical eye on the crucial period from 1985 to 1993 that led to the acceleration of European integration through the Single European Act, further enlargements, and the Maastricht Treaty. Finally, the course reflects on three major questions facing the EU in the new millennium: What is the EU as a political subject? What is its purpose? What should be its role in a global world? To explore the resonances of these questions the course considers practical policy dilemmas that the EU faces in various fields such as economic and monetary policy, regulatory and distributive questions, the democratic deficit, the challenge of enlargement to the East, the Lisbon Treaty, and common foreign and security policy.

**Prerequisites:** POL 236 Modern European Politics, or POL 288 International Politics, or equivalent

### International Rome: a UN City

POL 328 R  
Cr: 3; Contact hrs: 45

Treating the United Nations in Rome as a case study, this course explores the purposes, background, and operations of international organizations in an age of globalization, the major challenges they face at the international level, and the responses to them of the international community. Studying in Rome will allow students to integrate class learning with first hand experience of the UN, participating in conferences, meeting UN officials and diplomats and accessing key UN information. Students will discover the policies undertaken by the United Nations and the way they are implemented. The course will survey the UN organizations in Rome: FAO, WFP and IFAD. Students will familiarize themselves with the development priorities of these organizations. They will analyze their work and prepare project drafts that address their assigned issues and goals. Through research, meetings and debate, students will identify strengths and problems of these organizations and develop solutions by evaluating probable consequences of proposed actions.

### Interest Representation and Lobbying in the European Union

POL 332 R  
Cr: 3; Contact hrs: 45

This course introduces students to the system of interest representation and lobbying at the European Union (EU) level. The course will examine the structure and the functioning of the system of interest representation and explain its development in the EU. After a long process of European integration, which has been mainly a process of delegation of much public policy to the European Union, interest groups have retargeted their strategies, and adapted them to the new political situation. The variety of interests with a stake in European public affairs is vast. It includes firms, associations, federations and nongovernmental organizations. There are 1,450 formally constituted EU level groups of all types. Over 250 firms have direct representation in Brussels, with, in addition, approximately 140 lobbying consultancy firms and 120 law firms. First the course will describe the characteristics of the EU policy-making that encourage the establishment of many private interests in the EU arena. Then the course will describe the different types of players who try to influence EU policy-making. The second part of the module focuses on the concept of lobbying as it is

perceived in Brussels and its real nature. The resources needed for being effective at the EU level are described. The course will conclude by addressing the relationship between lobbying, pluralism and democracy.

**Prerequisites:** POL 236 Modern European Politics, or equivalent

## Psychology

### Introduction to Psychology

PSY 150 R  
Cr: 3; Contact hrs: 45

This course introduces students to the major areas of psychology through current empirical research and theoretical debate. Scientific and non-scientific approaches to the explanation of psychological phenomena are examined critically. Topics include: anthropological assumptions and implications, deontology, sensation and perception, cognitive processes, consciousness, language, learning, personality, development and psychopathology. Students will be introduced to the main theories for each of these topics from different perspectives (e.g. biological, behavioral, cognitive, and psychodynamic). Students will also look at the different types of scientific research (e.g. experiments, correlational research, review, meta-analysis), and will analyze the typical structure of a research paper (introduction, method, results, discussion, limitations and implications).

### Social Psychology

PSY 200 R  
Cr: 3; Contact hrs: 45

This course is about the study of human social behavior, examining theories, findings and methods of social psychology, viewed from an interpersonal perspective. What is the essential nature of our personality, and what impact do social groups (whether that group is the family, school, or society) have on our development and everyday behavior? Topics include: social cognition, the role of others in shaping self-concepts, as well as the formation of person perception, attitudes, attribution theory, obedience, conformity, interpersonal attraction, and social relations. We will look at the causes and methods of reducing prejudice and aggression, as well as exploring altruism, the development of gender roles, stereotypes, non-verbal behavior, and social influence. Students will acquire a new framework for interpreting social behavior. Among the topics explored in the course are socialization, language acquisition, interpersonal behavior, and persuasion. Students will also have the opportunity to develop the ability to analyze their own and others' behavior. In addition, since this course is taught in Florence, Italy, it provides a natural opportunity to compare and contrast the influence of culture on individuals. Living even for a short period in another country helps you to see and understand the relationship between the individual (self) and society.

**Prerequisites:** PSY 150 Introduction to Psychology, or equivalent

### Film: The Spectator's Experience

PSY 274 R; Dual listed: MCT 274 R  
Cr: 3; Contact hrs: 45

This course approaches film from the point of view of the spectator, that is to say an individual's emotions, thought processes, and psychology. The course seeks answers to such natural questions as: how does the mind actually manage film images and sounds?; what takes place when we are moved to sympathize with a screen character, even a "villain"?; what is implied psychologically in the physical situation of watching a movie? The point of departure is a general consideration of the way the human mind processes visual information, and how it engages with media and mass media. Seeking to isolate what is special about the film experience, students explore psychological mechanisms and situations that may come into play before the cinema screen, including role models and identification, curiosity, and voyeurism. The course builds student awareness that our reactions and responses to film obey certain structures, and that in order to reach their objectives scriptwriters, editors and directors manipulate

those structures. The class format includes guided screening of movies and sequences and discussions.

### Introduction to Art Therapy

PSY 285 R; Dual listed: PDM 285 R  
Cr: 3; Contact hrs: 60

At a time when concepts of education were being redefined in the late 1400s, Leonardo da Vinci recommended that in addition to reading, writing and arithmetic, all students be taught to draw. He was ignored, to the misfortune of later students. This course is an introduction to the vast area of the therapeutic possibilities of art and specifically of drawing. The course intends to transmit the experience of an artist to all students. Students learn that drawing is a perceptive attitude using all the senses, and dependent upon intuition and intellect. Indeed, we can learn this from those with sense deprivations: the blind draw unexpected and original drawings; the deaf have a special rapport with space, images and the act of drawing. Whether they are lifelong practitioners or have never drawn before, all students in the course will "start all over again," and under the instructor's guidance they will watch their personal art evolve. The course will enable students to translate their emotions into an expressive capacity.

### Introduction to Art Therapy (Summer only)

PSY 286 R; Dual listed: PDM 286 R  
Cr: 3; Contact hrs: 45

At a time when concepts of education were being redefined in the late 1400s, Leonardo da Vinci recommended that in addition to reading, writing and arithmetic, all students be taught to draw. He was ignored, to the misfortune of later students. This course is an introduction to the vast area of the therapeutic possibilities of art and specifically of drawing. The course intends to transmit the experience of an artist to all students. Students learn that drawing is a perceptive attitude using all the senses, and dependent upon intuition and intellect. Indeed, we can learn this from those with sense deprivations: the blind draw unexpected and original drawings; the deaf have a special rapport with space, images and the act of drawing. Whether they are lifelong practitioners or have never drawn before, all students in the course will "start all over again," and under the instructor's guidance they will watch their personal art evolve. The course will enable students to translate their emotions into an expressive capacity.

## Sociology

### Film and Mafia

SOC 265 R; Dual listed: MCT 265 R  
Cr: 3; Contact hrs: 45

The term "Mafia," is one of several world recognized Italian words. It is also one of the most popular subjects in film, with a wide range of cinematic representations. Mafia stories are often present in comedies, dramas, gangster movies and parodies. This course is focused on the historical, political and social background of the Italian mafia with special attention to the Sicilian phenomenon and its links with the American "Cosa Nostra". The most significant works about the mafia (directed in Italy and in the United States) will be shown and discussed during the lectures.

### Italian Society through the Cinema

SOC 275 R; Dual listed: MCT 282 R  
Cr: 3; Contact hrs: 45

This course presents the development and changes of the Italian society in the last decades as seen through Italian cinematic vision. The films discussed during the lectures will be shown in chronological order, and cover some of the most significant periods of Italian society: Fascism, the war and post-war time, the economic boom of the early sixties, the anger and protest of the young generation. "Genre" movies will be discussed with special attention given to the "Comedy Italian Style". Information about the most important periods of Italian history, from Fascism to the present time, will be followed throughout the course. Films are in Italian with English subtitles.



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**School  
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## Italian Family and Society

SOC 280 R

Cr: 3; Contact hrs: 45

The course explores the Italian family from a sociological point of view, placing the family in the context of Italian tradition and culture. It is subdivided into two main sections. In the first section we will begin with an historical analysis of the Italian family from the Romans to the present age, in order to analyze changes and traditions through several centuries. We will see that the patriarchal system underlies the entire history of the Italian family

until recent times. We will analyze the meaning of the family at the present time and the importance of marriage in the past and cohabitation in present society. We will also consider key moments of transition in the life cycle of families, such as the constitution of a conjugal agreement, the place of children, divorce, the elderly, and adoption. The impact of immigration on the development of family lifestyles will also be examined. In the second part of the course each class will analyze in detail the single members of the family. We will investigate rights and duties of wives, mothers, husbands, fathers and children in the family and we will evaluate the relationship between tradition and change in the evolution of these roles. We will also compare the traditional and conservative southern family to that of northern Italy.

### School of Arts & Sciences

## Writing

### Travel Writing

WRI 290 R

Cr: 3; Contact hrs: 45

Throughout history, Italy has inspired writers and poets to wax lyrical in ways that few other countries have done. Countless English-language novels, stories and poems have woven a *bel paese* of words around the Italian experience. This course provides an opportunity for students to focus first-hand on the art and craft of travel writing, with particular emphasis on cities in Italy, but also with excursions into other worlds - real or imaginary. Through reading, writing, and visits in and around the city center, students will explore places of historic, artistic, cultural and personal interest. They will learn "by example" from a selection of great travel literature from the world in general, and from Italy in particular. And they will learn "by doing," via a series of guided exercises and assignments that explore the distinctive qualities of travel writing - its combination of history, culture, information, rumination, musings and memory - and the ways in which this particular art can lead to a deeper understanding of their own experiences and cultural identity.

**Prerequisites:** WRI 116 College Writing I, or equivalent

## 7.2

# Creative Arts in Rome



**LdM / School of Creative Arts**



## Culinary and Nutritional Arts

### School of Creative Arts

#### Wine and Culture I: Wines of Italy

NUH 170 R  
Cr: 3; Contact hrs: 45

This course investigates Italian wine in the context of the extraordinary history, philosophy, culture and lifestyle of Italy. In this context wine is not only a much-loved drink but forms an essential part of

rich cultural traditions extending back to the Etruscans and ancient Romans. From the study of wine we learn about the practices of earlier cultures, about their values and our own, and we gain a unique perspective on Italy today. The course focuses on the distinct traditions and economic, geographic and climatic aspects of each area of Italian wine production. Students explore grape varieties and different techniques used to make wine, and the national and regional classifications. They also subject representative wines to organoleptic analysis (visual, olfactory and gustative). Each wine is studied in terms of its characteristics, history and traditions, and in relationship to the particular foods meant to accompany it.

#### Italian Cuisine: History and Practice

NUH 250 R  
Cr: 3; Contact hrs: 45

This course focuses our attention on the amazing history of Italian cooking, from ancient Rome to today. Food will be examined in the historical context of each period and in relation to the society and culture of the time. As an ancient Italian saying goes, "Tell me what you eat, and I will tell you who you are". Food and culture go hand in hand in every culture and society. Italy is a variegated country, it displays the greatest genetic variety of any European country and this expresses itself in a corresponding cultural variety. The course is therefore highly recommended for students of Italian culture, as they will learn the hands-on traditions of cooking and taste through the ages. No matter which region an Italian calls home, the same love of food prevails.

## Film, Video and Multimedia Production

#### Italy on the Radio

FVM 230 R; Dual listed: COM 230 R  
Cr: 3; Contact hrs: 45

This course on radio journalism in Italian context is divided into two parts. In the first part students learn about contemporary Italy from a variety of relevant perspectives, in order to help them understand current issues in Italy, some of which will feature in the radio work to be undertaken during the second part of the course. Excerpts from newspapers, magazines and other media will be analyzed in class, in order to provide students with the necessary tools to develop stories and reports by themselves on any contemporary subject. In the second part of the course students will attend hands-on classes in the Eco Radio studios, held by professional radio journalists and producers. Students will be introduced to the world of radio communications, its history and functioning, the different jobs, techniques and technologies used, and will create and record a radio program to be broadcast weekly on Eco Radio.

## Painting, Drawing and Mixed Media

#### Principles of Drawing and Composition

PDM 130 R  
Cr: 3; Contact hrs: 45

This course will teach the basic techniques of figure and object drawing. The program is designed to introduce the fundamental principles and elements of drawing as well as the

major techniques and media. Each lesson has a specific aim and forms part of a progressive build up of skills. Students will be introduced to the fundamental principles and elements of drawing using charcoal, pencil and various other media. The aim of the course is to develop a better understanding and knowledge of drawing, and to encourage further studies.

#### Foundation Oil Painting

PDM 140 R  
Cr: 3; Contact hrs: 90

This is a course for beginning students or students with no previous training in Fine Arts wanting an introduction to the traditional techniques of oil painting. The course deals with the most fundamental principles and elements of still-life painting, with an emphasis on the perception and build up of form, tone, and color on a two-dimensional surface. Exercises will be introduced to students in highly structured lessons, supplemented by practical demonstrations. The aim of the course is to give students the basic knowledge of techniques in oil painting.

#### Foundation Oil Painting (Summer only)

PDM 141 R  
Cr: 3; Contact hrs: 45

This is a course for beginning students or students with no previous training in Fine Arts wanting an introduction to the traditional techniques of oil painting. The course deals with the most fundamental principles and elements of still-life painting, with an emphasis on the perception and build up of form, tone, and color on a two-dimensional surface. Exercises will be introduced to students in highly structured lessons, supplemented by practical demonstrations. The aim of the course is to give students the basic knowledge of techniques in oil painting.

#### Rome Sketchbook - Beginning

PDM 182 R  
Cr: 3; Contact hrs: 45

In this course students develop basic observation, drawing and watercolor skills in a refreshing way. Students keep a series of sketchbooks and develop finished drawing projects from them. After initial training in fundamental drawing techniques for pencil, pen and other media, the course is dedicated principally to sketching outdoors in the city and environs. Students develop ability in representing a variety of subjects, including the human form, architecture, and landscape. Exploiting the advantages of the site, students explore such themes as historical monuments, street life, and formal gardens. They encounter art of the past, including efforts to sketch the same or similar topics. The course equips students to efficiently capture impressions by drawing in various media at various rates and scales, keeping annotations, ideas, sketches, and analyses of artwork in a journal, and developing personal interests. Students engage with the unrivalled visual and historic riches of Rome, from ancient Roman ruins and buildings, to exuberant Baroque churches and piazzas, and modern structures, immersed in the bustle of a modern metropolis.

#### Rome Sketchbook

PDM 232 R  
Cr: 3; Contact hrs: 45

The Rome sketchbook course is based on outdoor drawing among the monuments and ruins of Rome. Students will learn techniques for capturing detail and atmosphere with pencil and watercolor sketches, which can then be used as a reference to create more complex paintings in the studio. This process was followed by landscape painters such as Corot and Turner, who left a large body of travel sketchbooks. Many landscape painters took the Grand Tour around Italy, a principal part of which was a prolonged stay in Rome. The course will include a study of the various sketching techniques of 18th and 19th century painters.

**Prerequisites:** PDM 130 Principles of Drawing and Composition, or equivalent

## Watercolor and Tempera/Gouache

PDM 255 R  
 Cr: 3; Contact hrs: 90

This course is a study of two-dimensional watercolor and tempera/gouache media and materials with emphasis on traditional concepts, form and imagery. Transparent and opaque techniques will be analyzed. The course includes studio approaches to painting techniques and pictorial organization as well as creative landscape painting in the open air. Form, value, line, and proportions will be studied as means of determining space, shape, volume, and composition. Various problems will be presented aimed at encouraging individual response and creativity. Emphasis will be put on technical proficiency and creative expression.

**Prerequisites:** PDM 130 Principles of Drawing and Composition, or equivalent

## Introduction to Art Therapy

PDM 285 R; Dual listed: PSY 285 R  
 Cr: 3; Contact hrs: 60

At a time when concepts of education were being redefined in the late 1400s, Leonardo da Vinci recommended that in addition to reading, writing and arithmetic, all students be taught to draw. He was ignored, to the misfortune of later students. This course is an introduction to the vast area of the therapeutic possibilities of art and specifically of drawing. The course intends to transmit the experience of an artist to all students. Students learn that drawing is a perceptive attitude using all the senses, and dependent upon intuition and intellect. Indeed, we can learn this from those with sense deprivations: the blind draw unexpected and original drawings; the deaf have a special rapport with space, images and the act of drawing. Whether they are lifelong practitioners or have never drawn before, all students in the course will "start all over again," and under the instructor's guidance they will watch their personal art evolve. The course will enable students to translate their emotions into an expressive capacity.

## Introduction to Art Therapy (Summer only)

PDM 286 R; Dual listed: PSY 286 R  
 Cr: 3; Contact hrs: 45

At a time when concepts of education were being redefined in the late 1400s, Leonardo da Vinci recommended that in addition to reading, writing and arithmetic, all students be taught to draw. He was ignored, to the misfortune of later students. This course is an introduction to the vast area of the therapeutic possibilities of art and specifically of drawing. The course intends to transmit the experience of an artist to all students. Students learn that drawing is a perceptive attitude using all the senses, and dependent upon intuition and intellect. Indeed, we can learn this from those with sense deprivations: the blind draw unexpected and original drawings; the deaf have a special rapport with space, images and the act of drawing. Whether they are lifelong practitioners or have never drawn before, all students in the course will "start all over again," and under the instructor's guidance they will watch their personal art evolve. The course will enable students to translate their emotions into an expressive capacity.

## Photography

### Introduction to Digital Photography

PHO 130 R  
 Cr: 3; Contact hrs: 90

The course provides a basic approach to how the photographic digital camera works. Students gain a broad knowledge of the history of photography and an appreciation of aesthetic concerns that enable them to express themselves in a more cohesive and creative manner. Basic classic photography skills including an understanding of focal length, aperture, shutter speed, composition, and quality of light are integrated with techniques specific to digital capture and the manipulation of images in Photoshop. Photoshop software is used to process and print photographic imagery. During the semester specific assignments help students to learn all basic

digital techniques. In the course students acquire confidence in knowing how to use their camera well, increased technical control of the medium, and a more critical eye. This course is 100% digital. Note: each student must be equipped with an SLR digital camera with manual function and with at least one lens.

### Introduction to Digital Photography (Summer only)

PHO 131 R  
 Cr: 3; Contact hrs: 45

The course provides a basic approach to how the photographic digital camera works. Students gain a broad knowledge of the history of photography and an appreciation of aesthetic concerns that enable them to express themselves in a more cohesive and creative manner. Basic classic photography skills including an understanding of focal length, aperture, shutter speed, composition, and quality of light are integrated with techniques specific to digital capture and the manipulation of images in Photoshop. Photoshop software is used to process and print photographic imagery. During the semester specific assignments help students to learn all basic digital techniques. In the course students acquire confidence in knowing how to use their camera well, increased technical control of the medium, and a more critical eye. This course is 100% digital.

**Note:** each student must be equipped with an SLR digital camera with professional manual function and with at least one lens.

## 7.3

# Italian Language & Culture in Rome



**LdM / School of Italian Language & Culture**

# Italian Language

## 3-Credit Semester Courses

*Note: at LdM Rome 3-Credit Italian Language courses are offered for the Three Cities program (for which see PROGRAMS OF STUDY)*

### 3-Credit Italian Language Elementary 1

ITL 101 R  
Cr: 3; Contact hrs: 45

This level is for absolute beginner students who have never studied Italian before: it is the first of six levels and its aim is to give the basis of the language, allowing students to deal with the most common everyday situations by expressing themselves in the present and past tenses. All the four main language abilities - understanding, speaking, reading and writing - are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar: definite and indefinite article; Noun-adjective agreement. Regular present tense. To have. To be. There is-there are. Main irregular verbs. Prepositions and verbs of motion. Present perfect, most common irregular past participles. Possessives. The verb piacere. Some thematic areas covered: Introducing oneself. Introducing another person. In a café. Offering, accepting and refusing something. Shopping for food. In a restaurant. Daily life and spare time. At the railway station. Expressing the time. Finding the way. Talking about one's past. Talking about vacations. Describing someone. The family.

### 3-Credit Italian Language Elementary 2

ITL 102 R  
Cr: 3; Contact hrs: 45

This is the second of six levels. This course is for those students who have completed one semester (or equivalent) of Italian and who already have a basic vocabulary of Italian and basic knowledge of elementary structures of the language. By the end of the semester students should be able to complete simple and routine tasks requiring an exchange of information on familiar and routine matters, to describe their background, immediate environment and matters related to areas relevant to everyday life. All of the four main language abilities -understanding, speaking, reading and writing- are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar: in-depth review of Elementary 1 level contents: definite and indefinite article; present tense; present perfect. Simple and compound prepositions. Reflexive verbs. Future. Imperfect: forms and usage. Direct pronouns. Indirect pronouns. Introduction to Present Conditional. Interrogative pronouns. Some thematic areas covered: Shopping in Italy. Daily routine. Habits in the past. Italian festivities. Talking about future plans. Italian food. In a hotel. At the station. Asking for information. Literature: reading of appropriate literary passages.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

### 3-Credit Italian Language Intermediate 1

ITL 201 R  
Cr: 3; Contact hrs: 45

This course is the third of six levels. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. By the end of the course students should be able to enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (i.e. family, hobbies, work, travel and current events); to narrate a story or relate the plot of a book or a movie; to write correct texts on topics which are familiar or of personal interest. Grammar: Review and strengthening of previous level contents (present, past and future tenses). Past perfect. "Ne" and "ci". Prepositions. Combined pronouns. Indefinite adjectives and pronouns. Present and past conditional. Linking words.

Review of impersonal forms. Interrogative pronouns. Subjunctive: present and past. Some thematic areas covered: Italian geography. Italian food and cuisine. Holidays. Driving in Italy. Dwellings. Means of transport. At the doctor's. At a restaurant. Reading: De Giuli, Naddeo Modelle, pistole e mozzarella, Italiano facile, Alma.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

### 3-Credit Italian Language Intermediate 2

ITL 202 R  
Cr: 3; Contact hrs: 45

This course is the fourth of six levels. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. The course introduces students to contemporary Italian society by exploiting different sources including literature, newspapers, films, TV broadcasting, pictures. By the end of the course students should be able to show a high degree of understanding of complex written and spoken texts and respond appropriately to them, both orally and in writing. Grammar: Review and expansion of contents of previous levels. Forms and use of the subjunctive mood. Formal and informal imperative. Imperative with pronouns. Passato Remoto. Infinitive and gerund. Degrees of comparison. Passive voice. Relative pronouns. Conditional clauses. Reported speech. Some thematic areas covered: Famous Italians of the past. Issues of contemporary history and culture. Sports in Italy. Immigration. Italian fashion. Local handicrafts. Travelling in Italy. Italian cinema. Reading: Moravia, Sette racconti, Easy Readers.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### 3-Credit Italian Language Advanced 1

ITL 301 R  
Cr: 3; Contact hrs: 45

This is the fifth of six levels and is for students who have a solid grammatical/lexical basis in Italian. By working with different types of authentic materials (newspaper/ magazine articles, literature passages, songs, news) and through an in-depth grammar review students will achieve a high degree of language fluency. By the end of the course students should be able to understand most TV news and current affairs programs; read contemporary literary prose; write clear texts about a wide range of subjects including reports; pass information; give reasons in support or against a particular point of view; interact with a degree of fluency that makes communication with native speakers possible without strain for either side. Grammar: Consolidation of some structures of the previous levels. The prefixes ri- and re-. Impersonal verbs. Subjunctive with conjunctions. Simple conditional + imperfect subjunctive. If-clauses of the 2nd type. Consolidation of passato remoto. Stare vs essere. Passive form with essere, venire and with si. Relative pronouns il quale, colui che. Impersonal form with an adjective and of a reflexive verb. Readings and thematic areas. Changes in the Italian language. Italian dialects. Advertising and typical Italian products. Immigration in Italy. Literary passages by Calvino, Buzzati, Ginzburg, Moravia included in Raccontare il Novecento.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

### 3-Credit Italian Language Advanced 2

ITL 302 R  
Cr: 3; Contact hrs: 45

This is the last of six levels, and it is for students who are fluent in Italian and who can understand most TV news and current affairs programs, contemporary literary prose, can write clear texts about a wide range of subjects without much effort, plus can interact with a high degree of fluency and spontaneity with native speakers. They will work with different types of original materials (newspaper/ magazine articles, literature excerpts, songs, news) and complete an in-depth grammar review started in previous levels. By the end of the course students should



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be able to formulate ideas and opinions with precision and recognize a wide range of idiomatic expressions and colloquialisms, as well as apply register shifts. Grammar: Review of some structures of the previous levels. Pluperfect subjunctive. Past conditional. Participles. Indefinite adjectives and pronouns. Review of prepositions. If clauses of the third type. Future in the past. Trapassato remoto. Review of prepositions and verbs + prepositions. Comparatives. Position of pronouns. Gerund, infinitive, participle. Compound nouns. Tense agreement with indicative and subjunctive. Reported speech. Readings and thematic areas: Body and health. Italian literature. Politics in Italy.

Italian music. Contemporary Italian playwrights.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival

## Italian Language 4-Credit Semester Courses

### 4-Credit Italian Language Elementary 1

ITL 111 R

Cr: 4; Contact hrs: 60

This is a rapid pace Elementary 1 course. Compared to an ITL 101, this course devotes more time to practicing the four main language abilities both in class and outside besides introducing some additional grammar topics and exploring Italian culture. All of the four main language abilities -understanding, speaking, reading and writing- are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar topics: Definite and indefinite article, noun-adjective agreement. Regular present tense, to have, to be, there is-there are, main irregular verbs, prepositions and verbs of motion, present perfect, most common irregular past participles. Possessive (adjectives and pronouns). The verb "piacere". Future. Reflexive verbs. Stare + gerund. Thematic areas: Introducing oneself. Shopping for food. In a Café. Daily life and spare time. At the railway station. Expressing the time. Describing someone. Finding the way. Talking about one's past. At the restaurant. Family. In town. Talking about future plans. Literature: Reading of adapted literature passages.

### 4-Credit Italian Language Elementary 2

ITL 112 R

Cr: 4; Contact hrs: 60

This is a rapid pace Elementary 2 course and compared to ITL 102, this course devotes extra time to practicing the four main language abilities both in class and outside besides exploring some topics of Italian culture. By the end of the course students should be able to communicate simple and routine tasks requiring an exchange of information on familiar matters, to describe their background, immediate environment and matters related to areas relevant to everyday life, to talk about future projects, to express personal opinions and preferences. All of the four main language abilities are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar: Review of Elementary 1 level contents. Simple and compound prepositions. Reflexive verbs. Future. Imperfect: forms and usage. Direct pronouns. Indirect pronouns. Present Conditional. Interrogative pronouns. Some thematic areas covered: Shopping in Italy. Talking about childhood. Italian festivities. Talking about future plans. Italian food. Different kinds of accommodations in Italy. At the station. Means of transportation in Italy. Popular traditions in Italy. Literature: reading of appropriate literary passages.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or ITL 111 4-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

### 4-Credit Italian Language Intermediate 1

ITL 211 R

Cr: 4; Contact hrs: 60

This course is the third of five levels. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. By the end of the course students should be able to enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (i.e. family, hobbies, work, travel and current events); to narrate a story or relate the plot of a book or a movie; to write correct texts on topics which are familiar or of personal interest. Compared to ITL 201 this course devotes extra time to exploring some topics of Italian culture. Grammar: Review and strengthening of contents of previous levels (present, past and future tenses). Past perfect. "Ne" and "ci". Prepositions. Combined pronouns. Indefinite adjectives and pronouns. Present and past conditional. Linking words. Review of impersonal forms. Interrogative pronouns. Subjunctive: present and past. Some thematic areas covered: Italian geography. Italian food and cuisine. Holidays. Driving in Italy. Dwellings. Means of transport. At the doctor's. At a restaurant. Reading: De Giuli, Naddeo: Modelle, pistole e mozzarella; Italiano facile, Alma.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or ITL 112 4-credit Italian Language Elementary 2 or equivalent; placement test upon arrival

### 4-Credit Italian Language Intermediate 2

ITL 212 R

Cr: 4; Contact hrs: 60

This course is the fourth of five levels. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. The course introduces students to contemporary Italian society by exploiting different sources including literature, newspapers, films, TV broadcasting, pictures. By the end of the course students should be able to show a high degree of understanding of complex written and spoken texts and respond appropriately to them, both orally and in writing. Compared to ITL 202 this course devotes extra time to exploring some topics of Italian culture. Topics: Review and expansion of contents of previous levels. Forms and use of the subjunctive mood. Formal and informal imperative. Imperative with pronouns. Passato Remoto. Infinitive and gerund. Degrees of comparison. Passive voice. Relative pronouns. Conditional clauses. Reported speech. Some thematic areas covered: Famous Italians of the past. Issues of contemporary history and culture. Sports in Italy. Immigration. Italian fashion. Local handicrafts. Travelling in Italy. Italian cinema. Reading: Moravia, Sette racconti, Easy Readers.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or ITL 211 4-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### 4-Credit Italian Language Advanced 1

ITL 311 R

Cr: 4; Contact hrs: 60

This is the last of five levels, and it is for students who are fluent in Italian and who can understand most TV news and current affairs programs, contemporary literary prose, can write clear texts about a wide range of subjects without much effort, can interact with high degree of fluency and spontaneity with native speakers. They will work with different types of original materials (newspaper/magazine articles, literature excerpts, songs, news) and complete an in-depth grammar review started in previous level. By the end of the course students should be able to formulate ideas and opinions with precision and recognize a wide range of idiomatic expressions and colloquialisms, as well as apply register shifts. Compared to ITL 301 this course devotes extra time to exploring some topics of Italian culture. Grammar: Review of some structures of the previous levels. Pluperfect subjunctive. Past conditional. Participles. Indefinite adjectives and pronouns. Review of prepositions. If clauses of the third type. Future in the past. Trapassato remoto. Review of prepositions and verbs + prepositions. Comparatives. Position of pronouns. Gerund, infinitive, participle. Compound nouns. Tense agreement with indicative and subjunctive. Reported speech. Readings and thematic areas: Body and health. Italian

literature. Politics in Italy. Italian music. Contemporary Italian playwrights.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or ITL 212 4-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

## Italian Language 6-Credit Semester Courses

### 6-Credit Italian Language Elementary 1 and 2

ITL 122 R  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits and covers the same material presented in 3-Credit Italian Elementary 1 (ITL 101) and 3-Credit Italian Elementary 2 (ITL 102). This level is for absolute beginner students who have never studied Italian before.

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

### 6-Credit Italian Language Elementary 2 and Intermediate 1

ITL 221 R  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This course includes topics of 3-Credit Italian Elementary 2 (ITL 102) and 3-Credit Intermediate 1 (ITL 201).

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

### 6-Credit Italian Language Intermediate 1 and 2

ITL 222 R  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This course covers the same material presented in 3-Credit Italian Intermediate 1 (ITL 201) and Intermediate 2 (ITL 202).

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

### 6-Credit Italian Language Intermediate 2 and Advanced 1

ITL 321 R  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This course includes topics of 3-Credit Italian Intermediate 2 (ITL 202) and a 3-Credit Advanced 1 (ITL 301).

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### 6-Credit Italian Language Advanced 1 and 2

ITL 322 R  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and

each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This level covers the same material presented in 3-Credit Italian Advanced 1 (ITL 301) and Advanced 2 (ITL 302).

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

## Italian Language 16-Credit Semester Courses

*This program aims to give the students the possibility to combine a full immersion in Italian language with an in-depth experience of Italian culture. During an academic semester four levels will be covered on condition that students pass a final exam, administered on the last Thursday of each course. For every level passed students will obtain 4 credits (out of the total 16). In order to advance to the next level, students must receive a grade of "C-" or higher for that level. If a student receives lower than C-, s/he must repeat the same level. Each level consists of 60 contact hours. All classes are held in Italian. Students will improve the four main language skills through a wide range of activities every day concerning communication strategies, vocabulary, listening, work on grammar, reading and writing. Speaking skills are practiced daily through varied teaching techniques (dramatization, role-play, oral presentations, open discussions). Ample time is also dedicated to activities whose objective is to deepen knowledge of Italian society and culture and enable students to interact directly with local community through interviews, research and fieldtrips. Each class consists of an average of 8 students (max. 12 students).*

**Note:** Daily schedule may vary. Some additional afternoon class hours will be mandatory. See syllabus for details. For the description of any single level please see descriptions below.

### LEVEL SEQUENCES

#### 16-Credit Italian Elementary 1 and 2, Intermediate 1 and 2

ITL 191-192-291-292 R  
Cr: 16; Contact hrs: 240

For a description of the 16-Credit program please see above.

For the description of any single level please see descriptions below.

#### 16-Credit Italian Elementary 2, Intermediate 1 and 2, Advanced 1

ITL 192-291-292-391 R  
Cr: 16; Contact hrs: 240

For a description of the 16-Credit program please see above.

For the description of any single level please see descriptions below.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

#### 16-Credit Italian Intermediate 1 and 2, Advanced 1 and 2

ITL 291-292-391-392 R  
Cr: 16; Contact hrs: 240

For a description of the 16-Credit program please see above.

For the description of any single level please see descriptions below.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival



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## **16-Credit Italian Intermediate 2, Advanced 1, 2 and 3**

ITL 292-391-392-393 R  
Cr: 16; Contact hrs: 240

For a description of the 16-Credit program please see above.

For the description of any single level please see descriptions below.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### **LEVEL DESCRIPTIONS**

#### **4-Credit Italian language Elementary 1**

ITL 191 R  
Cr: 4; Contact hrs: 60

This course in the 16-Credit program is for absolute beginner students who have never studied Italian before: it is the first of seven levels and its aim is to give the basis of the language, allowing students to face the most common everyday situations by expressing themselves in the present and in the past tense. Grammar: definite and indefinite articles; noun adjective agreement; regular and most common irregular verbs in the present tense; there is / there are; modal verbs; most common prepositions; regular and irregular present perfect; direct pronouns, the verb piacere. Interrogative pronouns. Superlative. Impersonal si. Thematic areas: Introducing oneself. Ordering at the bar and restaurant. Spare time. Time, weather, seasons. Finding the way. At the hotel. Talking about one's past. Shopping for food.

#### **4-Credit Italian language Elementary 2**

ITL 192 R  
Cr: 4; Contact hrs: 60

This is the second of seven levels in the 16-Credit program. By the end of the course students should be able to communicate in simple and routine tasks requiring an exchange of information on familiar and routine matters, to describe his/her background, immediate environment and matters related to areas relevant to everyday life. Students will learn new forms to express past actions and future events. Grammar: reflexive verbs (present and past); possessives; indirect pronouns; comparatives; imperfect tense; Imperfect/present perfect; Introduction to conditional; stare + gerund; relative pronouns; direct pronouns and past tense. Thematic Areas: Italian festivities; shopping in a clothing shop. Family and marriage in Italy. Talking about one's habits in the past. Describing a person. Inviting, accepting and refusing. Directions. Adapted literature passages.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

#### **4-Credit Italian language Intermediate 1**

ITL 291 R  
Cr: 4; Contact hrs: 60

This course is the third of seven levels in the 16-Credit program. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. By the end of the course students should be able to enter unprepared into conversation on topics that are of personal interest or pertinent to everyday life (i.e. family, hobbies, work, travel); to narrate a story or relate the plot of a book or a movie; to write correct texts on topics which are familiar or of personal interest. Grammar: Imperative (formal and informal). Adjectives: comparative and superlative. Future tense. Present subjunctive. Stare per + infinitive. Combined pronouns. Relative pronouns. Development of the use of the imperfect. Trapassato prossimo. Past conditional. Intro to passato remoto. Readings and thematic areas: Food. Job and working conditions. Writing a C.V. Describing a house. Cinema: a film review. Vocabulary: Geography. At the doctor's: giving advice. A biography. Adapted literature passages and newspaper/magazine articles.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

#### **4-Credit Italian language Intermediate 2**

ITL 292 R  
Cr: 4; Contact hrs: 60

This is the fourth of seven levels in the 16-Credit program, and is for those students who already have an active knowledge of the main structures of the Italian language. By completing the study of more complex language structures, students will be able to describe dreams, hopes, and give reasons and explanations for opinions and plans. This level enables the students to understand the main points of many radio and TV programs on current affairs, selected newspaper and magazine articles and literary passages. Grammar: Passato Remoto and Trapassato Prossimo. Past Conditional. Subjunctive: all tenses. Passive form. If-clauses. Implicit forms. Some areas covered: Italian society. Fashion. Immigration in Italy. Italian towns. Stereotypes. Famous Italians. Typical Italian products. Music. Readings of Italian fables and literary passages.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

#### **4-Credit Italian language Advanced 1**

ITL 391 R  
Cr: 4; Contact hrs: 60

This is the fifth of seven levels in the 16-Credit program, and is for those students who have a solid grammatical /lexical background in Italian, have already completed the study of complex language structures, can understand the main point of many radio and TV programs, of selected newspaper and magazine articles and literary passages. By working with different types of authentic materials and through an in-depth grammar review students will achieve a high level of language fluency. By the end of the course they should be able to understand most TV news and current affairs programs, contemporary literary prose, write clear texts about a wide range of subjects including reports, passing information, or giving reasons in support or against a particular point of view. They should be able to interact with a degree of fluency that makes communication with native speakers quite possible without strain for either party, and to take active part in discussions. Grammar: Review of the subjunctive mood. Conditional mood. Indicative mood: past tenses. Passato Remoto. Passive voice. Linking words. Positioning of adverbs and adjectives. Imperative. Articles and Prepositions. Thematic areas: Issues in contemporary Italian Arts, History and Society. Changes in the Italian Language. Reading of a literary text in Italian.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

#### **4-Credit Italian language Advanced 2**

ITL 392 R  
Cr: 4; Contact hrs: 60

This is the sixth of seven levels in the 16-Credit program, and is for those students fluent in Italian. By the end of the semester students should be able to understand most TV news and current affairs programs, contemporary literary prose, write clear texts about a wide range of subjects without much effort, interact with high degree of fluency and spontaneity with native speakers. By working with different types of authentic materials and by completing the in-depth grammar review students will achieve a high level of language fluency, they will be able to formulate ideas and opinions with precision, to understand television programs and movies without much effort. Grammar: Compound and loan words. Tense agreement. Reported speech. Subordinate clauses. Impersonal and passive forms. Gerund, infinitive, participle. Conditional and relative clauses. Thematic areas: Further issues in contemporary Italian Arts, History and Society. Changes in the Italian Language. Reading of a literary text in Italian.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival

#### **4-Credit Italian language Advanced 3**

ITL 393 R  
Cr: 4; Contact hrs: 60

This is the last of seven levels in the 16-Credit program, and is for those students already fluent in Italian. By the end of the

semester students should be able to understand TV programs and movies, literary prose without much effort, write clear texts about a wide range of subjects, express themselves spontaneously. Focus will be on language changes, both from the grammatical and lexical points of view, according to the type of message or the kind of situation they are facing. By the end of the course students will understand the pragmatic functions of important grammatical forms in order to use them in proper situations. By working with different types of authentic materials they will refine their usage of idiomatic expressions. Grammar, topics and materials: Review of advanced grammar structures. Analysis of different language styles and registers. Issues of Italian civilization and culture. Use of different media and materials specially designed by the most important Centers for the Certification of Italian as a foreign Language. Reading of a literary text in Italian.

**Prerequisites:** ITL 302 3-Credit Italian Language Advanced 2 or equivalent; placement test upon arrival

## Italian Language 3-Credit Summer Courses

### 3-Credit Italian Language Elementary 1 - Summer

ITL 151 R  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This level is for absolute beginner students who have never studied Italian before: it is the first of six levels and its aim is to give the basis of the language, allowing students to deal with the most common everyday situations by expressing themselves in the present and in the past tense. All the four main language abilities - understanding, speaking, reading and writing - are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. For a description of the Elementary 1 level see course ITL 101.

### 3-Credit Italian Language Elementary 2 - Summer

ITL 152 R  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the second of six levels. This course is for those students who have completed one semester (or equivalent) of Italian and who already have a basic vocabulary of Italian and basic knowledge of elementary structures of the language. For a description of Elementary 2 level see course ITL 102.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

### 3-Credit Italian Language Intermediate 1 - Summer

ITL 251 R  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the third of six levels. Directed toward the acquisition of more complex structures, this level is for those students who have completed two semesters or equivalent of Italian and who already have an active knowledge of elementary structures of the language. For a description of Intermediate 1 level see course ITL 201.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

### 3-Credit Italian Language Intermediate 2 - Summer

ITL 252 R  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the fourth of six levels, and is for those students who already have an active knowledge of the main structures of the Italian language. For a description of intermediate 2 level see course ITL 202.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### 3-Credit Italian Language Advanced 1 - Summer

ITL 351 R  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the fifth of six levels and is for students who have a solid grammatical/lexical background in Italian and have already studied complex language structures. By the end of the semester students should be able to understand the main points of many radio and TV programs on current affairs, selected newspaper and magazine articles and literary passages. For a description of Advanced 1 level see course ITL 301.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

### 3-Credit Italian Language Advanced 2 - Summer

ITL 352 R  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the last of six levels and is for students fluent in Italian. By the end of the semester students will be able to understand most TV news and current affairs programs, contemporary literary prose, can write clear texts about a wide range of subjects without much effort, and can interact with a high degree of fluency and spontaneity with native speakers. For a description of Advanced 2 level see course ITL 302.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival

## Italian Language and Culture

### Italian through Film (in Italian only)

ITC 225 R  
Cr: 3; Contact hrs: 45

The use of film in teaching Italian allows students to be exposed to different models of language, to develop their communicative skills (by focusing on the roles of the protagonists and the importance of situation and context), and to compare and contrast different cultural systems. Drawing on Italy's world-famous cinematic tradition, this course will explore language and communication in a variety of films that provide stimulating images of Italian society. Much class time will be devoted to analysis of language, in particular to the ways in which grammar and vocabulary are used in film dialogues portraying realistic situations from everyday life.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### Italian for Conversation (in Italian only)

ITC 260 R  
Cr: 3; Contact hrs: 45

The course, taught entirely in Italian, aims to improve conversational fluency through different structured teaching techniques (i.e. dramatization, role play, role taking, oral presentation) and also to promote different strategies for listening, another important skill to be developed in order to become a real active participant in conversation. The improvement of speaking and listening abilities, together with



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reading and writing, will go hand in hand with broadening knowledge of the Italian culture. In this context class discussions and students' oral presentations on themes regarding Italy and Italian people will help them become familiar with Italian society.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

**Italian Civilization and Culture (in Italian only)**

ITC 430 R

Cr: 3; Contact hrs: 45

This course, taught entirely in Italian, examines the development of Italian civilization from Italian Unification (1860) to the present. It explores achievements in literature, philosophy, and the arts, as well as political and social movements and key events in Italy history. It focuses on the contributions of specific individuals, as well as on broader social issues such as Fascism, and political and economic developments that characterize particular time periods, including the aftermath of World War II. By the end of the course students will have developed a critical consciousness of Italian civilization, including its social, cultural, and historical dimensions, and of contemporary Italian aesthetics. They will increase their knowledge of political, economic, historical, and social forces that have influenced Italian culture. Students who successfully complete the course will come away with an interdisciplinary perspective on the development of Italian civilization, a greater appreciation of Italy's heritage, and a richer understanding of contemporary Italian society.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test first day of class

## 8. LdM Tuscania Course Descriptions

Welcome to LdM Tuscania! In the pages that follow, courses are divided first by academic School (School of Arts and Sciences, School of Creative Arts, School of Design, School of Italian Language and Culture) and then by discipline (e.g., Anthropology, Art History, Communications, etc.). Please consult the table below in order to see exactly which disciplines are offered in which site:

### School of Arts and Sciences

Anthropology
Archaeology and Classical Studies
Art History
Art History – M.A. Museum Studies program
Communications
Cultural Studies
Gender Studies
Geography and Environmental Studies
History
International Business
Literature
Mathematics
Music, Cinema and Theatre Studies
Peace Studies
Philosophy and Religious Studies
Political Science and International Studies
Psychology
Sociology
Writing

	FLORENCE	ROME	TUSCANIA	VENICE
✓	✓	✓	✓	
✓	✓	✓	✓	✓
✓	✓	✓		✓
✓				
✓	✓	✓		
✓	✓	✓		
✓	✓	✓		✓
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✓	✓	✓		
✓	✓	✓	✓	
✓				
✓	✓	✓	✓	✓
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✓	✓	✓	✓	✓
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✓	✓	✓	✓	✓

### School of Creative Arts

Culinary and Nutritional Arts
Dance, Music and Theatre Performance
Film, Video and Multimedia Production
Painting, Drawing and Mixed Media
Photography
Printmaking
Restoration
Sculpture and Ceramics

✓	✓	✓	✓
✓		✓	
✓	✓		
✓	✓	✓	✓
✓	✓	✓	✓
✓			
✓			
✓			✓

### School of Design

Architecture
Fashion Design, Marketing and Merchandising
Graphic Design
Interior Design
Jewelry Design

✓			
✓			
✓			
✓			
✓		✓	

### School of Italian Language and Culture

Italian Language – 3-Credit Semester Courses
Italian Language – 4-Credit Semester Courses
Italian Language – 6-Credit Semester Courses
Italian Language – 16-Credit Semester Courses
Italian Language – 3-Credit Summer Courses
Italian Language – 6-Credit Summer Courses
Italian Language – 4-Credit Intersession Courses
Italian Language and Culture

✓	✓	✓	✓
	✓	✓	
✓	✓	✓	✓
✓	✓	✓	
✓	✓	✓	
✓			
✓		✓	
✓	✓	✓	

# 8.1

# Arts & Sciences in Tuscania

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**LdM / School of Arts & Sciences**

# Anthropology

## Archaeology Field School: Tuscania (Italy)

ANT 282-283 T; Dual listed: CLA 282-283 T / HIS 282-283 T  
Cr: 6; Contact hrs: 148

This four-week intensive course in archaeology is held at a specific site representing a distinctive ancient Mediterranean culture. The course offers students a unique combination of supervised on-site fieldwork and specialized academic instruction by archaeologists and other specialists. Participants contribute to the ongoing excavation and preservation of the site, learning essential practical archaeological techniques. The particular civilization represented by the site is analyzed in terms of its material culture, artistic production, and society (including political organization, religion, economy, and everyday life). The course includes weekly visits to sites, monuments and museums of relevance. Participants work alongside students from the University of Florence. The course is offered in collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES). Offered at various sites, including two sponsored by the Lorenzo de' Medici Institute. One of the richest sites for Etruscan culture, Tuscania in northern Latium is situated in the southern area of the region inhabited by this people between the 9th to the 1st centuries BCE. Many features of the site and the wide range of artifacts discovered belong to later Etruscan culture (Hellenistic period). The course focuses on Etruscan culture in a period of cosmopolitan expansion and assimilation to Roman culture. Learning activities may include visits to Cerveteri, Tarquinia, and the Museo di Villa Giulia in Rome. Excavation has been overseen by the University of Florence, Lorenzo de' Medici Institute, and CAMNES.

## Archaeology and Classical Studies

### The Art of Dress: Clothing in Antiquity

CLA 230 T  
Cr: 3; Contact hrs: 45

This course focuses on textile and clothing history in the Central and Eastern Mediterranean, between prehistory and late Roman times. It pursues three major questions: material culture; visual culture; interpretation. The chief aim of the course is to explore the material and technological context of ancient Mediterranean clothing. Students seek to recover what is known of ancient material culture and the production system by which articles of clothing were made - complemented by historical, textual, ethnographical, and anthropological knowledge and theoretical frameworks. Next, students utilize ancient artistic representations along with archaeological data to better comprehend the iconography and social content of fashion and costume in the cultures studied. Also, experimental testing will be conducted with the aim of analyzing the functioning of the tools, time consumption, and the quality and quantity of thread and textile. Finally, students review modern interpretations of ancient clothing and the development of an interdisciplinary methodology.

### Introduction to Archaeology

CLA 240 T  
Cr: 3; Contact hrs: 45

Archaeology attempts to understand humankind through the study of physical remains of past civilizations. This course introduces students to the aims, methods and possibilities of archaeological work, from the field to the museum, exploring past and recent theories and approaches to the discipline. Key issues in the practice of modern archaeologists are examined, some through case studies. Topics include excavation, stratigraphy, cleaning and preservation, dating methods and protection of cultural heritage. Students study how archaeologists refer to other disciplines including history, cultural and physical anthropology, and art history. The course considers contexts of both ancient Mediterranean and Near Eastern archaeology, from Prehistory to the Roman Empire, and includes visits to museums and archaeological sites.

## Etruscan and Roman Civilizations

CLA 245 T  
Cr: 3; Contact hrs: 45

This course presents a survey of the extraordinarily rich civilizations that thrived in Central Italy, where Tuscania flourished, from the 8th century BCE to the 5th century CE. Students will discover the political, social, cultural and religious dimensions of the Etruscan and Roman cultures, engaging with surviving art, architecture and literature. We'll discover together their customs and daily life starting from the analysis of the remaining archaeological evidence. Key issues in the practice of modern archaeology are explored through the use of case studies relating to the town of Tuscania and its surroundings (Tuscia), an area of exceptional archaeological interest and very rich in ancient history. Site visits enforce what the students have learned in class and enhance the understanding of these past cultures.

### Greeks, Etruscans and Romans (Three Cities)

CLA 275 T; Dual listed: HIS 275 T  
Cr: 3; Contact hrs: 45

This course presents a survey of the extraordinarily rich civilizations that thrived in Italy and the Mediterranean from the 8th century BCE to the 5th century CE. Through colonization of southern Italy and other forms of contact (e.g. trade, war, cultural exchange), the Greeks had a fundamental impact on both the Etruscans of central Italy and their conquerors, the Romans. The course investigates the political, social, cultural and religious dimensions of these civilizations, engaging with surviving literature, art and architecture to help students understand the ancient peoples, values and lifestyles that lie at the heart of the modern Western experience. The location of the course in Tuscania provides students with the unique opportunity to explore first-hand a number of Etruscan burial sites and the treasures that have been uncovered there. For the Semester in Three Cities, see the section on Programs of Study at the front of this catalogue.

### Archaeology Field School: Tuscania (Italy)

CLA 282-283 T; Dual listed: ANT 282-283 T / HIS 282-283 T  
Cr: 6; Contact hrs: 148

This four-week intensive course in archaeology is held at a specific site representing a distinctive ancient Mediterranean culture. The course offers students a unique combination of supervised on-site fieldwork and specialized academic instruction by archaeologists and other specialists. Participants contribute to the ongoing excavation and preservation of the site, learning essential practical archaeological techniques. The particular civilization represented by the site is analyzed in terms of its material culture, artistic production, and society (including political organization, religion, economy, and everyday life). The course includes weekly visits to sites, monuments and museums of relevance. Participants work alongside students from the University of Florence. The course is offered in collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES). Offered at various sites, including two sponsored by the Lorenzo de' Medici Institute. One of the richest sites for Etruscan culture, Tuscania in northern Latium is situated in the southern area of the region inhabited by this people between the 9th to the 1st centuries BCE. Many features of the site and the wide range of artifacts discovered belong to later Etruscan culture (Hellenistic period). The course focuses on Etruscan culture in a period of cosmopolitan expansion and assimilation to Roman culture. Learning activities may include visits to Cerveteri, Tarquinia, and the Museo di Villa Giulia in Rome. Excavation has been overseen by the University of Florence, Lorenzo de' Medici Institute, and CAMNES.

### Ancient Mediterranean Civilization

CLA 294 T; Dual listed: HIS 294 T  
Cr: 3; Contact hrs: 45

This course presents a survey of the extraordinarily rich civilizations that thrived in Italy and the Mediterranean from the 8th century BCE to the 5th century CE. Students investigate the political, social, cultural and religious dimensions of the Greek, Roman and Etruscan civilizations, engaging with surviving



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Sciences**



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literature, art and architecture. Themes covered may include: the principal historical developments; political trends in the Mediterranean world; classical literature; major issues in philosophy; spirituality and cults; cultural and commercial exchange in the Mediterranean. Site visits enhance understanding of the chronology and the enduring achievements of ancient Mediterranean culture.

### Archaeology of Italy: from Constantine to Charlemagne

CLA 298 T

Cr: 3; Contact hrs: 45

Once dismissed as the “Dark Ages” of invasion and destruction between the fall of ancient Rome and the rise of the medieval communes, the period has become the focus of intense scholarly activity and debate. Thanks to excavations in towns, villas, cemeteries, churches and castles, a vastly more dynamic picture has emerged for Italy from Late Antiquity and the Early Middle Ages (circa 300-1000 CE). Exploiting new data and finds, together with secondary studies and literary sources, this course offers an overview of the archeological evidence and history of one of the most vital and complex periods in all European history. The stress is on continuity and major changes that occurred in the peninsula after the collapse of the Western Roman Empire. The medieval remains in Rome and northern Latium are outstanding. Course topics include: archaeology of various typologies (domestic, settlements, churches, monasteries, burials, defensive structures); specific cultures (Ostrogoths, Lombards); inscriptions; conservation and reconstruction; distinctive object types; basic analytical methods of various materials (pottery, metal, glass, wood, stone). Activities include visits to museums in Rome and Tuscania (special laboratory), and to two excavation sites.

### Greek and Roman Mythology

CLA 310 T

Cr: 3; Contact hrs: 45

The traditional stories about the Greek gods and heroes have always been a fundamental part of Western art and literature, especially since their “rediscovery” by Renaissance humanism. A selection of the great works of ancient Greek literature will present the most important stories, and will also show how the Greeks used myth to express the traditional ideals and personal reflections that captivated and shaped subsequent European culture. The pictorial narratives, so common in Greek and Roman monuments and objects, will introduce the sophisticated visual language created by the Greeks to tell such elaborate tales, the first such iconographic system and one which was to some extent “revived,” together with the gods, heroes and heroines, in Renaissance art. To know Roman mythology and understand its similarities and differences with Greek mythology is to understand the real essence of the ideals and aspirations of a great people that built a great empire. In particular, Virgil and Ovid, the most widely known writers of Roman mythology, and also other Roman writers, will help students develop a new interest for Roman myth, history and art.

## History

### Western Civilization

HIS 130 T

Cr: 3; Contact hrs: 45

Survey of cultural, social and political developments in the western tradition between its origins in the Ancient Near East and the present. Themes include: the Judeo-Christian and Greco-Roman heritages, medieval to modern Europe, nationalism, industrialization, western imperialism, totalitarianism and two World Wars, challenges of the later 20th and early 21st centuries.

### Medieval Civilization and Culture

HIS 212 T

Cr: 3; Contact hrs: 45

This course explores the remarkable series of transitions that Western civilization underwent between the years 313 and

1400 CE, dates corresponding to Emperor Constantine’s official acceptance of Christianity, and the imposition of humanistic culture. In culture, politics and society, this long period witnessed a reorientation of values and enormous shifts in the configuration of Europe. In the visual arts, efforts to interpret classical artistic language were flanked by innovative contributions from different cultures. As students study historical and literary sources, archaeology as well as architecture, sculpture and painting, they acquire a chronological map of the essential developments, learning to distinguish between eras, and to interrelate political, social, economic and cultural trends. Rejecting the popular notion of a “dark age” of culture in the Middle Ages, we shall emphasize the concept of historic evolution. Topics include: the Late Roman Empire, the Barbarian invasions, monasticism, medieval Christianity, the Crusades, the rise of the Italian city-states, the Black Death, and the roots of the Renaissance; Early Christian, Carolingian, Ottonian, Byzantine, Romanesque and Gothic Art. Italian developments and monuments receive special attention, and site visits in Tuscania, neighboring towns (such as Viterbo, Bolsena, Orvieto), and Rome, form an essential component of the course.

### The Age of Geographical Discovery

HIS 270 T

Cr: 3; Contact hrs: 45

This course explores the relationship between various perceptions of physical reality experienced as a result of geographical inquiry, from the ancient Greeks to the eighteenth century, with particular focus on the Renaissance. Using travel journals and maps, the course investigates the ways in which geographical discoveries had an impact on how the world, and man’s place within it, was perceived. It thus examines the causes and consequences of geographical discovery through the evolution of text and image, within a context of myths and legends and real accounts and experiences. Tuscania will provide a living example of the relationship between reality and imagination, through a tour of the city where the method of observation, description and interpretation will be applied.

### Greeks, Etruscans and Romans (Three Cities)

HIS 275 T; Dual listed: CLA 275 T

Cr: 3; Contact hrs: 45

This course presents a survey of the extraordinarily rich civilizations that thrived in Italy and the Mediterranean from the 8th century BCE to the 5th century CE. Through colonization of southern Italy and other forms of contact (e.g. trade, war, cultural exchange), the Greeks had a fundamental impact on both the Etruscans of central Italy and their conquerors, the Romans. The course investigates the political, social, cultural and religious dimensions of these civilizations, engaging with surviving literature, art and architecture to help students understand the ancient peoples, values and lifestyles that lie at the heart of the modern Western experience. The location of the course in Tuscania provides students with the unique opportunity to explore first-hand a number of Etruscan burial sites and the treasures that have been uncovered there. For the Semester in Three Cities, see the section on Programs of Study at the front of this catalogue.

### Archaeology Field School: Tuscania (Italy)

HIS 282-283 T; Dual listed: CLA 282-283 T / ANT 282-283 T

Cr: 6; Contact hrs: 148

This four-week intensive course in archaeology is held at a specific site representing a distinctive ancient Mediterranean culture. The course offers students a unique combination of supervised on-site fieldwork and specialized academic instruction by archaeologists and other specialists. Participants contribute to the ongoing excavation and preservation of the site, learning essential practical archaeological techniques. The particular civilization represented by the site is analyzed in terms of its material culture, artistic production, and society (including political organization, religion, economy, and everyday life). The course includes weekly visits to sites, monuments and museums of relevance. Participants work alongside students from the University of Florence. The course is offered in collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES). Offered at various sites, including two

sponsored by the Lorenzo de' Medici Institute. One of the richest sites for Etruscan culture, Tuscania in northern Latium is situated in the southern area of the region inhabited by this people between the 9th to the 1st centuries BCE. Many features of the site and the wide range of artifacts discovered belong to later Etruscan culture (Hellenistic period). The course focuses on Etruscan culture in a period of cosmopolitan expansion and assimilation to Roman culture. Learning activities may include visits to Cerveteri, Tarquinia, and the Museo di Villa Giulia in Rome. Excavation has been overseen by the University of Florence, Lorenzo de' Medici Institute, and CAMNES.

### Ancient Mediterranean Civilization

HIS 294 T; Dual listed: CLA 294 T  
Cr: 3; Contact hrs: 45

This course presents a survey of the extraordinarily rich civilizations that thrived in Italy and the Mediterranean from the 8th century BCE to the 5th century CE. Students investigate the political, social, cultural and religious dimensions of the Greek, Roman and Etruscan civilizations, engaging with surviving literature, art and architecture. Themes covered may include: the principal historical developments; political trends in the Mediterranean world; classical literature; major issues in philosophy; spirituality and cults; cultural and commercial exchange in the Mediterranean. Site visits enhance understanding of the chronology and the enduring achievements of ancient Mediterranean culture.

### Italian Renaissance Civilization and Culture

HIS 300 T  
Cr: 3; Contact hrs: 45

This course explores the historical, literary and cultural developments of one of the most remarkable and vibrant periods of Italian history: the Renaissance. Students will be introduced to the main historical developments of the Renaissance period from the late fourteenth century to the end of the sixteenth century. The Renaissance is above all the age of the individual and the affirmation of his/her achievements, best summed up by the credo "Man - the measure of all things". The focus of this course is therefore upon great personalities of the Italian Renaissance mainly in the fields of the visual arts, literature and philosophy, but also drawn from those of politics and civic life. These include key figures of the most prominent Italian families: the Medici, the Sforza, the Della Rovere; artists and architects: Brunelleschi, Leon Battista Alberti, Leonardo da Vinci, Michelangelo; writers, poets and philosophers: Dante, Petrarca, Boccaccio, Pico della Mirandola, Machiavelli, as well as merchants and bankers. All these individuals left their mark in Italy between the early 1400s and the late 1500s.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## Literature

### Survey of Western Literature

LIT 150 T  
Cr: 3; Contact hrs: 45

This course is an exploration of major texts from antiquity to the present that have shaped and expressed Western cultural traditions (all readings are in English translation). Emphasis will be placed on the nature of genre, period, and style. The course also offers the opportunity to develop an awareness of literature and the skills required to approach and understand it.

### Italian Theatre from Arena to Opera

LIT 278 T; Dual listed: MCT 278 T  
Cr: 3; Contact hrs: 45

This course is an introduction to the history of theatre and performing arts in Italy from antiquity to the 20th Century. Students will study Greek and Roman tragedies and comedies and the sports and the games so popular in antiquity. They will then explore the development of medieval sacred representations; the Commedia dell'Arte; the total performances of the Renaissance and Baroque periods and their ultimate culmination in Italian opera; works by Goldoni; Pirandello and Italian Futurism. Translated texts of all authors studied will be required reading in class or as homework, and original versions

of some of the above-mentioned texts will be read in class. Discussions will be based on the students' readings.

### Masterpieces of Italian Literature

LIT 307 T  
Cr: 3; Contact hrs: 45

The focus of this course is on Italian writers and literary movements from the 13th century to the present. Its goal is to read some of Italy's most representative literary works in translation and to examine their structure, novelty and relevance to their times, and to our own times as well. This course is designed to bring works of Italian literature to the attention of students who may have or may not have any knowledge of Italian. Topics will be introduced, followed by readings to be commented on by the students. Each student will also be required to develop an individually chosen project based on a complete translated work. At the end of the term, each student will be required to write a paper on a chosen text and then give a presentation in class about his/her own work.

**Prerequisites:** LIT 150 Survey in Western Literature, or equivalent

### Italian Grand Tour: Italy through the Eyes of Famous Travelers

LIT 350 T  
Cr: 3; Contact hrs: 45

This course is an introduction to the literature generated by the "Grand Tour" experiences between the 18th and the 19th centuries and to its continuation and development in the 20th century. The main focus will be the textual analysis of the memoirs, letters and diaries written by some of the most famous artists, writers and intellectuals who resided and traveled in Italy. Our selection will include British, German and American writers. Another important aspect of the course will be the study of the history, the works of art, the monuments and the folklore events of the main Grand Tour destinations: Venice, Florence, Rome. Students will learn about the different experiences of famous foreign travelers in Italy through the centuries and will be able to understand some stereotypes, prejudices and idealized visions about Italy and Italians that still survive today.

## Music, Cinema and Theatre Studies

### Acting

MCT 205 T  
Cr: 3; Contact hrs: 90

The course will center on three fundamental aspects of acting: imagination, sensuousness and physicality. In fact, the base of an actor's initiation consists of the exploration of the world around him and the development of the five senses (plus the so called sixth sense which has more to do with our own instincts). An actor must be able to transmit emotionally what nature gives her or him. So, work in this course will focus on: a) the awareness of the body and moving with greater physical ease by the understanding of how the five senses work together; b) the creation of a bridge between body and imagination; c) activating the senses through a series of games and exercises; d) script analysis in order to understand the message or meaning and to find the super-objective of the play. Students will work on relaxation techniques, on their sensuousness and its application to their creative instinct; on their concentration skills, physical expressiveness, clarity of speech and vocal projection, on their ability to emulate or generate emotional and physical conditions, and on their ability to analyze and understand dramatic texts. This course offers students an opportunity to be involved in a Theatre production, directly on stage and under the guidance of a professional Theatre director and actor. They will perform minor roles in a play by a contemporary playwright chosen by the artistic direction committee of the "Quartieri dell'Arte" Festival. The production will have its premiere in the Festival season.



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## Contemporary Italy through the Cinema

MCT 220 T  
Cr: 3; Contact hrs: 45

This course investigates cultural and social topics in Italy's recent past and present with the aid of the medium of film. Through images from some of the most important works of Italian cinema, from the masters of Neorealism to new directors such as Sorrentino and Garrone, students will investigate themes such as fascism, the Italian south, the family,

the role of women, organized crime, and the consequences of the economic boom.

## Italian Theatre from Arena to Opera

MCT 278 T; Dual listed: LIT 278 T  
Cr: 3; Contact hrs: 45

This course is an introduction to the history of theatre and performing arts in Italy from antiquity to the 20th Century. Students will study Greek and Roman tragedies and comedies and the sports and the games so popular in antiquity. They will then explore the development of medieval sacred representations; the Commedia dell'Arte; the total performances of the Renaissance and Baroque periods and their ultimate culmination in Italian opera; works by Goldoni; Pirandello and Italian Futurism. Translated texts of all authors studied will be required reading in class or as homework, and original versions of some of the above-mentioned texts will be read in class. Discussions will be based on the students' readings.

## Italian Society through the Cinema

MCT 282 T; Dual listed: SOC 275 T  
Cr: 3; Contact hrs: 45

This course presents the development and changes of the Italian society in the last decades as seen through Italian cinematic vision. The films discussed during the lectures will be shown in chronological order, and cover some of the most significant periods of Italian society: Fascism, the war and post-war time, the economic boom of the early sixties, the anger and protest of the young generation. "Genre" movies will be discussed with special attention given to the "Comedy Italian Style". Information about the most important periods of Italian history, from Fascism to the present time, will be followed throughout the course. Films are in Italian with English subtitles.

## Film Studies

MCT 295 T  
Cr: 3; Contact hrs: 45

This course is an introduction to the study of film as an art form. Rather than take the Hollywood model as the "natural" form for a film, students will be encouraged to regard it as only one, albeit predominant, form of filmmaking among many others. Students will analyze the different elements and formal principles that make up a film and explore how these have evolved historically in a variety of movements. Students will view a number of landmark films and study how they combine different elements, such as sound, editing and mise-en-scène, to construct different narratives. Although the primary emphasis will be on aesthetics, films will also be placed in their historical, political, technological, and economic contexts within Tuscania as a location. The basic goal of this class is to develop an understanding of the art and history of film, and to think critically about filmmaking.

## History of Italian Cinema

MCT 298 T  
Cr: 3; Contact hrs: 45

This is an intermediate level course dealing with the development of Italian cinema from Neorealism to the present time. Renowned directors such as Rossellini, De Sica, Visconti, Fellini, Antonioni, Pasolini will be analyzed and the most significant works of both neorealist and post-neorealist times (Rome Open City, The Bicycle Thief, Riso amaro, La strada, etc.) will be analyzed. The influence of Fascism, post-war crisis, the economic miracle, and the protests of 1968 will be taken into consideration, along with the most common themes in Italian cinema such as social injustice, psychological and existential analysis, neurotic

alienation, crisis and decadence of the bourgeoisie and the overall ironic portrayal of Italian society. Genre, techniques, style, language and symbolism will be discussed.

## Theatre Management

MCT 345 T  
Cr: 3; Contact hrs: 45

The course consists of both a theoretical and a practical approach to marketing in the entertainment industry, and aims at giving Theatre students a hands-on approach to the fundamental rules of communications and organization. The main goals are to gain experience in stage management, public relations, organization and publicity of events in the entertainment industry at an international level. Students will be required to actively participate in the organization, marketing and publicity of the QdA ("Quartieri dell'Arte"), an international new writing festival. They will have the opportunity to work under the guidance of experienced production staff members, such as the managing & communications directors, allowing students to be trained in the organization of theatrical events in general. Students will be specifically required to work alongside the press officer and publicity manager long before the opening event. The publicity manager must obtain all relevant information from the producers and directors and find a graphic designer for posters and flyers, as well as handle public announcements and mailings. The press officer acts as the official media contact handling all media interest. Work as a press officer in the nonprofit sector is likely to include a broader range of activities with employers ranging from charities to event organizers. In addition to handling media inquiries, writing press releases, arranging interviews and press conferences, duties may also include determining who has press passes. A press officer may also accompany individuals, such as authors, directors and/or artists, on interviews. Through a series of workshops and seminars with major European organizational entities, students will obtain a clearer picture of the hands-on organization and publicity within the entertainment industry.

## Set and Costume Design

MCT 380 T  
Cr: 3; Contact hrs: 90

This course consists of both practical and theoretical sections, and will be taught by the costume and set designers of the chosen play production and their assistants. During the first half of the course the students will experiment with designs for works of drama. In the second half they will take part in the realization of the play production design project: Theatre in Process II. The course will include lectures in art history and aesthetics. The students will be able to watch Theatre productions designed by some of the best set and costume artists in Italy and Europe.

## Playwriting

MCT 400 T  
Cr: 3; Contact hrs: 90

This course consists of both theoretical and practical parts and aims at encouraging playwriting. Both classical and contemporary plays will be read and analyzed in detail from a playwriting point of view. Wrights method will be studied in detail and compared with other playwriting textbooks. Through a series of etudes, games and exercises on technique, plot, character, structure, collaboration and writer's block, the students will be able to find what works for them, and devise their own writing style. The guiding principle of the course is working and thinking theatrically. Students start by considering the components of the theatrical and end by trying to access and use these components in their writing. The course studies the internal organization of international new writing Theatres and centers and includes interviews with playwrights who have taken part in "Intertext," a new writing project created by the "Quartieri dell'Arte" Festival, Viterbo, the Royal National Theatre, London, the Burgtheatre, Vienna and the MEEC, Paris along with acclaimed playwrights (Pulitzer Prize finalists and winners included).

# Philosophy and Religious Studies

## Western Philosophy

PHR 130 T  
Cr: 3; Contact hrs: 45

This course presents major questions and thinkers of western philosophy. Key methods and terms of philosophical inquiry are explored. Provides a broad overview of major historical directions, systems and schools of philosophy in the western tradition from the pre-Socratics to the present. Discussion centers upon perennial themes such as the existence of God, the nature of knowledge, proof and reasoning, and ethics. Serves as the basis for further courses in philosophy.

## Introduction to Italian Philosophy

PHR 185 T  
Cr: 3; Contact hrs: 45

The course examines the evolution of the main schools of Italian philosophical thought beginning with the Middle Ages, covering the rich philosophical debate in Renaissance Italy, and reaching the Counter Reformation and the 18th century Age of Reason. However, since the problems discussed by these Italian schools of thought emerged in ancient philosophy and are directly drawn from it, it is initially necessary to review the ideas of Greek and early Christian philosophies. Key thinkers include Plato and Aristotle, St. Augustine, St. Thomas Aquinas, Dante, Petrarch, Marsilio Ficino, Pico della Mirandola, Machiavelli, Giordano Bruno and Campanella. The course ends by looking at the revolutionary philosophical thought that marks the beginning of the Age of Science and Reason, embodied in Italy by Galileo Galilei.

## Rhythm of the Tao

PHR 272 T; Dual listed: PER 272 T  
Cr: 3; Contact hrs: 45

The Rhythm of the Tao is a mental and physical discipline that enables us to trigger the creative process and experience the sense of harmony within ourselves through music. Classes, which will combine debate and reflection with physical activity, will introduce students to Taoist philosophy and the Eastern concept of harmony as expressed through music. The physical dimension focuses on meditation and movement through music and rhythm.

## Sociology

### Italian Life and Cultures

SOC 220 T  
Cr: 3; Contact hrs: 45

This course analyzes the history of the Italians and major themes in Italy's recent past and present. The course is broadly divided into two parts. The first part weaves a chronological path through the country's history from ancient times up to the present, exploiting the extraordinary physical resources available in Tuscany for understanding the great civilizations of the Etruscans and Romans, but also drawing on the locality's more recent history to explore some of the challenges that Italy overcame in the twentieth century on the road to modernization. The second part of the course is organized more thematically and examines some major topics in the modern and contemporary life of Italian society.

### Italian Society through the Cinema

SOC 275 T; Dual listed: MCT 282 T  
Cr: 3; Contact hrs: 45

This course presents the development and changes of the Italian society in the last decades as seen through Italian cinematic vision. The films discussed during the lectures will be shown in chronological order, and cover some of the most significant periods of Italian society: Fascism, the war and post-war time, the economic boom of the early sixties, the anger and protest of the young generation. "Genre" movies will be discussed with special attention given to the "Comedy Italian Style". Information about the most important periods of Italian history, from Fascism

to the present time, will be followed throughout the course. Films are in Italian with English subtitles.



## Writing

### Creative Writing

WRI 220 T  
Cr: 3; Contact hrs: 45

This course is geared toward students seriously motivated to write creatively and constructively through inspiration and self-discipline. The professor will stimulate students' creativity through the confrontation with different aids in order to help students create different kinds of written products. This class focuses on both theoretical and practical aspects of creative writing by providing the basic principles and techniques that should be used when producing a written piece. Through inspirational exercises, the student will use the art of creative writing as a tool for literary expression and self-awareness. Reading work out loud for discussion and in-class critiquing allows the students to develop a critical awareness of their own writing as well as following the inspirational and editing process of fellow classmates. Mid-term and final projects will reflect students' writing progress. This course may be taken by students of English as a second language with advanced writing skills.

**Prerequisites:** WRI 116 College Writing I, or equivalent

### Exploring Tuscany through Creative Writing

WRI 285 T  
Cr: 3; Contact hrs: 45

With its roots dating back to the Bronze Age, Tuscany has been inhabited by ancient cultures, from the Etruscans to the Romans and medieval civilizations. Their influence can still be felt in the present-day life of Tuscany, from wedding ceremonies held in the Romanesque church of San Pietro to the continuation of traditional agricultural customs by local farmers. But how else does Tuscany's past continue to influence the daily lives and values of its citizens? How does living amid such great historical and archaeological sites affect the perceptions and lifestyles of visiting students? In this course, students will tackle such questions through a writer's lens. Creative writing, both fiction and nonfiction, provides students with a way to synthesize their impressions of Tuscany's rich, variegated past with their own personal experiences of the town's present, everyday life. Through class discussions, workshops, assigned readings and excursions to local historical sites, such as Etruscan tombs and medieval churches, students will take part in an intense form of intellectual and artistic engagement, and produce works that depict their evolving personal response to their surroundings. Through weekly writing workshops, students will have the opportunity to share and discuss their creative work with their instructor and peers, in a supportive environment that offers both encouragement and constructive criticism.

**Prerequisites:** WRI 116 College Writing I, or equivalent

### Travel Writing

WRI 290 T  
Cr: 3; Contact hrs: 45

Throughout history, Italy has inspired writers and poets to wax lyrical in ways that few other countries have done. Countless English-language novels, stories and poems have woven a beautiful tapestry of words around the Italian experience. This course provides an opportunity for students to focus first-hand on the art and craft of travel writing, with particular emphasis on cities in Italy, but also with excursions into other worlds - real or imaginary. Through reading, writing, and visits in and around the city center, students will explore places of historic, artistic, cultural and personal interest. They will learn "by example" from a selection of great travel literature from the world in general, and from Italy in particular. And they will learn "by doing," via a series of guided exercises and assignments that explore the distinctive qualities of travel writing - its combination of history, culture, information, rumination, musings and memory - and the ways in which this particular art can lead to a deeper understanding of their own experiences and cultural identity.

**Prerequisites:** WRI 116 College Writing I, or equivalent

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## 8.2

# Creative Arts in Tuscania



**LdM / School of Creative Arts**

# Culinary and Nutritional Arts

## The Food of Italy

NUH 160 T  
Cr: 3; Contact hrs: 45

Although characterized by unique and distinctive features, Italian cuisine is still perceived as the result of many different regional culinary traditions that, although merged and diluted over the centuries, still maintain their particular flavors and distinct ingredients. The course focuses on the different aspects of regional food in Italy, from ingredients to recipe preparation and cooking techniques, with particular attention to the following factors: historical origins and developments; climate and environmental conditions; social issues; food production; nutrition; and safety and health. Emphasis will be placed on how food relates to the local lifestyle and culture. Regional economy and local resources will be analyzed and compared. Students will be introduced to the various local products through lectures and class demonstrations.

## Wine and Culture I: Wines of Italy

NUH 170 T  
Cr: 3; Contact hrs: 45

Despite the ancient origins of wine production in Italy, it is only recently that Italy has experienced a tremendous improvement in the quality of its wines. This course introduces students to wine appreciation techniques, by studying the most representative wines of the regions of Italy. History, production, grapes, labeling, and tasting methods will be discussed.

## Mediterranean Cuisine

NUH 217 T  
Cr: 3; Contact hrs: 45

This course explores the richness and diversity of Italian cuisine in the context of Mediterranean culture. The course focuses on different aspects of regional foods in Italy, while at the same time drawing links between Italian cuisine and that of the Middle East and North Africa. Landscape, the vegetation and the climate constantly change to produce significant products and recipes. The influence of Etruscans, Greeks and Romans on Mediterranean cuisine will be examined. Practical classes will provide an overview of the delicious and healthy dietary models of the countries concerned. The fundamental role of herbs and spices in Mediterranean cooking will be examined, and students will learn how to cook several kind of fishes and meats. The role of wine in Italian and Mediterranean cuisine will also be explored.

## Vegetarian Cuisine of Mediterranean Countries

NUH 218 T  
Cr: 3; Contact hrs: 45

Vegetarian cooking has extraordinarily increased in popularity in recent years. Throughout the course students will learn to prepare a variety of vegetable dishes. Using different techniques such as grilling, broiling, steaming, sautéing, baking, and frying, we will discover how to make fantastic vegetarian whole meals. The menu includes dishes prepared with fruits, cereals, legumes, eggs, cheese and other grain products. Special emphasis is placed on strategies to create flavors by using vegetable stocks, herbs, spices, oils and seasoning.

## Current Trends in Italian Cuisine

NUH 220 T  
Cr: 3; Contact hrs: 45

The new Italian cuisine means lighter and healthier food, rediscovery of numerous typical Italian food products, reinterpretations of traditional regional dishes by top Italian chefs, and a new emphasis on creativity and innovation. These trends have been shaped by factors such as shifts in Italian society and culture in recent decades, and interest in so-called "ethnic" cuisines. Students investigate pertinent historical developments, social issues, as well as environmental conditions, food production, nutrition, with special focus on issues of quality, safety, health and wellness. For instance, students analyze the goals and impact of the "Slow Food" movement, which after starting in Italy became an international phenomenon. Students

learn how to prepare representative recipes, learning about characteristics of various foods and the evolution of regional dishes in terms of tradition, ingredients, and nutritional values. The combination and presentation of dishes receive attention. Students learn a complete set of basic cooking skills, from selection of ingredients to presentation at table, including some techniques specific to contemporary Italian cuisine.

## Mediterranean Desserts

NUH 223 T  
Cr: 3; Contact hrs: 45

Traditional and home pastry making such as gelato, yoghurt gelato, granite, and sorbetti will be studied in this course. "Desserts" are a collective name for sweet dishes considered suitable for the last course of a meal, including cakes, ice creams, creams, raw and cooked fruit, puddings, pastries, and pies. Cheeses have also been included amongst desserts. In Britain, "dessert" is sometimes regarded as an elegant synonym for the words "pudding," or "sweet". The word derives from French *desservir*, meaning to remove the dishes, or clear the table.

## Fish and Shellfish from the Mediterranean Sea

NUH 228 T  
Cr: 3; Contact hrs: 45

The use and the cooking of fish, shellfish and crustaceans have always played a fundamental role in Mediterranean cuisine. Italian chefs are amongst the best cooks in the world, together with the Japanese, in the preparation and cooking of fish and shellfish. The Japanese are so good in managing fresh, raw fish, that they are masters in the preparation of sushi and sashimi. This cooking method forms a flavorful harmony with the Italian and Mediterranean cooked fish techniques. The students will not only learn how to recognize fresh fish, and know the right kind of fish suitable for the type of recipe, but they will also learn how to cook with herbs and spices to zest up the simplest fish dishes. Students will create recipes and take care of their own buying of fresh fish and aromatic herbs to season the recipes.

## Etruscan Cuisine

NUH 233 T  
Cr: 3; Contact hrs: 45

This is an introduction to the ancient traditions of the highly civilized Etruscan cuisine, through literature and archaeology. Practical recipes are focused on cereals and legumes, and vegetable and fruits dishes. Meats, seafood, desserts, and serving traditions will also be studied.

## Bread Making in the Mediterranean Tradition

NUH 238 T  
Cr: 3; Contact hrs: 45

This course is an introduction to the major contemporary and traditional preparations of several kinds of Italian and Mediterranean types of bread. Students will study different ways of making a typical bread dough and the new special techniques coming from the Middle Eastern countries. The course will also look at the Mediterranean 'handmade' way of kneading and eating bread and its evolution over time. Students will learn how to prepare numerous types of dough, principal elements and the best ingredients to make a proper regional Italian loaf.

## Cooking Grains in Mediterranean Style

NUH 243 T  
Cr: 3; Contact hrs: 45

This course concerns the art of preparing Italian rice and risotto, Mediterranean couscous, Middle Eastern bulgar, and side dishes using pearl barley, millet and spelt. Simple plate presentation based on vegetables, sophisticated recipes with shellfish, and delicate *consommés* fit for the most exclusive gala dinners will be prepared. Basic rules for preparation of the most important soups and minestrone of the traditional and modern Italian cuisine will be looked at. Recipes include grain soups (e. g. *Minestra di farro e orzo ai fiori di zucca and crema al basilico*), a vegetable soup (e.g. *Zuppa di primizie al profumo di salvia*, and a smooth cream (e.g. *Crema di zucchine, gamberi e melone*



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d'inverno). Students will learn about the best rices and their areas of production (Piedmont - Lombardy). How to choose and cook in the proper way is fundamental. Preparation of a special risotto dish is also part of this course (e.g. black truffle risotto with barolo and red onion sauce).

## School of Creative Arts

### Italian Food and Culture: Pairing Food & Wine

NUH 245 T  
Cr: 3; Contact hrs: 45

Italian cuisine is the result of many different regional culinary traditions that, although merged and diluted over centuries, still maintain their particular flavors and distinct ingredients. Thanks in recent years to a greater availability of wines from different regions, the pairing of food and wine, always a traditional aspect of Italian cuisine, has become more important in the organization of a menu and the presentation of a meal. In this course the various ways of pairing Italian food and wine will be analyzed and used for menu planning. This involves research into aspects of both wine and food, with special emphasis on classification and technical terminology, nutritional and health issues, chemical composition, sensory and other evaluation techniques, as well as cooking skills that will be practiced regularly in class.

### Mediterranean Food Production

NUH 253 T  
Cr: 3; Contact hrs: 45

Students will learn the basic elements of production of typical Italian dishes from the various traditional regions. Emphasis is on the fundamental ingredients that compose the Mediterranean cuisine: wine, oil, bread, pasta, cheese, cured meats, fruits and vegetables, cereals and legumes. Classes are supported by visits to local cheese, wine, and oil producers.

## Dance, Music and Theatre Performance

### Introduction to Jazz Piano

PER 255 T  
Cr: 3; Contact hrs: 45

Students with existing knowledge of piano technique will gain a comprehensive understanding of theoretical and practical aspects of the language of jazz piano improvisation. The course will include a traditional Afro-American repertoire as well as study of the characteristics of jazz writing through the lens of harmonic-functional material. Students will learn the foundations of composition and rearranging scores. The course may also give students the opportunity to practice their own work with a rhythm section (double-bass and drums).

**Prerequisites:** proficiency in piano technique at the elementary level

### Rhythm of the Tao

PER 272 T; Dual listed: PHR 272 T  
Cr: 3; Contact hrs: 45

The Rhythm of the Tao is a mental and physical discipline that enables us to trigger the creative process and experience the sense of harmony within ourselves through music. Classes, which will combine debate and reflection with physical activity, will introduce students to Taoist philosophy and the Eastern concept of harmony as expressed through music. The physical dimension focuses on meditation and movement through music and rhythm.

## Painting, Drawing and Mixed Media

### Principles of Drawing and Composition

PDM 130 T  
Cr: 3; Contact hrs: 45

This course teaches the basic techniques of figure and object drawing. The program is designed to introduce the fundamental principles and elements of drawing as well as the major techniques and media. Each lesson has a specific aim and forms part of a progressive build-up of skills. Students will be introduced to the fundamental principles and elements of drawing using charcoal, pencil and various other media. The aim of the course is to develop a better understanding and knowledge of drawing, and to encourage further studies.

### Foundation Oil Painting

PDM 140 T  
Cr: 3; Contact hrs: 90

This is a course for beginning students or students with no previous training in Fine Arts, wanting an introduction to the traditional techniques of oil painting. The course deals with the most fundamental principles and elements of still-life painting, with an emphasis on the perception and build up of form, tone, and color on a two-dimensional surface. Exercises will be introduced to students in highly structured lessons, supplemented by practical demonstrations. The aim of the course is to give students the basic knowledge of oil painting techniques.

### Foundation Oil Painting (Summer only)

PDM 141 T  
Cr: 3; Contact hrs: 45

This is a course for beginning students or students with no previous training in Fine Arts, wanting an introduction to the traditional techniques of oil painting. The course deals with the most fundamental principles and elements of still-life painting, with an emphasis on the perception and build up of form, tone, and color on a two-dimensional surface. Exercises will be introduced to students in highly structured lessons, supplemented by practical demonstrations. The aim of the course is to give students the basic knowledge of oil painting techniques.

### Tuscania Sketchbook - Beginning

PDM 184 T  
Cr: 3; Contact hrs: 45

In this course students develop basic observation, drawing and watercolor skills in a refreshing way. Students keep a series of sketchbooks and develop finished drawing projects from them. After initial training in fundamental drawing techniques for pencil, pen and other media, the course is dedicated principally to sketching outdoors in the city and environs. Students develop ability in representing a variety of subjects, including the human form, architecture, and landscape. Exploiting the advantages of the site, students explore such themes as historical monuments, street life, and formal gardens. They encounter art of the past, including efforts to sketch the same or similar topics. The course equips students to efficiently capture impressions by drawing in various media at various rates and scales, keeping annotations, ideas, sketches, and analyses of artwork in a journal, and developing personal interests. Students observe medieval churches, city walls, visit excavation sites, and explore the unspoiled and majestic countryside of Tuscania and neighboring towns.

### Discover Painting: Tuscania through Color and Space

PDM 187 T  
Cr: 3; Contact hrs: 90

How is space constructed through the use of color? What is pictorial space? Why is color such an important element in design? What does space do to the content of a painting? How does color contribute to the expression of content? Why and how did the painters of the early Christian era use mosaic? How did they express abstract concepts through the design of space and color? How can spiritual content be achieved through the understanding of space, color, form and material? These are some of the questions that will be addressed in this course, and we will seek answers to them through actual painting experience, using the extraordinarily beautiful setting of Tuscania as a backdrop. Students will be guided and stimulated to engage

in visual research work that will give insight to their personal pictorial language. The highlight of the course will consist of a series of visits to early Christian churches in and around Tuscania as sources of inspiration. As a general rule, students will be taken once every other week to a historic location to paint and then complete the project in the home-based studio under the guidance of the instructor.

### **Discover Painting: Tuscania through Color and Space (Summer only)**

PDM 188 T

Cr: 3; Contact hrs: 45

How is space constructed through the use of color? What is pictorial space? Why is color such an important element in design? What does space do to the content of a painting? How does color contribute to the expression of content? Why and how did the painters of the early Christian era use mosaic? How did they express abstract concepts through the design of space and color? How can spiritual content be achieved through the understanding of space, color, form and material? These are some of the questions that will be addressed in this course, and we will seek answers to them through actual painting experience, using the extraordinarily beautiful setting of Tuscania as a backdrop. Students will be guided and stimulated to engage in visual research work that will give insight to their personal pictorial language. The highlight of the course will consist of a series of visits to early Christian churches in and around Tuscania as sources of inspiration. As a general rule, students will be taken once every other week to a historic location to paint and then complete the project in the home-based studio under the guidance of the instructor.

### **Telling Stories in Pictures**

PDM 192 T

Cr: 3; Contact hrs: 90

This course is designed for students who want to increase their practical knowledge of illustration and drawing, and for those who would like to acquire a deeper knowledge of iconic traditions of the popular and applied arts of Southern Italy, particularly those of Sicily. We will start with an overview of a communicative artifact, namely a traditional story board made by a Sicilian storyteller. Students will learn how to set the story in context. (What was the purpose, who created it, and why.) The class will then examine the artifact as a whole through de-contextualization and reuse of the story board and image panels in a contemporary manner. Students will have the opportunity to create their own visual tradition in a contemporary illustrative format. These concepts will start with the communicative visual traditions typical of Southern Italy - that extends also to the Maremma and Tuscany and Latium. Students will finally create a personal visual book which can be used in different ways: as a poster for storytelling, as an artistic artifact, or as a story board for a video.

### **Telling Stories in Pictures (Summer Only)**

PDM 193 T

Cr: 3; Contact hrs: 45

This course is designed for students who want to increase their practical knowledge of illustration and drawing, and for those who would like to acquire a deeper knowledge of iconic traditions of the popular and applied arts of Southern Italy, particularly those of Sicily. We will start with an overview of a communicative artifact, namely a traditional storyboard made by a Sicilian storyteller. Students will learn how to set the story in context. (What was the purpose, who created it, and why.) The class will then examine the artifact as a whole through de-contextualization and reuse of the storyboard and image panels in a contemporary manner. Students will have the opportunity to create their own visual tradition in a contemporary illustrative format. These concepts will start with the communicative visual traditions typical of Southern Italy - that extends also to the Maremma and Tuscany and Latium. Students will finally create a personal visual book which can be used in different ways: as a poster for storytelling, as an artistic artifact, or as a story board for a video.

### **Tuscania Oil Painting Workshop**

PDM 207 T

Cr: 6; Contact hrs: 90

This special summer course takes place in Central Italy, in an area that includes what was once the land of the ancient and intriguing Etruscan civilization. The ancient cities and towns of Tuscania, Tarquinia, Orvieto, Civita di Bagnoregio, Rome and the Lake Bolsena will be the field locations visited during the course. These visits will include open air painting sessions at specific sights known for their suggestive aesthetic qualities, as well as visits to three of the main Etruscan museums in Italy that will enable students to observe Etruscan art first hand and to sketch on site. The workshop focuses on observation of the landscape as well as on the architectural and historical richness offered by these locations. A great deal of attention will be given to the creative interpretation of nature, architectural details and historical sites. Color theory and line, form and proportions will be studied, all based on observation. Particular emphasis will be given to the interplay of light and color as key elements in a painting's mood. Students will be based at the LdM School in Tuscania and, when not on site, classes will be held here. Tuscania is an ancient Etruscan hill-town nearby the seaside.

### **Tuscania Sketchbook**

PDM 231 T

Cr: 3; Contact hrs: 45

This course involves sketching in town and countryside sites around Tuscania and then using these sketches to create finished compositions in the studio. Eighteenth- and nineteenth-century landscape painters, for example Turner, Constable and John Ruskin, would collect drawings and watercolor sketches in their sketchbooks while on their travels, so as to have a body of information which they would re-elaborate, often adding or eliminating elements for effect, in their studios when they returned home. Outings will be made to sketch in the countryside around Tuscania, at archaeological sites, and in the streets of the town. Students will be encouraged to gather as much information as possible through quick pencil and watercolor sketches, and written notes. In the studio students will process the information that they have gathered, combined with the knowledge that they will have gained through observation of the effects of sunlight and weather conditions and the way that scenery is put together, to create their own finished compositions. The object of the course is to develop the students' observational abilities along with their creativity and understanding of forms in a process that is an alternative to the more direct but often constrictive methods of painting from photography or direct from nature.

### **Illustrating Books: Intermediate**

PDM 275 T

Cr: 3; Contact hrs: 90

This course in editorial illustration is designed for students who want to deepen their knowledge in one of the several fields of application of the visual arts. Students will learn to interpret a text, to discover and develop a personal style of representation, and to project an illustrated book through the entire productive process. Students will also have the opportunity to deep their personal narrative technique and their way of visualizing it, through the experimentation of mixed media techniques of underline drawing. Finally students will create a personal prototype of an illustrated book, to be completed during the course.

**Prerequisites:** requires one previous course in Studio Arts or Visual Communication

## **Photography**

### **Introduction to Digital Photography**

PHO 130 T

Cr: 3; Contact hrs: 90

The course provides a basic approach to how the photographic digital camera works. Students gain a broad knowledge of the



**School of  
Creative  
Arts**



history of photography and an appreciation of aesthetic concerns that enable them to express themselves in a more cohesive and creative manner. Basic classic photography skills including an understanding of focal length, aperture, shutter speed, composition, and quality of light are integrated with techniques specific to digital capture and the manipulation of images in Photoshop. Photoshop software is used to process and print photographic imagery. During the semester specific assignments help students to learn all basic digital techniques. In the course students acquire confidence in knowing how to use their camera well, increased technical control of the medium, and a more critical eye. This course is 100% digital.

**Note:** each student must be equipped with an SLR digital camera with professional manual function and with at least one lens.

### **Introduction to Digital Photography (Summer only)**

PHO 131 T

Cr: 3; Contact hrs: 45

The course provides a basic approach to how the photographic digital camera works. Students gain a broad knowledge of the history of photography and an appreciation of aesthetic concerns that enable them to express themselves in a more cohesive and creative manner. Basic classic photography skills including an understanding of focal length, aperture, shutter speed, composition, and quality of light are integrated with techniques specific to digital capture and the manipulation of images in Photoshop. Photoshop software is used to process and print photographic imagery. During the semester specific assignments help students to learn all basic digital techniques. In the course students acquire confidence in knowing how to use their camera well, increased technical control of the medium, and a more critical eye. This course is 100% digital.

**Note:** each student must be equipped with an SLR digital camera with professional manual function and with at least one lens.

## 8.3

# Design in Tuscania



**LdM / School of Design**



## Jewelry Design

### Etruscan Jewelry: History and Practice

JWY 175 T  
Cr: 3; Contact hrs: 45

#### School of Design

This course involves the study of Etruscan jewelry in the broader context of Etruscan civilization and culture. Students will also learn various jewelry techniques and will be able to process the information that they have gathered to create their own jewelry pieces. Students will also have the opportunity to visit Etruscan sites and museums and will be able to observe the original pieces with a more critical eye.

## 8.4

# Italian Language and Culture in Tuscania



**LdM / School of Italian Language and Culture**



## Italian Language 3-Credit Semester Courses

*Note: at LdM Tuscania 3-Credit Italian Language courses are offered for the Three Cities program (for which see PROGRAMS OF STUDY)*

### 3-Credit Italian Language Elementary 1

ITL 101 T  
Cr: 3; Contact hrs: 45

This level is for absolute beginner students who have never studied Italian before: it is the first of six levels and its aim is to give the basis of the language, allowing students to deal with the most common everyday situations by expressing themselves in the present and past tenses. All the four main language abilities - understanding, speaking, reading and writing - are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar: definite and indefinite article: Noun-adjective agreement. Regular present tense. To have. To be. There is-there are. Main irregular verbs. Prepositions and verbs of motion. Present perfect, most common irregular past participles. Possessives. The verb piacere. Some thematic areas covered: Introducing oneself. Introducing another person. In a café. Offering, accepting and refusing something. Shopping for food. In a restaurant. Daily life and spare time. At the railway station. Expressing the time. Finding the way. Talking about one's past. Talking about vacations. Describing someone. The family.

### 3-Credit Italian Language Elementary 2

ITL 102 T  
Cr: 3; Contact hrs: 45

This is the second of six levels. This course is for those students who have completed one semester (or equivalent) of Italian and who already have a basic vocabulary of Italian and basic knowledge of elementary structures of the language. By the end of the semester students should be able to complete simple and routine tasks requiring an exchange of information on familiar and routine matters, to describe their background, immediate environment and matters related to areas relevant to everyday life. All of the four main language abilities -understanding, speaking, reading and writing- are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar: in-depth review of Elementary 1 level contents: definite and indefinite article; present tense; present perfect. Simple and compound prepositions. Reflexive verbs. Future. Imperfect: forms and usage. Direct pronouns. Indirect pronouns. Introduction to Present Conditional. Interrogative pronouns. Some thematic areas covered: Shopping in Italy. Daily routine. Habits in the past. Italian festivities. Talking about future plans. Italian food. In a hotel. At the station. Asking for information. Literature: reading of appropriate literary passages.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

### 3-Credit Italian Language Intermediate 1

ITL 201 T  
Cr: 3; Contact hrs: 45

This course is the third of six levels. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. By the end of the course students should be able to enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (i.e. family, hobbies, work, travel and current events); to narrate a story or relate the plot of a book or a movie; to write correct texts on topics which are familiar or of personal interest. Grammar: Review and strengthening of previous level contents

(present, past and future tenses). Past perfect. "Ne" and "ci". Prepositions. Combined pronouns. Indefinite adjectives and pronouns. Present and past conditional. Linking words. Review of impersonal forms. Interrogative pronouns. Subjunctive: present and past. Some thematic areas covered: Italian geography. Italian food and cuisine. Holidays. Driving in Italy. Dwellings. Means of transport. At the doctor's. At a restaurant. Reading: De Giuli, Naddeo Modelle, pistole e mozzarella, Italiano facile, Alma.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

### 3-Credit Italian Language Intermediate 2

ITL 202 T  
Cr: 3; Contact hrs: 45

This course is the fourth of six levels. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. The course introduces students to contemporary Italian society by exploiting different sources including literature, newspapers, films, TV broadcasting, pictures. By the end of the course students should be able to show a high degree of understanding of complex written and spoken texts and respond appropriately to them, both orally and in writing. Grammar: Review and expansion of contents of previous levels. Forms and use of the subjunctive mood. Formal and informal imperative. Imperative with pronouns. Passato Remoto. Infinitive and gerund. Degrees of comparison. Passive voice. Relative pronouns. Conditional clauses. Reported speech. Some thematic areas covered: Famous Italians of the past. Issues of contemporary history and culture. Sports in Italy. Immigration. Italian fashion. Local handicrafts. Travelling in Italy. Italian cinema. Reading: Moravia, Sette racconti, Easy Readers.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### 3-Credit Italian Language Advanced 1

ITL 301 T  
Cr: 3; Contact hrs: 45

This is the fifth of six levels and is for students who have a solid grammatical/lexical basis in Italian. By working with different types of authentic materials (newspaper/ magazine articles, literature passages, songs, news) and through an in-depth grammar review students will achieve a high degree of language fluency. By the end of the course students should be able to understand most TV news and current affairs programs; read contemporary literary prose; write clear texts about a wide range of subjects including reports; pass information; give reasons in support or against a particular point of view; interact with a degree of fluency that makes communication with native speakers possible without strain for either side. Grammar: Consolidation of some structures of the previous levels. The prefixes ri- and re-. Impersonal verbs. Subjunctive with conjunctions. Simple conditional + imperfect subjunctive. If-clauses of the 2nd type. Consolidation of passato remoto. Stare vs essere. Passive form with essere, venire and with si. Relative pronouns il quale, colui che. Impersonal form with an adjective and of a reflexive verb. Readings and thematic areas. Changes in the Italian language. Italian dialects. Advertising and typical Italian products. Immigration in Italy. Literary passages by Calvino, Buzzati, Ginzburg, Moravia included in Raccontare il Novecento.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

### 3-Credit Italian Language Advanced 2

ITL 302 T  
Cr: 3; Contact hrs: 45

This is the last of six levels, and it is for students who are fluent in Italian and who can understand most TV news and current affairs programs, contemporary literary prose, can write clear texts about a wide range of subjects without much effort, plus can interact with a high degree of fluency and spontaneity with native speakers. They will work with different types of original materials (newspaper/ magazine articles, literature excerpts, songs, news) and complete an in-depth grammar review started in previous levels. By the end of the course students should be able to formulate ideas and opinions with precision

and recognize a wide range of idiomatic expressions and colloquialisms, as well as apply register shifts. Grammar: Review of some structures of the previous levels. Pluperfect subjunctive. Past conditional. Participles. Indefinite adjectives and pronouns. Review of prepositions. If clauses of the third type. Future in the past. Trapassato remoto. Review of prepositions and verbs + prepositions. Comparatives. Position of pronouns. Gerund, infinitive, participle. Compound nouns. Tense agreement with indicative and subjunctive. Reported speech. Readings and thematic areas: Body and health. Italian literature. Politics in Italy. Italian music. Contemporary Italian playwrights.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival

## Italian Language 4-Credit Semester Courses

### 4-Credit Italian Language Elementary 1

ITL 111 T  
Cr: 4; Contact hrs: 60

This is a rapid pace Elementary 1 course. Compared to an ITL 101, this course devotes more time to practicing the four main language abilities both in class and outside besides introducing some additional grammar topics and exploring Italian culture. All of the four main language abilities -understanding, speaking, reading and writing- are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar topics: Definite and indefinite article, noun-adjective agreement. Regular present tense, to have, to be, there is-there are, main irregular verbs, prepositions and verbs of motion, present perfect, most common irregular past participles. Possessive (adjectives and pronouns). The verb "piacere". Future. Reflexive verbs. Stare + gerund. Thematic areas: Introducing oneself. Shopping for food. In a Café. Daily life and spare time. At the railway station. Expressing the time. Describing someone. Finding the way. Talking about one's past. At the restaurant. Family. In town. Talking about future plans. Literature: Reading of adapted literature passages.

### 4-Credit Italian Language Elementary 2

ITL 112 T  
Cr: 4; Contact hrs: 60

This is a rapid pace Elementary 2 course and compared to ITL 102, this course devotes extra time to practicing the four main language abilities both in class and outside besides exploring some topics of Italian culture. By the end of the course students should be able to communicate simple and routine tasks requiring an exchange of information on familiar matters, to describe their background, immediate environment and matters related to areas relevant to everyday life, to talk about future projects, to express personal opinions and preferences. All of the four main language abilities -understanding, speaking, reading and writing- are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar: Review of Elementary 1 level contents. Simple and compound prepositions. Reflexive verbs. Future. Imperfect: forms and usage. Direct pronouns. Indirect pronouns. Present Conditional. Interrogative pronouns. Some thematic areas covered: Shopping in Italy. Talking about childhood. Italian festivities. Talking about future plans. Italian food. Different kinds of accommodations in Italy. At the station. Means of transportation in Italy. Popular traditions in Italy. Literature: reading of appropriate literary passages.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or ITL 111 4-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

### 4-Credit Italian Language Intermediate 1

ITL 211 T  
Cr: 4; Contact hrs: 60

This course is the third of five levels. It is directed towards

the acquisition of more complex structures to express personal opinions and preferences. By the end of the course students should be able to enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (i.e. family, hobbies, work, travel and current events); to narrate a story or relate the plot of a book or a movie; to write correct texts on topics which are familiar or of personal interest. Compared to ITL 201 this course devotes extra time to exploring some topics of Italian culture. Grammar: Review and strengthening of contents of previous levels (present, past and future tenses). Past perfect. "Ne" and "ci". Prepositions. Combined pronouns. Indefinite adjectives and pronouns. Present and past conditional. Linking words. Review of impersonal forms. Interrogative pronouns. Subjunctive: present and past. Some thematic areas covered: Italian geography. Italian food and cuisine. Holidays. Driving in Italy. Dwellings. Means of transport. At the doctor's. At a restaurant. Reading: De Giuli, Naddeo: Modelle, pistole e mozzarella; Italiano facile, Alma.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or ITL 112 4-credit Italian Language Elementary 2 or equivalent; placement test upon arrival

### 4-Credit Italian Language Intermediate 2

ITL 212 T  
Cr: 4; Contact hrs: 60

This course is the fourth of five levels. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. The course introduces students to contemporary Italian society by exploiting different sources including literature, newspapers, films, TV broadcasting, pictures. By the end of the course students should be able to show a high degree of understanding of complex written and spoken texts and respond appropriately to them, both orally and in writing. Compared to ITL 202 this course devotes extra time to exploring some topics of Italian culture. Topics: Review and expansion of contents of previous levels. Forms and use of the subjunctive mood. Formal and informal imperative. Imperative with pronouns. Passato Remoto. Infinitive and gerund. Degrees of comparison. Passive voice. Relative pronouns. Conditional clauses. Reported speech. Some thematic areas covered: Famous Italians of the past. Issues of contemporary history and culture. Sports in Italy. Immigration. Italian fashion. Local handicrafts. Travelling in Italy. Italian cinema. Reading: Moravia, Sette racconti, Easy Readers.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or ITL 211 4-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### 4-Credit Italian Language Advanced 1

ITL 311 T  
Cr: 4; Contact hrs: 60

This is the last of five levels, and it is for students who are fluent in Italian and who can understand most TV news and current affairs programs, contemporary literary prose, can write clear texts about a wide range of subjects without much effort, plus can interact with high degree of fluency and spontaneity with native speakers. They will work with different types of original materials (newspaper/magazine articles, literature excerpts, songs, news) and complete an in-depth grammar review started in previous levels. By the end of the course students should be able to formulate ideas and opinions with precision and recognize a wide range of idiomatic expressions and colloquialisms, as well as apply register shifts. Compared to ITL 301 this course devotes extra time to exploring some topics of Italian culture. Grammar: Review of some structures of the previous levels. Pluperfect subjunctive. Past conditional. Participles. Indefinite adjectives and pronouns. Review of prepositions. If clauses of the third type. Future in the past. Trapassato remoto. Review of prepositions and verbs + prepositions. Comparatives. Position of pronouns. Gerund, infinitive, participle. Compound nouns. Tense agreement with indicative and subjunctive. Reported speech. Readings and thematic areas: Body and health. Italian literature. Politics in Italy. Italian music. Contemporary Italian playwrights.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2



or ITL 212 4-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

## Italian Language 6-Credit Semester Courses

### School of Italian Language & Culture

#### 6-Credit Italian Language Elementary 1 and 2

ITL 122 T  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits and covers the same material presented in 3-Credit Italian Elementary 1 (ITL 101) and 3-Credit Italian Elementary 2 (ITL 102). This level is for absolute beginner students who have never studied Italian before.

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

#### 6-Credit Italian Language Elementary 2 and Intermediate 1

ITL 221 T  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This course includes topics of 3-Credit Italian Elementary 2 (ITL 102) and 3-Credit Intermediate 1 (ITL 201).

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

#### 6-Credit Italian Language Intermediate 1 and 2

ITL 222 T  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This course covers the same material presented in 3-Credit Italian Intermediate 1 (ITL 201) and Intermediate 2 (ITL 202).

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

#### 6-Credit Italian Language Intermediate 2 and Advanced 1

ITL 321 T  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This course includes topics of 3-Credit Italian Intermediate 2 (ITL 202) and a 3-Credit Advanced 1 (ITL 301).

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

#### 6-Credit Italian Language Advanced 1 and 2

ITL 322 T  
Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is

equivalent to a two semester sequence of 3 credits. This level covers the same material presented in 3-Credit Italian Advanced 1 (ITL 301) and Advanced 2 (ITL 302).

**Note:** learning experience and activities involving the local community are integral to the 6-Credit program.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

## Italian Language 16-Credit Semester Courses

*This program aims to give the students the possibility to combine a full immersion in Italian language with an in-depth experience of Italian culture. During an academic semester four levels will be covered on condition that students pass a final exam, administered on the last Thursday of each course. For every level passed students will obtain 4 credits (out of the total 16). In order to advance to the next level, students must receive a grade of "C-" or higher for that level. If a student receives lower than C-, s/he must repeat the same level. Each level consists of 60 contact hours. All classes are held in Italian. Students will improve the four main language skills through a wide range of activities every day concerning communication strategies, vocabulary, listening, work on grammar, reading and writing. Speaking skills are practiced daily through varied teaching techniques (dramatization, role-play, oral presentations, open discussions). Ample time is also dedicated to activities whose objective is to deepen knowledge of Italian society and culture and enable students to interact directly with local community through interviews, research and fieldtrips. Each class consists of an average of 8 students (max. 12 students). Note: Daily schedule may vary. Some additional afternoon class hours will be mandatory. See syllabus for details. For the description of any single level please see descriptions below.*

**Note:** Daily schedule may vary. Some additional afternoon class hours will be mandatory. See syllabus for details. For the description of any single level please see descriptions below.

### LEVEL SEQUENCES

#### 16-Credit Italian Elementary 1 and 2, Intermediate 1 and 2

ITL 191-192-291-292 T  
Cr: 16; Contact hrs: 240

For a description of the 16-Credit program please see above.

For the description of any single level please see descriptions below.

#### 16-Credit Italian Elementary 2, Intermediate 1 and 2, Advanced 1

ITL 192-291-292-391 T  
Cr: 16; Contact hrs: 240

For a description of the 16-Credit program please see above.

For the description of any single level please see descriptions below.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

#### 16-Credit Italian Intermediate 1 and 2, Advanced 1 and 2

ITL 291-292-391-392 T  
Cr: 16; Contact hrs: 240

For a description of the 16-Credit program please see above.

For the description of any single level please see descriptions below.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

## 16-Credit Italian Intermediate 2, Advanced 1, 2 and 3

ITL 292-391-392-393 T  
Cr: 16; Contact hrs: 240

For a description of the 16-Credit program please see above.

For the description of any single level please see descriptions below.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### LEVEL DESCRIPTIONS

#### 4-Credit Italian language Elementary 1

ITL 191 T  
Cr: 4; Contact hrs: 60

This course in the 16-Credit program is for absolute beginner students who have never studied Italian before: it is the first of seven levels and its aim is to give the basis of the language, allowing students to face the most common everyday situations by expressing themselves in the present and in the past tense. Grammar: definite and indefinite articles; noun adjective agreement; regular and most common irregular verbs in the present tense; there is / there are; modal verbs; most common prepositions; regular and irregular present perfect; direct pronouns, the verb piacere. Interrogative pronouns. Superlative. Impersonal si. Thematic areas: Introducing oneself. Ordering at the bar and restaurant. Spare time. Time, weather, seasons. Finding the way. At the hotel. Talking about one's past. Shopping for food.

#### 4-Credit Italian language Elementary 2

ITL 192 T  
Cr: 4; Contact hrs: 60

This is the second of seven levels in the 16-Credit program. By the end of the course students should be able to communicate in simple and routine tasks requiring an exchange of information on familiar and routine matters, to describe his/her background, immediate environment and matters related to areas relevant to everyday life. Students will learn new forms to express past actions and future events. Grammar: reflexive verbs (present and past); possessives; indirect pronouns; comparatives; imperfect tense; Imperfect/present perfect; Introduction to conditional; stare + gerund; relative pronouns; direct pronouns and past tense. Thematic Areas: Italian festivities; shopping in a clothing shop. Family and marriage in Italy. Talking about one's habits in the past. Describing a person. Inviting, accepting and refusing. Directions. Adapted literature passages.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

#### 4-Credit Italian language Intermediate 1

ITL 291 T  
Cr: 4; Contact hrs: 60

This course is the third of seven levels in the 16-Credit program. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. By the end of the course students should be able to enter unprepared into conversation on topics that are of personal interest or pertinent to everyday life (i.e. family, hobbies, work, travel); to narrate a story or relate the plot of a book or a movie; to write correct texts on topics which are familiar or of personal interest. Grammar: Imperative (formal and informal). Adjectives: comparative and superlative. Future tense. Present subjunctive. Stare per + infinitive. Combined pronouns. Relative pronouns. Development of the use of the imperfect. Trapassato prossimo. Past conditional. Intro to passato remoto. Readings and thematic areas: Food. Job and working conditions. Writing a C.V. Describing a house. Cinema: a film review. Vocabulary: Geography. At the doctor's: giving advice. A biography. Adapted literature passages and newspaper/magazine articles.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

#### 4-Credit Italian language Intermediate 2

ITL 292 T  
Cr: 4; Contact hrs: 60

This is the fourth of seven levels in the 16-Credit program, and is for those students who already have an active knowledge of the main structures of the Italian language. By completing the study of more complex language structures, students will be able to describe dreams, hopes, and give reasons and explanations for opinions and plans. This level enables the students to understand the main points of many radio and TV programs on current affairs, selected newspaper and magazine articles and literary passages. Grammar: Passato Remoto and Trapassato Prossimo. Past Conditional. Subjunctive: all tenses. Passive form. If-clauses. Implicit forms. Some areas covered: Italian society. Fashion. Immigration in Italy. Italian towns. Stereotypes. Famous Italians. Typical Italian products. Music. Readings of Italian fables and literary passages.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

#### 4-Credit Italian language Advanced 1

ITL 391 T  
Cr: 4; Contact hrs: 60

This is the fifth of seven levels, and is for those students who have a solid grammatical /lexical background in Italian, have already completed the study of complex language structures, can understand the main point of many radio and TV programs, of selected newspaper and magazine articles and literary passages. By working with different types of authentic materials and through an in-depth grammar review students will achieve a high level of language fluency. By the end of the course they should be able to understand most TV news and current affairs programs, contemporary literary prose, write clear texts about a wide range of subjects including reports, passing information, or giving reasons in support or against a particular point of view. They should be able to interact with a degree of fluency that makes communication with native speakers quite possible without strain for either party, and to take active part in discussions. Grammar: Review of the subjunctive mood. Conditional mood. Indicative mood: past tenses. Passato Remoto. Passive voice. Linking words. Positioning of adverbs and adjectives. Imperative. Articles and Prepositions. Thematic areas: Issues in contemporary Italian Arts, History and Society. Changes in the Italian Language. Reading of a literary text in Italian.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

#### 4-Credit Italian language Advanced 2

ITL 392 T  
Cr: 4; Contact hrs: 60

This is the sixth of seven levels, and is for those students fluent in Italian. By the end of the semester students should be able to understand most TV news and current affairs programs, contemporary literary prose, write clear texts about a wide range of subjects without much effort, interact with high degree of fluency and spontaneity with native speakers. By working with different types of authentic materials and by completing the in-depth grammar review students will achieve a high level of language fluency, they will be able to formulate ideas and opinions with precision, to understand television programs and movies without much effort. Grammar: Compound and loan words. Tense agreement. Reported speech. Subordinate clauses. Impersonal and passive forms. Gerund, infinitive, participle. Conditional and relative clauses. Thematic areas: Further issues in contemporary Italian Arts, History and Society. Changes in the Italian Language. Reading of a literary text in Italian.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival



## 4-Credit Italian language Advanced 3

ITL 393 T  
Cr: 4; Contact hrs: 60

This is the last of seven levels, and is for those students already fluent in Italian. By the end of the semester students should be able to understand TV programs and movies, literary prose without much effort, write clear texts about a wide range of subjects, express themselves spontaneously. Focus will be on language changes, both from the grammatical and lexical points of view, according to the type of message or the kind of situation they are facing. By the end of the course students will

understand the pragmatic functions of important grammatical forms in order to use them in proper situations. By working with different types of authentic materials they will refine their usage of idiomatic expressions. Grammar, topics and materials: Review of advanced grammar structures. Analysis of different language styles and registers. Issues of Italian civilization and culture. Use of different media and materials specially designed by the most important Centers for the Certification of Italian as a foreign Language. Reading of a literary text in Italian.

**Prerequisites:** ITL 302 3-Credit Italian Language Advanced 2 or equivalent; placement test upon arrival

## Italian Language 3-Credit Summer Courses

### 3-Credit Italian Language Elementary 1 - Summer

ITL 151 T  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This level is for absolute beginner students who have never studied Italian before: it is the first of six levels and its aim is to give the basis of the language, allowing students to deal with the most common everyday situations by expressing themselves in the present and in the past tense. All the four main language abilities are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. For a description of the beginning level see course ITL 101.

### 3-Credit Italian Language Elementary 2 - Summer

ITL 152 T  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the second of six levels. This course is for those students who have completed one semester (or equivalent) of Italian and who already have a basic vocabulary of Italian and basic knowledge of elementary structures of the language. For a description of Elementary 2 level see course ITL 102.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

### 3-Credit Italian Language Intermediate 1 - Summer

ITL 251 T  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the third of six levels. Directed toward the acquisition of more complex structures, this level is for those students who have completed two semesters or equivalent of Italian and who already have an active knowledge of elementary structures of the language. For a description of Intermediate 1 level see course ITL 201.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

### 3-Credit Italian Language Intermediate 2 - Summer

ITL 252 T  
Cr: 3; Contact hrs: 48

Classes meet two and a half hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the fourth of six levels, and is for those students who already have an active knowledge of the main structures of the Italian language. For a description of intermediate 2 level see course ITL 202.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### 3-Credit Italian Language Advanced 1 - Summer

ITL 351 T  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the fifth of six levels and is for students who have a solid grammatical/lexical background in Italian and have already studied complex language structures. By the end of the semester students should be able to understand the main points of many radio and TV programs on current affairs, selected newspaper and magazine articles and literary passages. For a description of Advanced 1 level see course ITL 301.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

### 3-Credit Italian Language Advanced 2 - Summer

ITL 352 T  
Cr: 3; Contact hrs: 48

Classes meet three hours a day Monday through Thursday and are held in Italian. Each class consists of an average of 10 students. This is the last of six levels and is for students fluent in Italian. By the end of the semester students will be able to understand most TV news and current affairs programs, contemporary literary prose, can write clear texts about a wide range of subjects without much effort, and can interact with a high degree of fluency and spontaneity with native speakers. For a description of Advanced 2 level see course ITL 302.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival

## Italian Language 4-Credit Intersession Courses

### 4-Credit Italian Language Elementary 1 - Intersession

ITL 171 T  
Cr: 4; Contact hrs: 60

Classes meet four hours a day and are held in Italian. Each class consists of an average of eight students (max. 12 students). The course is offered in seven levels: Elementary 1 and 2, Intermediate 1 and 2, Advanced 1, 2 and 3. This program offers the possibility to practice the four main language skills through a wide range of activities every day. Speaking skills are practiced daily through varied teaching techniques (dramatization, role-play, oral presentations, open discussions). Ample treatment is also dedicated to activities whose objective is to deepen students' knowledge of Italian society and culture: films, TV shows, radio broadcasts, art history tours, readings and discussions of works of literature and articles from representative magazines and newspapers in Italy. At least 4 hours during the Intersession are dedicated to mandatory extra-class cultural activities (seminars on Italian cultural topics i.e.: Italian culinary art, Italian movies, History of Italian Art, etc.) in order to offer students a deeper exposure to Italian Culture. For a description of the Elementary 1 level see course ITL 191.



#### **4-Credit Italian Language Elementary 2 - Intersession**

ITL 172 T  
Cr: 4; Contact hrs: 60

For a description of 4-Credit Italian language program see ITL 171. For a description of Elementary 2 level see course ITL 192. *Prerequisites:* ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

#### **4-Credit Italian Language Intermediate 1 - Intersession**

ITL 271 T  
Cr: 4; Contact hrs: 60

For a description of 4-Credit Italian language program see ITL 171. For a description of Intermediate 1 level see course ITL 291.

*Prerequisites:* ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

#### **4-Credit Italian Language Intermediate 2 - Intersession**

ITL 272 T  
Cr: 4; Contact hrs: 60

For a description of 4-Credit Italian language program see ITL 171. For a description of Intermediate 2 level see course ITL 292.

*Prerequisites:* ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

#### **4-Credit Italian Language Advanced 1 - Intersession**

ITL 371 T  
Cr: 4; Contact hrs: 60

For a description of 4-Credit Italian language program see ITL 171. For a description of Advanced 1 level see course ITL 391.

*Prerequisites:* ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

#### **4-Credit Italian Language Advanced 2 - Intersession**

ITL 372 T  
Cr: 4; Contact hrs: 60

For a description of 4-Credit Italian language program see ITL 171. For a description of Advanced 2 level see course ITL 392.

*Prerequisites:* ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival

#### **4-Credit Italian Language Advanced 3 - Intersession**

ITL 373 T  
Cr: 4; Contact hrs: 60

For a description of 4-Credit Italian language program see ITL 171. For a description of Advanced 3 level see course ITL 393.

*Prerequisites:* ITL 302 3-Credit Italian Language Advanced 2 or equivalent; placement test upon arrival

## **Italian Language and Culture**

#### **Italian through Mediterranean Cooking (in Italian only)**

ITC 216 T  
Cr: 3; Contact hrs: 45

This content-based course is taught entirely in Italian. Through the study of Mediterranean cuisine, students will expand their cultural and linguistic competence. Each class includes a grammar topic and a short hands-on cooking session of one main popular Italian dish. Thanks to the combined action of theory and practice, students will naturally strengthen the four main linguistic skills. Frequent oral and written reports will take place during the semester. This course also explores the richness and diversity of Italian cuisine in the context of Mediterranean

culture. The course focuses on different aspects of regional foods in Italy, while at the same time drawing links between Italian cuisine and that of the Middle East and North Africa. Food products and recipes significantly reflect constant, seasonal changes in the landscape, the vegetation and the climate. The influence of Etruscans, Greeks and Romans on Mediterranean cuisine will be examined. The role of wine in Italian and Mediterranean cuisine will also be explored.

*Prerequisites:* ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test first day of class

#### **Italian through Film (in Italian only)**

ITC 225 T  
Cr: 3; Contact hrs: 45

The use of film in teaching Italian allows students to be exposed to different models of language, to develop their communicative skills (by focusing on the roles of the protagonists and the importance of situation and context), and to compare and contrast different cultural systems. Drawing on Italy's world-famous cinematic tradition, this course will explore language and communication in a variety of films that provide stimulating images of Italian society. Much class time will be devoted to analysis of language, in particular to the ways in which grammar and vocabulary are used in film dialogues portraying realistic situations from everyday life.

*Prerequisites:* ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

#### **Italian through Theatre (in Italian only)**

ITC 240 T  
Cr: 3; Contact hrs: 45

Italian is sometimes characterized as a theatrical language. This course, taught entirely in Italian, uses the great tradition of Italian Theatre to enable students to improve their capacity in communication in Italian. Through learning how to listen and pronounce correctly theatrical texts, and through using non-verbal communication commonly practiced in the Theatre (e.g. mimicry, gestures, postures, moves) alongside verbal communication, students will appreciate intercultural communication in its totality and build confidence in their own approach to communicating in Italian. Each class will have a theoretical part in which a literary or musical text will be analyzed, referring to the historical, artistic and social context in which it was produced, and a practical part, in which students will learn the sound of words and expressions and become familiar with theatrical strategies of communication. The course will end with a small performance.

*Prerequisites:* ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test first day of class

#### **Italian for Conversation (in Italian only)**

ITC 260 T  
Cr: 3; Contact hrs: 45

The course, taught entirely in Italian, aims to improve conversational fluency through different structured teaching techniques (i.e. dramatization, role play, role taking, oral presentation) and also to promote different strategies for listening, another important skill to be developed in order to become a real active participant in conversation. The improvement of speaking and listening abilities, together with reading and writing, will go hand in hand with broadening knowledge of the Italian culture. In this context class discussions and students' oral presentations on themes regarding Italy and Italian people will help them become familiar with Italian society.

*Prerequisites:* ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

#### **Contemporary Italian Civilization and Culture (in Italian only)**

ITC 315 T  
Cr: 3; Contact hrs: 45

This course, taught entirely in Italian, examines the development



of Italian civilization from the Reunification to the present. It explores achievements in literature, science, philosophy, and the arts, as well as political and social movements and key events in Italian history. The course is organized chronologically and thematically. It focuses on the contributions of specific individuals, broader social issues such as Fascism, and political and economic developments that characterize particular time periods, including the aftermath of World War II. To make this material manageable for the students, the course will be organized around themes and ideas that are representative of phases of Italian history and that continue to form part of the Italian heritage.

**Prerequisites:** ITL 203 3-Credit Italian Language Intermediate 3 or equivalent; placement test first day of class

### **Italian through Service Learning (in Italian only)**

ITC 340 T

Cr: 3; Contact hrs: 45

This course, taught entirely in Italian, aims to give students a singular experience of study abroad. The focus of the course is both on the Italian learning outcome and the opportunity to experience and reflect upon community-based volunteer work in Tuscania. Students are required to attend weekly seminars (for a total of 30 hours) on cultural and language issues, sharing experiences based on their service learning. Particular attention will be dedicated to socially engaged subjects like ethnicity and immigration, youth and volunteer work, children and school, stereotypes and intercultural relations, globalization. The course also entails volunteer placements in organizations engaged in socially meaningful tasks: working with women, children, the elderly, students, immigrants, cultural associations, disabled people and the environment (approx. 30 hours per semester to be arranged by the fourth week of the semester). The service learning will start from approximately the fourth week of semester and it will be supervised by the professor and local tutor(s). Students will reflect on their learning through case study reports and journals based on participation and observation in the service learning location. Prerequisites: ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

## 9. LdM Venice Course Descriptions

Welcome to LdM Venice! In the pages that follow, courses are divided first by academic School (School of Arts and Sciences, School of Creative Arts, School of Design, School of Italian Language and Culture) and then by discipline (e.g., Art History, Geography and Environmental Studies, History, etc.). Please consult the table below in order to see exactly which disciplines are offered in which site:

### School of Arts and Sciences

Anthropology
Archaeology and Classical Studies
Art History
Art History – M.A. Museum Studies program
Communications
Cultural Studies
Gender Studies
Geography and Environmental Studies
History
International Business
Literature
Mathematics
Music, Cinema and Theatre Studies
Peace Studies
Philosophy and Religious Studies
Political Science and International Studies
Psychology
Sociology
Writing

	FLORENCE	ROME	TUSCANIA	VENICE
✓	✓	✓	✓	
✓	✓	✓	✓	✓
✓	✓	✓		✓
✓				
✓	✓	✓		
✓	✓	✓		
✓	✓	✓		✓
✓	✓	✓		✓
✓	✓	✓	✓	✓
✓	✓	✓		
✓	✓	✓	✓	
✓				
✓	✓	✓	✓	✓
✓	✓	✓		✓
✓	✓	✓	✓	
✓	✓	✓	✓	
✓	✓	✓	✓	✓

### School of Creative Arts

Culinary and Nutritional Arts
Dance, Music and Theatre Performance
Film, Video and Multimedia Production
Painting, Drawing and Mixed Media
Photography
Printmaking
Restoration
Sculpture and Ceramics

✓	✓	✓	✓
✓		✓	
✓	✓		
✓	✓	✓	✓
✓	✓	✓	✓
✓			
✓			
✓			✓

### School of Design

Architecture
Fashion Design, Marketing and Merchandising
Graphic Design
Interior Design
Jewelry Design

✓			
✓			
✓			
✓			
✓		✓	

### School of Italian Language and Culture

Italian Language – 3-Credit Semester Courses
Italian Language – 4-Credit Semester Courses
Italian Language – 6-Credit Semester Courses
Italian Language – 16-Credit Semester Courses
Italian Language – 3-Credit Summer Courses
Italian Language – 6-Credit Summer Courses
Italian Language – 4-Credit Intersession Courses
Italian Language and Culture

✓	✓	✓	✓
	✓	✓	
✓	✓	✓	✓
✓	✓	✓	
✓	✓	✓	
✓			
✓		✓	
✓	✓	✓	

# 9.1

## Arts & Sciences in Venice



**LdM / School of Arts & Sciences**

# Archaeology and Classical Studies

## Archaeology of the Venice Region

CLA 220 V  
Cr: 3; Contact hrs: 45

This course examines the archaeology of the peoples inhabiting northeastern Italy (primarily the region known as the "Veneto") between the Bronze Age and the late Roman Empire. These dynamic and sophisticated cultures developed far-reaching networks of communication, and they left rich traces of historical, cultural and material evidence. Already settled during the Bronze Age, this area served as a crossroads between the northern transalpine cultures and the (Proto)Villanovan culture further south, even maintaining maritime contacts with important civilizations of the eastern Mediterranean by the end of the second millennium BCE. Focus is placed on individual ancient sites and communities around Venice, from the archaeological site of Frattesina, where precious ivory, amber, glass and metals were worked, to sites where historical towns later grew, such as Este, Adria, Verona and Padua. In pursuing the long duration of cultural patterns, attention is directed to the development of Paleo-Venetic economic activities (and not only to mortuary and cult practices) over an extensive time period. Site visits are an integral part of the course.

## Art History

### Art and Society in Venice, 1100 - 1800

ART 235 V  
Cr: 3; Contact hrs: 45

This course explores Venetian art and architecture: its origins, development and major achievements; the impact of outside artistic influences from both East and West; and the role of society, politics and culture in the life of the "Most Serene" Republic over several hundred years; as well as the relationship with other Italian artistic centers like Florence and Rome. Considerable attention is given to iconography and to cultural developments that affected artistic symbolism (for example Christian and mythological interests, and humanistic philosophy) and also to the different styles and techniques used by the artists as well as to the relationship between works of art and patronage.

### Contemporary Art

ART 375 V  
Cr: 3; Contact hrs: 45

The aim of this course is to give students a thorough and comprehensive grounding in the conceptual and stylistic trends governing the art of the late 20th century. This period deals specifically with the transition from Greenbergian High Modernism of the 60's, through the dematerialization of the art object in the 70's, to the postmodern and deconstructive theories of the 80's and 90's. The course is divided into two main sections: Section One (1960-1980): Pop Art - Photo-Realism (Europe and USA); Section Two (1980-1990's): Postmodernism - Current Trends (Europe and USA). The objective of this course is to introduce students to the philosophical and critical discourses relating to Modernism and Postmodernism. A mandatory oneday field trip may be included.

**Prerequisites:** ART 180 Art History I, or ART 186 Art History II, or equivalents

## Gender Studies

### Italy is a She: Women In Italy Today

GND 275 V; Dual listed: HIS 275 V  
Cr: 3; Contact hrs: 45

This course investigates contemporary Italy in terms of the forces that influence the female role and image in the media, language, daily life and social policy. The course first explores the combination of age-old family dynamics and innovation that

marked the lives of Italian women in the last century. In the propaganda and policy of Mussolini's Italy women and children played a vital role in securing the nation's coveted spot as a new world power. With the advent of urbanization during the post-war years, the "Grand revolution," and the wave of feminism that took the country by storm in the 1970s, traditional roles within Italy's every-changing society altered dramatically. Students proceed to focus in depth on issues affecting Italy today, including: the primacy of image; stereotypes; Italy's controversial television empire; the nation's not-so-rosy "Pink Politics;" Italy's world and European ranking for equal opportunity. Students develop and present case studies linked to Italian communication, mass media, cinema, literature, business, or politics.

## Geography and Environmental Studies

### Environmental Issues: The Venice Lagoon

ENV 225 V  
Cr: 3; Contact hrs: 45

The Venice lagoon will be used as paradigmatic example to introduce the students to the complexity of environmental issues. The lagoon will be analyzed within the environmental sciences framework. This means that students will be introduced not only to the ecological characteristics of the lagoon but also to the dynamics and the complex interactions among ecosystemic, social and cultural aspects that involve the lagoon. Starting from the specific case of the lagoon of Venice emphasis will be placed on key concepts and generalization of global environmental issues as climate change, air and water pollution, biodiversity loss, land and coastal degradation. The fieldtrip will help the students to understand the issues discussed during the lectures and overall the connection among them.

## History

### History of the Venetian Republic

HIS 190 V  
Cr: 3; Contact hrs: 45

The aim of the course is to explore the history of Venice from the rise of Mediterranean civilization until the end of the 19th century. The history of the "Most Serene" Republic will be placed into the context of general European and Mediterranean history. At the same time Venice's links with the Byzantine Empire will be fully explored. Therefore, one of the key topics of the course will be the external relations of the old continent with other civilizations, mainly with the east and the eastern Roman Empire, but also with the west, after the discovery of America. The Barbaric invasions, the Crusades and the geographical discoveries and new forms of European colonialism will be analyzed and explained. Particular attention will be given to the repercussions that the wars between Venice, the Turks and the other Italian states had in the extension or reduction of Venetian territory. During the lessons a specific emphasis will be given to the most important historical personalities that had great part in the history of Venice. The chronological sequence of the events and the spatial dimension of Venetian and European history will be a crucial aspect of the course and students will develop a clear perception of them.

### Venice and the East (Three Cities)

HIS 225 V  
Cr: 3; Contact hrs: 45

The course examines the most important European maritime city-state at the climax of its power, from the 12th to the 17th centuries. Through trade, sea-power and cultural exchanges the Venetians and their empire had a fundamental impact on European civilization and values, connecting as it did the continent with the Near and Far East. The course presents a multidisciplinary investigation of its influences, achievements, and attitudes. The period covers the more than five centuries of expansion and engagement with the East, with particular



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attention to Venice's imperial era. Through study of the Venetian heritage, in the form of literature, music, art and architecture, often by direct contact with institutions, treasures, and monuments, students learn about the political, social, cultural and religious dimensions of this unique republic. Specific issues to be examined include: The development of political and economic power, Mediterranean networks, Merchant activities and social life, Venice as the gate to the Orient, the Ottomans and Venice, Venetian art, print culture and liberty of thought.

## School of Arts & Sciences

### The Jewish Experience in Italy: Traditions and Culture

HIS 262 V  
Cr: 3; Contact hrs: 45

This is a general introduction to the rich and varied world of the Jews in relationship to the history of Italy from the first Jewish settlements till today. We shall examine the early history of the Jews of Italy from their arrival as imperial slaves during the ancient Roman Empire. Next we shall discover the fascinating and dynamic relationships of the Jews as bankers, artisans, authors and physicians. We shall see how the Jews, while separated from the mainstream culture of Christian Italy, gave a remarkable contribution to the ideas of Renaissance civilization. Finally the course will examine the modern experience, from Napoleon and the Italian Risorgimento, through the catastrophe of the Nazi Holocaust, to the Jewish contribution to contemporary Italy.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

### Italy is a She: Women In Italy Today

HIS 275 V; Dual listed: GND 275 V  
Cr: 3; Contact hrs: 45

This course investigates contemporary Italy in terms of the forces that influence the female role and image in the media, language, daily life and social policy. The course first explores the combination of age-old family dynamics and innovation that marked the lives of Italian women in the last century. In the propaganda and policy of Mussolini's Italy women and children played a vital role in securing the nation's coveted spot as a new world power. With the advent of urbanization during the post-war years, the "Grand revolution," and the wave of feminism that took the country by storm in the 1970s, traditional roles within Italy's every-changing society altered dramatically. Students proceed to focus in depth on issues affecting Italy today, including: the primacy of image; stereotypes; Italy's controversial television empire; the nation's not-so-rosy "Pink Politics;" Italy's world and European ranking for equal opportunity. Students develop and present case studies linked to Italian communication, mass media, cinema, literature, business, or politics.

### Italian Renaissance Civilization and Culture

HIS 300 V  
Cr: 3; Contact hrs: 45

This course explores the historical, literary and cultural developments of one of the most remarkable and vibrant periods of Italian history: the Renaissance. Students will be introduced to the main historical developments of the Renaissance period from the late fourteenth century to the end of the sixteenth century. The Renaissance is above all the age of the individual and the affirmation of his/her achievements, best summed up by the credo "Man - the measure of all things." The focus of this course is therefore upon great personalities of the Italian Renaissance mainly in the fields of the visual arts, literature and philosophy, but also drawn from those of politics and civic life. These include key figures of the most prominent Italian families: the Medici, the Sforza, the Della Rovere; artists and architects: Brunelleschi, Leon Battista Alberti, Leonardo da Vinci, Michelangelo; writers, poets and philosophers: Dante, Petrarca, Boccaccio, Pico della Mirandola, Machiavelli, as well as merchants and bankers. All these individuals left their mark in Italy between the early 1400s and the late 1500s.

**Prerequisites:** HIS 130 Western Civilization, or equivalent

## Music, Cinema and Theatre Studies

### Venice, a Cinematic City

MCT 245 V  
Cr: 3; Contact hrs: 45

This course explores the fascinating relationship between the city of Venice and the world of film over many years and in different genres. The course examines not only the multiple ways in which Venice has been represented in film but also how the city's own culture and identity have been shaped, changed and challenged by these representations. The course will explore the modalities used to build a common stereotype based on images taken from popular movies. It will try to understand if it is possible for a city to find its identity thanks to cinema. The final part of the course will explore the Venetian Festival of Cinema, focusing in particular on its recent celebration of Asian movies, following the historic links which have always existed between Venice and the East.

## Philosophy and Religious Studies

### Religion and Politics in the Middle East

PHR 314 V; Dual listed: POL 314 V  
Cr: 3; Contact hrs: 45

This course is a study of the role of Judaism, Christianity and Islam in the history and politics of the Middle East. The course will address critical issues in the Middle East such as land, water, language, community, and sacred sites from multiple perspectives including a cross section of resident populations (Israeli Jews, Israeli Arabs, recent immigrant populations and Palestinians) as well as key interested "outsiders" (USA, Arab League, etc.). Starting from the consequences of the fall of the Ottoman Empire - which can dramatically improve the understanding of events today - the course will cover the main events of the area, addressing critical issues such as the formation of cultural and religious identities, the role of political ideologies, and the logistics of land partition. Through the analysis of documents, political plans, religious manifestos, maps and statistical data, students will better their understanding of the relationship between systems of beliefs, political interests, and cultural norms.

**Prerequisites:** PHR 210 World Religions, or POL 288 International Politics, or equivalents

## Political Science and International Studies

### Religion and Politics in the Middle East

POL 314 V; Dual listed: PHR 314 V  
Cr: 3; Contact hrs: 45

This course is a study of the role of Judaism, Christianity and Islam in the history and politics of the Middle East. The course will address critical issues in the Middle East such as land, water, language, community, and sacred sites from multiple perspectives including a cross section of resident populations (Israeli Jews, Israeli Arabs, recent immigrant populations and Palestinians) as well as key interested "outsiders" (USA, Arab League, etc.). Starting from the consequences of the fall of the Ottoman Empire - which can dramatically improve the understanding of events today - the course will cover the main events of the area, addressing critical issues such as the formation of cultural and religious identities, the role of political ideologies, and the logistics of land partition. Through the analysis of documents, political plans, religious manifestos, maps and statistical data, students will better their understanding of the relationship between systems of beliefs, political interests, and cultural norms.

**Prerequisites:** PHR 210 World Religions, or POL 288 International Politics, or equivalents

# Writing

## Travel Writing

WRI 290 V

Cr: 3; Contact hrs: 45

Throughout history, Italy has inspired writers and poets to wax lyrical in ways that few other countries have done. Countless English-language novels, stories and poems have woven a *bel paese* of words around the Italian experience. This course provides an opportunity for students to focus first-hand on the art and craft of travel writing, with particular emphasis on cities in Italy, but also with excursions into other worlds - real or imaginary. Through reading, writing, and visits in and around the city center, students will explore places of historic, artistic, cultural and personal interest. They will learn “by example” from a selection of great travel literature from the world in general, and from Italy in particular. And they will learn “by doing”, via a series of guided exercises and assignments that explore the distinctive qualities of travel writing - its combination of history, culture, information, rumination, musings and memory - and the ways in which this particular art can lead to a deeper understanding of their own experiences and cultural identity.

**Prerequisites:** WRI 116 College Writing I, or equivalent



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## 9.2

# Creative Arts in Venice



**LdM / School of Creative arts**

# Culinary and Nutritional Arts

## Venetian Cuisine and Culture

NUH 162 V

Cr: 3; Contact hrs: 45

This course is an historical-gastronomical journey inside the world of Venice and its maritime empire. Every lesson touches an historical or cultural theme which develops the traditions of taste in the lagoon, thanks to the introduction of new spices (like ground pepper, cardamom, cinnamon, coriander, cumin or cloves) coming from maritime trade. Wine was also very important as part of the Venetian diet and this aspect of cuisine will also be dealt with. The historical journey will start in the 12th century (a period of maximum commercial and political power of Venice in the Mediterranean and the Far East) and conclude in the 20th Century with the glorious period of "Biennale d'arte", the "Mostra del Cinema" and the presence of writers and artists in the lagoon such as Ernest Hemingway, Ezra Pound, Igor Stravinsky, Joseph Brodsky and Peggy Guggenheim. Several classes will be dedicated to the contribution of the Jewish community to traditional Venetian cuisine.

## Painting, Drawing and Mixed Media

### Principles of Drawing and Composition

PDM 130 V

Cr: 3; Contact hrs: 45

This course will teach the basic techniques of figure and object drawing. The program is designed to introduce the fundamental principles and elements of drawing as well as the major techniques and media. Each lesson has a specific aim and forms part of a progressive build up of skills. Students will be introduced to the fundamental principles and elements of drawing using charcoal, pencil and various other media. Reference to the exceptional works of art in the luminous city of Venice will be investigated and analyzed as an integral part of the course. The aim of the course is to develop a better understanding and knowledge of drawing, and to encourage further studies.

### Watercolor and Tempera/Gouache

PDM 255 V

Cr: 3; Contact hrs: 45

This course is a study of two-dimensional watercolor and tempera/gouache media and materials with importance on traditional concepts, form and imagery. Transparent and opaque techniques will be analyzed. Emphasis is on creative interpretation, from observation of the figure, object composition, nature and open air painting. Form, value, line, and proportions will be studied as means of determining space, shape, volume, and composition. Various problems will be given aimed at stimulating individual response and creativity. Emphasis will be put on technical proficiency and creative expression. Reference to the exceptional works of art in the city of Venice will be investigated and analyzed as an integral part of the course.

**Prerequisites:** PDM 130 Principles of Drawing and Composition, or equivalent

## Photography

### Artistic Photography

PHO 170 V

Cr: 3; Contact hrs: 45

This course is designed to introduce students to artistic photography. Starting with a very basic approach, students will learn to manage the most important techniques and to develop a critical approach to visual perception. Students are encouraged to refine their sensibility to aesthetic concerns and to perceive the camera as in direct connection with their brain, thoughts and feelings. These goals will be reached through systematic reference to the great masters of photography,

studied according to their specific field of interest (portrait, landscape, seascape, architecture, still-life, journalism and fashion photography). Moreover, the course takes advantage of the extraordinary real life settings of Venice. Students are expected to invest a reasonable amount of time outside class to complete their assignments.

**Note:** each student must be equipped with a SLR digital camera with manual function and with at least one lens. An SLR film camera is optional.

## Sculpture and Ceramics

### Introduction to Glassmaking

SCU 180 V

Cr: 3; Contact hrs: 45

This course will teach the basic techniques of lampworking, a fundamental method of working glass artistically. In part one, students are trained in the theory and practice of tools and materials. The first project consists of a crystal piece of candy, developed by creating a glass ball from glass rods, adding coloration and additional shapes by twisting. In part two students create an object with only vitreous paste; the variable ductility of this paste involves higher technical difficulty. In the final part of the course students create two versions of a more complex object (crystal turtle), the second version with parts or (optionally) entirely of vitreous paste.



**School of  
Creative  
Arts**

## 9.3

# Italian Language and Culture in Venice

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**LdM / School of Italian Language and Culture**

# Italian Language

## 3-Credit Semester Courses

### 3-Credit Italian Language Elementary 1

ITL 101 V

Cr: 3; Contact hrs: 45

This level is for absolute beginner students who have never studied Italian before: it is the first of six levels and its aim is to give the basis of the language, allowing students to deal with the most common everyday situations by expressing themselves in the present and past tenses. All the four main language abilities - understanding, speaking, reading and writing - are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar: definite and indefinite article; Noun-adjective agreement. Regular present tense. To have. To be. There is-there are. Main irregular verbs. Prepositions and verbs of motion. Present perfect, most common irregular past participles. Possessives. The verb piacere. Some thematic areas covered: Introducing oneself. Introducing another person. In a café. Offering, accepting and refusing something. Shopping for food. In a restaurant. Daily life and spare time. At the railway station. Expressing the time. Finding the way. Talking about one's past. Talking about vacations. Describing someone. The family.

### 3-Credit Italian Language Elementary 2

ITL 102 V

Cr: 3; Contact hrs: 45

This is the second of six levels. This course is for those students who have completed one semester (or equivalent) of Italian and who already have a basic vocabulary of Italian and basic knowledge of elementary structures of the language. By the end of the semester students should be able to complete simple and routine tasks requiring an exchange of information on familiar and routine matters, to describe their background, immediate environment and matters related to areas relevant to everyday life. All of the four main language abilities - understanding, speaking, reading and writing - are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar: in-depth review of Elementary 1 level contents: definite and indefinite article; present tense; present perfect. Simple and compound prepositions. Reflexive verbs. Future. Imperfect: forms and usage. Direct pronouns. Indirect pronouns. Introduction to Present Conditional. Interrogative pronouns. Some thematic areas covered: Shopping in Italy. Daily routine. Habits in the past. Italian festivities. Talking about future plans. Italian food. In a hotel. At the station. Asking for information. Literature: reading of appropriate literary passages.

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

### 3-Credit Italian Language Intermediate 1

ITL 201 V

Cr: 3; Contact hrs: 45

This course is the third of six levels. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. By the end of the course students should be able to enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (i.e. family, hobbies, work, travel and current events); to narrate a story or relate the plot of a book or a movie; to write correct texts on topics which are familiar or of personal interest. Grammar: Review and strengthening of previous level contents (present, past and future tenses). Past perfect. "Ne" and "ci". Prepositions. Combined pronouns. Indefinite adjectives and pronouns. Present and past conditional. Linking words. Review of impersonal forms. Interrogative pronouns. Subjunctive: present and past. Some thematic areas covered: Italian geography. Italian food and cuisine. Holidays. Driving in

Italy. Dwellings. Means of transport. At the doctor's. At a restaurant. Reading: De Giuli, Naddeo Modelle, pistole e mozzarella, Italiano facile, Alma.

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

### 3-Credit Italian Language Intermediate 2

ITL 202 V

Cr: 3; Contact hrs: 45

This course is the fourth of six levels. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. The course introduces students to contemporary Italian society by exploiting different sources including literature, newspapers, films, TV broadcasting, pictures. By the end of the course students should be able to show a high degree of understanding of complex written and spoken texts and respond appropriately to them, both orally and in writing. Grammar: Review and expansion of contents of previous levels. Forms and use of the subjunctive mood. Formal and informal imperative. Imperative with pronouns. Passato Remoto. Infinitive and gerund. Degrees of comparison. Passive voice. Relative pronouns. Conditional clauses. Reported speech. Some thematic areas covered: Famous Italians of the past. Issues of contemporary history and culture. Sports in Italy. Immigration. Italian fashion. Local handicrafts. Travelling in Italy. Italian cinema. Reading: Moravia, Sette racconti, Easy Readers.

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### 3-Credit Italian Language Advanced 1

ITL 301 V

Cr: 3; Contact hrs: 45

This is the fifth of six levels and is for students who have a solid grammatical/lexical basis in Italian. By working with different types of authentic materials (newspaper/ magazine articles, literature passages, songs, news) and through an in-depth grammar review students will achieve a high degree of language fluency. By the end of the course students should be able to understand most TV news and current affairs programs; read contemporary literary prose; write clear texts about a wide range of subjects including reports; pass information; give reasons in support or against a particular point of view; interact with a degree of fluency that makes communication with native speakers possible without strain for either side. Grammar: Consolidation of some structures of the previous levels. The prefixes ri- and re-. Impersonal verbs. Subjunctive with conjunctions. Simple conditional + imperfect subjunctive. If-clauses of the 2nd type. Consolidation of passato remoto. Stare vs essere. Passive form with essere, venire and with si. Relative pronouns il quale, colui che. Impersonal form with an adjective and of a reflexive verb. Readings and thematic areas. Changes in the Italian language. Italian dialects. Advertising and typical Italian products. Immigration in Italy. Literary passages by Calvino, Buzzati, Ginzburg, Moravia included in Raccontare il Novecento.

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

### 3-Credit Italian Language Advanced 2

ITL 302 V

Cr: 3; Contact hrs: 45

This is the last of six levels, and it is for students who are fluent in Italian and who can understand most TV news and current affairs programs, contemporary literary prose, can write clear texts about a wide range of subjects without much effort, plus can interact with a high degree of fluency and spontaneity with native speakers. They will work with different types of original materials (newspaper/ magazine articles, literature excerpts, songs, news) and complete an in-depth grammar review started in previous levels. By the end of the course students should be able to formulate ideas and opinions with precision and recognize a wide range of idiomatic expressions and colloquialisms, as well as apply register shifts. Grammar: Review of some structures of the previous levels. Pluperfect subjunctive.



**School  
of Italian  
Language  
& Culture**



Past conditional. Participles. Indefinite adjectives and pronouns. Review of prepositions. If clauses of the third type. Future in the past. Trapassato remoto. Review of prepositions and verbs + prepositions. Comparatives. Position of pronouns. Gerund, infinitive, participle. Compound nouns. Tense agreement with indicative and subjunctive. Reported speech. Readings and thematic areas: Body and health. Italian literature. Politics in Italy. Italian music. Contemporary Italian playwrights.

**Prerequisites:** ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival

## School of Italian Language & Culture

### Italian Language 6-Credit Semester Courses

#### 6-Credit Italian Language Elementary 1 and 2

ITL 122 V

Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits and covers the same material presented in 3-Credit Italian Elementary 1 (ITL 101) and 3-Credit Italian Elementary 2 (ITL 102). This level is for absolute beginner students who have never studied Italian before.

#### 6-Credit Italian Language Elementary 2 and Intermediate 1

ITL 221 V

Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This course includes topics of 3-Credit Italian Elementary 2 (ITL 102) and 3-Credit Intermediate 1 (ITL 201).

**Prerequisites:** ITL 101 3-Credit Italian Language Elementary 1 or equivalent; placement test upon arrival

#### 6-Credit Italian Language Intermediate 1 and 2

ITL 222 V

Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This course covers the same material presented in 3-Credit Italian Intermediate 1 (ITL 201) and Intermediate 2 (ITL 202).

**Prerequisites:** ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

#### 6-Credit Italian Language Intermediate 2 and Advanced 1

ITL 321 V

Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This course includes topics of 3-Credit Italian Intermediate 2 (ITL 202) and a 3-Credit Advanced 1 (ITL 301).

**Prerequisites:** ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

#### 6-Credit Italian Language Advanced 1 and 2

ITL 322 V

Cr: 6; Contact hrs: 90

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 10 students. The course is divided into 5 levels. One semester of Six-Credit Italian is equivalent to a two semester sequence of 3 credits. This level covers the same material presented in 3-Credit Italian Advanced 1 (ITL 301) and Advanced 2 (ITL 302).

**Prerequisites:** ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

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3-Credit Italian Language Intermediate 2  
3-Credit Italian Language Advanced 1  
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4-Credit Italian Language Elementary 1  
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4-Credit Italian language Elementary 1  
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4-Credit Italian language Intermediate 1  
4-Credit Italian language Intermediate 2  
4-Credit Italian language Advanced  
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