OVER 40 YEARS EXPERIENCE IN INTERNATIONAL EDUCATION

LIBERAL ARTS AND SOCIAL SCIENCES
CREATIVE ARTS | DESIGN
SCIENCES | AGRICULTURE
ITALIAN LANGUAGE AND CULTURE

2017 / 2018
LdM Italy Main Office:
Florence, Rome, Tuscania and Venice

Via Faenza, 43
50123 Florence, Italy
Phone: +39.055.287.360
Phone: +39.055.287.203
Fax: +39.055.239.8920
info@ldminstitute.com
www.ldminstitute.com

LdM Academic Relations
and Student Services

3600 Bee Caves Road, Suite 205B
AUSTIN, TX 78746 U.S.A.
Phone: +1.877.765.4LDM (4536)
Phone: +1.512.328.INFO (4636)
Fax: +1.512.328.4638
info@ldminstitute.com
www.ldminstitute.com
ISTITUTO LORENZO DE’ MEDICI IS A GREAT INSTITUTION THAT BALANCES THE MARVELS OF STUDYING IN A FOREIGN COUNTRY WITH CHALLENGING, INTERESTING ACADEMIC CLASSES THAT MERGE WHAT WE LEARN IN THE CLASSROOM WITH THE EDUCATION OF OUR SURROUNDINGS

- Ismaelle P. - LdM Florence
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Istituto Lorenzo de’ Medici is committed to delivering a high-quality international learning experience through which students advance along their educational paths, develop their creativity, realize their own potential, and empower themselves to impact the world around them. Experiential learning is LdM’s main tool to foster students’ future professional development.
1.2

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

**Diversity**
Istituto Lorenzo de’ Medici embraces diversity in its dynamic, international environment composed of faculty, staff and students from over 100 different countries.

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**Engagement**
Istituto 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**
Istituto Lorenzo de’ Medici provides equal and open access to educational opportunities and promotes personal development and growth.

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**Core Values**
1.3 // Introduction

ISTITUTO
Lorenzo de’ Medici

SMALL CLASS SIZE AND CLOSE INTERACTION WITH FACULTY ENHANCE STUDENT’S PERFORMANCE AND ACCLIMATATION.
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 one of Italy's largest and most comprehensive institutions for international education.

After many years of success in Florence, LdM opened campuses in Rome, Tuscany and Venice, giving students the opportunity to experience different aspects of Italy. LdM currently offers over 3,000 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 also 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.

The Institute offers 500 different courses in Arts and Humanities, Design, Social Sciences and Communications, Psychology, International Business and Political Science, Studio and Performing Arts, Agriculture, Science, and Italian Language. Classroom-based liberal arts courses supplement traditional teaching methods by using the unrivalled opportunities that Florence, Tuscany, Rome and Venice offer for investigating the history and cultural heritage of Italy and Europe through galleries, palaces, gardens, churches and museums.

LdM programs stimulate and expand 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 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 hands-on 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 Archaeology, Business and Economics, History, Art History, Music and Theatre (including Cinema and Filmmaking), as well as with the dedicated science campus or “Polo Scientifico”. LdM Rome has recently inaugurated a collaboration with the University of Roma Tre for the STEM Program.

Over 40 Years of Experience

Since 1973

LdM Restoration students have restored paintings and sculptures, some by the greatest artistic masters of the Renaissance like Fra’ Angelico, Ghirlandaio, Botticelli, Brunelleschi and Michelangelo. They also have the chance to take part in international expeditions, like the recent ones to Easter Island (Chile) to restore the ancient Moai sculptures. 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 present their own fashion shows, while Art, Photography, Graphic and Interior Design students work on professional projects. A recent addition to the Florence Campus, Cucina Lorenzo de’ Medici, is the first school of culinary arts in the historic Mercato Centrale of Florence. A diverse group of professional chefs lead hands on cooking courses, as well as seminars that explore in-depth themes such as the overall well-being related to a balanced diet, the evolution of cooking styles, the pairing of food and wine, and the importance of the agricultural food sector. Participants are in direct contact with the artisans who produce the freshest “Made in Italy” products and learn firsthand how to observe, smell, taste, and appreciate the value and history of the products.

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.
LdM offers a large range of 3-credit courses during the semesters, one month sessions in June and July, and a three-week term in January. 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 section 5 “Programs of Study”.

All courses are taught in English with the exception of Italian language courses.
EVERYDAY I HAD THE CHANCE TO LIVE IN A NEW DIFFERENT WAY, TO CHALLENGE MY OLD WAYS OF THINKING AND LIVING, AND GIVE MYSELF THE CHANCE OF EXPANDING MY HORIZONS

-Susana H. (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. Florence is also known for its exceptional cuisine, characteristic restaurants, ice-cream parlors, 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 places in Tuscany, Italy and Europe.

Five Schools and thirty-four 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, representing 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 a consolidated tradition in educating conservators and restorers, who learn by working with authentic artworks, and who are able to move between technical and practical knowledge.

LdM Florence is located in thirteen campus buildings (totaling 5,400 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 been restored to its original splendor, and serves as the setting for LdM conferences and receptions. Students and professors from LdM Restoration Department were fully involved in the restoration of the church interior. The most recent addition is part of the Pucci Palace, one of the most elegant monumental buildings of Florence that dates back to the 16th Century and belongs to the artistic national heritage. The campus also includes an entire floor of the Palace of Palla Strozzi, built in the Renaissance, containing a student lounge and 13 classrooms for Liberal Arts courses. This building on Piazza Strozzi connects LdM to another historical area of Florence which is a kind of hub for the arts and commerce.

1.5 // Institute Sites

FLORENCE

LdM Florence is located in thirteen campus buildings (totaling 5,400 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 been restored to its original splendor, and serves as the setting for LdM conferences and receptions. Students and professors from LdM Restoration Department were fully involved in the restoration of the church interior. The most recent addition is part of the Pucci Palace, one of the most elegant monumental buildings of Florence that dates back to the 16th Century and belongs to the artistic national heritage. The campus also includes an entire floor of the Palace of Palla Strozzi, built in the Renaissance, containing a student lounge and 13 classrooms for Liberal Arts courses. This building on Piazza Strozzi connects LdM to another historical area of Florence which is a kind of hub for the arts and commerce.
For someone who had never lived further than a few hours from home, LDM Rome provided a powerful adventure with the security of a comfortable, safe and structured learning environment.

- Sarah E. (Rome)
1.5 // Institute Sites

ROME

The LdM Rome site offers an academically and culturally rich program for serious and motivated students seeking personalized study. Its mission is to give students a quality academic experience that will open their minds to new ways of thinking through their exposure to Rome.

LdM premises in Rome are an intimate academic setting that counterbalances the vibrant life of the Italian capital city. Students benefit from particularly small class sizes and are individually assisted during their entire stay; orientations, curricular and extracurricular 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.

LdM created the Rome program as a conscious decision to participate in the life, politics, and educational traditions that have made Rome the wellhead of Western culture for millennia. The experience of 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 make it an ideal place to study. Eight million residents create 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 to vast scenic piazzas.

LdM Rome is centrally located and can be easily reached from any part of the city by public transportation. The facilities, set 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 connects to the special resources of Rome – using the city as a classroom and inviting visits and lectures from guest speakers. LdM Rome students can choose from a variety of courses, with a particular emphasis on areas such as Sciences, Ancient Studies, Art History, International Business, Film Studies, Psychology, Literature, and Italian Language. The LdM STEM Program, in particular, offers courses in Biological Sciences, Chemistry, Mathematics, Engineering, and Environmental Sciences. The Institute also gives students the opportunity of attending internships in Italian companies. LdM Rome has a green policy and actively promotes respect for the environment.
ONE OF MY BIGGEST REGRETS IN LIFE IS NOT STUDYING ABROAD HERE LONGER. IF I COULD BE AN ADVOCATE FOR ANYTHING IN LIFE, IT COULD BE FOR LDM TUSCANIA

- Hannah B. (Tuscania)
The LdM program at Tuscania is based on a full immersion concept that differs in emphasis from the Florence or Rome centers. 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 natural aspects that make this part of Italy distinctive. 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 agricultural sciences and culinary arts highlight Tuscania’s connection to the natural cycles and traditions of the region and its territory. The opening of the new School of Agriculture, in particular, allows students to actively learn about modern organic methods of farming and traditional local techniques. This is complemented by studies on the multifunctionality of agriculture, that emphasize the links between agriculture, economy, social work, and other disciplines.

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 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 countryside around Tuscania forms part of a nationally protected nature reserve, with an ancient Etruscan site just outside the town: 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. The town offers its visitors exclusive scenes: little squares, ancient churches, alleys, and beautiful towers. The cathedrals 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 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 into 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 include a courtyard and a fully equipped teaching kitchen for classes in Mediterranean cuisine. The LdM Tuscania program is committed to providing an integrated learning atmosphere to help creative individuals achieve the most out of their study abroad experience.
IT WAS SUCH
A UNIQUE EXPERIENCE
TO DRAW INSPIRATION
DIRECTLY FROM
THE VENICE BIENNALE,
ONE OF THE MOST
IMPORTANT ART FAIRS
IN THE WORLD

- Alexander S.
Students who attend LdM Venice can choose between the Three Cities Program (spring semester) and the Venice Biennale Program. LdM Venice offers students an opportunity to study in a historic setting in the city center.

Courses included in the Three Cities Program use the extraordinary environment of Venice to stimulate students’ skills, intellects and creativity, and reflect high academic standards. The focus on the unique and manifold roles of Venice is made possible by expert local professors who guide students as they discover the city’s exceptional resources and opportunities. Venice’s great artistic tradition stretches from Renaissance figures such as Titian and Palladio to the bold talents and international stage of the Venice Biennale contemporary art exhibition.

The Marist-LdM Venice Biennale Program is an intensive summer experience that combines studio art and art history and offers participants a unique opportunity to explore and immerse themselves in the world’s oldest and most prestigious art exposition. Course methodologies include a combination of on-site lectures, studio art workshops, and critiques designed to engage students in the exploration of contemporary art and culture.

EXTRAORDINARY ARTISTIC ENVIRONMENT
1.6 // Memberships, Partnerships and Affiliates

MEMBERSHIPS

Istituto Lorenzo de’ Medici (LdM) is registered and authorized in Italy by the Ministry of Education, (December 2, 1989); LdM is also accredited and recognized by the Tuscany Region as an educational institution (code n. FI0735, decree n. 2935, July 4, 2012).

LdM is approved by the US Middle States Commission on Higher Education as a branch campus of Marist College, with particular note on the quality of LdM facilities and academic environment.

LdM is accredited by the CSN of the Swedish government, by the Icelandic Student Loan Fund (LlN), and it has been awarded the European quality certification ISO 9001:2008 by EQA (European Quality Assurance).

The LdM campuses in Florence, Tuscania and Rome are approved by the U.S. Department of Veterans Affairs.

PARTNERSHIPS

LdM collaborates 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
CAMNES (Center for Ancient Mediterranean and Near Eastern Studies)
Festival d’Europa
Florens 2010
Fondazione Palazzo Strozzi (Florence)
Istituto Venezia

American Association for Italian Studies (AAIS)
American Association of Teachers of Italian (AATT)
American Council on the Teaching of Foreign Languages (ACTFL)
Association of International Education Administrators (AIEA)
Association of Schools Teaching Italian as a Second Language (ASILS)
Brazilian Association for International Education (FAUBAI)
Council of Higher Education Accreditation (CHEA)
Edualicia Consortium (EDUITALIA)
European Association of International education (EAIE)
European League of Institutes of the Arts (ELIA)
Federation of European Schools (FEDE)
Forum on Education Abroad
International Association of Language Centres (IALC)
Modern Language Association (MLA)
National Association of Foreign Student Advisors (NAFSA)
The National Society of High School Scholars (NSHSS)

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
Rapa Nui National Park, Easter Island
Soprintendenza ai Beni Architettonici del Lazio
Teatro Comunale “Il Rivellino”, Tuscania
Unip University (Brazil)
University of Florence
University of Roma Tre

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), with the Soprintendenza ai Beni Artistici e Storici della Provincia di Trapani, with the Curia and the Museo Diocesano di Mazara del Vallo, with the towns of Rocca Imperiale and Laino Borgo, with the Curia of Cassano Ionio, with the Escuela de Artes Aplicadas de Providencia Santiago (Chile), with the Roman Catholic Archdiocese of Delhi (India), and the Diocese of Meerut/Dehradun (India).
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<td>Western Carolina University</td>
</tr>
<tr>
<td>Western Kentucky University</td>
</tr>
<tr>
<td>Winthrop University</td>
</tr>
</tbody>
</table>
In Fall 2010, Lorenzo de’ Medici began a distinctive collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES). The chief goal of this study center is to bridge international research and education in archaeology/ancient studies in order to promote the discovery of our roots and a better understanding of our time, now more than ever. CAMNES activities include professional and interdisciplinary education, conferences, symposia, publications, exhibits and public archaeology initiatives.

The CAMNES scientific committee comprises outstanding scholars and researchers (both established and emerging archaeologists and academics) whose experience addresses key areas of interest about the ancient past of the Mediterranean and the Near East. International in character, scholarly conferences are often partnered with major research bodies, and acts and papers have been published by noted publishers in the field. For example, CAMNES, together with the University of Florence and the support of LdM, organized the 16th Symposium on Mediterranean Archaeology (BAR Archaeopress, Oxford 2013), as well as an important workshop on the Archaeology of Florence (Archaeopress Archaeology, Oxford 2015). In collaboration with the University of Siena, CAMNES also launched the first Roundtable on the Middle Paleolithic in Italy, in 2012. In August 2015, CAMNES, with the Italian Ministry of Culture and Tourism and the University of Florence, organized the 11th International Congress of Egyptologists with the participation of over 700 delegates from all around the world.

CAMNES continues to develop archaeological research projects in Italy (Tuscania, Accesa) and in other countries (Turkey and Iraq). CAMNES and LdM have also established Field Schools where students learn and actively participate in a professional archeological setting. Excavations are carried out at the Etruscan necropolis in Tuscania (Viterbo), which has recently become an Archaeological Park open to the public. CAMNES oversees the the expanding department of Ancient Studies at all LdM sites, and coordinates the development of new study programs and courses. This collaboration shows the commitment of the Istituto Lorenzo de’ Medici to the understanding and enhancement of our past through archaeological heritage.
2.1 // Admission 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 at least 18 years old, have completed at least one year of college by the start of the program, and have a minimum 2.80 cumulative GPA. Students participating in science courses in Rome are required to have a minimum 3.0 cumulative GPA. LdM requires students to have upheld good academic and disciplinary standing. Students must be in a good medical/psychological condition to succeed in the program. Students whose first language is not English must provide proof of English proficiency in accordance with LdM’s specifications. Students must obtain the approval for their courses before submitting their course selection. Students are responsible for ensuring that both first choices and alternatives will grant them credits. All students must make sure they will receive credits from their home institution for courses taken at LdM, including 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, 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.

All course change requests, before and after arrival, must be supported and accompanied by a strong academic reason. Students must make responsible decisions about their courses (both first choices and alternatives). The Registrar’s Office reserves the right to move students to a different section in order to balance course enrollment, or deny course change requests.

Students are required to take at least one Italian course during the semester. Italian language (ITL code) and Italian language and culture (ITC code) courses are equivalent in term of satisfying the LdM language requirement. Italian is optional during the January Intercession 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 are responsible for reviewing previous course materials in accordance with the prerequisite of the class they are registered in. LdM reserves the right to move students into a different level based on the results of the placement test. Therefore students must be aware that their schedule is subject to adjustments.

Students requesting Intermediate or Advanced courses must check the course description and course schedule to make sure they meet all the prerequisites. Concurrent enrollment does not satisfy prerequisite requirements; the students must have completed the prerequisites before arrival at LdM. If students do not meet the prerequisites, they must change their course selection. A level test will be administered at the beginning of Performing Arts, 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 Science, 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. Course changes are allowed only during the first days of classes. 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 June and July Sessions, and the first week of classes for January. After these dates and before the “W/F” deadline, students may drop a course with a “W/F” grade.
2.3 // Application Deadlines

2017 / 2018

Fall Semester 2017
June 15th 2017

Spring Semester 2018
November 15th 2017

January Intersession 2018
November 15th 2017

Summer Session I 2018
April 15th 2018

Summer Session II 2018
May 15th 2018

2.4 // Academic Calendar

REGULAR SEMESTERS AND JANUARY INTERSESSION

FALL SEMESTER 2017

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday</td>
<td>August 29</td>
<td>Students arrive/Housing check in</td>
</tr>
<tr>
<td>Wednesday</td>
<td>August 30</td>
<td>Orientation</td>
</tr>
<tr>
<td>Thursday</td>
<td>August 31</td>
<td>Orientation</td>
</tr>
<tr>
<td>Friday</td>
<td>September 1</td>
<td>Orientation</td>
</tr>
<tr>
<td>Monday</td>
<td>September 4</td>
<td>Semester starts</td>
</tr>
<tr>
<td>Mon-Fri</td>
<td>September 4-8</td>
<td>Add-drop week</td>
</tr>
<tr>
<td>Friday</td>
<td>September 8</td>
<td>Final Registration - Last day to add/drop a class with no record</td>
</tr>
<tr>
<td>Mon-Fri</td>
<td>October 16-20</td>
<td>Mid-term Exams</td>
</tr>
<tr>
<td>Mon-Fri</td>
<td>October 23-27</td>
<td>Fall Break</td>
</tr>
<tr>
<td>Monday</td>
<td>October 30</td>
<td>Classes resume</td>
</tr>
<tr>
<td>Wednesday</td>
<td>November 1</td>
<td>Public Holiday: All Saints (Make-up Day: Fri, Nov 10)</td>
</tr>
<tr>
<td>Friday</td>
<td>November 3</td>
<td>Last day to withdraw from a class with a W grade</td>
</tr>
<tr>
<td>Friday</td>
<td>November 10</td>
<td>Make-up day for November 1 classes</td>
</tr>
<tr>
<td>Thursday</td>
<td>December 7</td>
<td>Last day to withdraw from a class with a W/F grade</td>
</tr>
<tr>
<td>Friday</td>
<td>December 8</td>
<td>Public Holiday: Immaculate Conception (Make-up planned with instructor)</td>
</tr>
<tr>
<td>Mon-Fri</td>
<td>December 11-15</td>
<td>Final Exams</td>
</tr>
<tr>
<td>Friday</td>
<td>December 15</td>
<td>Semester ends</td>
</tr>
<tr>
<td>Saturday</td>
<td>December 16</td>
<td>Deadline for housing check out</td>
</tr>
</tbody>
</table>

JANUARY INTERSESSION 2018

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday</td>
<td>January 2</td>
<td>Students arrive/Housing check in</td>
</tr>
<tr>
<td>Wednesday</td>
<td>January 3</td>
<td>Classes Start/Orientation</td>
</tr>
<tr>
<td>Thursday</td>
<td>January 4</td>
<td>Add-Drop deadline/Final registration</td>
</tr>
<tr>
<td>Saturday</td>
<td>January 6</td>
<td>Public Holiday: Epiphany</td>
</tr>
<tr>
<td>Friday</td>
<td>January 19</td>
<td>Classes end</td>
</tr>
<tr>
<td>Saturday</td>
<td>January 20</td>
<td>Deadline for housing check out</td>
</tr>
</tbody>
</table>

SPRING SEMESTER 2018

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday</td>
<td>January 30</td>
<td>Students arrive/Housing check in</td>
</tr>
<tr>
<td>Wednesday</td>
<td>January 31</td>
<td>Orientation</td>
</tr>
<tr>
<td>Thursday</td>
<td>February 1</td>
<td>Orientation</td>
</tr>
<tr>
<td>Friday</td>
<td>February 2</td>
<td>Orientation</td>
</tr>
<tr>
<td>Monday</td>
<td>February 5</td>
<td>Semester starts</td>
</tr>
<tr>
<td>Mon-Fri</td>
<td>February 5-9</td>
<td>Add-Drop week</td>
</tr>
<tr>
<td>Friday</td>
<td>February 9</td>
<td>Final Registration - Last day to add/drop a class with no record</td>
</tr>
<tr>
<td>Mon-Fri</td>
<td>March 19-23</td>
<td>Mid-term Exams</td>
</tr>
<tr>
<td>Mon-Fri</td>
<td>March 26-30</td>
<td>Spring Break</td>
</tr>
<tr>
<td>Sunday</td>
<td>April 1</td>
<td>Public Holiday: Easter</td>
</tr>
<tr>
<td>Monday</td>
<td>April 2</td>
<td>Public Holiday Easter Monday (Make-up Day: Friday, April 6)</td>
</tr>
<tr>
<td>Tuesday</td>
<td>April 3</td>
<td>Classes resume</td>
</tr>
<tr>
<td>Friday</td>
<td>April 6</td>
<td>Make-up day for April 2 classes - Last day to withdraw from a class with a W grade</td>
</tr>
<tr>
<td>Friday</td>
<td>April 20</td>
<td>Make-up day for April 25 classes</td>
</tr>
<tr>
<td>Wednesday</td>
<td>April 25</td>
<td>Public Holiday: Liberation Day (Make-up day: Fri, Apr 20)</td>
</tr>
<tr>
<td>Tuesday</td>
<td>May 1</td>
<td>Public Holiday: Labor Day (Make-up day: Fri, May 4)</td>
</tr>
<tr>
<td>Friday</td>
<td>May 4</td>
<td>Make-up day for May 1 classes</td>
</tr>
<tr>
<td>Friday</td>
<td>May 11</td>
<td>Last day to withdraw from a class with a W/F Grade</td>
</tr>
<tr>
<td>Saturday</td>
<td>May 12</td>
<td>End-of-Semester Event</td>
</tr>
<tr>
<td>Mon-Fri</td>
<td>May 14-18</td>
<td>Final Exams</td>
</tr>
<tr>
<td>Friday</td>
<td>May 18</td>
<td>Semester ends</td>
</tr>
<tr>
<td>Saturday</td>
<td>May 19</td>
<td>Deadline for housing check out</td>
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</table>
### SUMMER TERMS AND THREE CITIES

#### SUMMER SESSION I 2018

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday</td>
<td>May 24</td>
<td>Students arrive/Housing check in</td>
</tr>
<tr>
<td>Friday</td>
<td>May 25</td>
<td>Orientation</td>
</tr>
<tr>
<td>Monday</td>
<td>May 28</td>
<td>Classes start</td>
</tr>
<tr>
<td>Tuesday</td>
<td>May 29</td>
<td>Add-Drop deadline/final registration</td>
</tr>
<tr>
<td>Saturday</td>
<td>June 2</td>
<td>Public Holiday: Founding of the Republic</td>
</tr>
<tr>
<td>Monday</td>
<td>June 11</td>
<td>Break</td>
</tr>
<tr>
<td>Thursday</td>
<td>June 21</td>
<td>Classes end</td>
</tr>
<tr>
<td>Friday</td>
<td>June 22</td>
<td>Deadline for housing check out</td>
</tr>
</tbody>
</table>

#### SUMMER BREAK JUNE 25-29

Important: The break between Summer Session I and Summer Session II does not apply to students attending the 6-week engineering courses offered at LdM Rome.

#### SUMMER SESSION II 2018

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday</td>
<td>June 28</td>
<td>Students arrive/Housing check in</td>
</tr>
<tr>
<td>Friday</td>
<td>June 29</td>
<td>Orientation (Florence and Tuscania Programs only)</td>
</tr>
<tr>
<td>Friday</td>
<td>June 29</td>
<td>Local Holiday: S.S. Peter and Paul (Rome Program only)</td>
</tr>
<tr>
<td>Saturday</td>
<td>June 30</td>
<td>Orientation (Rome Program only)</td>
</tr>
<tr>
<td>Monday</td>
<td>July 2</td>
<td>Classes start</td>
</tr>
<tr>
<td>Tuesday</td>
<td>July 3</td>
<td>Add-drop deadline/final registration</td>
</tr>
<tr>
<td>Monday</td>
<td>July 16</td>
<td>Break</td>
</tr>
<tr>
<td>Thursday</td>
<td>July 26</td>
<td>Classes end</td>
</tr>
<tr>
<td>Friday</td>
<td>July 27</td>
<td>Deadline for housing check out</td>
</tr>
</tbody>
</table>

### THREE CITIES PROGRAM FALL 2017 / SPRING 2018

#### FALL SEMESTER 2017

<table>
<thead>
<tr>
<th>Tuscania</th>
<th>Tuesday</th>
<th>Aug 29</th>
<th>Students arrive in Tuscania / Housing check in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuscania</td>
<td>Wednesday</td>
<td>Aug 30</td>
<td>Mandatory: Orientation</td>
</tr>
<tr>
<td>Tuscania</td>
<td>Thursday</td>
<td>Aug 31</td>
<td>Mandatory: Orientation</td>
</tr>
<tr>
<td>Tuscania</td>
<td>Friday</td>
<td>Sep 1</td>
<td>Mandatory: Orientation</td>
</tr>
<tr>
<td>Tuscania</td>
<td>Monday</td>
<td>Sep 4</td>
<td>Classes start</td>
</tr>
<tr>
<td>Tuscania</td>
<td>Wednesday</td>
<td>Sep 27</td>
<td>Classes end</td>
</tr>
<tr>
<td>Tuscania</td>
<td>Thursday</td>
<td>Sep 28</td>
<td>Housing check out / Transfer to Rome</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rome</th>
<th>Thursday</th>
<th>Sep 28</th>
<th>Mandatory: Housing check in / Orientation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rome</td>
<td>Monday</td>
<td>Oct 2</td>
<td>Classes start</td>
</tr>
<tr>
<td>Rome</td>
<td>Wednesday</td>
<td>Oct 25</td>
<td>Classes end</td>
</tr>
<tr>
<td>Rome</td>
<td>Thursday</td>
<td>Oct 26</td>
<td>Housing check out / Transfer to Florence</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Florence</th>
<th>Thursday</th>
<th>Oct 26</th>
<th>Mandatory: Housing check in / Orientation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Florence</td>
<td>Monday</td>
<td>Oct 30</td>
<td>Mandatory: Housing check in / Orientation</td>
</tr>
<tr>
<td>Florence</td>
<td>to Thursday</td>
<td>to Nov 2</td>
<td>Break</td>
</tr>
<tr>
<td>Florence</td>
<td>Monday</td>
<td>Nov 6</td>
<td>Classes start</td>
</tr>
<tr>
<td>Florence</td>
<td>Wednesday</td>
<td>Nov 29</td>
<td>Classes end</td>
</tr>
<tr>
<td>Florence</td>
<td>Thursday</td>
<td>Nov 30</td>
<td>Housing check out / Departure</td>
</tr>
</tbody>
</table>

### SPRING SEMESTER 2018

<table>
<thead>
<tr>
<th>Tuscania</th>
<th>Tuesday</th>
<th>Jan 30</th>
<th>Students arrive in Tuscania / Housing check in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuscania</td>
<td>Wednesday</td>
<td>Jan 31</td>
<td>Mandatory: Orientation</td>
</tr>
<tr>
<td>Tuscania</td>
<td>Thursday</td>
<td>Feb 1</td>
<td>Mandatory: Orientation</td>
</tr>
<tr>
<td>Tuscania</td>
<td>Friday</td>
<td>Feb 2</td>
<td>Mandatory: Orientation</td>
</tr>
<tr>
<td>Tuscania</td>
<td>Monday</td>
<td>Feb 5</td>
<td>Classes start</td>
</tr>
<tr>
<td>Tuscania</td>
<td>Wednesday</td>
<td>Feb 28</td>
<td>Classes end</td>
</tr>
<tr>
<td>Tuscania</td>
<td>Thursday</td>
<td>Mar 1</td>
<td>Housing check out / Transfer to Rome</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rome</th>
<th>Thursday</th>
<th>Mar 1</th>
<th>Mandatory: Housing check in / Orientation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rome</td>
<td>Monday</td>
<td>Mar 5</td>
<td>Classes start</td>
</tr>
<tr>
<td>Rome</td>
<td>Wednesday</td>
<td>Mar 28</td>
<td>Classes end</td>
</tr>
<tr>
<td>Rome</td>
<td>Thursday</td>
<td>Mar 29</td>
<td>Housing check out / Transfer to Venice</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Venice</th>
<th>Thursday</th>
<th>Mar 29</th>
<th>Mandatory: Housing check in / Orientation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Venice</td>
<td>Sunday</td>
<td>Apr 1</td>
<td>Public Holiday: Easter</td>
</tr>
<tr>
<td>Venice</td>
<td>Monday</td>
<td>Apr 2</td>
<td>Public Holiday: Easter Monday</td>
</tr>
<tr>
<td>Venice</td>
<td>Tuesday</td>
<td>Apr 3-5</td>
<td>Break</td>
</tr>
<tr>
<td>Venice</td>
<td>Monday</td>
<td>Apr 9</td>
<td>Classes start</td>
</tr>
<tr>
<td>Venice</td>
<td>Friday</td>
<td>Apr 20</td>
<td>Make up day for April 25 classes</td>
</tr>
<tr>
<td>Venice</td>
<td>Wednesday</td>
<td>Apr 25</td>
<td>Public Holiday: Liberation Day (Make up day: Friday, April 20)</td>
</tr>
<tr>
<td>Venice</td>
<td>Tuesday</td>
<td>May 1</td>
<td>Public Holiday: Labor Day</td>
</tr>
<tr>
<td>Venice</td>
<td>Thursday</td>
<td>May 3</td>
<td>Classes end</td>
</tr>
<tr>
<td>Venice</td>
<td>Friday</td>
<td>May 4</td>
<td>Housing check out / Departure</td>
</tr>
</tbody>
</table>
3.1 // General Policies

Policy of Non-Discrimination: LdM does not discriminate on the basis of age, race, sexual orientation, religious 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 with certain academic procedures adopted by US institutions.

Learning Disabilities: Students with documented learning disabilities attending LdM programs may not be provided with the same accommodations offered by their home institution. One of LdM’s goals, however, is to promote an environment of respect for all students. Based on current and official documentation of the disability, LdM provides assistance to these students. 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 can be arranged: Italian language tutoring, administration of exams in separate classrooms, and extra time for completion of exams. In order to receive any accommodation, it is essential that the student submits a formal request by email to the LdM Dean of Students at the start of the term.

Complaints Policy: Istituto 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, General Director.

3.2 // Rules of Conduct

INTRODUCTION AND GENERAL CLAUSE

Istituto 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 behavior.

In order to maintain an atmosphere that nurtures this potential, Lorenzo de’ Medici has established Rules of Conduct consistent with its mission and values.

By accepting admission to Lorenzo de’ Medici, students are accepting the conditions as described in these Rules of Conduct.

These conditions apply to behavior both on and off campus (e.g., in the city, bars, clubs and other meeting places), and also include behavior in all LdM activities (e.g., LdM clubs, volunteer activities, etc.). 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:

• Treat others as they would like to be treated, and to recognize the inherent dignity and worth of every person in the community.
• Behave in classes according to the standards of a serious learning environment and be respectful of cultural norms and local etiquette. Disruption of teaching, study, administration or other Institute activities is not allowed.
• Adhere to safety, attire, and hygiene standards of the academic environment during in-class and out-of-class activities. This includes appropriate dress and footwear requirements during all practical courses (e.g., cooking courses, studio art, etc.) and the respect of local etiquette and public morals during class visits and academic fieldtrips (e.g., visits to churches, museums, etc.).
• Refrain from using computers, tablets, and mobile devices during lectures, unless instructed to do so by your professor.
• 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. Students are not allowed unauthorized entry to, or use of, an LdM building, structure or facility. Attempted or actual theft of, or the unauthorized possession of, LdM property or property belonging to any member of the LdM community is strictly forbidden.
• Be responsible in helping keep yourself and the community safe.
• Work with the community to prevent vandalism, hate speech, physical violence and harassment.
• Acknowledge that we are all different – in social class, sexual orientation, religion, philosophies, ethnic groups, cultural background, physical abilities, and so on – and strive to understand one another and protect and affirm the right of all persons 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/or for any consequences arising from alcohol abuse.

Penalties for violating the alcohol policy of LdM include but are not limited to: warnings, probation, fines, parental notification, service projects, and educational sanctioning. 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 Istituto Lorenzo de’ Medici rules as well as Italian laws. Violators are subject to both disciplinary action by Istituto 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 expulsion from the program.

4 / ASSAULT AND FIGHTING
Assault, fighting, and similar behavior are serious offenses that are considered detrimental to students and to the name of the Institute. Students engaging in such behavior are subject to disciplinary action by Lorenzo de’ Medici and potential prosecution by Italian authorities.

5 / ACADEMIC DISHONESTY (Cheating & 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 designated LdM staff who investigates in consultation with the faculty member and the Academic Committee. Violations include cheating on tests, plagiarism, inadequate citation, recycled work, unauthorized assistance, or similar actions not explicitly mentioned here. The Dean of Students may determine the sanction of a grade of “F” for any coursework, exam, or project determined to be academically dishonest. Sanctions may also include, but are not limited to, academic probation, receiving a grade of “F” in a course, and/or expulsion from the Institute.

6 / PRIVACY POLICY
a) The LdM privacy policy may be different from the privacy policy of the state where the students come from.
b) The LdM privacy policy is governed by Italian law.
c) In the event of an issue regarding the infringement of the Lorenzo de’ Medici Rules of Conduct, the Institute reserves the right to notify a student’s parents, legal guardian(s), educational program, home institution, and relevant law enforcement agencies regarding all information relating to the incident.
d) By signing the LdM Rules of Conduct, the student authorizes the Institute to provide information to the student’s parents, legal guardian(s), educational program, and/or home institution in cases of serious violation or incident, including but not limited to severe illness/injury, mental health concern, criminal activity, sexual harassment, and/or sexual assault.

7 / CONFIDENTIALITY POLICY
If a student requests confidentiality, LdM officials must weigh that request against the Institute’s obligation to provide a safe, non-discriminatory environment for its community members. If LdM honors a request for confidentiality, the student should understand that the Institute’s ability to meaningfully investigate an incident and pursue disciplinary action may be limited.

8 / ENFORCEMENT OF THE RULES OF CONDUCT
a) 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 designated LdM staff. This meeting will provide an opportunity for the student and the Dean or designated staff to discuss the possible violation. If the student does not admit to a violation, the Dean of Students or designated staff will decide whether the preponderance of the evidence shows that the student has violated Lorenzo de’ Medici’s Rules of Conduct. b) Sanctions. In all cases involving a violation of any of these Rules, the Dean of Students or designated LdM staff may impose any combination of the following sanctions: oral or written admonition, written warning, probation, mandated counselling assessment, fines, withholding of academic transcripts, expulsion from Lorenzo de’ Medici, or any other discretionary sanctions. Sanctions may be notified to the program or university to which the students belong and/or to the parent(s) or guardian(s), at the Institute’s discretion. Any sanctions by Lorenzo de’ Medici do not necessarily signify that further sanctions cannot be forthcoming from the home Institution.

In case of expulsion for conduct or academic reasons, the Dean of Students or a designated representative 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. The student will no longer have access to LdM services, premises or activities. The student will be obliged to vacate LdM Housing (if applicable). Students will receive an “F” in each non-completed course.

c) Appeals. In all cases involving sanctions, 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.

d) Disciplinary Files. Files involving violations of the Rules by students will be maintained for five years from the date of sanction. Personally identifiable information about individual students in these files will be protected.
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. No credit will be awarded for the course.

### “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. No credit will be awarded for the course.

### “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.

- No credit will be awarded for the course.

**Note:** Courses that are officially dropped before Final Registration day 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.

### AUDITING
Auditing is not allowed at LdM. Students may attend only the courses listed on their Official Registration form.

### 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.
- Students are responsible for keeping track of their absences and for catching up on any missed work.
- For no reason (i.e., 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 leave LdM before the end of the term must fill out an Official Withdrawal Request form and return it to their advisor. Students who submit the form by the “W” Withdrawal deadline will receive a “W” for each non-completed course. Students who submit the form by the “W/F” Withdrawal deadline will receive a “W/F” for each non-completed course. Students who leave LdM without submitting the form will receive an “F” in each non-completed course. In all cases, 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 (p.29)

### ITALIAN NATIONAL HOLIDAYS
As an Italian institute, LdM is obliged to follow the national criteria for local public holidays.

### MID-TERM AND FINAL EXAMS
Mid-terms and final exams will be given only on the scheduled days that appear on each course syllabus and will not be moved under any circumstances, including illness, travel plans, family matters, etc. Exams are scheduled during normal class times, so more than one exam may be administered on the same day. Students are not allowed to make up any assessed in-class activities they have missed (including but not limited to quizzes, tests, etc.) under any circumstances, including illness, travel plans, family matters, etc.
**ABSENCES AND GRADES**

<table>
<thead>
<tr>
<th>COURSE TYPE</th>
<th>ABSENCES</th>
<th>FINAL GRADE LOWERED BY ONE FULL LETTER</th>
<th>FINAL GRADE = “F” NO CREDIT AWARDED</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALIAN LANGUAGE / ITALIAN LANGUAGE AND CULTURE COURSES (ITL / ITC)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3/4-hour courses meeting once or twice a week</td>
<td>3 absences</td>
<td>4 or more absences</td>
<td></td>
</tr>
<tr>
<td>6-hour courses</td>
<td>4 absences</td>
<td>5 or more absences</td>
<td></td>
</tr>
<tr>
<td>16-hour courses</td>
<td>See course syllabus</td>
<td>See course syllabus</td>
<td></td>
</tr>
<tr>
<td>DANCE COURSES AND MATH COURSE IN FLORENCE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance and Math courses</td>
<td>3 absences</td>
<td>4 or more absences</td>
<td></td>
</tr>
<tr>
<td>ALL OTHER COURSES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Courses meeting once a week</td>
<td>3 absences</td>
<td>4 or more absences</td>
<td></td>
</tr>
<tr>
<td>Courses meeting twice a week</td>
<td>4 absences</td>
<td>5 or more absences</td>
<td></td>
</tr>
<tr>
<td>SCIENCE COURSES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecture twice a week</td>
<td>2 absences = one full letter penalty</td>
<td>3 or more absences</td>
<td></td>
</tr>
<tr>
<td>Lecture once a week</td>
<td>1 absence = one full letter penalty</td>
<td>2 or more absences</td>
<td></td>
</tr>
<tr>
<td>Lab portion (course specific)</td>
<td>1 absence = see course syllabus</td>
<td>2 or more absences</td>
<td></td>
</tr>
<tr>
<td>SUMMER SESSION COURSES / THREE CITIES COURSES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Science courses</td>
<td>1 absence</td>
<td>2 or more absences</td>
<td></td>
</tr>
<tr>
<td>All other courses</td>
<td>3 absences</td>
<td>4 or more absences</td>
<td></td>
</tr>
<tr>
<td>JANUARY INTERSESSION COURSES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Italian language courses</td>
<td>3 absences</td>
<td>4 or more absences</td>
<td></td>
</tr>
<tr>
<td>All other courses</td>
<td>2 absences</td>
<td>3 or more absences</td>
<td></td>
</tr>
<tr>
<td>INTERNSHIPS, SUMMER WORKSHOP AND FIELD SCHOOL</td>
<td>- See course syllabus for absence policy</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TRANSCRIPTS**
LdM 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 LdM transcript regardless of their intent to transfer credits to their home institution. Students are responsible for understanding the LdM grading system and their home institution’s minimum grade requirement for the transfer of credit. Detailed information about grading/evaluation can be found in the specific course syllabi. 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 during the term. Once the term is over, the Registrar’s Office handles those issues. 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, General Director. In the case of a dispute, their decision shall be final.

**RIGHT TO MODIFY**
It is the policy of LdM to adhere to the rules, policies, procedures and course offerings that are announced. 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 adjust course schedules and contact hours, and to modify any other information included in the catalogue and the course schedule whenever such changes are deemed necessary. Every attempt has been made to ensure that the information provided is correct.

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The apartment option is suitable for those who would like to live independently. Apartments are furnished and equipped with bed linens, towels, basic pots and pans, kitchen utensils, washing machine and TV. All apartments are provided with Internet service. They are not provided with a phone or air conditioning.

Apartments in Italy, especially in the historic centers, are all situated in antique buildings and therefore no apartment is alike. Although LdM maintains a standard for all apartments, there are differences in appearance, general condition and travel time from the institute.

The student shared apartments usually house 2-8 people. Students will not be able to choose their apartment or change roommate. Any roommate / apartment mate request must be specified on the housing agreement form. LdM does not have co-ed apartments. All apartments are NON SMOKING. They are not all located in the same building, but all buildings are within walking distance from the school facilities or easily reachable by public transportation.

The standard apartment bedrooms are double (two single beds in the same room): single rooms (one single bed in one room in a student-shared apartment) are limited, and in Rome they are available only upon special request. If a student's room request cannot be honored due to space limitations, LdM will assign an accommodation according to availability.

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

Please note that the rent period begins on Housing Check-in Day and ends on Housing Check-out Day. Housing is not provided during the winter break.

For further information please contact: housing@lorenzodemedici.it
LdM provides its students exceptional recreational opportunities within and beyond the cities of Florence, Tuscania, 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, soccer matches, and much more.

Florence and Rome have a large number of private gyms popular with visiting students, as well as facilities for track, basketball, soccer, swimming and other sports. Attendance to 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 fortunate to have parks for walking, jogging, rollerblading and relaxing. Tuscania 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, Istituto Lorenzo de’ Medici hosts regularly scheduled social events throughout the academic year. Florence, Tuscania, Rome and Venice are home to popular seasons of theatre, music, and cultural events.
4.3 // Student Clubs and Cultural Initiatives

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, 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 social environment. The aim of the student clubs is to offer an entertaining and enjoyable forum for making friends and learning new skills, while immersing students in Italian culture. LdM collaborates with a large number of Italian societies and associations in order to realize the full potential of students.

STUDENT CLUBS USUALLY ORGANIZED BY LDM FLORENCE

SOCCER // Students participate in the local sporting environment and culture through local sports facilities.
VOLLEY // Students participate in the local sporting environment and culture through local sports facilities.
ZUMBA // Students can exercise, discover Latin dance and music and have fun all at the same time.
CREATIVE ART // Students are introduced to different artistic techniques to express themselves and raise their awareness.
KNITTING // Students are introduced to basic knitting techniques, which can be a great way to relieve stress and be creative.
YOGA // Students practice yoga to better understand its mental and physical benefits.
PILATES // Students are introduced to the practice of pilates and build core muscles through exercise.

CERAMICS // Students are introduced to basic ceramic techniques and become familiar with modelling clay.
COOKING // Students learn how to make tasty, healthy and traditional Italian food.
CHOIR // Students share their passion for music and explore the potential of their voices while learning Italian songs.

Note: Clubs are subject to change. An updated list of Clubs is available on site.

CULTURAL INITIATIVES AT LDM

EXPLORING ITALIAN EVERYDAY LIFE // LdM Florence
Students get the chance to experience everyday life situations around the city from a new perspective: That of a Florentine. Through a wide choice of everyday activities, ranging from grocery shopping and home food cooking to informal debating in front of a nice cup of black coffee, LdM Students take a short-cut to Italian habits and routines, getting more familiar with Italian culture and a genuinely Florentine way of thinking, and learning from diversity and cultural differences.

DISCOVERING ANCIENT AND CONTEMPORARY TREASURES OF ROME // LdM Rome
LdM Rome invites Students to discover the greatest treasures of the eternal city through a series of free-time activities. Night walks through the magnificent monuments of the city will bring Students back to the days of Ancient Rome, while day trips to the surrounding areas will give them the chance to experience both traditional and contemporary aspects of Italian and local culture, and to discover how in Rome history, culture and beauty are strictly interwoven. Students will also have the chance to engage in friendly sport matches with Italian students from Università La Sapienza of Roma, a nice way to get in touch with Italian contemporary life.

WELL-BEING // LdM Tuscania
At LdM Tuscania Students are offered a wide choice of well-being activities, such as hatha yoga, sensorial paths, herb laboratories, ayurvedic and local cuisine workshop. Sport activities, such as jogging in the woods around Tuscania, or hiking through lost villages and medieval hermitages, will give students the chance to build a strong relationship with the surrounding environment, as well as with Tuscania rich cultural heritage.
**4.4 // Volunteer Activities in Florence and Tuscania**

LdM has developed relationships with various charities and organizations in order to provide contacts for students interested in volunteer work that helps them get involved in the local Italian community and live an authentic cultural exchange experience. Through volunteer activities students can develop their personal growth, becoming more self-aware and confident. Activities may vary according to the place and the time of the year, updated information is available on site.

**4.5 // 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. Health and safety information are provided to the LdM students population during orientation meetings upon arrival.

The Institute works closely with local police authorities concerning issues of mutual concern. LdM students are instructed how to register 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.

In case of health issues, students are referred to English speaking physicians on site.

**ORIENTATION**

Students at LdM benefit from extensive orientation sessions aimed at helping them adapt to the new environment of the institute and of Italy on a range of different levels. LdM representatives explain essential information about academic needs and expectations, safety and health, 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 advice and services, and they organize social and cultural events which enable 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**

All LdM sites offer students free access to computing and internet facilities as well as wireless internet connectivity.

**LIBRARY**

LdM’s libraries enable students to complete their coursework successfully. The ever-growing collections have been built to cater directly to the needs of students and the subjects they study at LdM’s different campuses. Students can consult books in the reading rooms and a limited number of books may be checked out.

**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 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, Alps and the Garda Lake, Capri, Sorrento and Pompeii as well as others outside of Italy, such as the Principality of Monaco, 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

5.1 // Italian Language Courses

LdM has been teaching Italian to US and international students for over 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 size of the classes 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.

5.2 // Semester Programs

These programs vary in the weight given to Italian language, and 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-Hour Italian language + Four Courses (15-16 credits)
6-Hour Italian language + Three Courses (15-16 credits)
16-Hour Italian language
For special semester-long programs, see the following:
5.7 Three Cities Program
5.8 STEM Program
5.10 Creative Arts and Design Certificate Programs

5.3 // January Intersession Programs

The Intersession Program consists of three-week long courses. All courses, except Italian Language which is optional during short terms, are taught in English.

Students may choose from the following programs:
3- or 4-Credit Course
Combination of Two Courses (6-7 credits)

5.4 // Summer Session Programs

The Summer Session Programs consist of month-long courses in June and July. All courses, except Italian Language which is optional during short terms, are taught in English. At LdM Florence, non-credit cuisine and wine tasting offerings are available in combination with credit bearing courses.

Students may choose from the following programs:
3- or 4-Credit Course
Combination of Two Courses (6-7 credits)
Workshop (6 credits)
Archaeology Field School (6 credits)

5.5 // Internships

Istituto Lorenzo de’ Medici credit-bearing internships offer students the possibility to learn different aspects of working in Italy, a country known for its artisan and small business structure. Students get to know the characteristics and structure of the Italian workplace. Internships are unpaid.

Students participating in the internship program must fulfill the relevant prerequisites. The application for an LdM internship is due by the application deadline, along with the required supporting documentation (e.g. student’s résumé, formal letter of intent, two reference letters, portfolio, writing sample, etc.). An on-site interview is required for all internships and the internship will be confirmed only after the interview, therefore choosing an alternate course is mandatory. Students taking an internship must retain full time status. Concurrent enrollment in a course in the same field is required.

Internship placement is a serious commitment and students must maintain a strong level of performance. A 3-credit internship corresponds to a minimum of 135 hours, including journals and papers, and requires 10-12 hours per week in the company. A 6-credit internship corresponds to a minimum of 260 hours, including journals and papers, and requires 20 hours per week in the company. LdM arranges internships in the major churches and museums of Florence, in Communications, Event Planning, Web Marketing, Advertising, Education, Fashion Design and Merchandising, and Graphic Design. In addition, students have the opportunity to carry out service learning (in Italian only). Placement opportunities are limited and vary on each campus.
5.6 // Professional Opportunities

The LdM Professional Opportunities Program in Florence offers students a non-credit experiential learning experience. It is similar to an internship, but it requires less time and is based upon the completion of one single project. Students collaborate with both the LdM Institute and local Florentine businesses, organizations and associations, and upon successful completion of the project they receive a certificate of participation. The Professional Opportunities Project gives students the opportunity to add international work experience to their resume/curriculum vitae. Each professional opportunity has specific application requirements.

5.7 // Three Cities Program

FALL SEMESTER
Tuscania, Rome and Florence

SPRING SEMESTER
Tuscania, Rome and Venice

In this semester-long study abroad experience, students live and study for a month in three different locations, in the following sequence: Tuscania, Rome, and then either Florence (in Fall) or Venice (in Spring). The program comprises five three-credit courses, two at the first two sites and one at the last site. Classes meet four days weekly for a total of 45 contact hours per course. Students take one Italian language course in the first campus: Tuscania.

Each of these cities has a distinctive character, heritage, and role in today’s Italy. In Three Cities courses, students explore the regional context of Italian cuisine, and the enduring impact of Ancient Rome on Italy’s capital. They learn how to communicate with another culture, how to turn a personal itinerary of discovery into writing, and what the “Made in Italy” reveals about Italian society and global business. Three Cities students come away with unique and rewarding insights into a remarkable, diverse, and complex society and culture - Italy.

For all program dates, please consult the specific Three Cities Academic Calendar in this catalog.

COURSE SEQUENCE:

MONTH 1 / TUSCANIA
3-Hour Italian Language Elementary 1 or 2, Intermediate 1 or 2, Advanced 1 or 2. (ITL 101 / 102 / 201 / 202 / 301 / 302 T). Italian language courses are offered at all levels.

Italian Regional Food in Cultural Perspective (NUH 160 T)

MONTH 2 / ROME
Ancient Roots of Italy (HIS 274 R)
Intercultural Communication (ANT / COM 306 R)

MONTH 3 / FALL ONLY - FLORENCE
Made in Italy: A Culture of Excellence (BUS 283 / SOC 283 F)

MONTH 3 / SPRING ONLY - VENICE
Travel Writing (WRI 290 V)
The LdM STEM program in Rome offers students in sciences and related majors a unique educational opportunity. The sciences are evolving constantly, but their roots are deep. Staying up-to-date on the latest research and understanding the historic development of theories, frameworks and applications is equally important. For centuries, Italian researchers have delivered substantial contributions that often resulted in fundamental paradigm-shifts.

LdM's STEM program provides immersion in the long standing scientific traditions Italy offers. Students broaden their knowledge in their fields and understand how scientific discoveries have influenced individuals and societies, contributed to historic and artistic developments and shaped our world.

Any student taking a science course in Rome belongs to the STEM Program. The core of the LdM STEM program is a required course on Italy's contributions to modern sciences. Through the examination of important scientists from the Renaissance to the present, students explore the development of scientific thought and its historical connections. Students can then combine a selection of science courses that can vary each semester. The core course and the STEM courses cannot be changed, dropped or withdrawn from. In addition, students may choose among a variety of general education courses. Italian language study is encouraged but no language courses are required.

Students advance their studies through rigorous science courses offered in collaboration with Roma Tre University, a highly-recognized Italian institution offering state-of-the-art teaching and research laboratories. The STEM program therefore combines LdM's more than 40 years of excellence in abroad education with the expertise of research and science education established by Roma Tre University. Students will also be exposed to the Italian education system and culture.

Rome offers the perfect setting for this integrated exploration of sciences and their histories and allows easy access to other significant locations in science development.

To enroll in the STEM Program, students list in their course selection the core course, the science courses and the general education courses they want to take. Specific attendance and grading policies apply to STEM courses. To help ensure a successful experience, we recommend that students take no more than two science courses with a lab component.


In continued partnership, Marist College and Istituto 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. Course descriptions appear in this catalog; see LdM website for further information about these programs.
Istituto Lorenzo de’ Medici offers Certificate Programs in a range of fields including art and design, restoration and conservation. The Certificate Programs attract a diverse mix of students from all over the world. They are open to students seeking a semester, one or two-year training program in a professional field. The emphasis is on creativity and the acquisition of technical and professional skills in a multidisciplinary environment that encourages group projects and the sharing of ideas. Courses are taught by instructors with extensive professional experience.

Semester Certificates give students the opportunity to gather professional skills and theoretical foundations in their field of choice. These certificates address specific areas that introduce students to a variety of possible career options. Courses help students grasp the essentials and prepare to enter the relevant marketplace. Semester Certificates consist mainly of three core courses and a choice of two out of three/four track courses. Italian language study is encouraged but no language courses are required. Sessions start in fall and spring semesters. Some courses may require advanced skills. Please check for prerequisites of individual courses in this catalog.

For One-Year Certificates, and Professional/Advanced Certificates, students may enroll in the selected program only for the complete academic year (two semesters). Students who have successfully completed the One-Year Certificate may move into the Professional/Advanced Certificate (according to the program selected) completing a two-year program. The first semester of each program is offered only in the fall and the second semester is offered only in the spring. Students with prior knowledge of the selected field of study may be admitted to the second semester of the first year Certificate, after submitting a portfolio of their work to be assessed and approved.

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 entrance requirements.
# ONE SEMESTER CERTIFICATES

## ART OF COOKING: ITALIAN GASTRONOMY CERTIFICATE

<table>
<thead>
<tr>
<th>CORE COURSES</th>
<th>CORE COURSES</th>
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<tbody>
<tr>
<td>NUH 245 F</td>
<td>NUH 232 F</td>
</tr>
<tr>
<td>Italian Food and Culture: Pairing Food &amp; Wine</td>
<td>Mediterranean Diet and Vegetarian Cuisine</td>
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<tr>
<td>3 cr. / 45 hrs</td>
<td>3 cr. / 45 hrs</td>
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<tr>
<td>ANT / CLT / NUH 198 F</td>
<td>NUH 240 F</td>
</tr>
<tr>
<td>Food and Culture</td>
<td>Topics in Nutrition: Italian Style Cooking</td>
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<tr>
<td>3 cr. / 45 hrs</td>
<td>3 cr. / 45 hrs</td>
</tr>
<tr>
<td>NUH 220 F</td>
<td>NUH 205 F</td>
</tr>
<tr>
<td>Current Trends in Italian Cuisine</td>
<td>Nutrition Studies</td>
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## ART OF COOKING: BALANCE IN NUTRITION CERTIFICATE

<table>
<thead>
<tr>
<th>CORE COURSES</th>
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<tbody>
<tr>
<td>NUH 160 F</td>
<td>NUH 220 F</td>
</tr>
<tr>
<td>Italian Regional Food in Cultural Perspective</td>
<td>Current Trends in Italian Cuisine</td>
</tr>
<tr>
<td>3 cr. / 45 hrs</td>
<td>3 cr. / 45 hrs</td>
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<tr>
<td>NUH / PHO 234 F</td>
<td>NUH 249 F</td>
</tr>
<tr>
<td>Fundamentals of Food Design, Styling and Photography</td>
<td>The Science of Food, Health and Wellbeing</td>
</tr>
<tr>
<td>3 cr. / 60 hrs</td>
<td>3 cr. / 45 hrs</td>
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<tr>
<td>NUH 250 F</td>
<td>NUH 280 F</td>
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<tr>
<td>Italian Cuisine: History and Practice</td>
<td>Sustainable Food</td>
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<td>3 cr. / 45 hrs</td>
<td>3 cr. / 45 hrs</td>
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<td>ITL xxx F / ITC xxx F</td>
<td>ITL / ITC xxx F</td>
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<tr>
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<td>3 cr. / 45 hrs</td>
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## TRACK COURSES

Students are required to choose two courses from the following:

- NUH 160 F
- Italian Regional Food in Cultural Perspective
  - 3 cr. / 45 hrs
- NUH / PHO 234 F
- Fundamentals of Food Design, Styling and Photography
  - 3 cr. / 60 hrs
- NUH 250 F
- Italian Cuisine: History and Practice
  - 3 cr. / 45 hrs
- ITLxxx F / ITCxxx F
- Italian Language
  - 3 cr. / 45 hrs

Students are required to choose two courses from the following:

- NUH 220 F
- Current Trends in Italian Cuisine
  - 3 cr. / 45 hrs
- NUH 249 F
- The Science of Food, Health and Wellbeing
  - 3 cr. / 45 hrs
- NUH 280 F
- Sustainable Food
  - 3 cr. / 45 hrs
- ITL / ITC xxx F
- Italian Language
  - 3 cr. / 45 hrs
# Architecture in Urban Context Certificate

**Core Courses**

- INT 181 F Technical Drawing 3 cr. / 45 hrs
- ARC 320 F Sustainable Architecture 3 cr. / 90 hrs
- ARC 340 F Architecture in its Environment 3 cr. / 90 hrs

**Track Courses**

Students are required to choose two courses from the following:

- ARC 269 F Public Space Design 3 cr. / 90 hrs
- ART / ARC 286 F Contemporary Architecture 3 cr. / 45 hrs
- ARC 380 F Architecture Studio: Special Topics 3 cr. / 90 hrs

---

# Interior Design in Contemporary Living Certificate

**Core Courses**

- INT 181 F Technical Drawing 3 cr. / 45 hrs
- INT 210 F Design for Living Spaces 3 cr. / 90 hrs
- INT 250 F Interior Design II 3 cr. / 90 hrs

**Track Courses**

Students are required to choose two courses from the following:

- ARC / INT 220 F Aesthetics of Design: Theory and Practice 3 cr. / 45 hrs
- INT 240 F Design Materials 3 cr. / 90 hrs
- INT 380 F Furniture Design 3 cr. / 90 hrs

---

# Product Design Towards Sustainability Certificate

**Core Courses**

- INT 181 F Technical Drawing 3 cr. / 45 hrs
- INT 293 F Product Design II 3 cr. / 90 hrs
- INT 365 F Sustainable Design 3 cr. / 60 hrs

**Track Courses**

Students are required to choose two courses from the following:

- ARC / INT 220 F Aesthetics of Design: Theory and Practice 3 cr. / 45 hrs
- INT 240 F Design Materials 3 cr. / 90 hrs
- ENV 180 F Introduction to Environmental Issues 3 cr. / 45 hrs

---

# Visual Communication for Fashion Certificate

**Core Courses**

- FAS 100 F Introduction to the Fashion Industry 3 cr. / 45 hrs
- FAS 160 F Fashion Illustration I 3 cr. / 90 hrs
- FAS 314 F Fashion Communication 3 cr. / 45 hrs

**Track Courses**

Students are required to choose two courses from the following:

- ANT / FAS 185 F Anthropology of Fashion and Desirability: Beyond the Catwalk 3 cr. / 45 hrs
- FAS 235 F Visual Merchandising 3 cr. / 45 hrs
- PHO 185 F Principles of Fashion Photography 3 cr. / 90 hrs
### FASHION DESIGN CERTIFICATE

**YEAR 1**

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<tr>
<th>1st SEMESTER (Fall Only)</th>
<th>2nd SEMESTER (Spring Only)</th>
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<td><strong>FAS 100 F</strong></td>
<td><strong>FAS 180 F</strong></td>
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<td>Patternmaking I</td>
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<td>3 cr. / 90 hrs</td>
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<td><strong>FAS 220 F</strong></td>
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<tr>
<td>Construction Techniques</td>
<td>Fabric Styling</td>
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<tr>
<td>3 cr. / 90 hrs</td>
<td>3 cr. / 60 hrs</td>
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<td><strong>FAS 160 F</strong></td>
<td><strong>FAS 245 F</strong></td>
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<tr>
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<td>Fashion Illustration II</td>
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<td>3 cr. / 90 hrs</td>
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<td><strong>FAS 195 F</strong></td>
<td><strong>FAS 250 F</strong></td>
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<td>Textile Science</td>
<td>Draping I</td>
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<td>3 cr. / 90 hrs</td>
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<td><strong>FAS 200 F</strong></td>
<td><strong>FAS / JWY / INT 355 F</strong></td>
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<td>CAD for Fashion Design I</td>
<td>Trend Forecasting</td>
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<td>3 cr. / 45 hrs</td>
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<td><strong>FAS 285 F</strong></td>
<td><strong>GRA / FAS / INT 450 F</strong></td>
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<tr>
<td>History of Costume</td>
<td>Interdisciplinary Design</td>
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### FASHION DESIGN PROFESSIONAL CERTIFICATE

**YEAR 2**

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<th>1st SEMESTER (Fall Only)</th>
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<td><strong>FAS 270 F</strong></td>
<td><strong>FAS 335 F</strong></td>
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<td>Knitwear I</td>
<td>CAD for Fashion Design II</td>
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<td>3 cr. / 60 hrs</td>
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<td><strong>FAS 290 F</strong></td>
<td><strong>FAS 400 F</strong></td>
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<td>Collection Production</td>
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<td>3 cr. / 90 hrs</td>
<td>3 cr. / 90 hrs</td>
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<tr>
<td><strong>FAS 325 F</strong></td>
<td><strong>FAS 320 F</strong></td>
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<td>Product Development</td>
<td>Draping II</td>
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<td>3 cr. / 45 hrs</td>
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<tr>
<td><strong>FAS 340 F</strong></td>
<td><strong>FAS 430 F</strong></td>
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<tr>
<td>Apparel Construction</td>
<td>Fashion Entrepreneurship</td>
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<td>3 cr. / 90 hrs</td>
<td>3 cr. / 45 hrs</td>
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<td><strong>FAS 360 F</strong></td>
<td><strong>GRA / FAS / INT 450 F</strong></td>
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<td>Fashion Lab: Experimental Design</td>
<td>Interdisciplinary Design</td>
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<td>3 cr. / 60 hrs</td>
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### FASHION MARKETING AND MERCHANDISING CERTIFICATE

**YEAR 1**

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<tr>
<td><strong>FAS 100 F</strong></td>
<td><strong>BUS / FAS 352 F</strong></td>
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<tr>
<td>Introduction to the Fashion Industry</td>
<td>Luxury Brand Management</td>
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<td><strong>FAS 195 F</strong></td>
<td><strong>FAS 265 F</strong></td>
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<td>Textile Science</td>
<td>Retail Management</td>
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<td>3 cr. / 45 hrs</td>
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<tr>
<td><strong>FAS 215 F</strong></td>
<td><strong>FAS 300 F</strong></td>
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<td>Fashion Marketing</td>
<td>Fashion Buying Concepts</td>
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<td>3 cr. / 45 hrs</td>
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<tr>
<td><strong>FAS 225 F</strong></td>
<td><strong>FAS 430 F</strong></td>
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<td>Fashion Consumer Behavior</td>
<td>Fashion Entrepreneurship</td>
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<td><strong>FAS 235 F</strong></td>
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<td>BUS 322 F</td>
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<td>3 cr. / 45 hrs</td>
<td>International Business Negotiation</td>
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<td><strong>FAS 382 F</strong></td>
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<td></td>
<td>Global Fashion Merchandising</td>
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<td>FINE ARTS ADVANCED CERTIFICATE</td>
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<td><strong>YEAR 1</strong></td>
<td><strong>YEAR 2</strong></td>
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<tr>
<td>PRI 120 F</td>
<td>PDM / PER / PHO / SCU 150 F</td>
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<tr>
<td>Basic Printmaking</td>
<td>Expanding Creativity</td>
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<td>3 cr. / 60 hrs</td>
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<tr>
<td>SCU 130 F</td>
<td>SCU 160 F</td>
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<td>Ceramics</td>
<td>Introductory Sculpture</td>
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<td>3 cr. / 90 hrs</td>
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<td>PDM 130 F</td>
<td>PDM 340 F</td>
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<tr>
<td>Principles of Drawing and Composition</td>
<td>Advanced Drawing I: Observation and Interpretation</td>
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<td>3 cr. / 60 hrs</td>
<td>3 cr. / 90 hrs</td>
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<td>PDM 140 F</td>
<td>PDM 350 F</td>
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<td>Foundation Oil Painting</td>
<td>Advanced Painting I: Observation and Interpretation</td>
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<td>3 cr. / 90 hrs</td>
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<td>ART 186 F</td>
<td>PDM 380 F</td>
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<td>Art History II: High Renaissance to the Present</td>
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<td>PDM 392 F</td>
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<td>PDM 420 F</td>
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<td>SCU 170 F</td>
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<td>Marble and Stone Sculpture</td>
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<tr>
<td>PDM 190 F</td>
<td>ART / CLT 355 F</td>
<td>GRA 170 F</td>
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<td>Fundamentals of Art and Design: Color Theory</td>
<td>Images and Words</td>
<td>Graphic Design</td>
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<td>PRI 220 F</td>
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<td>Etching</td>
<td>Studio Art Professional Portfolio</td>
<td>Web Design</td>
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<td>PDM 260 F</td>
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<td>GRA 262 F</td>
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<td>Intermediate Drawing</td>
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<td>Workshop in Graphic Design</td>
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<td>PDM 270 F</td>
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<td>GRA 310 F</td>
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<td>Intermediate Painting</td>
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<td>Avant-Garde and Modernist Art (1900-1950)</td>
<td>Major Project in Fine Arts</td>
<td>Rendering Essentials</td>
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### INTERIOR DESIGN CERTIFICATE

**YEAR 1**

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<th>Course Title</th>
<th>Credits</th>
<th>Hours</th>
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<tr>
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<td>INT 170 F</td>
<td>Product Design I</td>
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<td>INT 180 F</td>
<td>Perspective Drawing and Rendering</td>
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<td>GRA 185 F</td>
<td>Digital Graphic Techniques Fundamentals</td>
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<td>CAD for Interior Design I</td>
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*1st SEMESTER (Fall Only)*

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<td>INT 300 F</td>
<td>Retail Design</td>
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<td>INT 330 F</td>
<td>Lighting Design</td>
<td>3 cr.</td>
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<td>INT 350 F</td>
<td>Computer Rendering for Interior Design</td>
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<td>INT 365 F</td>
<td>Sustainable Design</td>
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*2nd SEMESTER (Spring Only)*

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<td>ARC / ART 202 F</td>
<td>20th Century Design and Architecture</td>
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<td>INT 240 F</td>
<td>Design Materials</td>
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<td>Interior Design II</td>
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<td>INT 290 F</td>
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### INTERIOR DESIGN PROFESSIONAL CERTIFICATE

**YEAR 2**

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<td>JKY 235 F</td>
<td>Jewelry Design II</td>
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<td>JKY 255 F</td>
<td>Jewelry Making II</td>
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<td>JKY 270 F</td>
<td>Stone Setting I</td>
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<td>History of Jewels and Their Symbolism</td>
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<td>JKY 155 F</td>
<td>Jewelry Design I</td>
<td>3 cr.</td>
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<td>Metals in Jewelry Making</td>
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<td>Wax Carving and Casting Techniques I</td>
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<td>JKY 255 F</td>
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### JEWELRY DESIGN CERTIFICATE

**YEAR 1**

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### JEWELRY DESIGN PROFESSIONAL CERTIFICATE

**YEAR 2**

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<td>JKY 415 F</td>
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<td>JKY 420 F</td>
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## RESTORATION AND CONSERVATION CERTIFICATE

### YEAR 1

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<td>CHM 135 F</td>
<td>General Chemistry I with Lab</td>
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<td>ART xxx F</td>
<td>Art History elective (to be selected by candidate)</td>
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<tr>
<td>RES 160 F</td>
<td>Fresco Painting and Restoration I</td>
<td>3 cr. / 90 hrs</td>
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<td>RES 175 F</td>
<td>Painting and Polychrome Wooden Sculpture Conservation I</td>
<td>3 cr. / 90 hrs</td>
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<td>RES 185 F</td>
<td>Drawing for Conservators</td>
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<td>Historical Painting Lab I</td>
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<td>RES 260 F</td>
<td>Fresco Painting and Restoration II</td>
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<td>RES 275 F</td>
<td>Painting and Polychrome Wooden Sculpture Conservation II</td>
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<td>CHM 136 F</td>
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<td>PDM / PRI / PHO / SCU xxx F</td>
<td>Fine Arts elective (to be selected by candidate)</td>
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## RESTORATION AND CONSERVATION PROFESSIONAL CERTIFICATE

### YEAR 2

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<tr>
<td>CHM / RES 340 F</td>
<td>Science for Conservators II</td>
<td>3 cr. / 45 hrs</td>
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<td>RES 230 F</td>
<td>Theory of Conservation</td>
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<td>RES 345 F</td>
<td>Historical Painting Lab II</td>
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<td>RES 360 F</td>
<td>Advanced Fresco Painting and Restoration</td>
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<td>Advanced Painting and Polychrome Wooden Sculpture Conservation</td>
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<td>Furniture, Wood Objects and Gilding Conservation</td>
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<td>RES 399 F</td>
<td>Special Topics in Restoration</td>
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<td>RES 400 F</td>
<td>Advanced Project for Painting and Polychrome Wooden Sculpture Conservation</td>
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<td>Advanced Project for Fresco and Mural Painting Restoration</td>
<td>3 cr. / 90 hr</td>
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*Choice of one of the following:

- CHM 136 F
- General Chemistry II with Lab
- 4 cr. / 90 hrs
- PDM / PRI / PHO / SCU xxx F
- Fine Arts elective (to be selected by candidate)
- 3 cr. / 60/90 hrs
STUDENT ARTWORK

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Welcome to LdM Florence! In the pages that follow, courses are divided first by academic school (School of Liberal Arts and Social Sciences, School of Creative Arts, School of Design, School of Sciences, School of Italian Language and Culture) and then by discipline (e.g., ANC - Ancient Studies, ANT - Anthropology, ART - Art History, etc.).

Please consult the table on the following page in order to see exactly which disciplines are offered at which site.
## COURSE LOCATIONS

### SCHOOL OF LIBERAL ARTS AND SOCIAL SCIENCES

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### SCHOOL OF CREATIVE ARTS

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### SCHOOL OF SCIENCES

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### SCHOOL OF AGRICULTURE

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### SCHOOL OF ITALIAN LANGUAGE AND CULTURE

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School of Liberal Arts and Social Sciences
ANC - ANCIENT STUDIES

Archaeology Workshop

ANC 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 artefacts in LdM's Archaeology Lab. These artefacts have recently been unearthed in Central Italy at the Hellenistic necropolis of Bosco della Riserva, near Tuscania, where an excavation project is being conducted by CAMNES and LdM. Students will learn what happens to the finds once they leave their recovery contexts and arrive in Florence: here, under the guidance of the instructors, students will be involved in the fundamental activities of restoration, conservation, documentation, study, and storage of the finds. Students will also have the opportunity to sign up for the summer field school in Tuscania which operates directly at one of the archaeological sites.

Ancient Rome

ANC 200 F; Dual listed: HIS 200 F
Cr: 3; Contact hrs: 45
This course offers a general though comprehensive introduction and overview of the 14-century lasting civilization of Ancient Rome, from its origins as a monarchy to the “Fall of Rome” and the beginning of the Middle Ages. Alongside the study of main historical events, 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 end of the Roman world and the birth of a new society; the historiographical “myth of Rome.” In order to stimulate students’ critical skills in observing historical phenomena, a problem-oriented approach will be supported by readings of primary sources.

Classical World Civilizations

ANC 206 F; Dual listed: HIS 206 F
Cr: 3; Contact hrs: 45
The spectacle of ancient Greek and Roman ruins, as well as the sculpture galleries of many European and American Museums can be familiar at first sight. However, they raise questions in our minds: “What did this sculpture look like thousands of years ago?” “What was this building used for?” To discover the answers to these questions, we need to further explore the Classical World, which offers much more than its physical remains. Famous poets, philosophers, sharp politicians, gifted soldiers, and many historians who wrote their stories are all part of the framework. This course presents a survey of the extraordinarily rich civilizations that thrived in Western Mediterranean from the 8th century BCE to the 5th century CE (Greeks, Etruscans, and Romans). Due to the wealth of information, we will focus on the key historical events of Greek and Roman history and on a selection of art masterpieces and historians. Moreover, since Classical Antiquity represents the roots of Western civilization, the aim of this course is not only to illustrate the Classical World but also to define (and debate) our living in relationship to that world.
Prerequisites: None; a prior course in Western History and/or Art History is recommended

Florentia: The Ancient Roots of Florence

ANC 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 Florence 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, artfacts 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 available, including to the National Archaeological Museum of Florence and little-known archaeological areas.

Greek and Roman Mythology

ANC 216 F
Cr: 3; Contact hrs: 45
The traditional stories about the Greek and Roman gods and heroes have always been a fundamental part of Western Art and literature especially since their “rediscovery” by Renaissance humanism. The major divinities of Greek and Roman religion are examined in their historical and archaeological context, focusing on the influence that Greek myths had on the Roman world. The Iliad, The Odyssey, and Roman foundations myths and sagas will be discussed with particular emphasis on the relationship between myth and history. Visit to the National Archaeological Museum of Florence will reinforce the topics treated in class. 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 visit to the Uffizi Gallery will show the students how Renaissance artists revived the Greek and Roman tradition. To know Roman mythology is to understand the real essence of the ideals and aspirations of the great Roman Empire, while in the study of Greek mythology lies the roots of modern psychology.

The “Mysterious” People of Ancient Italy: In Search of the Etruscans

ANC 218 F; Dual listed: ART 218 F; HIS 218 F
Cr: 3; Contact hrs: 45
This course looks at the Etruscan achievements and legacy in the areas of culture and society, the visual arts, architecture, language, funerary practices, religious beliefs, trade, government, urban planning, and family life. By examining the “mysterious people” known as the Etruscans, students in this course will become familiar with a specific ancient culture and discover how archaeology and classical studies apply a range of tools to analyze it. While a good deal is known about the Etruscans and a substantial quantity of the material culture still survives, much is also lost, and many questions remain unanswered. They built richly furnished tombs, which are still extant, for their noble ancestors, yet their literature has virtually disappeared. After flourishing for over five centuries as the main culture in central Italy, from the Po Valley to the area around Naples, and even ruling Rome itself, they were absorbed into the Roman state in the third century BCE. Their mineral wealth, fertile fields, strategic harbors, and other geographical and economic advantages fueled vigorous exchanges across the lively world of the Mediterranean. This remarkable culture affected both the Greeks and the Romans, and its ideas, customs, artistic motifs, and fashions spread north to the rest of Europe. Students in this course benefit from Florence’s prime location at the center of Etruscan power through an all-inclusive visit to examine firsthand the archaeological remains of the Etruscans.
Prerequisites: None; a prior course in classics, art history, or history is recommended

Animals in Antiquity

ANC 234 F
Cr: 3; Contact hrs: 45
We will look at the role of non-human animals as divinities, especially in Egypt (Anubis, Horus, Bastet), as hybrids in Mesopotamia and Greece, but also as possible theomorphic remnants in Greece, the many animals in connection with the cult of Artemis, Athena’s owl, Hera’s peacock, etc.), as sacred “objects” (snakes, pigs, bees), as companions (birds, dogs, cats), as “love gifts” (rabbits, doves), as working animals, as food, in sacrifice (bulls, cows, sheep, pigs), in war (horses and
elephants), in hunting (deer, lizards, and birds), in entertainment among the Romans (the Colosseum -- lions, tigers, ostriches), and in Greek and Latin writings about morals and intellect (Aesop, Plutarch, Lucretius).

In order to do justice to this subject, an interdisciplinary approach will be used. We will analyze materials from a number of fields, such as History and Literature (Homer, Pliny the Elder, Aesop, Plato, Plutarch, Ovid, Seneca, Aelianus, and others), Archaeology (pottery, sculpture, figurines), Epigraphy (inscriptions mention animals in various contexts), Zoology (Athenaeus, Pliny the Elder), and Mythology (Homer, Pausanius, Ovid, pottery, jewelry, coins).

We will conclude with a glance at the role of animals and their relationship to humans in contemporary western and eastern societies, including the birth of the modern animal Rights movement, and Veganism and Vegetarianism in the United States and Europe with emphasis on Italy.

Prerequisites: None; a prior course in classics, history, art, archaeology, zoology, or equivalent is recommended

### War in the Greek and Roman Worlds

**ANC 246 F**

Cr: 3; Contact hrs: 45

This course offers an exploration of warfare in ancient Greece and Rome in terms of values and ideology, impact on society, practices, arms and artifacts, and representations. For Greece the focus is on the fifth-century through the Hellenistic era, while for Rome the entire time-span from monarchy through the empire and late antiquity is considered. Students analyze the strategy and the unfolding of major wars and events, as well as the careers of outstanding figures including Alexander the Great and the emperor Augustus, promoter of the pac romana. Students come to grips with the mindset and actual experiences of commanders and common soldiers as they prepared for campaigns and engaged in battles and sieges. The civilian experience of war is also not ignored. Space is dedicated to the problematic relationship between modern regimes and ancient military culture, notably the Italian fascist excavations of imperial Roman sites for propagandistic ends.

### Ancient Egypt

**ANC 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: “From where did Ancient Egypt originate?”, “How were the pyramids built?”, “How do you read hieroglyphics?”, “What did the afterlife signify to the ancient Egyptians?”, “What was the Amarna revolution?”. The course will also touch on other topics using archaeological data and historical sources, starting from the pieces present in the notable Egyptian Museum of Florence.

### Co(ok)quinarius: Ancient Sources of Italian Cuisine

**ANC 264 F; Dual listed: NUH 264 F; ANT 264 F**

Cr: 3; Contact hrs: 45

Co(ok)quinarius, which takes place also within the fascinating context of the Florentine Central Food Market, explores the main elements of ancient Mediterranean food culture as the forerunner to modern Italian cuisine. Following the guidelines of experimental archaeology students learn to understand, prepare, taste, and evaluate ancient Etruscan, Greek, Roman as well as Near Eastern dishes within their social dimensions and cultural perspective. Starting from the distinction between the consumption and the use of food, students explore Etruscan, Greek, and Roman culinary traditions. Topics include the meanings of food, its social dimensions, the history of specific commodities; everyday eating habits and etiquette; rituals and taboos. This knowledge permits the class to accurately understand, recreate, cook, and taste ancient recipes. During interactive lessons students will improve their practical skills, learn how to prepare different recipes, and develop their knowledge of both the theory and practice of food anthropology. The key of the analysis is the Food Sign, a specially-developed tool with two inseparable sides: anthropological meaning and gastronomy. This instrument helps to show that in Antiquity any given dish wasn’t a mere result of a recipe to prepare food in a particular way as part of a meal, but was inevitably linked to sacred and social meanings. Students will be able to recognize and appreciate ancient traditions and to link them to the modern cuisine (when a particular tradition has continued) and interests.

### Heritage in Conflict and Heritage for Peace

**ANC 274 F; Dual listed: ART 274 F**

Cr: 3; Contact hrs: 45

This course aims to examine and explore a series of critical and cutting-edge issues within the field of cultural heritage in its duality of being both a victim of conflict and a vehicle for peace. It offers a trans-disciplinary analysis and a solid conceptual basis for the role of cultural heritage as viewed from multiple perspectives. Thus, the course provides a panoramic introduction to such themes as heritage protection legislation (with in depth attention to heritage destruction in times of conflict), the illicit trafficking of antiquities, white, black, and gray antiquities markets, dubious provenance, museum ethics, the restitution, repatriation, and return of cultural artifacts); cultural human rights; effective heritage management; Cultural heritage in different areas of communication, and as a part of social initiatives; the “peace through culture” vision of Nicholas Roerich; and Values Education, with a special focus on heritage, as a vehicle for peace. The problem-oriented approach of the course is enriched with a number of illustrative case-studies designed to stimulate critical thinking and to sharpen the understanding of the multi-faceted nature of the issues tackled. In-class lectures and reading assignments are accompanied by interactive group work and movie screenings.

Prerequisites: None; a prior course in cultural or art history or peace studies is recommended

### Archaeology of Death

**ANC 302 F; Dual listed: ANT 302 F**

Cr: 3; Contact hrs: 45

When did humans first take pains to bury their dead? How did ancient people cope with death? What can graves and funerary monuments of the past tell us? This course aims to investigate the approaches, beliefs and practices of ancient societies in relation to that fundamental cultural theme that is death. Through the use of archaeological data and historical sources, with the support of anthropological theories related to death rituals, students will gain knowledge and new perspectives over the complex phenomenon of the interplay between the living and the dead. To achieve these goals, the course will be subdivided into two parts. The first part will focus on the theoretical and methodological issues related to the study of belief and ritual practice in archaeology, especially in relation to the funerary sphere. The second part will address specifically the question of how ancient societies dealt with death and treated their dead by referring to specific study-cases across the Mediterranean and the Ancient Near East, from Prehistoric societies until the beginning of the Classical period.

Prerequisites: A prior course in archaeology, anthropology, history, or religion
Anthropology of Fashion and Desirability: Beyond the Catwalk
ANT 185 F; Dual listed: FAS 185 F
Cr: 3; Contact hrs: 45
How are anthropology and fashion related? How can this social sciences field help us in analyzing both Western fashion and global fashion trends today? How can artifacts become fashion? What is the relationship between fashion and art? How is beauty constructed in fashion and visual culture? And how is the gender and the body represented? Such questions, of more than specialized interest, have been raised since fashion started to be studied in academia in the 1980s. This course considers the particular contribution of anthropology to the study of fashion as an academic discipline and hence to understanding fashion as a significant cultural expression. We will study how meanings are constructed in fashion and visual culture, using the gender-cultural and transnational framework provided by anthropological research. We will also consider how fashion interacts with material culture through the production and consumption of “fashion items,” making fashion an interesting field of inquiry in the context of the anthropology of things.

Archaeology Workshop
ANT 193 F; Dual listed: ANC 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 artefacts in LdM’s Archaeology Lab. These artefacts have recently been unearthed in Central Italy at the Hellenistic necropolis of Bosco della Riserva, near Tuscania, where an excavation project is being conducted by CAMNES and LdM. Students will learn what happens to the finds once they leave their recovery contexts and arrive in Florence: here, under the guidance of the instructors, students will be involved in the fundamental activities of restoration, conservation, documentation, study, and storage of the finds. Students will also have the opportunity to sign up for the summer field school 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 appreciate 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 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.

ANT - 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 exists 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 the sub-fields of anthropology. 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).
may take forms that threaten moral, political, and cultural order as represented by states, ethnic groups, and communities. Among the fundamental questions looming over the course are the reasons why violence seems not to be eradicable from human life, and why the globalization process, far from paving the way for a more just and peaceful world, seems rather to have hastened “assurance” forces hurling humanity into an ever-growing spiral of violence. The course is structured into four main parts. The first part provides a comprehensive phenomenological framing of violence and conflict within human experience in general, the tradition of Western thought, and also the relationship between cultures. The second part concentrates on how conflict and violence affect political constituencies and democratic orders in a constitutive manner. The third part goes into more depth by articulating conflict and violence in terms of a phenomenology of “exclusion(s).” The fourth and final part of the course addresses the crucial issue of the transformation of conflict and violence by analyzing two main socio-political and anthropological categories: peace and reconciliation.

Cultural Anthropology
ANT 245 F
Cr: 3; Contact hrs: 45

Cultural anthropology aims at disclosing the role that culture, power structures, economics, and beliefs have in shaping one’s assumed identity and the construction of meaning across different societies, both traditional and contemporary. For much of Western history, the anthropological outlook has been absent; culture was viewed as static, not dynamic, and Eurocentric views or myths like the “noble savage” idea colored encounters with unknown indigenous populations. This course will give students a chance to critically reflect on the dynamic elements of cultural change and identity definition. In particular, we will look at how culture across different continents vary with respect to world views, family structures, economic arrangements, values and beliefs, communication styles, and the meaning given to art. Students will gain a theoretical understanding of some ethnographic case studies, concepts and methods and will put this knowledge into practice by doing fieldwork in Florence relative to aspects of Italian culture. Both the appreciation and understanding of cultural difference will prove useful skills in all situations (including a range of career paths) involving intercultural interactions.

Prerequisites: Sophomore standing

Contemporary Anthropology: Words and Action
ANT 260 F
Cr: 3; Contact hrs: 45

Anthropology is the study of humankind. Its subject matter is often quite “exotic.” In fact, anthropologists study the traditions and the belief systems of non-Western, often remote, societies. As such, anthropology is the science of the far-away, cultural Other. In a sense, we all do anthropology because we are all curious about other people around the globe. Still, the aim of anthropology is also to advance knowledge of ourselves and of where we may go in the future. The scope of the present course is to focus on and to engage with contemporary phenomena and problems, such as: globalization, insecurity, vulnerability, technological advances, and (social) media. These topics will be explored and discussed in relation to language. Hence, the principal focus of this course will be on linguistic anthropology. However, since language contributes to the reproduction, transmission, and transformation of culture, it must be studied from within a broader perspective, i.e., from the transformation of contemporary society and culture.

Co(ok)quinarius: Ancient Sources of Italian Cuisine
ANT 264 F; Dual listed: ANC 264 F; NUH 264 F
Cr: 3; Contact hrs: 45

Co(ok)quinarius, which takes place within the fascinating context of the Florentine Central Food Market, explores the main elements of ancient Mediterranean food culture as the forerunner to modern Italian cuisine. Students learn to understand, prepare, taste, and evaluate ancient Etruscan, Greek, Roman, as well as Near Eastern dishes within their social dimensions and cultural perspective. Starting from the distinction between the consumption and the use of food, students explore Etruscan, Greek, and Roman culinary traditions. Topics include the meanings of food, its social and practical aspects, the history of specific commodities; everyday eating habits and etiquette; rituals and taboos. This knowledge permits the class to accurately understand, recreate, cook, and taste ancient recipes. During interactive lessons students will improve their practical skills, learn how to prepare different recipes, and develop their knowledge of both the theory and practice of food anthropology. Students will be able to recognize and appreciate ancient traditions and to link them to modern cuisine and interests.

Physical and Forensic Anthropology
ANT 284 F
Cr: 3; Contact hrs: 45

Human skeletal remains are a precious source of information. Through their study the life of an individual or a population can be reconstructed both from a biological and historical point of view. The discipline, which deals with the study of skeletons in order to provide data on the person to whom the remains belong, is anthropology and specifically “physical and forensic” anthropology. This course will introduce students to human osteology and bone biology. Both subjects are essential in order to explore the theory and methods used in the discipline and related to the archaeological/historical context or to forensic science. A variety of anthropological topics, in addition to osteology and skeletal anatomy, will be discussed in order to offer an overview of how anthropology contributes through the examination of human skeletal remains to acquiring fundamental scientific and biological data of past populations and of modern individuals.

Archaeology of Death
ANT 302 F; Dual listed: ANC 302 F
Cr: 3; Contact hrs: 45

When did humans first took pain to bury their dead? How did ancient people cope with death? What can graves and funerary monuments of the past tell us? This course aims to investigate the approaches, beliefs and practices of ancient societies in relation to that fundamental cultural theme that is death. Through the use of archaeological and historical sources, with the support of anthropological theories related to death rituals, students will gain knowledge and new perspectives over the complex phenomenon of the interplay between the living and the dead. To achieve these goals, the course will be subdivided into two parts. The first part will focus on the theoretical and methodological issues related to the study of belief and ritual practice in archaeology, especially in relation to the funerary sphere. The second part will address specifically the question of how ancient societies dealt with death and treated their dead by referring to specific study-cases across the Mediterranean and the Ancient Near East, from Prehistoric societies until the beginning of the Classical period.

Prerequisites: A prior course in archaeology, anthropology, history, or religion

Intercultural Communication
ANT 306 F; Dual listed: COM 306 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 and in individual and group environments. Along with a study of the influence of culture on identity, viewpoints, and communication, it progressively analyzes all the theoretical concepts that are necessary to interpret communication in an interpersonal and intercultural context. Topics include: communication difficulties, communication roles, and proxemics. Special emphasis is placed on rituals, message patterns, clothing, myths, ideologies, and on the influence of mass media on our cross-cultural representation of reality.

Prerequisites: Junior standing
FLORENCE

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, to the Modern Age, and on contemporary developments. It examines representative monuments and architects from ancient Greece (the Parthenon in Athens) to the present day. The architect’s pursuit of the 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.

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 talents 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, scientific, and technological discoveries. The course provides students with the tools to understand innovative elements introduced by a new trend and to remain up-to-date in this ever-changing field.

The “Mysterious” People of Ancient Italy: In Search of the Etruscans

ART 218 F; Dual listed: HIS 218 F; ANC 218 F
Cr: 3; Contact hrs: 45
This course looks at the Etruscan achievements and legacy in the areas of culture and society, the visual arts, architecture, language, funerary practices, religious beliefs, trade, government, urban planning, and family life. By examining the “mysterious” people known as the Etruscans, students in this course will become familiar with a specific ancient culture and discover how archaeology and classical studies apply a range of tools to analyze it. While a good deal is known about the Etruscans and a substantial quantity of the material culture still survives, much is also lost, and many questions remain unanswered. They built richly furnished tombs, which are still extant, for their noble ancestors, yet their literature has virtually disappeared. After flourishing for over five centuries as the main culture in central Italy, from the Po Valley to the area around Naples, and even ruling Rome itself, they were absorbed into the Roman state in the third century BCE. Their mineral wealth, fertile fields, good harbors, and other geographical and economic advantages fueled vigorous exchanges across the lively world of the Mediterranean. This remarkable culture affected both the Greeks and the Romans, and its ideas, customs, artistic motifs and fashions spread north to the rest of Europe. Students in this course benefit from Florence’s prime location at the center of Etruscan power through museum visits to examine firsthand the archaeological remains of the Etruscans.

Prerequisites: None; a prior course in classics, art history, or history is recommended

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. It will consider museum definitions and classification, and centuries-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 and 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 analyze such topics as research, methods of documentation, cataloging, display, basic communication techniques, the importance of education and learning in museums, preventive and remedial conservation of collections, environmental monitoring and control, safety plans, and storage systems. Stress is given to the Italian and more specifically Florentine situation with regards to museums, which students will be

School of Liberal Arts and Social Sciences

L A M A C A D E M I C C A T A L O G  2 0 1 7 / 2 0 1 8  5 4
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 esotericism; 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 the 13th to the 17th century. Public and private palaces played 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 series of different superimposed urban textures.

Lost Symbolism: Secret Codes in Western Art

**ART 255 F; Dual listed: PHR 255 F**  
Cr: 3; Contact hrs: 45  
The course focuses on the links between artworks and astrology, alchemy, geometry, numerology, and selected philosophical themes in Western art between 1300 and 1800. Art has served various functional and aesthetic purposes in different cultures and periods. In some eras art has also embodied a symbolic language, mysterious to the majority, but highly significant to the minority able to read or decode it. For example, what we may call the secret messages of certain paintings and sculptures of past centuries can be interpreted in terms of astrology. A specific field of art history, iconography, studies subject matter, symbolism, and sagnification in works of art. Students use elements of this approach to examine the fascinating range of meanings that some artworks were intended to transmit and which can still be uncovered.

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 of and appreciation for various art forms from cultures scattered around the world which have existed for thousands of years, in countless distinct lines of development. Artistic trends will be related to their social, political, and economic 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.

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 the life and work of one of the most gifted and revolutionary artists of all times. It will explore his long artistic career as a sculptor, painter, architect, and poet. The artist’s personal and artistic relationships with other outstanding artists of his time, in particular with Leonarda and Raphael, whom Michelangelo perceived as great rivals, will also be a central theme of the course. Students will visit a number of major museums, analyzing the extraordinary quality of Michelangelo’s works in relation to those of contemporary artists in the same museums. The course will also analyze his relationship to patrons, especially the Medici in Florence and the papal court in Rome under the popes Alexander VI, Julius II, and Paul III. Students will gain a detailed knowledge of Michelangelo’s oeuvre, and will be able to identify and analyze major works in painting, sculpture, and architecture. The course will be based on recent literature, sources of the time, and Michelangelo’s own writings.

Heritage in Conflict and Heritage for Peace

**ART 274 F; Dual listed: ANC 274 F**  
Cr: 3; Contact hrs: 45  
This course aims to examine and explore a series of critical and cutting-edge issues within the field of cultural heritage in its duality of being both a victim of conflict and a vehicle for peace. It offers a trans-disciplinary analysis and a solid conceptual basis for the role of cultural heritage as viewed from multiple perspectives. Thus, the course provides a panoramic introduction to such themes as heritage protection legislation (with in depth attention to heritage destruction in times of conflict, the illicit trafficking of antiquities, white, black, and grey antiquities markets, dubious provenance, museum ethics, the restitution, repatriation, and return of cultural artifacts); cultural human rights; effective heritage management; Cultural heritage in different areas of communication, and as a part of social initiatives; the “peace through culture” vision of Nicholas Roerich; and Values Education, with a special focus on heritage, as a vehicle for peace. The problem-oriented approach of the course is enriched with a number of illustrative case-studies designed to stimulate critical thinking and to sharpen the understanding of the multi-faceted nature of the issues tackled. In-class lectures and reading assignments are accompanied by interactive group work and movie screenings.

Prerequisites: None; a prior course in cultural or art history or peace studies is recommended.
Renaissance Art at the Italian Courts

**ART 276 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 of hunting, jousting, scholarship, and court festivals - which influenced the visual arts. Comparisons will be made with Northern European courts of the same period. The main focus will be on Pisanello and the courts of Ferrara and the Gonzaga court in 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 Federico da Montefeltro in Urbino, and Piero della Francesca and Alberti at the Malatesta court in Rimini. The students will become familiar with the special patronage conditions which dictated the nature of Renaissance art at the princely courts of Italy and acquire a detailed knowledge of the work of five court artists as well as a broader familiarity with three others.

**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, to Leonardo, Michelangelo and Raphael in the sixteenth century, to create one of the most fascinating periods in the history of art. 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 rebirth 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

This course examines the social, economic, political, and artistic life of Florence and its close relationship to the fortunes (and misfortunes) of a group of notable Florentine families, such as the Medici, Rucellai, Strozzi, and Pitti, through the analysis of art works and objects, including wedding chests and other furniture, ceramics, jewelry, luxury clothing, and coats of arms. A study of these families, their history, their public and private lives, will help illustrate and uncover many significant characteristics of the city, not only in the past, but also today, as some of these families are still active in the social, political, and economic life of Florence.

**Florence Villas and Gardens**

**ART 282 F**

Cr: 3; Contact hrs: 45

This course examines the development of villas and, secondarily, the design of gardens, from ancient Rome to the modern era. The Italian villa offered a model of structure and pleasant living, rooted in Italian life and thought, that was enormously influential for centuries and that still delights today. The focus is on the Renaissance and Baroque periods in central Italy, with detailed study of major examples in the city and its territory. Guiding themes: formal architectural analysis of individual buildings in relation to major period styles; social and economic functions of villas and gardens; their decoration with statuary and other works of art; heraldry and symbolism; changing concepts of nature and relations to the environment. Close observation, and experience of the spatial dimension, are developed through site visits to selected villas and grounds.

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

**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 the 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 with an emphasis on Europe and, especially, Italy.

Prerequisites: ART 165 History of Architecture, or equivalent

**Renaissance Architecture**

**ART 291 F**

Cr: 3; Contact hrs: 45

Study of the reinvention of European architecture between 1400 and 1600 in Italy. All building types are considered: secular and domestic (town halls, courts of justice, hospitals, warehouses, fortifications, private palaces, villas, theaters) and religious (churches, chapels, convents). Includes both major and minor masters, often active in other fields, such as Brunelleschi, Leonardo, and Michelangelo, Francesco di Giorgio Martini, Luciano Laurana, and others. Among the questions considered are the role of patronage, the nature and function of artistic treatises, building practices, regional styles, relationships to medieval and especially classical precedents and types. Numerous works are closely analyzed through site visits.

Prerequisites: ART 165 History of Architecture, or 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 da Vinci, more than anyone else, represents Renaissance confidence in the boundless faculties of the human mind. Largely self-educated, driven by curiosity, and gifted with an extraordinary capacity for observation, he tried to explain numerous phenomena in several disciplines, such as anatomy, hydraulics, geography, astronomy, botany, mechanics, optics. Equally important is his work as an artist. His refined painting style and his projects with regards to fresco painting and bronze casting were innovative. His writings, such as his Book on Painting, help us to understand his creative process. The course will cover the breadth and variety of Leonardo’s artistic and scientific interests, highlighting his ability to transfer visual
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 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 that 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 masterpieces by representative artists.

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 art market and the institutional networks that support and promote the art business, as well as give them an understanding of the current art market and auction house environment. Through this course, students will meet specialists in order to develop the ability to identify and analyze works of art, learn how to recognize marketing opportunities, and determine appropriate strategies. The roles 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 particular field.

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

Art in 14th Century Florence

ART 305 F
Cr: 3; Contact hrs: 45

Intensive study of the visual arts in Trecento Florence, with some attention to other artistic centers such as Siena and Padua. The course examines major monuments and artists including Giotto, but with particular focus on patronage and socio-cultural contexts, and on the interrelationship among the arts. The extraordinary growth that took place in Italian art between 1290 and 1420 was connected to important developments in society and the humanities, and in both respects Florence is exemplary. Factors including the rise of the mendicant orders, the affirmation of the commune or municipality, and private wealth generated by the wool-trade and banking, directly encouraged artistic patronage and changed the role of the artist. While many civic and monastic commissions altered the physical aspect of Florence in important ways, private commissions in the form of palaces, chapels, and altarpieces served spiritual as well as family needs. A premise of the course is that in many cases artworks combine painting, sculpture, and even architecture, in ensembles. For this reason, many lessons involve direct observation of works “in situ,” in their unique physical contexts.

Prerequisites: ART 180 Art History I, or equivalent

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. The students will learn how to understand and center 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 masterpieces by representative artists.

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

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
designed the Western style pavilions for Emperor Qianlong (Qing dynasty) in Yuanming Yuan, the old imperial Summer Palace gardens. Meanwhile Chinese artistic crafts became fashionable in Europe. Louis XIV built the first Trianon in the gardens of his new royal residence of Versailles with genuine Chinese porcelain vases sent by Kangxi. The course will focus on different developments spanning the globe and the centuries, and on the intercultural dialogue between Europe and China.

Prerequisites: ART 186 Art History II, or ART 260 World Art, or equivalents

Museum and Gallery Internship
ART 360 F
Cr: 3; Contact hrs: 45
This internship entails individual work experience in a museum, gallery or church in the Florentine area, supervised by a faculty member 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 study and direct participation in guided tours at museums and churches, collections management in art galleries. Through this experience students have the opportunity to learn and apply professional skills, while directly interacting with institutional staff and the visitors. 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. Please note that the Museum and Gallery internship requires interns to fulfill part of their internship hours on Saturdays.

Note: Placement opportunities are limited, especially for students without Italian language skills. Admission is also contingent upon the student’s CV, two reference letters, a formal letter of intent. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an onsite interview during the first week of the term and an Italian language placement test.

Prerequisites: 1) Art History / Museum Studies majors of sophomore standing; 2) Concurrent enrollment in a course in the same field; 3) Fluency in Italian is advantageous, but is not required

19th Century Art: From Neoclassicism to Post-Impressionism
ART 365 F
Cr: 3; Contact hrs: 45
This course examines European art between c.1790 and c.1900. The start of this period corresponds to the passage from Neoclassicism to Romanticism, while the end corresponds to movements including Post-Impressionism that heralded the avant-gardes of the Twentieth Century. The Nineteenth Century was an era of enormous changes of many kinds (from politics to technology) in European society, and links between society, ideology, culture, and the visual arts are explored. Themes explored include: critics and the public; exhibitions and salons; naturalism and realism; nationalism; Orientalism and Japonisme; nature and landscape; Impressionism; dreams and inspiration; heroism; literary and historical themes. Special focus is given to the changing notions of modernity. Artists studied include David, Goya, Delacroix, Turner, Courbet, Monet, Degas, Van Gogh, Cézanne, Seurat, Gauguin, Ensor, and Munch. Attention is also given to Italian artists and movements.

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 both European and American art in the first half of the last century. 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/Pop Art. The objective of this course is to introduce students to the philosophical and critical discourse of Modernist painting. 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 Cézanne, Picasso, Matisse, Duchamp, Giorgio De Chirico, Magritte, Pollock, Warhol. Attention is also given to Italian movements and artists. The first part of the course moves from Post-Impressionism and related movements to the avant-gardes up to World War II: Cubism, Expressionism, Futurism, Constructivism, New Objectivity, Dada, Pittura Metafisica, Surrealism. The second part of the course looks at postwar phenomena including Abstract Expressionism, Neo-Dada, and Pop Art.

Prerequisites: ART 186 Art History II, or equivalent

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, through the dematerialization of the art object in the 1970’s, to the postmodern and deconstructive theories of the 1980’s and 90’s. The course is divided into two main sections: Section One (1950-1980): Abstract Expressionism and Informal Art - Conceptual Art (Europe and USA); Section Two (1980-1990’s): Postmodernism -- Current Trends (Europe and USA). The course will give particular attention to the development of Italian art from the 1950s to the present. The objective of this course is to introduce students to the philosophical and critical discourses relating to Modernism and Postmodernism.

Prerequisites: ART 186 Art History II, or equivalent

ART - ART HISTORY
M.A. IN MUSEUM STUDIES PROGRAM

Museums and the Public I: People and Ideas
ART 501 F
Cr: 3; Contact hrs: 45
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. The course is also writing intensive and introduces students to different types of museum writing and editing.

Museums, Galleries, and the History of Collecting
ART 502 F
Cr: 3; Contact hrs: 45
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: 45  
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 nonprofit 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: 45  
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; 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: 20  
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: 45  
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. It involves a minimum of 15 learning 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: 45  
This course seeks to address the relationships between aesthetics, religion, and the socio-cultural functions 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 artifacts. The role of photography and other didactic methods 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: 45  
This course investigates the design of museum spaces and the various architectural and technological means used to enhance the public experience of the content of those spaces. Virtual museums and Web presence will also be addressed as far as these are related to and often derived from the experience of physical displays in the museum. Special attention will be given to issues of sustainability and the importance of local context in creating museum experiences.

Museum Education  
**ART 604 F**  
Cr: 3; Contact hrs: 45  
Using case studies and theoretical analysis, 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.

Conservation and Historic Preservation  
**ART 605 F**  
Cr: 3; Contact hrs: 45  
This course investigates the ethical, historical, and cultural 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.

Museums: Ethics and the Law  
**ART 606 F**  
Cr: 3; Contact hrs: 45  
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.

Research Methods II: The Thesis Proposal  
**ART 607 F**  
Cr: 1; Contact hrs: 20  
Completed in the early months of the Spring term, this course follows “Research Methods I: Methodologies and Resources” and essentially serves as 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, and present, critique, and revise thesis 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. The student will choose an internship of a minimum of 200 hours which will bring her/him in contact with a real working museum institution, giving her/him 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.

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

**Master’s Thesis**

**ART 625 F**  
Cr: 4; Contact hrs: 0  
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.

**BUS - INTERNATIONAL BUSINESS**

**Introduction to Business**

**BUS 130 F**  
Cr: 3; Contact hrs: 45  
This course will introduce students to the world of business and help them prepare for the economic roles of consumers, workers, and citizens. It will also serve as a foundation for other business courses students may take in college. Students will be introduced to each of the functional areas of business, including marketing, finance, management, and operations management, human resources management, and business intelligence. The course is designed to help students appreciate the interrelationship of these business functions and, more generally, the role and context of business in society.

**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 basics of economic ways of thinking. Economic theory is explained through the study of methods of analysis, assumptions and theories about how firms and individuals behave and how markets work. The course is a necessary foundation for students wishing to continue the study of economics and business in their academic careers and it is also useful for students in the applied social sciences. The course is divided into 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 discussed in class.

**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 such as 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

**Foundations of Management**

**BUS 195 F**  
Cr: 3; Contact hrs: 45  
This is a foundational level management theory course designed to teach students with no background in business management the core concepts and terminology needed to be successful in subsequent management courses. It emphasizes the functions of planning, organizing, directing, and controlling. In each session the class explores some aspects of management in theoretical terms and then focuses on application of the theory to the practical problems facing managers.

**Corporate Social Responsibility**

**BUS 200 F**  
Cr: 3; Contact hrs: 45  
How do global organizations impact the world? Does social responsibility lie with individuals or with whole companies? The course focuses on the concept of “sustainability,” which refers to the capability of planet Earth to endure a prosperous growth for generations to come, a goal that can only be achieved through the synergistic efforts of personal and social responsibility. Corporate Social Responsibility (CSR) addresses two kinds of responsibilities: companies’ commercial responsibility to run their business successfully, and their social responsibility to local communities and the wider society. In the course we will explore frameworks, contexts, and processes of ethical decision making, environmental ethics, and sustainability, NGOs, auditing and reporting social performance, and stakeholder management.

**Principles of Marketing**

**BUS 210 F**  
Cr: 3; Contact hrs: 45  
Marketing is a dynamic and 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, the 4 P’s, Market Planning, Retailing and Wholesaling, Target Marketing, Market Segmentation, Services Marketing. Students will also learn about the strategic importance of marketing to an enterprise, whether it be a profit- oriented business firm or a not-for-profit organization.

**Principles of Finance**

**BUS 222 F**  
Cr: 3; Contact hrs: 45  
This course introduces students to the basic concepts of finance such as time value of money, valuation and risk, assets, securities, financing long-and short-term, capital markets. This will also result in the exposure to basic procedures for the application and interpretation of financial statement analysis. The course will combine the theoretical underpinning of finance with real-world examples, including several case study discussions.

Prerequisites: 1) BUS 178 Principles of Microeconomics; 2) BUS 180 Principles of Macroeconomics, MAT 130 Topics in Mathematics for Liberal Arts, or an introductory course in accounting, or equivalents. Mathematical aptitude is required

**Event Planning**

**BUS 232 F; Dual listed: COM 232 F**  
Cr: 3; Contact hrs: 60  
This course introduces students to special event planning processes and techniques. Emphasis is on creating, organizing,
identifying sponsors, marketing, and implementing large-scale community events. We will explore this very detail-oriented field as it deals with vendors, contracts, fundraising, budgeting, ethics, and other aspects. Students will research products, competition, and target markets to determine best possible exposure and success. As part of the course students may organize a real event in interdisciplinary collaboration with other departments.

**China’s Development and the Global Shift**

**BUS 240 F; Dual listed: POL 240 F**  
Cr: 3; Contact hrs: 45

In order to truly grasp the shift in economic power that is currently changing the global economy, it is fundamental to understand the Chinese history of economic reform and its profound effect on economic, social, cultural, and political systems. This course aims to explore the mechanisms and consequences of modern China’s economic development as well as of China’s role in the global economy. Most of the analysis focuses on the recent history of China, especially following 1978 when China began its dramatic transformation from a planned to a market economy. The course will be organized around a number of major themes which include references to the historical and institutional background, the “rise of China” in the current geopolitical imagination, and key issues in China’s foreign relations. The key questions we will try to understand in this course are: Is China’s growth rate sustainable; can it be repeated in other developing countries; and what are the costs of this rapid growth?

Prerequisites: None; POL 150 Introduction to Political Science and BUS 180 Principles of Macroeconomics, or equivalents, are recommended

**Wine Business**

**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. The Wine trade and consumption in the U.S. have consistently 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 U.S. population. Italian wines, counting for 30% of U.S. wine imports, are 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 in the wine trade, such as importers, distributors, wholesalers, retailers, while helping to create new professional categories, 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 startup or marketing project.

Prerequisites: An introductory business or marketing course

**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 a 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 observations, and will help them predict and manage 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.

**Made in Italy: A Culture of Excellence**

**BUS 283 F; Dual listed: SOC 283 F**  
Cr: 3; Contact hrs: 45

This course examines the “Made in Italy” phenomenon, emblematic of superlative quality. Home to the most iconic labels, brands, and craftsmanship, Italy is known for both its historic legacy and its present-day excellence in many fields. The course addresses the industries and fields of food and cuisine, fashion, and other areas of design, including industrial and architectural. Italian-made goods and services are an integral part of the Italian economy, society, history, and culture. Since a flow of expertise across time and disciplines seems to distinguish “Made in Italy,” students will connect the larger patterns of continuity and change in Italian society and examine how the “Made in Italy” phenomenon has impacted the country’s social fabric, character, and even mode of living ever since the Industrial Revolution, but, especially, since the post-war era, and how presently globalization is transforming the concept and its social reality. An additional concentration is on the business aspect of the label, in particular, on marketing, branding, and consumer behavior seen from both an Italian and international perspective. In careful consideration of recent developments, the focus may vary from semester to semester. Guest lectures and site visits will form part of this course.

**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 art market and the institutional networks that support and promote the art business, as well as give 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 particular field.

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

**Human Resources Management**

**BUS 301 F**  
Cr: 3; Contact hrs: 45

The course explores the Human Resources 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, teamwork, and business project management. Class content is delivered through lectures, group discussions, practical and experiential exercises, and case studies.

Prerequisites: An introductory management course

**Sociology of Consumerism**

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

This 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 relationship 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: An introductory social sciences or business course

Consumer Behavior

BUS 307 F
Cr: 3; Contact hrs: 45

This course is designed to explore consumer behavior across a number of domains -- from the cognitive biases that impact daily decisions, to the ways in which consumers are influenced by the environment. This course draws from research in behavioral economics, psychology, and marketing and is intended to broadly survey concepts and case analyses in the study and practice of consumer behavior.

Prerequisites: BUS 210 Principles of Marketing, or PSY 150 Introduction to Psychology, or equivalents

Global Business and Society

BUS 310 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.

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

Organizational Behavior

BUS 311 F
Cr: 3; Contact hrs: 45

This course is about understanding how people and groups in organizations behave, react, and interpret events. It also describes the role of organizational systems, structures, and processes in shaping behavior, and explains how organizations really work. Drawing from fields including management, anthropology, sociology, and psychology, Organizational Behavior provides a foundation for the effective management of people in organizations.

Prerequisites: BUS 195 Foundations of Management, or equivalents

International Marketing

BUS 312 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 competitiveness, many firms are recognizing the advantages of operating in an international market. These benefits include sourcing materials, capital, labor, and expertise, relocating manufacturing, and distributing products and services to new markets. While there are many benefits, each company must identify the potentially huge risks taken when operating overseas. An uninform ed company may suffer tremendous setbacks before obtaining any benefits. This course is an application of marketing principles to the complexities of foreign markets. Emphasis is on the various economic, social, and cultural factors that impact on international marketing, the 4 P’s (product, price, places of distribution, and promotion) and how these aspects of marketing are influenced by the international business environment.

Prerequisites: BUS 210 Principles of Marketing, or equivalent

Integrated Marketing Communication

BUS 313 F; Dual listed: COM 313 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 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. Students will research and evaluate a company’s marketing and promotional situation and use this information in developing effective communication strategies and programs.

Prerequisites: BUS 210 Principles of Marketing, or equivalent Recommended: COM 180 Mass Communication, or equivalent

Crowdfunding

BUS 314 F; Dual listed: COM 314 F
Cr: 3; Contact hrs: 45

The purpose of the course is to provide students with a sound holistic view of crowdfunding: what it is, what its purpose is, how to take advantage of it or utilize it for projects or businesses, the essential key tips to plan, structure and run a successful campaign, and how to interact and make a campaign even more successful. The course will explain the crowdfunding process and the types of crowdfunding available, and it will focus on examining how the crowdfunding movement has changed the way in which startups and entrepreneurs can get their work to the public.

Students will learn the characteristics of successful versus unsuccessful crowdfunding campaigns, and will also be able to analyze which crowdfunding platforms suit specific projects. Students will also examine the role of culture and context, by observing how and why different countries respond and participate in different ways in the crowdfunding phenomenon. At the end of the course, students will feel comfortable and confident with the concept of crowdfunding and will possess the necessary “know how” to develop an effective crowdfunding campaign strategy.

Prerequisites: Sophomore standing and a prior course in marketing or business, or equivalents

Economics of the European Union

BUS 315 F
Cr: 3; Contact hrs: 45

As the economic significance of the E.U. and its role at a global level have increased, and as the integration of the economies of the E.U. members have advanced, so the need for a 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 then moves to an examination of its economic aspects. The course is structured as follows: From the E.E.C. to the E.U. (historical evolution), the expansion of the E.U. 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 E.U.

Prerequisites: BUS 180 Principles of Macroeconomics or equivalent. Must be familiar with advanced topics in mathematics

Social Media Marketing
BUS 316 F - Dual Listed: COM 316 F
Cr: 3 - Contact hrs: 45
This course covers the planning and integration of social media into marketing plans and it will explain how to build winning strategies and how to track their effectiveness. This includes learning about fundamental marketing concepts that are relevant to the digital world and acquiring new skills for creating and implementing successful marketing campaigns, online strategies and operations pursued through new media. Students will be introduced to the most popular social media platforms and will learn about the differences between specific media tools and the purposes and operations pursued through each of them and their proper use to expand business and engage with online customers. In this course, students will be able to build effective digital tactics and gain skills to become social media managers.

Prerequisites: BUS 210 Principles of Marketing, or equivalent

International Business Negotiation
BUS 322 F
Cr: 3 - Contact hrs: 45
Over the last two decades, the rise of new powers and the emergence of the Internet have drastically changed and reshaped the face of the global economy. As the world becomes more interconnected and businesses more innovative and competitive, the demand for competent and professional negotiators has increased. This course provides the students with the skills needed to communicate and negotiate effectively in the context of international business transactions. Through class lectures and practical simulations, students will learn to prepare, conduct, and manage a successful negotiation process, cope with cultural differences, and deal with the challenges of contemporary local and global markets. Specific case studies will be analyzed and discussed throughout the semester.

Prerequisites: Junior standing, or concurrent enrollment in the Fashion Marketing and Merchandising certificate

Corporate Finance
BUS 345 F
Cr: 3 - Contact hrs: 45
This course deals with relevant topics in corporate finance from the perspective of financial managers who are responsible for making significant investment and financing decisions. The course covers subjects that are important to decision-making in marketing, operations management, and corporate strategy. Topics will include leasing and leveraged buyouts, dividend policies, capital market efficiency, capital budgeting, financial analysis and forecasting, etc. Because of the practical importance of the material and as an illustration of the relevant theory, examples and cases will be discussed.

Prerequisites: 1) MAT 150 Calculus I or Calculus with Management Applications; 2) An introductory accounting course; 3) BUS 222 Principles of Finance. Mathematical aptitude is required

Luxury Brand Management
BUS 352 F; Dual listed: FAS 352 F
Cr: 3 - Contact hrs: 45
This course offers students an opportunity to develop a deeper and nuanced understanding of the multi-billion dollar market for branded luxury goods and services. This is a fascinating as well as a contentious subject since luxury and branding cross many boundaries and disciplines, yet despite its growing importance it receives relatively little examination outside the industry itself. The topic is examined as a concept and as global economic reality and addresses historical development, contemporary eco-political and social functions, and the continued impetus for design, popular culture, and the arts. The challenges of building, protecting and strengthening a brand are examined from a broad range of diverse products and is relevant for the student interested in the managerial, entrepreneurial, not for profit and government sectors of industry. Analysis of the relationships between luxury brands and desire, status, excess, consumption and economic value helps to reveal why even during economic recession the demand for luxury climbs to new levels. Students examine how the physical consumption of luxury and psychological consumption are being questioned, expanded and transformed by new variations. Exploring case studies not limited to fashion, students learn management essentials from the luxury perspective, applying the critical tools that make the difference in developing successful strategic plans.

Prerequisites: BUS 210 Principles of Marketing or FAS 215 Fashion Marketing, or equivalents

Marketing/Advertising Internship
BUS 361 F
Cr: 3 - Contact hrs: 135
This internship provides practical and professional experience in the fields of Marketing and Advertising. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The placement is at a Communications Office.

Interns develop and carry out various activities which may include, but are not limited to: market research; developing marketing, price, distribution and promotional strategies; creating advertisements for local and international print and e-publications; newsletters, mailing lists; Web site content and social media management.

Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a formal letter of intent, a sample of marketing work (i.e., blog writing, social media campaign example, press release, advertising project). Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an onsite interview during the first week of the term.

Prerequisites: 1) Marketing/Advertising majors of junior standing with at least 2-3 prior courses in the field; 2) Concurrent enrollment in a course in the same field.

Recommended: Social networking experience. Fluency in Italian may be advantageous, but is not required

Marketing Internship: LdM Marketing Office
BUS 362 F
Cr: 3 - Contact hrs: 135
This internship provides practical and professional experience in the field of Marketing. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the assessment of work reports, two papers, and an overall evaluation. Ten hours weekly at the internship site; student internship schedules and onsite duties may vary. The placement is with the LdM Marketing Office. Interns develop and carry out various activities which may include, but are not limited to: market research; developing marketing, price, distribution and promotion and promotional strategy, business development strategy. Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a formal letter of intent, and samples of writing and marketing work (i.e., blog writing, social media campaign example, press release, advertising project). Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an onsite interview during the first week of the term.

Prerequisites: 1) Marketing majors of junior standing with at least 2-3 prior courses in the field; 2) Concurrent enrollment in a course in the same field.

Recommended: Social networking experience. Fluency in Italian may be advantageous, but is not required
Marketing / Event Planning Internship

**BUS 367 F**
Cr: 3; Contact hrs: 135

This internship provides practical and professional experience in the field of Marketing and Event Planning. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The placement is at an Event Management company. Interns develop and carry out various activities, which may include, but are not limited to: participating in onsite events, assisting vendors with site visits and clients; working on social media marketing campaigns; designing marketing materials; analyzing brand image, market appeal and customer projections; clerical and administrative work as required. Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a formal letter of intent, and writing sample. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an onsite interview during the first week of the term.

Prerequisites: 1) Marketing / PR / Event Planning majors of junior standing with at least 2-3 prior courses in the field; 2) Concurrent enrollment in a course in the same field. Fluency in Italian may be advantageous, but is not required.

Social Media Marketing Internship

**BUS 369 F; Dual listed: COM 370 F**
Cr: 3; Contact hrs: 135

This internship provides practical and professional experience in the field of Social Media Marketing. The intern is monitored by both the on-site supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the assessment of weekly reports, two papers, and an overall evaluation. Ten hours weekly at the internship site; student internship schedules and on-site duties may vary. The placement is with the LdM Social Media Office. Interns develop and carry out various activities, which may include, but are not limited to: market research based on social media; marketing strategy focused on promotional strategy and advertisement strategy; developing and managing photo archives, the LdM alumni network - which establishes online communication tools for alumni; managing the online database. Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a formal letter of intent, and writing and marketing work (i.e., blog writing, social media campaign example, press release, advertising project). Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an on-site interview during the first week of the term.

Prerequisites: 1) Marketing / Communications majors of junior standing with at least 2-3 prior courses in the field; 2) Concurrent enrollment in a course in the same field. Fluency in Italian may be advantageous, but is not required.

Web Marketing Internship

**BUS 372 F**
Cr: 6; Contact hrs: 260

This internship provides practical and professional experience in the field of Web Marketing. The intern is monitored by both the on-site supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the assessment of weekly reports, two papers, and an overall evaluation. Twenty hours weekly at the internship site; student internship schedules and onsite duties may vary. The placement is with an international postgraduate and post-doctoral teaching and research institute. Interns develop and carry out various activities which may include, but are not limited to: create international marketing strategies, social media management, Web content update, communication and marketing research.

Global Financial Markets

**BUS 380 F**
Cr: 3; Contact hrs: 45

This course offers a broad introduction to the workings of the global financial system, the dynamics of the main financial markets (U.S., Europe, and Asia), the nature and the goals of the key financial institutions and the crucial role played by central banks and regulatory agencies. An important part of the course focuses on the global economic and financial crisis, reviewing its causes and consequences, as well as evaluating the merits of the numerous government intervention schemes. The course ends with an assessment of the dramatic changes taking place in the global financial architecture as a result of the recent crisis.

Prerequisites: BUS 222 Principles of Finance, or equivalent. Mathematical aptitude is required.

Operations Management

**BUS 388 F**
Cr: 3; Contact hrs: 45

Topics common to both production and service operations are emphasized. Includes quantitative decision-making techniques; forecasting; various planning techniques involved in capacity, location, and process; resource and materials planning, and the design of job and work measurement systems. Also included are inventory systems and models, materials management, and quality-control methods.

Prerequisites: 1) Calculus I, or Calculus with Management Applications; 2) Introductory Statistics; 3) Managerial Accounting or Introduction to Business, or equivalents. Recommended: Principles of Microeconomics and Principles of Macroeconomics.

Global Strategic Marketing Management

**BUS 392 F**
Cr: 3; Contact hrs: 45

Building on the international marketing course, this course explores the context of a global environment. The course examines the cultural, social, legal, political, financial, and geographic dimensions of the global marketplace and it assesses the impact and integration of global factors in marketing programs and strategies. Students in this course will analyze the strategies of firms, market entry scenarios, product and service adaptation requirements, pricing issues, challenges in logistics and distribution, global branding and communication issues when companies grow to a global status.

Prerequisites: BUS 210 Principles of Marketing and BUS 312 International Marketing, or equivalents.

Developing Leadership Skills

**BUS 400 F**
Cr: 3; Contact hrs: 45

Leadership is the influencing process of leaders and followers to achieve organizational objectives through change. The purpose of the course is to enable students to become leaders of organizations, and to embark on paths of personal leadership development. The course requires personal curiosity and reflection from students, as well as openness and sharing in class discussion and leadership development groups. The course is designed to build upon fundamental leadership theory and further explore historical and contemporary leadership.
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 appreciate 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 enfanchisement 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. Matriarchal 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. 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 the 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 a prior course in women’s/gender studies, or equivalents

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. The 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. The course also explores the origins and influence of Italy’s dramatic and lyrical tradition, from the early multimedia spectacles of 16th century Florence to the patriotic operas of Verdi and the realism of Puccini. 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. Music offers 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 broadcasts in Italian television. A strong link is also made between Italian television and Italian culture.

Images and Words

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

In this interdisciplinary course different disciplines converge to enhance students’ skills as readers of visual as well as verbal texts. It aims to open up new ways of seeing and perceiving works of art by exploring the relationship between us (spectators and/or creators), images and words, involving questions, such as: What is art? Where do we see art? How do we look at art? What words do we use while talking about a work of art, explaining and/or describing it? Can we talk about the “images” or about the “words”? What is the importance of a selection of fundamental theoretical texts and produce close examinations of visual and written works, including narrative prose and poetry. Students have the opportunity to become active spectators who, through activities of observing, reading, sketching, and writing, experience different modes of looking at art while learning about art theory, art history, literature, museum culture, and sociology.

Prerequisites: 1) Junior standing; 2) ART 186 Art History II, or equivalent
COM - COMMUNICATIONS

Public Speaking and Presentation Skills

**COM 105 F**  
Cr: 3; Contact hrs: 45  
This course provides an introduction to public speaking in group and whole-class situations. It will help students develop their delivery skills as well as the content of their presentations, including the development and organization of ideas and the use of research materials. Students will analyze a variety of speeches, in written and oral forms, and will be required to develop working outlines for their own presentations. Classes will also involve voice and body language exercises and will teach strategies for overcoming performance anxiety.

Introduction to Communications

**COM 130 F**  
Cr: 3; Contact hrs: 45  
This course surveys the theories of communication relevant to all contexts (including interpersonal, group, organizational, mediated, and cultural) and the ways in which contexts affect the function of Italian design. The course introduces students to essential concepts and fundamental theories that describe the processes, functions, nature, and effects of communication. The general goals of the course are to familiarize students with the basic concepts of communication and to help them understand and improve basic skills in relation to interpersonal communication. Students deal with ethical issues and global opportunities and challenges offered by communication, and they have an opportunity to develop their critical thinking and writing, as well as group work and presentation skills.

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 typographic 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.

Mass Communication

**COM 180 F**  
Cr: 3; Contact hrs: 45  
This is an introductory course to mass communication, focusing on a wide range of old and new media. Thus, the major themes will be two: “traditional” media (newspapers, magazines, radio, telephone, motion pictures, TV) and “digital” media (personal computers, Internet, digital TV, social media). Through a “social history” of the development of mass communication much attention will be paid to the “convergence” of old and new, as well as the most relevant marketing topics (product marketing, advertising). The course will show how technological changes have influenced mass media in modern times by increasing their variety and power. Secondly, it will examine how these changes brought about new communication possibilities, either as completely new concepts or in conjunction with existing media. Finally, the main cultural changes resulting from this evolution will be analyzed and discussed with regards to individual and social changes, and the political and economic impact and the role of information in our society. Semiotics is fundamental to approaching mass communication as a wide-scale linguistic phenomenon in which transmitters, receivers, and messages can be identified, analyzed, and critically interpreted at all possible levels.

New Media: Communication in the Digital Age

**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 meant twenty years ago, when television was still the main tool for mass information? The digital age has introduced new communications 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 on as “needs.” Following a two-step program, the student will learn about the 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.

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 in the world. Journalism involves the sifting through 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 and comments. This course will offer an introduction to the history of and the practical skills needed for 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.  
**Prerequisites:** WRI 150 Writing for College, or equivalent.
Advertising Principles

COM 204 F
Cr: 3; Contact hrs: 45

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. This class will deal with contemporary advertising and also with the media and graphic modes used to convey it. 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 creative, marketing and media standpoints; the stereotypes that advertising instills in us and the reaction of our society to these suggestions; how advertising is made, created, and projected.

Prerequisites: COM 180 Mass Communication, or BUS 210 Principles of Marketing, or equivalents

Body Language and Communication Techniques

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

This course enables students to understand and manage body language, and generally increase their relational and communicative capacities, preparing them to enter the working world and achieve greater professional and social success. Students develop expertise relating to verbal and non-verbal communication. Training involves working individually and in groups, and addresses motivation as well as the control of body language. The “learning by doing” methodology engages students in a practical and proactive way through exercises and improvisation, which help them evaluate their individual attitudes and capacities. A blend of participative and creative activities is employed, including theater techniques for non-verbal communication, improvisations, team building, self-presentations, body language exercises, and movement exercises. The course guides each student in the discovery of personal strengths and the activation of a personal plan to develop their expectations and capacities.

Communications Research Methods

COM 225 F
Cr: 3; Contact hrs: 45

This course introduces students to the practice of communications research in academic and applied settings. The emphasis will be on how to identify, evaluate, and apply research findings to communication needs. It grounds students in fundamentals of research design and strategy, data gathering, and analysis for a variety of qualitative and quantitative communications research methodologies.

Prerequisites: COM 130 Introduction to Communications, or equivalent

Event Planning

COM 232 F; Dual listed: BUS 232 F
Cr: 3; Contact hrs: 60

This course introduces students to special event planning processes and techniques. Emphasis is on creating, organizing, involving sponsors, marketing, and improving large-scale community events. We will explore this very detail-oriented field as it deals with vendors, contracts, fundraising, budgeting, ethics, and other aspects. Students will research products, competition, and target markets to determine best possible exposure and success. As part of the course students may organize a real event in interdisciplinary collaboration with other departments.

Screenwriting

COM 242 F; Dual listed: MCT 242 F; FVM 242 F
Cr: 3; Contact hrs: 45

The aim of this course is writing for film. Feature-length screenplays demand a specific architecture. Students begin the class with an idea for a film, which can be based on something they experience during their stay in Italy, a memory, a story they heard, a concept based on a novel they read, or anything that inspires them. The course is articulated in three parts. 1. Through lectures, workshop discussions and scene work, students explore and develop an understanding of the basic principles of screenwriting. Topics include: style, format, development, geography, image, scene, sequence, plot vs. character, hearing voices. Students develop the subject. 2. Students learn how to build a coherent treatment — a summary of the events and major emotional arcs of the film’s three acts. They develop the subject into a treatment. 3. Students complete their feature-length screenplay.

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. Journalists, editors, professionals in advertising and public relations are called upon to weigh potential benefits and harm 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. Everyone encounters ethical dilemmas through wartime and peacetime propaganda, the Western world’s information systems, the PR industry, digital convergence and new frontiers for mass communication. The media inevitably shape our image of society whether we are professionals, consumers, or global citizens. This course explores the ethical dimensions of this dynamic.

Literature and Journalism

COM 260 F; Dual listed: LIT 260 F
Cr: 3; Contact hrs: 45

This course will examine the principle relationships between literature and journalism in a comparative context, focusing on American and Italian writers. Authors from Poe to Buzzatti, from the exponents of American New Journalism (T. Wolfe, N. Mailer, G. Talese, etc.) to postmodern writers Fallaci, Tabucchi among others, are considered. The course gives particular attention to the reporter as a character, to fiction and nonfiction style, and to ideas and theories of information, news, chronicles, and the art of communication.

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 a 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 observations, and will help them to predict and manage 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.

Sports, Culture, and Communication

COM 282 F
Cr: 3; Contact hrs: 45

This course explores the various meanings of sports, how these meanings may be interpreted, and how sports fits into the larger context of society. Students will examine how sports can communicate cultural values, promote health, play an important role in the prevention of chronic diseases and work effectively towards social integration. Particular areas of interest
 include sports in the context of the following: nationalism and civic pride, health and wellness, social deviance, gender, race, social stratification, sports in higher education, and politics. Students will examine various texts and films that highlight the importance of sports in society. Special emphasis will be given to European and Italian approaches to sports.

Prerequisites: Sophomore standing

Conflict Resolution and Mediation Skills

**COM 292 F; Dual listed: PSY 292 F**
Cr: 3; Contact hrs: 45

This intensive course grounds students in the theory of the methods of collaborative conflict resolution strategies and trains them to use those methods in a range of real-world situations. Central are techniques of proven professional effectiveness, in particular those of the National Conflict Resolution Center. The course includes an overview of interest-based conflict resolutions, effective communication skills to prevent escalation, negotiation from a problem-solving rather than competitive perspective, approaches for managing conflicts in personal and professional settings, and a strategy for leaders on campuses, communities, and workplaces. Students further learn the art of formal mediation with individuals and large groups. Further techniques serve to deal with more intractable disputes in the realm of high-intensity, complex, and large-scale conflicts. In addition to a highly structured process, students learn culturally appropriate adaptations, how to manage impasse, and how to handle highly emotional people.

Taught by NCRC instructors.

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 through 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 Mass Communication, or equivalent

War and Media

**COM 301 F; Dual listed: POL 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 either influence decision-making about military interventions or serve as tools in the hands of governments or other political forces seeking to influence public opinion. A number of media-related phenomena will be studied including the CNN effect, agenda setting, real time policy, media diplomacy, media war, news management, and propaganda, through the examination of key international conflicts, especially since 1950. 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 international TV networks such as CNN and al Jazeera; the role of still and moving images; the importance of journalists and journalistic conventions; the relevance of press conferences, briefings, and official statements; the representation of war in movies and artists’ works; the mean gap between “North” and “South”; the emergence of “non-Western” media; and also the spread of ethnic conflicts and terrorism, and the increasingly asymmetric nature of war.

Prerequisites: COM 180 Mass Communication, or HIS 130 Western Civilization, or POL 150 Introduction to Political Science, or equivalents

Communication and Leadership

**COM 304 F**
Cr: 3; Contact hrs: 45

In times of crisis, the demand for responsible leadership is urgent. It is necessary to transform this urgency into reality when there is a lack of future prospects for young people, communities, business institutions, and organizations. This interactive practical course is designed to introduce students to the tasks, strategies, and skills of effective leadership. Course activities will move students from theories and concepts to the practical processes of leadership. Students will be exposed to the nature of leadership through the presentation of objective materials and group activities. Topics will include motivation, credibility, influence, power, communication styles, negotiation, ethics, diversity, and current models of leadership.

Prerequisites: COM 130 Introduction to Communications or equivalent

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 made between Italian television and Italian culture.

Prerequisites: COM 180 Mass Communication, or equivalent

Intercultural Communication

**COM 306 F; Dual listed: ANT 306 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

Integrated Marketing Communication

**COM 313 F; Dual listed: BUS 313 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 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 to develop effective communication strategies and programs.

Prerequisites: BUS 210 Principles of Marketing, or equivalent. Recommended: COM 180 Mass Communication, or equivalent
Crowdfunding  
**COM 314 F; Dual listed: BUS 314 F**  
Cr: 3; Contact hrs: 45

The purpose of the course is to provide students with a sound holistic view of crowdfunding: what it is, what its purpose is, how to take advantage of it or utilize it for projects or businesses, the essential key tips to plan, structure and run a successful campaign and how to interact to make a campaign even more successful. The course will explain the crowdfunding process and the types of crowdfunding available, and it will focus on examining how the crowdfunding movement has changed the way in which startups and entrepreneurs can get their work to the public. Students will learn the characteristics of successful versus unsuccessful crowdfunding campaigns, and they will also be able to analyze which crowdfunding platforms suit specific projects. Students will also examine the role of culture and context, by observing how and why different countries respond and participate in different ways in the crowdfunding phenomenon. At the end of the course, students will feel comfortable and confident with the concept of crowdfunding and will possess the necessary “know how” to develop an effective crowdfunding campaign strategy.

**Prerequisites:** Sophomore standing and a prior course in marketing or business, or equivalents

Global Sports Marketing  
**COM 352 F**  
Cr: 3; Contact hrs: 45

This course will cover the practice of sports marketing in the increasingly globalized athletic economy. Students will begin by discussing the global sports economy and the creation of international sports brands. Students will study the different aspects of sports marketing, from sponsorships to event planning to understanding public relations and publicity, all within the complex nature of international sporting events and audiences. Students will examine the differences in marketing practices across nations and cultures and study the challenges of marketing international sporting events to varied audiences. Students will also look at the impact of globalization on the needs for corporate sponsorships, as well as the impact of global sporting events on local and international communities. Students will examine case studies of various global sporting events to better understand best practices. By the end of the class, students will create a strategic marketing plan for an international sporting event.

Sports in Global Cinema and Television  
**COM 353 F**  
Cr: 3; Contact hrs: 45

This course will examine portrayals of sports in various forms in movies and television programs from different nations and cultures. Students will begin by examining the history of sports in film and on television. Students will look at the techniques and narratives used to portray sports, noting various themes, ideas, and stylistic choices that are commonplace in the creation of the sports narrative in these media. Students will look at the way in which sports speaks to and exists within the society in which the film was produced, with a particular focus on similarities and differences amongst different countries and societies. The course will also examine the way in which the “other” is portrayed in sports films and programs, again looking at how this varies across the globe. Primary discussion topics include race, gender, class, national identity, and various social issues built into the sports narrative. Films and television programs will include fiction, nonfiction, as well as documentary projects focused on sports. Throughout the course, students will present papers and presentations on assigned films and readings.

Social Media Marketing  
**COM 316 F; Dual listed: BUS 316 F**  
Cr: 3; Contact hrs: 45

This course covers the planning and integration of social media into marketing plans and it will explain how to build winning strategies and how to track their effectiveness. This includes learning about fundamental marketing concepts that are relevant to the digital world and acquiring new skills for creating and implementing successful marketing campaigns, online strategies and operations pursued through new media. Students will be introduced to the most popular social media platforms and will learn about the differences between specific media tools and the different purposes of operations pursued through each of them and their proper use to expand business and engage with online customers. In this course course, students will be able to build effective digital tactics and gain skills to become social media managers.

**Prerequisites:** BUS 210 Principles of Marketing, or equivalent

Creating the Multimedia Sports Narrative  
**COM 351 F**  
Cr: 3; Contact hrs: 45

In this course, students gain firsthand experience in using various media tools to create sports narratives. This includes using text, video, audio, and still pictures to create dynamic sports stories. Students will begin by studying and discussing successful multimedia sports stories for journalistic, promotional, and literary functions, examining the role of author, audience, and goal. Particular focus will be given to successful sports blogs that maintain a distinctive voice. Students will also examine the role of culture and context in creating these narratives. Students will connect with local sports organizations and sporting communities to develop story ideas and establish visual elements. Then, in consideration of the digital tools available, students will create and publish their own multimedia sports stories, ranging from photo essays to video driven content to written narratives to stories containing all these elements. In the class, each student will be responsible for building their own multimedia sports “blog” that will serve as the foundation and portfolio of their work. Students will be responsible for filing weekly “stories,” using all the aforementioned techniques, while working towards a substantial, final project. Students will share and critique each other’s work each week during class.

**Note:** A laptop, smartphone, tablet, or digital camera (for audio and video recordings) is required.

Global Media Strategies  
**COM 360 F**  
Cr: 3; Contact hrs: 45

This course will focus on using traditional and new media to develop successful media strategies for all stages of the customer relationship cycle. Students explore media usage habits—what media consumers are using and how they use it—to provide guidance on the best ways to reach and dialogue with new and existing customers. Students learn techniques for developing, measuring and improving multi-touch communications strategies for acquiring new customers, retaining existing customers, encouraging repeat purchases and building long-term, profitable relationships.

**Prerequisites:** 1) COM 313 Integrated Marketing Communication or COM 204 Advertising Principles; 2) COM 300 Public Relations, or equivalent

Communications Internship: LdM Web TV  
**COM 361 F; Dual listed: FVM 361 F**  
Cr: 3; Contact hrs: 135

This internship provides practical and professional experience in the field of Communications. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the assessment of weekly reports, two papers, and an overall evaluation. Ten hours week, 20 hours weekly at the internship site, student internship schedules and on-site duties may vary. The placement is with the LdM Web TV. Interns develop and carry out various activities which may include, but are not limited to: script writing, multimedia writing, interviews, research, video work,
Communication in Public Administration Internship

**COM 364 F; Dual listed: ITC 364 F**
Cr: 3; Contact hrs: 135

This internship provides professional experience in the field of Communications at a prestigious public office. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the assessment of weekly reports, two papers, and an overall evaluation. Ten/twelve hours weekly at the internship site; student internship schedules and onsite duties may vary. The internship provides an inside look into Florence’s Public Administration. With this unique experience the students establish themselves as part of a communications team and learn valuable technical skills, while providing information to the English speaking community of Florence. Interns develop and carry out various activities which include, but are not limited to: translating important news and announcements from Italian into English; finding the main points of an official document and making a short summary of those points for online publication; using specific databases and maintaining a Web site; working as a liaison with external offices; drafting translations from English into Italian.

Note: Placement opportunities are limited and subject to change. Admission is contingent upon the result of an Italian language placement test.

Prerequisites: Advanced Italian 1 completed (ITAL 301 level) and concurrent enrollment in an Italian class (ITAL/ITC). Recommended: Strong writing and communication skills; translation experience

Public Relations Internship

**COM 365 F**
Cr: 3; Contact hrs: 135

This internship provides practical and professional experience in the field of Public Relations. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The placement is at a local Communication and Press company. Interns develop and carry out various activities which may include, but are not limited to: drafting pitches and press releases; social media management; blog writing; marketing research on effective and creative PR strategies and client possibilities in various markets; analyzing client materials and online presence to improve and expand its marketing communications; give creative input for innovative Public Relations solutions for new projects.

Note: Placement opportunities are limited and subject to change. Admission is contingent upon the result of an Italian language placement test, and acceptance is conditional upon the result of an Italian language placement test and an onsite interview during the first week of the term. Proficiency in Italian is required. Since the translations are from Italian into English, High proficiency in written and read English is expected.

Prerequisites: Advanced Italian 1 completed (ITAL 301 level) and concurrent enrollment in an Italian class (ITAL/ITC). Recommended: Strong writing and communication skills; translation experience

**Journalism Internship**

**COM 363 F**
Cr: 3; Contact hrs: 135

This internship provides practical and professional experience in the field of Journalism. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The placement is with a local newspaper. Interns develop and carry out various activities which may include, but are not limited to: researching news outlets, pitching and writing news and feature articles; translation from Italian into English; photojournalism; street journalism; copy editing and proofreading; picture research; administrative work on secondary publishing projects (books, apps, digital content); attending press conferences and events.

Note: Placement opportunities are limited and subject to change. Admission is contingent upon the result of an onsite interview during the first week of the term and an Italian language placement test.

Prerequisites: 1) English/Writing/Journalism majors of junior standing; 2) Concurrent enrollment in a course in the same field. Exceptional written English required. Recommended: Strong writing and communication skills

**Communications Internship**

**COM 362 F**
Cr: 3; Contact hrs: 135

This internship provides practical and professional experience in the field of Communications. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The placement is with a Communications agency. Interns develop and carry out various activities which may include, but are not limited to: writing new articles; updating and adapting preexisting articles for different media formats; database entry; contributing to blogs, social media, Web sites; developing new projects.

Note: Placement opportunities are limited and subject to change. Admission is contingent upon the result of an onsite interview during the first week of the term.

Prerequisites: 1) English/Writing/Journalism majors of junior standing; 2) Concurrent enrollment in a course in the same field. Exceptional written English required. Recommended: Strong writing and communication skills.
Communications / Event Planning Internship

COM 367 F

This internship provides practical and professional experience in the field of Communication and Event Planning. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The placement is at an Event Management company. Interns develop and carry out various activities which may include, but are not limited to: conceptualizing and organizing content and creating profit events independently or as part of a team, writing event proposals, assisting in logistics, communication, marketing and fundraising, working on social media campaigns, assisting in clerical and administrative tasks.

Note: Placement opportunities are limited and subject to change. Admission is contingent on the student's CV, two reference letters, a formal letter of intent, a writing sample. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an on-site interview during the first week of the term.

Prerequisites: 1) Communications / PR / Event Planning majors of junior standing with at least 2-3 prior courses in the field; 2) Concurrent enrollment in a course in the same field. Fluency in Italian may be advantageous, but is not required

Social Media Marketing Internship

COM 370 F; Dual listed: BUS 369 F

This internship provides practical and professional experience in the field of Social Media Marketing. The intern is monitored by both the on-site supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the assessment of weekly reports, two papers, and an overall evaluation. Ten hours weekly at the internship site; student internship schedules and on site duties may vary. The placement is with the LdM Social Media Office. Interns develop and carry out various activities, which may include, but are not limited to: market research based on social media; marketing strategy focused on promotional strategy and advertisement strategy; developing and managing photo archives, the LdM alumni network - which establishes online communication tools for alumni; managing the online database.

Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a formal letter of intent, and samples of writing and marketing projects (i.e., blog writing, social media campaign example, press release, advertising project). Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an on-site interview during the first week of the term.

Prerequisites: 1) Marketing / Communications majors of junior standing with at least 2-3 prior courses in the field; 2) Concurrent enrollment in a course in the same field. Recommended: Social networking experience and strong photography skills. Fluency in Italian may be advantageous, but is not required

Global IMC Campaign Development

COM 441 F

This course requires student to utilize the skills and knowledge they have acquired in their previous Global IMC courses to develop an insight driven, multi-media, IMC campaign. This will include conducting primary and secondary research to determine and analyze the ideal target audience and uncover the key customer insight. It also involves creating a big campaign idea and multi-media integrated strategy based on the customer insight. Lastly, students will develop a measurable media strategy and all the creative elements for the campaign.

Prerequisites: 1) BUS 312 International Marketing; 2) COM 411 Global Brand Management or COM 360 Global Media Strategies, or equivalent

Global Brand Management

COM 411 F

This course is designed to provide an in-depth study into the major components involved in developing successful Global Brands. In this course, students will develop and apply research-based strategic planning to the development of new or existing Global Brands. This process involves examining the principles of consumer and shopper behavior and exploring the impact of current consumer and global trends on new and existing brands. Students will use primary and secondary consumer research to further develop a new or existing global brand. To conclude the class, students will develop integrated communications campaigns designed to launch the brand, acquire customers and develop long-term, profitable relationships in multiple global markets.

Prerequisites: 1) COM 313 Integrated Marketing Communication or COM 204 Advertising Principles; 2) COM 300 Public Relations, or equivalent

Consumer Insights and Strategic Development

COM 421 F

Consumer behavior is defined as the behavior that consumers, groups or organizations display in searching for, purchasing, using, evaluating and disposing of products and services that they expect will satisfy their needs. Consumer Insights teach students the psychology of how consumers think, feel, reason, and select between different alternatives (e.g., brands, products, and retailers), and how consumers are influenced by their environment (e.g., culture, family, peers, media). In this course, students will learn to uncover and utilize relevant global and regional consumer insights to develop effective integrated marketing communication strategies. Blending the theory and practice of consumer behavior within a global context, students will delve beyond the consumer’s functional needs to understand the deeper needs, wants and motivations that drive consumer behavior. They will also understand that consumer behavior differs depending on the consumer’s cultural and socio-economic background.

Prerequisites: 1) COM 313 Integrated Marketing Communication or COM 204 Advertising Principles; 2) COM 300 Public Relations, or equivalents

Peace Education

EDU 302 F

This course moves from the description of crucial personalities to the development of an educational framework for peace. Students will work (i.e., plan and implement) some historical cases such as the inspiring ideas and practical experiences of Gandhi in India and Maria Montessori in Italy, who founded centers 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 U.S. and founded alternative 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

Education Internship

EDU 361 F
Cr: 3; Contact hrs: 135

This internship provides practical and professional experience in the field of Education, for the pre-school, kindergarten, primary, or secondary levels. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The placement is with a private school. Interns develop and carry out various activities which may include, but are not limited to: Teaching the English language to children and adolescents aged 3 to 18, organizing didactic plans and activities for children aged 18 months to 3 years.

Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a formal letter of intent. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an onsite interview during the first week of the term.

Prerequisites: 1) Education or Child/Adolescent Psychology majors of junior standing, 2) Concurrent enrollment in a course in the same or related field. Fluency in Italian may be advantageous, but is not required.

ENV - GEOGRAPHY AND ENVIRONMENTAL STUDIES

Introduction to Environmental Issues

ENV 180 F
Cr: 3; Contact hrs: 45

Introduction to ecological concepts that provide a foundation for understanding present and future critical environmental issues such as population growth, natural resource management, biodiversity and global changes, wilderness, food production, and changing habitats. Emphasis is placed on situating global environmental issues within an earth-systems science framework, including climate change, pollution, land and coastal degradation, water resources, and habitat loss.

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, early 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.

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.

ENV - EVOLUTIONARY BIOLOGY

Introduction to Evolutionary Biology

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

This course examines women’s history from 1850 to the present. Emphasis is on movements promoting women’s rights in the realms of education, politics, economics, sexuality, and reproduction, and on the evolution of feminism and its theories. Developments are embedded in socio-cultural contexts with reference to a range of primary and secondary sources. While the focus is on the west and our point of departure is formed by the women’s emancipation movements of the later nineteenth century, the course addresses feminism today in a global multicultural context.

Prerequisites: HIS 130 Western Civilization, or a prior course in women’s/gender studies, or equivalents

Feminist Theory, Past and Present

GND 255 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.

GND - 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. 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 the 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 a prior course in women’s/gender studies, or equivalents

Love and Natural Selection: Science and Myth

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

The aim of this course is to examine the reach and impact that Darwin’s theory of natural selection has had on religion, gender, and race and to uncover some common misconceptions about his work. The Origin of Species brought about a profound intellectual revolution not only in the natural, but also in the social sciences. Part one of the course examines the building blocks of Darwin’s theory and its dissemination, reception, and legacy. Part two examines the theoretical basis of modern evolutionary biology and analyzes some of the most popular...
Wildlife Research (and contested) theories of evolutionary psychology relating to human reproduction, gender, relationships, and beauty. The course further offers a critical study of some evolutionary ideas after Darwin, focusing on eugenics, revealing flaws in modern popular scientific discourse as well as potential limitations to the scientific method and culture. Student presentations will consider Darwin in terms of current areas such as art and media and also on our understanding of physical and mental disabilities.

**Women in Religion**

**GND 286 F; Dual listed: PHR 286 F**  
**Cr: 3; Contact hrs: 45**

Women have been by turns defined by, harmed by, excluded from, but also enriched by religions. Often they have been and still are barred from equal spiritual footing with men in many religious institutions. But how do sacred texts and rituals define who we are and what roles we have as men and women? What do religious traditions teach communities about gender, bodies, sexuality, and the divine? This course considers the difficult question of gender (im)balances from within the three major monotheistic Abrahamic religious traditions, namely Judaism, Christianity, and Islam. Students will examine both the influences that religions have on women -- through texts that have been written for, about, and against women -- and also the interrelated influence that women have on religions -- through texts written by women as individual participants in the religious experience or by feminist religious scholars who are challenging gender-exclusive language, roles, and institutions. This course asks questions of current relevance about the changing roles of women inside religious communities, in the public sphere of leadership, and authority, in the family and in everyday life. By examining traditional cultural beliefs and values derived from religions, and by using interfaith and gender perspective lenses, the course aims to offer resources to understand, evaluate, and possibly challenge traditional roles.

**Women of the Medici Family**

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

This course is an introduction to some of the most famous 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. We will explore four centuries of the Medici family, its men, its children, its power, and its role in Florentine, Italian and European life, through the lens of the Medici women’s lives.  
Prerequisites: HIS 130 Western Civilization, or equivalent, or sophomore standing.

**History of Prostitution**

**GND 302 F**  
**Cr: 3; Contact hrs: 45**

This course analyzes the historical evolution of the concepts of sexuality and the body in the Western tradition, focusing on prostitution as a complex phenomenon where gender roles, sexual practices, religious, and moral views, social power and legal boundaries intersect. Chronologically the course focuses on classical antiquity (with some reference to the earliest historical cultures), and the medieval and early modern eras (through the Reformation). In our analysis, interdisciplinary approaches are of great importance, allowing us to move between history, religion and mythology, philosophy, visual arts, literary sources, and legal documents. Readings and discussions address the phenomenon of prostitution in Western society today in terms of current research on the one hand and public perceptions and understanding on the other.  
Prerequisites: Junior standing.

**Female 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 female 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 approach the 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.  
Prerequisites: A prior course in literature and/or women’s/gender studies.

**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, two World Wars, and challenges in the late 20th and early 21st centuries.

**The Making of Modern Europe from Antiquity to the French Revolution**

**HIS 150 F**  
**Cr: 3; Contact hrs: 45**

The course explores the vast physical, social, political, and mental changes that occurred in European societies from the rise of the Mediterranean civilization until the French Revolution. This long-term perspective will help students to understand the twin developments in European history and the historical roots of contemporary European states. Particular attention will be devoted to the influence of the Roman civilization on subsequent European empires and states. The evolution of Europe’s external relationships 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 to understand 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.

**Europe from 1815 to the Present**

**HIS 155 F**  
**Cr: 3; Contact hrs: 45**

The course explores the major developments in society, politics, culture, and outlook in Europe between 1815 and the present. Themes include the technological and ideological revolutions of the nineteenth century, nationhood, and national problems (some still unsolved), the two World Wars, and the difficult path to contemporary united Europe. The values of the French Revolution (liberty, equality, brotherhood) affected European history in an unprecedented way, partly through Napoleon’s
empire. The rise of new ideologies including liberalism, socialism, imperialism, and nationalism changed the shape of Europe forever, as did the upheavals of the Industrial Revolution. We will relate totalitarian regimes (chiefly Bolshevik Russia, Fascist Italy, and Nazi Germany) to the origins and aftermath of World War II. The postwar balance of the world powers forced European nations to redefine their identities and global roles. If the Cold War, symbolized by the Berlin Wall, expressed deep breaches within Europe, today's European Union represents a new approach to overcoming national divisions through political and economic integration. This course provides tools for understanding contemporary Europe, and elements of historical methodology and political theory useful for the further study of European history and politics.

**Ancient Rome**

**HIS 200 F; Dual listed: ANC 200 F**
Cr: 3; Contact hrs: 45

This course offers a general though comprehensive introduction and overview of the 14-century lasting civilization of Ancient Rome, from its origins as a monarchy to the “Fall of Rome” and the beginning of the Middle Ages. Alongside the study of main historical events, 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 end of the Roman world and the birth of a new society; the highlights of the “birth of Rome.” In order to strengthen students’ critical skills in observing historical phenomena, a problem-oriented approach will be supported by readings of primary sources.

**Classical World Civilizations**

**HIS 206 F; Dual listed: ANC 206 F**
Cr: 3; Contact hrs: 45

The spectacle of ancient Greek and Roman ruins, as well as the sculpture galleries of many European and American museums can be familiar at first sight. However, they raise questions in our minds: “What did this sculpture look like thousands of years ago?” “What was this building used for?” To discover the answers to these questions, we need to further explore the Classical World, which offers much more than its physical remains. Famous poets, philosophers, sharp politicians, gifted soldiers, and many historians who wrote their stories are all part of the framework. This course presents a survey of the extraordinarily rich civilizations that thrived in Western Mediterranean from the 8th century BCE to the 5th century CE (Greeks, Etruscans, and Romans). Due to the wealth of information, we will focus on the key historical events of Greek and Roman history and on a selection of masterpieces and historical excerpts. Since Classical Antiquity represents the roots of Western civilization, the aim of this course is not only to illustrate the Classical World but also to define (and debate) our living in relationship to that world.

Prerequisites: None; a prior course in Western History and/or Art History is recommended

**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 advent 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 accompanied 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, Ottoman, Byzantine, Romanesque, and Gothic Art. Italian developments and monumental buildings 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: ANC 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 explored 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 the 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 “Mysterious” People of Ancient Italy: In Search of the Etruscans

**HIS 218 F; Dual listed: ART 218 F; ANC 218 F**
Cr: 3; Contact hrs: 45

This course looks at the Etruscan achievements and legacy in the areas of culture and society, the visual arts, architecture, language, funerary practices, religious beliefs, trade, government, urban planning, and family life. By examining the “mysterious people” known as the Etruscans, students in this course will become familiar with a specific ancient culture and discover how archaeology and classical studies apply a range of tools to analyze it. While a good deal is known about the Etruscans and a substantial quantity of the material culture still survives, much is also lost, and many questions remain unanswered. They built richly furnished tombs, which are still extant, for their noble ancestors, yet their literature has virtually disappeared. After flourishing for over five centuries as the main culture in central Italy, from the Po Valley to the area around Naples, and even ruling Rome itself, they were absorbed into the Roman state in the third century BCE. Their mineral wealth, fertile fields, strategic harbors, and other geographical and economic advantages fueled vigorous exchanges across the lively world of the Mediterranean. This remarkable culture affected both the Greeks and the Romans, and its ideas, customs, artistic motifs, and fashions spread north to the rest of Europe. Students in this course benefit from Florence’s prime location at the center of Etruscan power through museum visits to examine firsthand the archaeological remains of the Etruscans.

Prerequisites: None; a prior course in classics, art history, or history is recommended

**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 implications. The course explores Christian anti-Semitism 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 to the Holocaust, starting right after the war until today.

**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 élite and the common people will be explored with regard to their behaviors and values, daily practices, and mentality.

The city of Florence will provide vivid illustrations of the various developments dealt with.

**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 until 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 the 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:** None; **HIS 130 Western Civilization** is recommended

**Cultural Networking in the Renaissance**

**HIS 267 F; Dual listed: SOC 267 F**  
Cr: 3; Contact hrs: 45

During this past decade or two online social networks have become an integral part of our lives. The innovation of this type of social organization leaves us with the illusion that nothing of the sort existed beforehand. This course strives to challenge this assumption by examining the Renaissance through its cultural networks. While Renaissance authors have traditionally been described as individual poets or humanists, infrequently as part of a group or a network, this course will show how the academies, courts and literary salons brought together geographically distant humanists, courtiers, writers and artists, creating networks based on “face to face” encounters. In addition, it will introduce the notion of a “Republic of Letters,” networks created through the exchange of letters. The course will focus on readings of humanist dialogues and of letters and on the fascinating experience of working with manuscripts. Moreover, it will apply recent sociological theory to investigate links between the various circles of intellectuals. Aside from analyzing past and recent networks, the students will experiment with the creation of various types of networks, as part of the projects assigned in the framework of the course.

**Prerequisites:** Junior standing or a course in history or sociology

**Lifestyle in Renaissance Florence**

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

This course examines the social, economic, political, and artistic life of Florence and its close relationship to the fortunes (and misfortunes) of a group of notable Florentine families, such as the Medici, Rucellai, Strozzi, and Pitti, through the analysis of art works and objects, including wedding chests and other furniture, ceramics, jewelry, luxury clothing, and coats of arms. A study of these families, their history, their public and private lives, will help illustrate and uncover many significant characteristics of the city, not only in the past, but also today, as some of these families are still active in the social, political, and economic life of Florence.
Italy's Contribution to Modern Science
HIS 281 F; Dual listed: PHR 281 F
Cr: 3; Contact hrs: 45
This course introduces science students to the historic developments of the basic principles and theories of modern physics, astronomy, engineering, chemistry, and biology. Students learn about the contributions of great Italian scientists and mathematicians from the early modern period, through the Enlightenment era, and the Twentieth Century. Figures studied include Leonardo da Vinci, Galileo, Vincenzo Viviani, Alessandro Volta, Enrico Fermi, and others. Ideas and discoveries are contextualized by exploring their impact (and that of related technologies) on history and society.

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 a major cultural 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 HIS 130 Western Civilization, or equivalents

Florence and the House of the Medici
HIS 286 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 to the early 18th century, from the rise of the bank under Cosimo the Elder to the final collapse of the house of the Medici with the death of the last Medici Duke 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, civic, and daily life of the period. The Medici were statesmen, scholars, patrons of the arts, collectors, entrepreneurs, and impresarios. Some of them were poets; others were popes. The course introduces students to philosophical and artistic movements by examining important achievements and some individuals who worked for the Medici, such as Michelangelo, Poliziano, Donatello, Botticelli, and several musicians at the Medici court. Visits to churches, museums, palaces, and galleries, which are important to the study of the Medici family, will supplement the lectures.

Italy in the American Imagination
HIS 288 F; Dual listed: SOC 288 F
Cr: 3; Contact hrs: 45
Italy is not just a country, it is a civilization, a culture, admired, envied and imitated by many—especially Americans. Italy is also an idea in the minds of Americans. Italy has loomed large in the U.S. imagination as a source of western culture and as a point of reference for defining what it is to be an American. In this course, we will identify some of the factors that have shaped the diverse ideas Americans have held about Italy, and ask; how has "imagined Italy" shaped Americans’ own sense of identity. We shall explore how accurately American ideas reflected the realities of Italy and the actual relationship between the United States and Italy over the past 200 years. We will analyze how Italy has been depicted in U.S. literature and films. We will consider the impact of Italian migration to the United States and the experience of Americans in Italy in the two World Wars of the twentieth century in shaping the attitudes of Americans towards Italians at home and abroad. Finally, we will trace the transformation of Italy from an enemy combatant to a loyal U.S. ally since World War II.
Prerequisites: None; a prior course in history, sociology, or international relations is recommended

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 debates of the 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 Family
HIS 295 F; Dual listed: GND 290 F
Cr: 3; Contact hrs: 45
This course is an introduction to some of the most famous 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. We will explore four centuries of the Medici family, its men, its children, its power, and its role in Florentine, Italian and European life, through the lens of the lives of the Medici women.
Prerequisites: HIS 130 Western Civilization, or equivalent, or sophomore standing

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 the great personalities of the Italian Renaissance mainly in the fields of the visual arts, literature, and philosophy, but also in 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, Petrarcha, Boccaccio, Pico della Mirandola, Machiavelli, as well as merchants and bankers. All these individuals left their mark on Italy between the early 1400s and the late 1500s.

Prerequisites: HIS 130 Western Civilization, or equivalent

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 as the one held by natural science in today’s society. This course explores the spiritual and magical world imagined by important Renaissance thinkers, such as Marsilio Picino, 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 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

Magna Graecia: Ancient Greeks in Italy

HIS 346 F; Dual listed: ANC 346 F
Cr: 3; Contact hrs: 45

This course studies the extraordinary flourishing of ancient Greek culture in the region corresponding to present-day southern Italy. The course utilizes archaeological, literary, historical, and epigraphic evidence to provide an interdisciplinary understanding of the area where Western civilization and its classical heritage developed. The Homeric age of the 8th and 7th centuries BCE saw the end of the Trojan War. Just as Odysseus went westward, so did many Greek adventurers, traders, and refugees from the East. Greek city-states soon colonized the coastal areas of southern Italy and Sicily, an area that became known as Magna Graecia, “Great(er) Greece.” Its settlers mingled and intermarried with the local population, while the great city-states of Sicily, including Syracuse and Selinus, more closely tied to mainland Greece, even hosted such renowned Greeks as the philosophers Plato and the tragedian Aeschylus. Indeed, the Greek alphabet and traditions, mythology, religion, art and artifacts, philosophy, and political institutions all profoundly influenced the wealthy Etruscans in central Italy and eventually the Romans (Horace spoke of “Graecia capta”). Significantly, this influence did not supplant the deeply rooted local languages and religions. The Etruscan and Roman worlds, unique classical civilizations in their own right, never became wholly Greek.

Prerequisites: A prior course in classics, archaeology, history, religion, or equivalent

International Terrorism

HIS 380 F; Dual listed: POL 380 F
Cr: 3; Contact hrs: 45

This course examines the phenomenon of terrorism, which may be defined as the calculated use of violence (or threat of violence) against civilians in order to attain goals related to political ideology. The first part will deal with the “terror regimes” of the 20th century (including totalitarianism and Latin American dictatorships); the second part will study different forms of terrorism in terms of (1) their geopolitical arenas and (2) their goals among which were political independence, or the destabilization of governments and democratic systems. The study includes extensive analysis of recent and current events.

Prerequisites: HIS 130 Western Civilization, or POL 150 Introduction to Political Science, or equivalents

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
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.

Food and Literature
LIT 212 F; Dual listed: NUH 212 F
Cr: 3; Contact hrs: 45
The purpose of this course is to study the function of food in modern literature. It will focus on the major Italian writers and some foreign writers. The diversity of these writers inspiration will bring to light that the role of food is complex, heterogeneous, and is rooted in many philosophies. The analyses of the short stories and novels will show how the authors use food to talk about a particular civilization, our human behaviors and problem, to express many issues, concepts, meanings. The aspects of food are numerous: for example, economic, social, religious, historical, and anthropological. The topics of food will be discussed in detail, including how the art of cultivating and cooking food is a metaphor of the artistic creation, especially of the art of writing.

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, Ammaniti, 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.

Italian Literature and Society: 1945 to the Present
LIT 245 F
Cr: 3; Contact hrs: 45
This course is two pronged: It is both an introduction to contemporary Italian literature and society and it teaches students how to read a literary text. We will focus on works of fiction beginning with those of Leonardo Sciascia and continuing with the works of such writers as Alberto Moravia, Pier Paolo Pasolini, Italo Calvino, among others. We will read and discuss both literary texts and works on Italian history and society. The readings will be complemented by a series of original video documentaries and feature films. The purpose of the videos is to contextualize the works within the social and cultural landscape of contemporary Italy. The course methodology will be based on assignments prepared in advance by the students and on class discussions, alternated with oral presentations by the students.

Literature and Journalism
LIT 260 F; Dual listed: COM 260 F
Cr: 3; Contact hrs: 45
This course will examine the principle relationships between literature and journalism in a comparative context, focusing on American and Italian writers. Authors extending from Poe to Buzzati, from the exponents of American New Journalism (T. Wolfe, N. Mailer, G. Talese, etc.) to postmodern writers Fallaci, Tabucchi among others, are considered. The course gives particular attention to the reporter as a character, to fiction and nonfiction style, and to ideas and theories of information, news, chronicles, and the art of communication.

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, short stories, 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, Magdalen Nabb, John Mortimer, Sarah Dunant, and Salman Rushdie. Particular attention will also be given to films drawn from novels with Florentine settings -- such as Roman Holiday (George Eliot) and A Room with a View (E.M. Forster). The works of some Florentine writers such as Dante Alighieri and Vasco Pratolini will be included as well.

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 films, this course will explore the multiple representations of Italy in the twentieth and twenty-first centuries. Far from being the homogeneous culture that it is often perceived as from abroad, Italian culture is a very complex text where many different, and sometimes conflicting voices and images merge. This course aims to look beyond what may be seen as mainstream Italy to discover peoples often marginalized by dominant cultural norms and stereotypes. Starting with the critical examination of the idealized image of Italy propagated by many famous foreigners throughout the ages, the course will then focus on the representation of Italy offered by its own writers and filmmakers. The texts that we will look into encompass many different peripheral voices that are nonetheless very powerful and fundamental to a true understanding of the Italian culture: southern Italians, Jewish Italians, emigrants (and Italian Americans), political dissidents, women, and more recently, immigrants from the global East and South are the voices that have contributed to create a country of intrinsically great and complex ethnic, religious, linguistic, and political diversity; voices that often remain unheard.

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 (Ireland), Heinrich Böll (Germany), William Golding (England), and with other important novelists such as Martin Gaite (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...
and the Nobel Prize winner Gabriel García Márquez.
Prerequisites: LIT 150 Survey of 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. In this course, we will focus on a small selection of his “Italian plays,” including Romeo and Juliet and The Merchant of Venice, in order to see how Shakespeare combined historical evidence and fiction, past and present, for dramatic effect and social commentary. Students will work with primary sources; for the same purpose they may also perform selected scenes. This course allows students to learn more about Shakespeare’s works and personality, and about relations between Elizabethan literary and theatrical culture and Renaissance Italy.

Prerequisites: LIT 150 Survey of Western Literature, or equivalent

**Female 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 female 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.

Prerequisites: A prior course in literature and/or women’s/gender studies

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

**LIT 306 F; Dual listed: ANC 306 F**

Cr: 3; Contact hrs: 45

The course focuses on ancient epic literature through the analysis and comparison of some of the oldest and greatest works of Western civilization. Through the reading of the most significant chapters of the Iliad and the Odyssey, students will get in contact with the supernatural world and the mighty heroes described by “Homer” in 8th century BCE. These stories, considered the “Bible” of classical civilization, show how Greeks used myth to express archetypal values, which became immortal for successive generations and civilizations. Myths are analyzed not only as amazing stories but also as expression of ancient cultural traditions, and as primary forms of communication and instruction. The influence of Greek myths on Roman legends will then be observed through the reading of some passages of the Aeneid, the national poem of Rome written by Virgil in the 1st century BCE.

Prerequisites: A prior course in classics, literature, or religion

**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 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 of 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 from 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, a discussion about 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 Decameron. 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 equivalents

**Italian Grand Tour: Italy through the Eyes of Famous Travellers**

**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 views about Italy and Italians that still survive.

**MCT - MUSIC, CINEMA AND THEATER STUDIES**

**Italian Cinema and Society**

**MCT 200 F; Dual listed: SOC 201 F**

Cr: 3; Contact hrs: 45

This course explores Italian cinema from its origins to the present time, within the socioeconomic and historical context of Italian culture and society. The course is based on the premise that film can be usefully employed in order to study a society’s history and culture, including such areas as customs, ideologies, discourses, gender roles, and social problems. Areas of particular focus will include Fascism, World War II, the economic miracle, the southern question, political terrorism of the 1970s, commercial television, the Second Republic, the Mafia, and the contemporary phenomenon of immigration. Along the way we will be looking at some of the major works of key directors, as well as at the most important genres of popular cinema, giving particular attention to the intellectual, historical, cultural, and literary matrix of each movie. Through analyzing the ways in which Italian cultural, social, and political conflicts are portrayed and worked out both in art films and
poplar cinema, students will be encouraged to reach an understanding of the possibilities of film both as works of art and as cultural documents.

**Introduction to Acting**

**MCT 205 F; Dual listed: PER 205 F**  
Cr: 3; Contact hrs: 60

This course develops the skills and individual creative potential of students in expressing themselves in a theatrical context before an audience. Students learn the capacity to connect to the imaginary life of a character, and a series of techniques to act effectively in public. Course activities include a range of exercises, script analysis, and a performance in a public space (not necessarily a theater). The course starts with observation and the relaxation of muscular tension, and moves to the creation of a bridge between body and imagination, activating the senses through a series of improvisations. In analyzing the script, students learn to understand the meaning of “actions” and to find the script's super-objective. Students will perform a specially selected “dramatic” story, which may be comedic, and which is either an adaptation of a published contemporary play, or else an original piece developed as a series of improvisations from a novel or short story, under the teacher/director’s guidance.

**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 is vital. This course studies the theory as well as the techniques of film-making. 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 a series of stylistic exercises, students engage in hands-on experience of video shooting.

**Masterpieces of Western Music**

**MCT 230 F**  
Cr: 3; Contact hrs: 45

This course explores the major works of important composers in different periods of western music history from the Middle Ages to the late 20th century. A wide variety of musical genres, from Gregorian chant to modernist compositions, will be examined. Students analyze works by such composers as Vivaldi, J. S. Bach, Mozart, Beethoven, Chopin, Verdi, Wagner, Puccini, Tchaikovsky, Mahler, Stravinsky, and Gershwin. The course fosters both an understanding of the technical aspects of music and of the cultural and social role that particular composers and music have played in Western history and culture. Further, the course brings music history to life through primary documents such as letters, reviews, biographical sketches, memoirs, scores, and other documents by composers, critics, and educators that touch on virtually every aspect of Western music. The course helps students develop close listening skills and a shared vocabulary with which to discuss musical experience. It also invites them to cultivate personal interests and tastes (for example, by attending local musical events). Combining active listening and classroom discussion with the lecture format, the course is designed for students with no prior formal study of music.

**Screenwriting**

**MCT 242 F; Dual listed: FVM 242 F; COM 242 F**  
Cr: 3; Contact hrs: 45

The aim of this course is writing for film. Feature-length screenplays demand a specific architecture. Students enter the class with an idea for a film, which can be based on something they experience during their stay in Italy, a memory, a story they heard, a concept based on a novel they read, or anything that inspires them. The course is articulated in three parts. 1. Through lectures, workshop discussions and scene work, students explore and develop an understanding of the basic principles of screenwriting. Topics include: style, format, development, geography, image, scene, sequence, plot vs. character, hearing voices. Students develop the subject. 2. Students learn how to build a coherent treatment — a summary of the events and major emotional arcs of the film’s three acts. They develop the subject into a treatment. 3. Students complete their feature-length screenplay.

**The 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 styles 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, actors, 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. In the process, students will study the dramatic function of music as an element of cinematic “diegesis” and emphasis, the codification of musical iconography in the standard cinematic genres, the basics of film-making, musical forms, associative listening, the important basic musical elements, film music techniques, and how composers use them in film scoring. Some of the cinema’s iconic scores and accompaniments will be discussed, from silent era movies through to films of such directors as Hitchcock, Kubrick, and Fellini.

**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.

**The World Beat: Exploring Global Music**

**MCT 280 F**  
Cr: 3; Contact hrs: 45

This course, 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 works of musicians 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. All artists are presented in relation to their own musical roots, their traditional background, and their socio-political statements and legacy.
The Masters of Italian Cinema: Fellini

MCT 284 F
Cr: 3; Contact hrs: 45

Italian cinema has been extremely influential on the development of international cinema. Completely reinvented after the Second World War, 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. The course, which focuses on a single master for the entire semester, engages students in the close analysis of several films, pertinent film studies criticism, and a range of interdisciplinary issues. The master studied this term is one of the most acclaimed Italian directors, Federico Fellini. Winner of multiple Oscars, including one for lifetime achievement, Fellini is a true iconoclast, for whom the adjective “Fellinesque” had to be invented. The course explores his innovative and bizarre style which magically blended reality and fantasy, broke common film-making codes, changed cinema history, and continues to influence cinema. Students will analyze his major themes that address relationships, family, society, and religion, and obtain a unique and ironic perspective on Italian culture and society.

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 20th century. 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, such as 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.

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. The 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. The course also explores the origins and influence of Italy’s dramatic and lyrical tradition, from the early multimedia spectacles of 16th century Florence to the patriotic operas of Verdi and the realism of Puccini. 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. Music offers 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 taking 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 film-making.

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, and the most significant works of both the Neorealist and post-Neorealist periods (Rome Open City, The Bicycle Thief, Riso Amaro, La Strada, etc.) will be analyzed. The influence of Fascism, postwar 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. In this course, we will focus on a small selection of his “Italian plays,” including Romeo and Juliet and The Merchant of Venice, in order to see how Shakespeare combined historical evidence and fiction, past and present, for dramatic effect and social commentary. Students will work with primary sources; for the same purpose they may also perform selected scenes. This course allows students to learn more about Shakespeare’s works and personality, and about relations between Elizabethan literary and theatrical culture and Renaissance Italy.

Cinema of the Real: Documentary Films

MCT 305 F
Cr: 3; Contact hrs: 45

The aim of this course is to explore documentary film-making by analyzing -- through extensive readings and screenings -- its history and its peculiarities as a film genre. The evolution of the documentary film genre will be studied from the birth of cinematography to today’s productions and technology, focusing on representative directors and works. We will examine major modes and trends of nonfiction movies through over 100 years of cinema history, exploring fields such as ethnography, political propaganda, war, historical events, art, and sociology in order to provide students with both a theoretical and historical understanding. The course will also focus on contemporary filmmakers and on the possibilities offered by new media and new devices for a nonfictional depiction of reality.

Prerequisites: An introductory course in Film Studies
The Venice Film Festival

MCT 315 F
Cr: 3; Contact hrs: 45
The course surveys the history of the Venice Film Festival, the oldest of the international film festivals, from its birth in 1932 up to the present. Initially, the task was to launch Italian films abroad, and to present international movies to an Italian audience. Today, 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.” The course will explain the role and influence that the Festival has had on the history of cinema, underscoring how many directors, actors, films, and even national film industries have attained renown by receiving awards at the Venice Film Festival. Some iconic and representative films will be analyzed and discussed.
Prerequisites: An introductory course in Film Studies

PHR - PHILOSOPHY AND RELIGIOUS STUDIES

Western Philosophy: Methods and Inquiries

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. It 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.

Introduction to Ethics

PHR 170 F
Cr: 3; Contact hrs: 45
This course introduces ethics as it has developed in the Western world over the last 2,500 years and as it is analyzed in most of the English-language academy. Much of the course revolves around classroom discussion. Student research may focus either on a particular normative (e.g. should we preserve wilderness?) or meta-ethical (e.g. are ethics grounded in emotions?) issue or another approved topic drawn from current events, literature, poetry or song. Students will present their findings and opinions first to the class, then in the research paper they submit. Course readings will be drawn from a wide range of historical and contemporary sources. Topics include the nature of ethics: the roles of reason and emotion, the role of gender, whether ethics are local or universal — human rights, too? — and the philosophical foundations: the individual’s well-being, the welfare of all, fundamental rights and duties, virtues reflected in character, what things a rational agent could agree to. An international slant is privileged in the study of particular cases, such as: duties to help strangers and immigrants, duties to help others at home and abroad, climate change, and foreign intervention.

Introduction to Western Philosophy: Ancient and Early Modern Thinkers

PHR 185 F
Cr: 3; Contact hrs: 45
While introducing students to philosophy as a discipline in term of methods, contents, and questions, the course examines the evolution of the main schools of philosophical thought. The focus is on its main thinkers and fundamental concerns from the Middle Ages through the rich debates of the late Renaissance, and early modern. In this way, and the philosophical foundations: the individual’s well-being, the welfare of all, fundamental rights and duties, virtues reflected in character, what things a rational agent could agree to. An international slant is privileged in the study of particular cases, such as: duties to help strangers and immigrants, duties to help others at home and abroad, climate change, and foreign intervention.

World Religions

PHR 210 F
Cr: 3; Contact hrs: 45
This course is designed as a 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.

Logic and Critical Thinking

PHR 225 F
Cr: 3; Contact hrs: 45
This introduction to logic provides students the tools to develop logical thinking and sound reasoning skills. Logic is an essential tool in many academic fields, and it consistently plays a vital role in our daily lives. Logic is the basis for valid arguments to convince others, while analytical and critical thinking skills serve to evaluate positions taken by others, including the powerful and persuasive appeals made by commercial and political advertisers in this digital age. Students will analyze both media and Internet sources and learn how to construct well-reasoned arguments on a variety of topics. The course deals with traditional logic, with concepts and techniques of modern logic, and with some philosophical issues related to critical reasoning. Basic concepts explored early in the course include logic itself, the structure of arguments, how to distinguish arguments from non-arguments, deductive from inductive arguments, and how to evaluate such arguments in terms of their validity, strength, soundness, and cogency. In addition, the course examines formal logic and categorical propositions, and syllogisms. Some attention is given to propositional logic, how to use truth tables and predicate logic.

Environmental Philosophy

PHR 230 F
Cr: 3; Contact hrs: 45
Global warming, the energy crisis, land degradation, nuclear issues, and pollution. These are only some of the many environmental issues caused by human activities. For many people science and technology offer the ultimate hope to solve these problems. However, environmental issues raise fundamental questions about how to balance conservation with the use of natural resources: How should we relate to the environment? Which ends should we pursue? Hence, the principal focus of the course will be on environmental ethics. Science and technology can, at best, provide us with some means to attain these ends. The reason for naming this course environmental philosophy and not merely environmental ethics comes from the belief that ethical issues relating to the environment require a wider field of discourse before they can be intelligently examined. For this purpose, the course explores core environmental ethics, focusing on the philosophical aspects of environmental thought with special emphasis on traditional human-centered as well as on alternative bio-centric ethical theories.
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 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, annihilation, 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 to the Holocaust, starting right after the war until today.

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 related to sacred 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: esotericism; 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.

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 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 PHR 210 World Religions, or equivalents

Lost Symbolism: Secret Codes in Western Art  
PHR 255 F; Dual listed: ART 255 F  
Cr: 3; Contact hrs: 45  
The course focuses on the links between artworks and astrology, alchemy, geometry, numerology, and selected philosophical themes in Western art between 1300 and 1800. Art has served various functional and aesthetic purposes in different cultures and periods. In some eras art has also embodied a symbolic language, mysterious to the majority but highly significant to the minority able to read or decode it. For example, what we may call the secret messages of certain paintings and sculptures of past centuries can be interpreted in terms of astrology. A specific field of art history, iconography, studies subject matter, symbolism, and signification in works of art. Students use elements of this approach to examine the fascinating and complex range of meanings that some artworks were intended to transmit and which can still be uncovered.

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 emerging 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 POL 150 Introduction to Political Science, or equivalent, or sophomore standing

Responsibility and Justice Towards Future Generations  
PHR 264 F; Dual listed: POL 264 F  
Cr: 3; Contact hrs: 45  
The demand for a comprehensive theory of justice and responsibility towards future generations constitutes a central issue within the domain of current public discourse. This is attested by the growing concern at all levels (national institutions, transnational governance, media, public opinion) regarding issues related to global warming and climate change, sustainable economic growth, as well as the protection of genetic and cultural inheritances. Philosophically speaking, however, paradoxical as it may seem, the mere fact that an undeniable sensibility and concern for future generations exist says nothing about the related call for a necessary responsibility towards them. In other words, the perception of being responsible for future beings represents by no means a sufficient philosophical grounding thereof. On the contrary, if one looks attentively, there are several very well-designed counter-arguments claiming for non-responsibility. Furthermore, the questions regarding responsibility towards “remote” future inhabitants of the planet are still more complex and raise the philosophical stakes still higher. The main aim of the course is to offer a general understanding and discuss the relevance of the most representative positions about this philosophical predicament, some arguing for responsibility, others arguing against the very possibility of making present generations accountable for future ones. Approaches considered include the Contractarian, Utilitarian, Metaphysical, Libertarian, Communitarian, and the Phenomenological.

From Machiavelli to the Present: Modern Political Thought  
PHR 265 F; Dual listed: POL 265 F  
Cr: 3; Contact hrs: 45  
This course will analyze some landmarks of the western philosophical tradition. Its aim is to discuss concisely the views of some major Western political thinkers in order to demonstrate how their ideas about politics and society are critical to understanding the politics of our time. The course aims to analyze on the one hand the philosophies and ideas that have been sustaining our present world view, and on the other hand the roots of some recent key themes in these philosophies, such as the idea of utopia, as well as the anti-utopian vision whose originator can be considered Niccolò Machiavelli. This last theme thus introduces students to the reaction against
the so-called ‘Platonic ideal’ that has taken place during the twentieth century. The concept of totalitarianism is related to these pivotal philosophical perspectives and this concept will also be studied with particular attention. More specifically, special emphasis will be placed on the analysis of a series of concepts connected to one another, including the concept of relativism versus pluralism; freedom, equality, and fraternity. The course is structured as a chronological analysis of the most important periods and personalities in the evolution of political philosophy with special attention to the Age of Enlightenment and Romanticism.

Prerequisites: PHR 130 Western Philosophy, or POL 150 Introduction to Political Science, or equivalent, or sophomore standing

Italy’s Contribution to Modern Science

PHR 281 F; Dual listed: HIS 281 F
Cr: 3; Contact hrs: 45

This course introduces science students to the historic developments of the basic principles and theories of modern physics, astronomy, engineering, chemistry, and biology. Students learn about the contributions of great Italian scientists and mathematicians, from the early modern period, through the Enlightenment era, and the Twentieth Century. Figures studied include Leonardo da Vinci, Galileo, Viviani, Alessandro Volta, Enrico Fermi, and others. Ideas and discoveries are contextualized by exploring their impact (and that of related technologies) on history and society.

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 HIS 130 Western Civilization, or equivalents

Women in Religion

PHR 286 F; Dual listed: GND 286 F
Cr: 3; Contact hrs: 45

Women have been by turns defined by, harmed by, excluded from, but also enriched by religions. Often they have been and still are barred from equal spiritual footing with men in many religious institutions. But how do sacred texts and rituals define who we are and what roles we have as men and women? What do religious traditions teach communities about gender, bodies, sexuality, and the divine? This course considers the difficult question of gender (im)balances from within 3 major monotheistic Abrahamic religious traditions, namely Judaism, Christianity, and Islam. Students will examine both the influences that religions have on women • through texts that have been written for, about, and against women ↔ and also the interrelated influence that women have on religions ↔ through texts written by women as individual participants in the religious experience or by feminist religious scholars who are challenging gender-exclusion, prejudice, roles, and institutions. This course asks questions of current relevance about the changing roles of women inside religious communities, in the public sphere of leadership and authority, in the family, and in everyday life. By examining traditional cultural beliefs and values derived from religions, and by using interfaith and gender perspective lenses, the course aims to offer resources to understand, evaluate, and possibly challenge traditional roles.

Contemporary Issues in Bioethics

PHR 288 F
Cr: 3; Contact hrs: 45

This course analyzes some of the main ethical arguments and positions related to medical care and biotechnology. After a brief introduction to the history of bioethics, the course explores ethical issues in the practice of health care, including patient autonomy, informed consent, surrogate decision making, truth telling, confidentiality and problems in the allocation of health care resources. The course then focuses on beneficial and non-beneficial clinical research with human subjects and stem cell research, as well as end-of-life issues including palliative care, physician assisted suicide, euthanasia, the foregoing or the withdrawal of treatment and the notion of the sanctity of life. The course examines the main questions regarding the beginning of life, such as pre-natal screening, assisted reproductive technologies and abortion. Finally the course turns to emerging genetic technologies such as personalized medicine and human enhancement. Through both writing and discussion students will learn to think carefully and critically about the merits of competing responses to various bioethical questions. They will also learn to develop and defend their own position on these issues.

Inter-Religious Dialogue

PHR 311 F
Cr: 3; Contact hrs: 45

During a period of deep conflict, often related to religion, inter-religious dialogue is vital. One aspect of Florence, unknown to many students, is a tradition of religious tolerance and dialogue, established here by Giorgio La Pira, a former mayor of Florence. This course will allow students to expand their knowledge of various religions and their historical connections; to deepen their understanding of the value of dialogue; and, most importantly, to take an active role in the shaping of an actual live dialogue among representatives of the Abrahamic religions in Florence.

Prerequisites: Junior standing or a prior course in Religious Studies, Philosophy, or the Social Sciences

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 as the one held by natural science in today’s society. This course explores the spiritual and magical world imagined by important Renaissance thinkers such as Marsilio Ficino, Pico della Mirandola, and Giordano Bruno, examining their texts by important Renaissance thinkers such as Marsilio Ficino’s interpretation of Platonic 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

Prerequisites: PHR 130 Western Philosophy, or HIS 130 Western Civilization, or equivalents
Globalization and Social Change
POL 250 F
Cr: 3; Contact hrs: 45

This course critically examines the subject of globalization from a sociological perspective. Globalization in some fashion has been happening for centuries, but never before has it so strongly reshaped society everywhere as today. Through an interdisciplinary approach that combines perspectives from sociology, anthropology, political science, economics, and philosophy, students attain an understanding of some fundamental features of globalization. Exploration of selected substantive topics (case studies) helps root the general in the particular. The concept of globalization; the central themes of changing communications and social networks; the main economic, political, and ideological dimensions of globalization, are analyzed. Emphasis will be given to a set of interconnected themes: the role of capitalism and other systems; the function and effectiveness of institutions such as the IMF and the World Bank; changes in global governance; the relationship between globalization, inequality, and poverty; the fate of cultural diversity in a globalizing world; issues of gender, ethnicity, environment, social justice, and human rights.

Responsibility and Justice Towards Future Generations
POL 264 F; Dual listed: PHR 264 F
Cr: 3; Contact hrs: 45

The demand for a comprehensive theory of justice and responsibility towards future generations constitutes a central issue within the domain of current public discourse. Economic growth is questioned at all levels (national institutions, transnational governance, media, public opinion) regarding issues related to global warming and climate change, sustainable economic growth, as well as the protection of genetic and cultural inheritances. Philosophically speaking, however, paradoxical as it may seem, the mere fact that an undeniable sensibility and concern for future generations exists means nothing about the related call for a necessary responsibility towards them. In other words, the perception of being responsible for future beings represents by no means a sufficient philosophical grounding thereof. On the contrary, if one looks attentively, there are several very well-designed counter-arguments claiming non-responsibility. Furthermore, the questions regarding responsibility towards “remote” future inhabitants of the planet are still more complex and raise the philosophical stakes still higher. The main aim of the course is to offer a general understanding and discuss the relevance of the most representative positions about this philosophical
predicament, some arguing for responsibility, others arguing against the very possibility of making present generations accountable for future ones. Approaches considered include the Contractarian, Utilitarian, Metaphysical, Libertarian, Communitarian, and the Phenomenological.

From Machiavelli to the Present: Modern Political Thought

POL 265 F; Dual listed: PHR 265 F
Cr. 3; Contact hrs: 45

This course will analyze some landmarks of the western philosophical tradition. Its aim is to discuss concisely the views of some major Western political thinkers in order to demonstrate how their ideas about politics and society are critical to understanding the politics of our time. The course aims to analyze on the one hand the philosophies and ideas that have been sustaining our present world view, and on the other hand the roots of some recurrent key themes in these philosophies, such as the idea of utopia, as well as the anti-utopian vision whose originator can be considered Niccolò Machiavelli. This last theme thus introduces students to the reaction against the so-called ‘Platonic ideal’ that has taken place during the twentieth century. The concept of totalitarianism is related to these pivotal philosophical perspectives and this concept will also be studied with particular attention. More specifically, special emphasis will be placed on the analysis of a series of concepts connected to one another, including the concept of liberty; relativism versus pluralism; freedom, equality, and fraternity. The course is structured as a chronological analysis of the most important periods and personalities in the evolution of political philosophy with special attention to the Age of Enlightenment and Romanticism.

Prerequisites: PHR 130 Western Philosophy, or POL 150 Introduction to Political Science, or equivalents, or sophomore standing

Italy and the European Union

POL 272 F
Cr. 3; Contact hrs: 45

This course aims to provide students with an understanding of the development of European integration and of the structures within the European Union as well as of the Italian postwar developments and system with special focus on the changing and sometimes ambiguous or contradictory relationship between Italy and the E.U. The course is thus divided into two parts. In the first part, attention is given to the European Union’s history, processes, functions, and current critical issues, such as the Greek financial crisis and the Italian migration situation. In the second part, Italian postwar developments and political structures will be examined with reference to the Italy-E.U. relationship.

The European Union

POL 281 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 gathering sovereignty. This advanced course gives a broad overview of developments in the European Union (E.U.) 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 in 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 E.U. 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 E.U. in the new millennium: What is the E.U. 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 E.U. faces in various fields such as economic and monetary policy, regulatory and distributive questions, the democratic deficit, the challenge of expansion to the East, the Lisbon Treaty, and common foreign and security policy.

Participation, Empowerment, and Social Change

POL 283 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” refers to the ability of citizens and groups 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 to practice the tools and techniques presented in practical exercises and role playing. Cinema and video material will also be used in class.

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 interstate 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 broad overview and an understanding of contemporary world politics, according to the idea that international politics are not distant from ordinary people, but to 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.

International Conflict Resolution

POL 292 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 taken both by 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 citizen’s 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 from both global and Italian organizations.

War and Media
POL 301 F; Dual listed: 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 either influence decision-making about military interventions or serve as tools in the hands of government officials seeking to influence public opinion. A number of media-related phenomena will be studied including the CNN effect, agenda setting, real time policy, media diplomacy, media war, news management, and propaganda, through the examination of key international conflicts, especially since 1950. 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 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 Mass Communication, or HIS 130 Western Civilization, or POL 150 Introduction to Political Science, 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 that 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 majors in legal studies, or equivalents

Government and Politics in the Contemporary Middle East
POL 318 F
Cr: 3; Contact hrs: 45
This course offers a relevant and comprehensive analysis of the complexities of the Middle East region from an international perspective. The course analyzes the very latest changes, developments and issues of the countries in the region within historical, political, social and religious context. Students will be guided in the understanding of the topics at hand through interactive lectures, analysis of case studies, and evaluation of potential future scenarios.

Prerequisites: An international relations course or POL 150 Introduction to Political Science

International Terrorism
POL 380 F; Dual listed: HIS 380 F
Cr: 3; Contact hrs: 45
Examination of the phenomenon of terrorism, which may be defined as the calculated use of violence (or threat of violence) against civilians in order to attain goals relating to political ideology. The first part will deal with the “terror regimes” of the 20th century (including totalitarianism and Latin American dictatorships); the second part will study different forms of terrorism in terms of (1) their geopolitical arenas and (2) their goals among which were political independence, or the destabilization of governments and democratic systems. Includes close analysis of recent and current events.

Prerequisites: HIS 130 Western Civilization, or POL 150 Introduction to Political Science, or equivalents

PSY - 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 nonscientific 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 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
Social psychology is concerned with how we think about, influence, and relate to other people. This course is about the study of human social behavior, examining theories, findings, approaches, and methods in social psychology, as viewed from an interpersonal perspective. Topics include: the role of others in shaping self-concepts, as well as the formation of attitudes, perception, attribution theory, conformity, and social relations. We will further look at the causes and methods of reducing prejudice and aggression, as well as exploring altruism, the development of gender roles, stereotypes, and nonverbal behavior. Readings and activities assigned will enhance discussion, broaden students’ knowledge of and perspectives on human social interactions and give them a framework to interpret social 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 for even this short period in another country helps you to see and understand the relationship between the individual (self) and society, and a chance to view your own culture from a distance.

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
implementable and effective solutions to real problems in the workplace.

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 with 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

**Forensic Psychology**

**PSY 315 F**  
Cr: 3; Contact hrs: 45

The course offers an introduction to the field of forensic psychology, starting from the definition of crime and theories on the development of criminal and delinquent behavior. Topics include: criminal homicide, stalking, sexual assault, family violence, and child abuse. Students will acquire basic knowledge of investigative psychology including geographical and criminal profiling. Special emphasis is given to consulting with courts and the rehabilitation process in correctional facilities.

Prerequisites: PSY 150 Introduction to Psychology, or equivalent

Recommended: PSY 305 Psychology of Crime, or equivalent

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**SOC - 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 us. 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

This course explores Italian cinema from its origins to the present time, within the socioeconomic and historical context of Italian culture and society. The course is based on the premise that film can be usefully employed in order to study a society’s history and culture, including such areas as customs, ideologies, discourses, gender roles, and social problems. A particular focus will include Fascism, World War II, the economic miracle, the southern question, political terrorism of the 1970s, commercial television, the Second Republic, the Mafia, and the contemporary phenomenon of immigration.
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 and culture. It is subdivided into two main sections. In the first section we will begin with a historical analysis of the Italian family from the Roman period to the Renaissance 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 individual members of the family. We will investigate the rights and duties of wives, mothers, husbands, fathers, and children in the family and we will evaluate the relationship between tradition and change in these roles. We will also compare the traditional and conservative southern family to that of northern Italy.

Made in Italy: A Culture of Excellence
SOC 283 F; Dual listed: BUS 283 F
Cr: 3; Contact hrs: 45
This course examines the “Made in Italy” phenomenon, emblematic of superelite quality. Home to the most iconic labels, brands, and craftsmanship, Italy is known for both its historic legacy and its present-day excellence in many fields. The course addresses the industries and fields of food and cuisine, fashion, and other areas of design, including industrial and architectural. Italian-made goods and services are an integral part of the Italian economy, society, history, and culture. Since a flow of expertise across time and disciplines seems to distinguish “Made in Italy,” students will connect the latter to patterns of continuity and change in Italian society and examine how the “Made in Italy” phenomenon has impacted the country’s social fabric, character, and even mode of living ever since the Industrial Revolution, but, especially, since the post-war era, and how presently globalization is transforming the concept and its social reality. An additional concentration is on the business aspect of the label, in particular, on marketing, branding, and consumer behavior seen from both an Italian and international perspective. In careful consideration of recent developments, the focus may vary from semester to semester. Guest lectures and site visits will form part of this course.

Italy in the American Imagination
SOC 288 F; Dual listed: HIS 288 F
Cr: 3; Contact hrs: 45
Italy is not just a country, it is a civilization; a culture, admired, envied and imitated by many—especially Americans. Italy is also an idea in the minds of Americans. Italy has loomed large in the US imagination as a source of western culture and as a point of reference for defining what it is to be an American. In this course we will identify some of the factors that have shaped the diverse ideas Americans have held about Italy, and ask; how has “imagined Italy” shaped Americans’ own sense of identity. We shall explore how accurately American ideas reflected the realities of Italy and the actual relationship between the United States and Italy over the past 200 years. We will analyze how Italy has been depicted in U.S. literature and films. We will consider the impact of Italian migration to the United States and the experience of Americans in Italy in the two World Wars of the twentieth century in shaping the attitudes of Americans towards Italians at home and abroad. Finally, we will trace the transformation of Italy from an enemy combatant to a loyal US ally since World War II.
Prerequisites: None; a prior course in history, sociology, or international relations is recommended

Cultural Networking in the Renaissance
SOC 267 F; Dual listed: HIS 267 F
Cr: 3, Contact hrs: 45
During this past decade or two online social networks have become an integral part of our lives. The innovation of this type of social organization leaves us with the illusion that nothing of the sort existed beforehand. This course strives to challenge this assumption by examining the Renaissance through its cultural networks. While Renaissance authors have traditionally been described as individual poets or humanists, infrequently as part of a group or a network, this course will show how the academies, courts and literary salons brought together geographically distant humanists, courtiers, writers and artists, creating networks based on “face to face” encounters. In addition, it will introduce the notion of a “Republic of Letters,” networks created through the exchange of letters. The course will focus on readings of humanist dialogues and of letters and on the fascinating experience of working with manuscripts. Moreover, it will apply recent sociological theory to investigate links between the various circles of intellectuals. Aside from analyzing past and recent networks, the students will experiment with the creation of various types of networks, as part of the projects assigned in the framework of the course.
Prerequisites: Junior standing or a course in history or sociology
The Italian-American Experience

SOCI 290 F
Cr: 3; Contact hrs: 45

This 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 U.S.; their search for an identity; and their impact on 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

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

This 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 relationship 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: An introductory social sciences or business course

Broadcasting: Italian Culture and Television

SOCI 305 F; Dual listed: CLS 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 broadcasts in Italian television. A strong link is also made between Italian television and Italian culture.

Prerequisites: COM 180 Mass Communication, or equivalent

Contemporary Italians and Italy

SOCI 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

WRI 150 F
Cr: 3; Contact hrs: 45

This instructional Writing course explores themes that fall into the category of cultural diversity, nature and environment, civic engagement, or qualitative reasoning. Since students write regularly on demand, this course teaches and reinforces writing skills in standard written English. Special attention is given to the fundamentals of academic writing, including documentation and common issues like difficulties in word choice, overcoming clichés of thought and expression, and plagiarism. The purpose of the course is for students to learn how to become their own best critics, by gaining awareness of, and respect for, the complexity, and pleasure, of the non-linear recursive nature of the writing process.

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 in 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 and comments. This course will offer an introduction to the history of and the practical skills needed for 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.

Prerequisites: WRI 150 Writing for College, or equivalent

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 of 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.

Prerequisites: WRI 150 Writing for College, 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 as 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 about the world in general, and about 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 150 Writing for College, or equivalent

Business Writing

WRI 294 F
Cr: 3; Contact hrs: 45

This course helps students to write and express themselves effectively in a business environment through the study of specific forms of correspondence, their purposes, and the research and precision writing each requires. In addition, the classroom experience lends itself naturally to the study of collaborative writing, which is especially important for web based communication and surveys, but also for reports, projects and presentations. To these ends the course also covers basic grammar and means of expressions in English.

Prerequisites: WRI 150 Writing for College, or equivalent
6.2

FLORENCE

School of Creative Arts
Digital Filmmaking I

**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; the technical means of directing (techniques of cinema / video shooting styles); lighting techniques and the rudiments of photography; editing: construction and definition of the film story line; editing methods with digital formats; audio post-production (mixing). 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 is vital. This course studies the theory as well as the techniques of film-making. 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 a series of stylistic exercises, students engage in hands-on experience of video shooting.

Screenwriting

**FVM 242 F; Dual listed: COM 242 F; MCT 242 F**
Cr: 3; Contact hrs: 45

The aim of this course is writing for film. Feature-length screenplays demand a specific architecture. Students enter the class with an idea for a film, which can be based on something they experience during their stay in Italy, a memory, a story they heard, a concept based on a novel they read, or anything that inspires them. The course is articulated in three parts. 1. Through lectures, workshop discussions and scene work, students explore and develop an understanding of the basic principles of screenwriting. Topics include: style, format, development, geography, image, scene, sequence, plot vs. character, hearing voices. Students develop the subject. 2. Students learn how to build a coherent treatment — a summary of the events and major emotional arcs of the film’s three acts. They develop the subject into a treatment. 3. Students complete their feature-length screenplay.

Digital Filmmaking II

**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 up-to-date editing software), sounding, mixing.

Prerequisites: FVM 210 Digital Filmmaking I, or equivalent

Communications Internship: LdM Web TV

**FVM 361 F; Dual listed: COM 361 F**
Cr: 3; Contact hrs: 135

This internship provides practical and professional experience in the field of Communications. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The placement is with the LdM Web TV. Interns develop and carry out various activities which may include, but are not limited to: script writing, multimedia writing, interviews, research, video work, editing, and Web site management.

Note: Placement opportunities are limited and subject to change. Admission is contingent on student CV’s, two reference letters, a formal letter of intent. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an onsite interview during the first week of the term.

Prerequisites: 1) Communications/Journalism/Film majors of junior standing; 2) Concurrent enrollment in a course in the same field. Fluency in Italian may be advantageous, but is not required

**NUH - NUTRITION, CULINARY ARTS AND CULTURE**

Italian Regional Food in Cultural Perspective

**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.

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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. 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 appreciate 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 wine, 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 foods 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 are among the best wines in 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.

Nutrition Studies
NUH 205 F
Cr: 3; Contact hrs: 45
The aim of this dietary education course is to provide guidelines and develop critical thinking for a healthful diet and lifestyle. Intended for non-majors in science, the course addresses the basics of the chemistry, biology, and medicine of nutrition including the physiological principles that underlie a balanced diet and the correct uptake of nutrients. Particular emphasis is on the Mediterranean diet. Themes include: nutrition requirements; meal planning, diet and wellness; food sources and production; consumer choices; social dynamics that lead to eating disorders such as anorexia and bulimia among young people; the effects of excessive weight on health; obesity in western societies.

Food and Literature
NUH 212 F; Dual listed: LIT 212 F
Cr: 3; Contact hrs: 45
The purpose of this course is to study the function of food in modern literature. It will focus on the major Italian writers and some foreign writers. The diversity of these writers inspiration will bring to light that the role of food is complex, heterogeneous, and is rooted in many philosophies. The analyses of the short stories and novels will show how the authors use food to talk about a particular civilization, our human behaviors and problem, to express many issues, concepts, meanings. The aspects of food are numerous: for example, economic, social, religious, historical, and anthropological. The topics of food will be discussed in detail, including how the art of cultivating and cooking food is a metaphor of the artistic creation, especially of the art of writing.

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 for healing purposes, they have become fundamental in the Mediterranean cuisine, and have also been used for culinary and medicinal purposes. This course will also explore the use of herbs and spices in contemporary cuisine, and their role in promoting wellness applications.

Current Trends in Italian Cuisine
NUH 220 F
Cr: 3; Contact hrs: 45
This course explores major trends in contemporary Italian cuisine that have been emerging in recent decades. These trends, revealed in both everyday and haute cuisine, involve fresh reinterpretations of regional traditions, revaluation of local products, interest in lighter and healthier diet, and an emphasis on creativity. Driving these trends are such diverse factors as interest in other cuisines, innovations by leading chefs, and especially changes in Italian society and lifestyles. Students learn basic cooking skills as well as some specialized cooking methods and techniques. They discover how to select quality ingredients, and they compare their eating habits with those common in Italy today. Particular focus is given to the following aspects: historical origins and developments of food production, regional dishes, seasonal and environmental conditions, social issues, nutrition, safety and health. In each lesson students learn how to prepare representative recipes, with attention to ingredients, nutritional values, and presentation.
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.

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.

Mediterranean Diet and Vegetarian Cuisine
NUH 232 F
Cr: 3; Contact hrs: 45
This course focuses on the Mediterranean aspect of Italian cuisine. Part of the fascination of Italian food is its incredible diversity. The landscape, the vegetation, and the climate all influence regional food products and the cuisine. The Italian diet is for the most part vegetarian. However, vegetarianism is not a common lifestyle choice; meat is an important element even though not the main event of the meal. The aim of the course is to practice traditional recipes from all the regions of Italy and the nearby Mediterranean regions, such as Greece, Morocco, Tunisia, and Turkey. The dishes selected will reflect some classics in Italian cuisine.

The Science of Food, Health, and Well-Being
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. Students learn the basics of nutrition (proteins, vitamins, minerals, antioxidants, natural supplements), including how the phytochemicals and nutrients of foods can improve health, and they will study habits, programs and dietary regimens for healthy eating. Nutritional healing and wider questions of well-being are also addressed. Includes hands-on preparation of healthy dishes.

Fundamentals of Food Design, Styling, and Photography
NUH 234 F; Dual listed: PHO 234 F
Cr: 3; Contact hrs: 60
Cooking involves not only the preparation, but also the presentation of food products. Through this course students learn how to style food and beverages, and how to capture their essence in photography. Students have the opportunity to develop their personal creativity, and learn how to exercise good technical and compositional control. Through lab practice students learn to process, develop, and print photographs correctly and to use Photoshop techniques especially pertinent to Food Photography. The Food Photography competencies developed include specific lighting techniques, ability to arrange compositions and settings, and visual storytelling. To achieve this, the course grounds students in key theoretical elements of food design, involving visual and stylistic analysis. The course includes a number of guest lectures with a professional food stylist, a chef who will show tips for preparing dishes to be photographed, a field trip to a selected restaurant, and visits to special culinary venues.

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.

Topics in Nutrition: Italian Style Cooking
NUH 240 F
Cr: 3; Contact hrs: 45
In an age of processed foods and widespread alteration 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.

Wine Business
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. The Wine trade and consumption in the U.S. have consistently 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 U.S. population. Italian wines, counting for 30% of U.S. wine imports, are 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 in the wine trade, such as importers, distributors,
wholesalers, retailers, while helping to create new professional categories, 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 startup or marketing project.

Prerequisites: An introductory business or marketing course

**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 sagre 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.

**Co(ok)quinarius: Ancient Sources of Italian Cuisine**

**NUH 264 F; Dual listed: ANC 264 F; ANT 264 F**

Cr: 3; Contact hrs: 45

Co(ok)quinarius, which takes place also within the fascinating context of the Florentine Central Food Market, explores the main elements of ancient Mediterranean food culture as the forerunner of modern Italian cuisine. Following the guidelines of the Experimental Archaeology students learn to understand, prepare, taste, and evaluate ancient Etruscan, Greek, Roman as well as Near Eastern dishes within their social dimensions and cultural perspective. Starting from the distinction between consumption of food and the use of food, students explore Etruscan, Greek and Roman culinary traditions. Topics include the meanings of food, its social dimensions, the history of specific commodities; everyday eating habits and etiquette; rituals and taboos. This knowledge permits the class to accurately understand, recreate, cook, and taste ancient recipes. During interactive lessons students will improve their practical skills, learn how to prepare different recipes, and develop their knowledge of both the theory and practice of food anthropology. The key of the analysis is the Food Sign, a specially-developed tool with two inseparable sides: anthropological meaning and gastronomy. This instrument helps to show that in Antiquity any given dish wasn’t a mere result of a recipe to prepare food in a particular way as part of a meal, but was inevitably linked to sacral and social meanings. Students will be able to recognize and appreciate ancient traditions and to link them to modern cuisine (when a particular tradition has continued) and interests.

**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.

**Principles of Drawing and Composition**

**PDM 130 F**

Cr: 3; Contact hrs: 60

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 using charcoal, pencil and various other media, such as red chalk. Each lesson has a specific aim and forms part of a progressive buildup of skills through observation with a series of exercises. Still life, human figure, architecture and nature will be investigated as subject matter and perspective will be analyzed in depth. 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 basic skills and a better understanding and knowledge of drawing, and to encourage further studies.

**Foundation Oil Painting**

**PDM 140 F**

Cr: 3; Contact hrs: 90

An introduction to the traditional techniques of oil painting. Fundamental skills are constructed progressively in highly structured lessons that involve demonstrations and guided work. Areas addressed include observational skills, the perception and buildup of form, tone, and color on a two-dimensional surface, color theory and mixing, linear perspective, and composition. The focus is on still-life subjects. Exceptional works of art in the city are referenced and analyzed as an integral part of the course. Prior studio training is not required; non-majors are admitted.

**Foundation Oil Painting (Summer only)**

**PDM 141 F**

Cr: 3; Contact hrs: 60

An introduction to the traditional techniques of oil painting. Fundamental skills are constructed progressively in highly structured lessons that involve demonstrations and guided work. Areas addressed include observational skills, the perception and buildup of form, tone, and color on a two-dimensional surface, color theory and mixing, linear perspective, and composition. The focus is on still-life subjects. Exceptional works of art in the city are referenced and analyzed as an integral part of the course. Prior studio training is not required; non-majors are admitted.
Expanding Creativity
PDM 150 F; Dual listed: PER 150 F; SCU 150 F; PHO 150 F
Cr: 3; Contact hrs: 60
This course is a space in which fine arts majors engage critically with the creative process in their work, focus on problem-solving, explore the limits of media and the links between them, exchange ideas, and better define their personal visions. The course fosters reflective practice, heightened creativity, and the ability to work independently. Students, at different stages of their studies, are closely guided in formulating and developing individual projects to meet appropriate, precise, and pragmatic objectives. Such objectives may have to do with moving between or combining media, or taking a set of technical skills to new personal limits. Projects may also delve into sources of inspiration, or articulate and apply a creative strategy.

Digital Sketchbook
PDM 165 F; Dual listed: GRA 165 F
Cr: 3; Contact hrs: 90
In this course students combine traditional and digital media. 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 the 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 the benefits and drawbacks with regard to of traditional and graphic approaches.

Pastel Techniques
PDM 170 F
Cr: 3; Contact hrs: 60
This course introduces students to the various pastel techniques: such as chalk, wax, watercolor, stabilo soft and standard pastels. 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. Prerequisites: PDM 130 Principles of Drawing and Composition, or equivalent

Florence Sketchbook - Beginning
PDM 183 F
Cr: 3; Contact hrs: 60
In this course students develop basic observation, drawing and watercolor skills in a novel way. Students keep a series of sketchbooks that may serve as source material for future projects, or as the final project create their own complete comic book. Students will learn how to write, draw and digitally color their story. The course first looks at the art of telling stories. Visits to various historical locations help to reveal how stories have been told in the past through images. Lessons train students to apply basic drawing concepts, linear perspective, coloring and composition to the art of comics. Teaching one-on-one, the instructor takes students through the entire process of making comics, including the creation of pages suitable for painting in the computer lab sessions. All successful comic artists share a grasp of effective body language and facial expression, and the ability to create a rich and believable world inhabited by convincing characters. The vast diversity of comics styles and genres, including the graphic novel, will be presented and each student will be lead to work within those that are most suitable. The project emerges from students’ close understanding of these and other specific elements and tools.

Florence Sketchbook - Intermediate
PDM 230 F
Cr: 3; Contact hrs: 60
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 sketches taking inspiration from sculptures, paintings, architecture, formal gardens and squares, as well as drawing from life in streets and markets, with an in-depth study of foreshortening and perspective. Students will be encouraged to write annotations and observations as well as to investigate the sources of interest. Students gain firsthand knowledge of original works by direct observation in situ, learn drawing and painting skills in a refreshing way, and learn to create sketchbooks that may serve as source material for future projects. Prerequisites: PDM 130 Principles of Drawing and Composition, or equivalent

Sketchbook Workshop (Summer only)
PDM 240 F
Cr: 6; Contact hrs: 90
This special summer course takes place in Florence (three weeks) and in another inspiring setting in Italy (one week). It offers training and guided practice in drawing and watercolor techniques, with scope for extended work in techniques 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: 60
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.”

Comic Art
PDM 220 F; Dual listed: GRA 220 F
Cr: 3; Contact hrs: 60
In this course students learn how to write with pictures and as the final project create their own complete comic book. Students will learn how to write, draw and digitally color their story. The course first looks at the art of telling stories. Visits to various historical locations help to reveal how stories have been told in the past through images. Lessons train students to apply basic drawing concepts, linear perspective, coloring and composition to the art of comics. Teaching one-on-one, the instructor takes students through the entire process of making comics, including the creation of pages suitable for painting in the computer lab sessions. All successful comic artists share a grasp of effective body language and facial expression, and the ability to create a rich and believable world inhabited by convincing characters. The vast diversity of comics styles and genres, including the graphic novel, will be presented and each student will be lead to work within those that are most suitable. The project emerges from students’ close understanding of these and other specific elements and tools.
of preference. In Florence, activities unfold in classrooms, museums and the city, and they include working from sculptures, paintings, architecture, formal gardens, as well as drawing from street and market life. In the second location students sketch entirely in the field with a focus on a distinctive landscape or cityscape. Typically this week takes place in the countryside and students stay in a converted farmhouse or agriturismo. Students study the culture, history and art history of both locations, as well as the development of traditional techniques and the practice of sketching itself. One course goal is to learn to use the sketchbook well as an artistic record and tool.

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, 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

Intermediate Drawing

PDM 260 F
Cr: 3; Contact hrs: 60

This is a course for students wishing to improve the basic techniques of object drawing and human figure drawing. Students will work on figure and object drawing with emphasis on the structure and anatomy of the human body and analysis of the relationship between individual elements in the composition. The figure in space will be thoroughly investigated so as to assist the students in examining reality through his/her personal observation and perception on the page. Analyses of various mark-making techniques using diverse materials (charcoal, pencils, red chalk, ink) will be an integral part of this course. Exceptional works of art in the city of Florence will be referenced and investigated.

Prerequisites: PDM 130 Principles of Drawing and Composition, or equivalent

Intermediate Painting

PDM 270 F
Cr: 3; Contact hrs: 90

The course is intended for students who have already taken the foundation-level course or have a similar background in painting. It takes students into further studies of oil painting techniques and methods. 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. 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

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 relationship 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. The 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 Hofmann, Helen Frankenthaler, Anselm Kiefer, Jackson Pollock, Antoni Tapis, Mark Tobey and Cy Twombly.

Prerequisites: PDM 270 Intermediate Painting, or equivalent

New Genres: Intermedia Arts Exploration

PDM 305 F
Cr: 3; Contact hrs: 45

This course is designed to guide students through work that explores new tendencies in contemporary art and numerous ways to explore one’s own creative voice. In this course the content of the work will take the front seat in order to bring a refined understanding of how an idea can shift through the application of various mediums. The mediums of sound, installation, performance and video will be explored within their historic contexts and through the student’s development of numerous projects in each area. A series of prompts will be presented to the students during each class session in order to stimulate a personalized project development. Alternative modes of critique and evaluation will be undertaken individually, by peers, and in groups. Collaboration and its role in contemporary art will be discussed in order to stimulate new sources of inspiration. Encounters with everyday non-art production and artisan techniques will be elaborated in order to expand upon common notions of art. Developing a sense of an active role of the viewer will force each student to think beyond art-for-self mindsets.

Prerequisites: Fine Arts / Performing Arts / Photography / Video majors of junior standing

Advanced Drawing I: 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, such as charcoal, pencils, red chalk, ink and want to experiment in different techniques with the use of color,
such as pastels and mixed media. 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 in the first part of the course, moving on to more personal ideas and concepts which focus on individual means of expression, in the second part. Projects and highly structured exercises will be given. 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 260 Intermediate Drawing, or equivalent

**Advanced Painting I: Observation and Interpretation**

**PDM 350 F**

Cr: 3; Contact hrs: 90

The emphasis of this course is on furthering students’ knowledge and practice of the traditional techniques of oil painting through figurative and/or object work, in order to refine and improve the quality of work previously achieved. In addition, students will be introduced to different painting techniques, such as acrylic. Students will depart from direct observation in the first part of the course, moving onto more personal ideas and concepts which focus on individual means of expression, in the second part. The course focuses on subtleties within the techniques of oil painting and encourages personal expression in the work. Various exercises and projects allow students to approach elements pertaining to color and composition, and others pertaining to technical experimentation, such as glazing, impasto and painting mediums. At the end of the course students will work on a personal project in order to prepare them for more advanced work. 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

**Studio Art Professional Portfolio**

**PDM 380 F**

Cr: 1; Contact hrs: 15

This course trains students in skills that help them to function in the professional art world, including the assembly of a professional digital portfolio, creation of an orderly and compelling website, how to write a CV and letters, use of research tools, how to balance a budget, and how to prepare and sustain an interview.

Prerequisites: three semesters of Studio Art courses

**The Making of an Exhibition**

**PDM 385 F**

Cr: 3; Contact hrs: 45

The purpose of this course is to provide students with first-hand experience in preparing and organizing all aspects that go into the making of an art exhibition. From development of artwork to exhibition day, students will learn the steps required to participate in an art exhibition, including writing an artist’s biography & statement, developing exhibition invitations, cataloguing, labeling and pricing their artworks. The art projects made within the course must conceptually derive from the given theme for the group exhibition, which is to be defined at the beginning of the semester. The projects developed must be discussed and previously approved by the professor; these may include a variety of media, such as paintings, drawings & mixed media installations. Students will have the possibility to meet and discuss contemporary art world realities with gallery managers and professional artists during scheduled visits and lectures. The course will also provide students the opportunity to exchange ideas and work together with students from the graphic design, and art history departments.

Prerequisites: Fine Arts majors of junior standing

**Advanced Painting II**

**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 prior knowledge of drawing, through exercises that deeply explore and question acquired concepts and approaches of traditional drawing, with strong emphasis on the technical quality of the work. It encourages a personal approach to the work by allowing for the possibility of exploring individual concepts and themes in the execution of several projects. The aim is to work toward greater personal expression through more complex problems in drawing, so as to achieve a high-quality result. 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 Painting I: Observation and Interpretation, or equivalent

**Advanced Painting II**

**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 original and personal interests, with strong emphasis on the technical quality of the work. 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 order to find their own form, means of expression and originality. The perception of the world through observation and experience will be translated into a personal visual language. Students engage with a high technical level of painting, with focus on 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 student will be able to communicate his/her personal ideas through a more refined and complete 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 I: Observation and Interpretation, or equivalent

**Major Project in Fine Arts**

**PDM 420 F**

Cr: 3; Contact hrs: 60

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.

Prerequisites: Fine Arts majors of senior standing

**PER - PERFORMING ARTS**

**Introduction to Modern Dance**

**PER 142 F**

Cr: 3; Contact hrs: 45

In this introductory course students study elementary modern dance techniques. Emphasis is on alignment, movement through space, and the use of body weight, while a range of movement qualities are developed.
Introduction to Ballet
PER 143 F
Cr: 3; Contact hrs: 45
A basic course that introduces students to the study of the main concepts in ballet: 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: 60
This course is a space in which fine arts majors engage critically with the creative process in their work, focus on problem-solving, explore the limits of media and the links between them, exchange ideas, and better define their personal visions. The course fosters reflective practice, heightened creativity, and the ability to work independently. Students, at different stages of their studies, are closely guided in formulating and developing individual projects to meet appropriate, precise, and pragmatic objectives. Such objectives may have to do with moving between or combining media, or taking a set of technical skills to new personal limits. Projects may also delve into sources of inspiration, or articulate and apply a creative strategy.

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.

Introduction to Acting
PER 205 F; Dual listed: MCT 205 F
Cr: 3; Contact hrs: 60
This course develops the skills and individual creative potential of students in expressing themselves in a theatrical context before an audience. Students learn the capacity to connect to the imaginary life of a character, and a series of techniques to act effectively in public. Course activities include a range of exercises, script analysis, and a performance in a public space (not necessarily a theater). The course starts with observation and the relaxation of muscular tension, and moves to the creation of a bridge between body and imagination, activating the senses through a series of improvisations. In analyzing the script, students learn to understand the meaning of "actions" and to find the script’s super-objective. Students will perform a specially selected “dramatic” story, which may be comedic, and which is either an adaptation of a published contemporary play, or else an original piece developed as a series of improvisations from a novel or short story, under the teacher/director’s guidance.

Body Language and Communication Techniques
PER 212 F; Dual listed: COM 212 F
Cr: 3; Contact hrs: 45
This course enables students to understand and manage body language, and generally increase their relational and communicative capacities, preparing them to enter the working world and achieve greater professional and social success. Students will develop expertise relating to verbal and non-verbal communication. Training involves working individually and in groups, and addresses motivation as well as the control of body language. The “learning by doing” methodology engages students in a practical and proactive way through exercises and improvisation, which help them evaluate their individual attitudes and capacities. A blend of participative and creative activities is employed, including theater techniques for non-verbal communication, improvisations, team building, self-presentations, body language exercises, and movement exercises. The course guides each student in the discovery of personal strengths and the activation of a personal plan to develop their expectations and capacities.

Intermediate Modern Dance
PER 242 F
Cr: 3; Contact hrs: 45
This course focuses on building students’ musicality and performance skills by exploring modern dance as an art form and as a means of expression. With respect to the introductory level, techniques are reinforced and expanded. The course reflects on the historical development of modern dance and modern music and it emphasizes a broader dance vocabulary as well as more complex dance combinations. Attention is also given to an analysis of a range of different modern and contemporary styles (Graham, Cunningham, Orton) through video projections and viewing of live performances by professional dancers, and the execution by students of more elaborate choreographies.
Prerequisites: PER 142 F Introduction to Modern Dance, or equivalent

Renaissance Historical Dance
PER 270 F
Cr: 3; Contact hrs: 45
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 in 15th century dances to express feelings. A general historical overview will be covered by explaining the main differences among the various dance styles.

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 of the history of ballet with a special look at the Romantic period will be included.
Prerequisites: PER 143 Introduction to Ballet, or equivalent

PHO - PHOTOGRAPHY

Introduction to Classic Photography
PHO 120 F
Cr: 3; Contact hrs: 90
The course provides a basic approach to how the 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, and 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 images. All basic black and white printing techniques and some basic digital post-production techniques will be covered. In
the course students acquire confidence in understanding how to use their camera well, increased technical control of the medium, and in developing 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**

**PHO 121 F**

Cr: 3; Contact hrs: 60

The course provides a basic approach to how the analog photographic 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 images. All basic black and white printing techniques and some basic digital post-production techniques will be covered. In the course students acquire confidence in understanding how to use their camera well, increased technical control of the medium, and in developing 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 digital camera works. Students gain 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 in developing 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: 60

This course is a space in which fine arts majors engage critically with the creative process in their work, focus on problem-solving, and explore the limits of media and how they work. Technical skills are integral to the course as students exchange ideas, and better define their personal visions. The course fosters reflective practice, heightened creativity, and the ability to work independently. Students, at different stages of their studies, are closely guided in formulating and developing individual projects to meet appropriate, precise, and pragmatic objectives. Such objectives may have to do with moving between or combining media, or taking a set of technical skills to new personal limits. Projects may also delve into sources of inspiration, or articulate and apply a creative strategy.

**Principles of Fashion Photography**

**PHO 185 F**

Cr: 3; Contact hrs: 90

This course provides a basic approach to photographic practice, with a focus on the essentials of fashion photography. A broad knowledge of the history of photography and major aesthetic concerns, combined with an overview of fashion photography to the present time (techniques, culture, esthetics, trends) help students increase their expressive and creative capacities. 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 basic and creative classic B&W photography skills (including an understanding of the use of the camera) and digital techniques for fashion applications, with emphasis on digital photography colors using Camera Raw and Photoshop (used to process and print photographic imagery). 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 images 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.
Principles of Fashion Photography (Summer only)

**PHO 186 F**

Cr: 3; Contact hrs: 60

The course provides a basic approach to photographic practice, with a focus on the essentials of fashion photography. A broad knowledge of the history of photography and major aesthetic concerns, combined with an overview of fashion photography to the present time (techniques, culture, aesthetics, trends) help students increase their expressive and creative capacities. 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 basic and creative classic B&W photography skills (including an understanding of the use of the camera) and digital techniques for fashion applications, with emphasis on digital photography chains using Camera Raw and Photoshop (used to process and print photographic imagery). Particular attention will be given to on-location shooting and studio photography activities, with practice photographing models. When possible students collaborate with the Fashion Department to develop fashion photography projects. For such projects students shoot images 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.

Intermediate Digital Photography

**PHO 230 F**

Cr: 3; Contact hrs: 90

This course consists 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, the 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 trips 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.

Intermediate Digital Photography (Summer only)

**PHO 231 F**

Cr: 3; Contact hrs: 60

This course consists 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, the 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.

Intermediate Digital Photography (Intersession)

**PHO 232 F**

Cr: 3; Contact hrs: 45

This course consists 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, the 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 equivalents

Fundamentals of Food Design, Styling, and Photography

**PHO 234 F; Dual listed: NUH 234 F**

Cr: 3; Contact hrs: 60

Cooking involves not only the preparation, but also the presentation of food products. Through this course students learn how to style food and beverages, and how to capture their essence in photography. Students have the opportunity to develop their personal creativity, and learn how to exercise good technical and compositional control. Through lab practice students learn to process, develop, and print photographs correctly and to use Photoshop techniques especially pertinent to Food Photography. The Food Photography competencies developed include specific lighting techniques, ability to arrange compositions and settings, and visual storytelling. To achieve this, the course grounds students in key theory elements of food design, involving visual and stylistic analysis. The course includes a number of guest lectures with a professional food stylist, a chef who will show tips for preparing dishes to be photographed, a field trip to a selected restaurant, and visits to special culinary venues.

**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 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 a digital lab session for color. Under the instructor’s

School of Creative Arts

FLORENCE
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 the history of photomontage and its relationship to 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 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

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 to the present, reviewing the continuous changes in fashion design styles and trends. As part of this analysis students address photographic composition and the targeting 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 a fundamental preparation for advertisement and commercial applications. Particular attention is given to still-life and studio photography, with practice in still-life setup 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

Advertisement and Commercial Photography
PHO 300 F
Cr: 3; Contact hrs: 90
This 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 targeting 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 a fundamental preparation for advertisement and commercial applications. Particular attention is given to still-life and studio photography, with practice in still-life setup 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 equivalent
Fresco Painting and Restoration I
RES 160 F
Cr: 3; Contact hrs: 90
The students will be introduced to all phases of the art of Old Master fresco painting using techniques that include the enlargement of a master drawing (students’ choice), mixing fresco mortar (intonaco), and the use of pigments for fresco painting. Each student will also make a sinopia (preliminary drawing for fresco painting), complete a small fresco that will be detached as an exercise in fresco conservation, and create a graffito, a technique of mural decoration seen on many Florentine buildings.

Painting and Polychrome Wooden Sculpture Conservation I
RES 175 F
Cr: 3; Contact hrs: 90
This course introduces students to the preliminary approach to the preservation of paintings. It is designed as a primer for materials, techniques, and methods which gradually lead the students from understanding the work of art and its challenges, to actual exposure to and application of basic conservation techniques. Students will work both on the individually designed mockups, as well as on original paintings present in the lab at the time.

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: ANC 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 artefacts in LdM’s Archaeology Lab. These artefacts have recently been unearthed in Central Italy at the Hellenistic necropolis of Bosco della Riserva, near Tuscania, where an excavation project is being conducted by CAMNES and LdM. Students will learn what happens to the finds once they leave their recovery contexts and arrive in Florence: here, under the guidance of the instructors, students will be involved in the fundamental activities of restoration, conservation, documentation, study, and storage of the finds. Students will also have the opportunity to sign up for the summer field school in Tuscania which operates directly at one of the archaeological sites.

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 object found in the lab. Accurate lab records will be kept and actual hands-on practice, with the guidance of an experienced professor, will give the students a realistic idea of the techniques and methods found in a genuine professional studio environment.
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. 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 under drawing 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 works of art. Students will be introduced to the various techniques necessary to execute the restoration. 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. Each participant will examine fresco and polychrome wooden conservation 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

This course will discuss the techniques used in paintings throughout the ages. 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.

**Fresco Painting and Restoration II**

**RES 260 F**

Cr. 3; Contact hrs: 90

Students will begin working predominantly onsite, restoring original frescos under the supervision and guidance of the instructor. Depending on the projects available during the semester, the conservation needs of the work of art and the techniques necessary to execute the restoration will vary. The function of the intermediate student is to carry on and/or complete the phase of conservation required during the semester. Generally, the student may encounter any of the following preservative or aesthetic conservation tasks: cleaning the fresco, repairing cracks in the fresco’s support, consolidating original intonaco, plastering areas where there is loss of paint or cement, retouching the painted surfaces where necessary. Documentation of the work carried out will be an important part of the students’ responsibilities.

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 records are to be presented for mid-term and final evaluations, along with research relevant to that project. Photographic documentation, part of monitoring the state and progress of activities, is required.

Prerequisites: RES 175 Painting and Polychrome Wooden Sculpture Conservation I, or equivalent

**Science for Conservators II**

**RES 340 F; Dual listed: CHM 340 F**

Cr. 3; Contact hrs: 45

Addresses the scientific concepts and the nature of materials concerning the conservation and restoration of works of art that are needed by practitioners. Topics include the physical and chemical properties of porous materials, synthetic materials,
deterioration and consolidation, the nature of dirt, mechanical cleaning, liquids and solutions, organic solvents, cleaning with water, acidity and alkalinity, and cleaning through chemical reaction.

Prerequisites: CHM 135 and 136 General Chemistry I with Laboratory, or RES 250 Science for Conservators I, or equivalents

**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

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 made for every technique used onsite.

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

In this third course in the track sequence, intended for advanced students in painting conservation, students will acquire further confidence in the various phases of painting conservation. In this course it will be the student, under the instructor’s supervision, who proposes the type of conservation and restoration treatments needed as well as the techniques and materials to be used. Accurate and complete proposals, in depth documentation and lab records, relevant research, and advanced practice on the mock ups will be evaluated.

Prerequisites: RES 275 Painting and Polychrome Wooden Sculpture Conservation II, or equivalent

**Special Topics in Restoration**

**RES 399 F**  
Cr: 3; Contact hrs: 60

Advanced in-depth conservation or restoration work dealing with various materials, specialized techniques, documentation methods, current issues, or some combination of these, with application to original works of art. Topics may vary from year to year.

Prerequisites: Restoration majors of junior standing

**Advanced Project for Painting and Polychrome Wooden Sculpture Conservation**

**RES 400 F**  
Cr: 3; Contact hrs: 60

In this final course in the track sequence, students carry out important conservation work on original artworks under close instructor supervision, but with a high degree of autonomy and responsibility. Whether students work solo or in a team, the tasks and conditions correspond to those demanded of professionals in the field. Usually the artworks are those entrusted for treatment to LdM by the state agency for cultural properties. Students will have to prepare a complete lab-report documenting every phase and technique used in order to authenticate the professional experience. Therefore, great importance will be given to documentation, such as photography, analysis of support, ground, binders, and paint layers, as well as to art historical research during all phases of the project.

Prerequisites: RES 375 F Advanced Painting and Polychrome Wooden Sculpture Conservation III, or equivalent

**Advanced Project for Fresco and Mural Painting Restoration**

**RES 405 F**  
Cr: 3; Contact hrs: 90

In this course a restoration project will be carried out by experienced students who are already conversant with the elementary and intermediate stages of conservation. The students will work under the instructor’s supervision on original mural paintings at an authentic onsite location situated either in Florence or in its surroundings. This project will be designed to offer students the opportunity to execute all phases of a restoration project, from analysis to completion. Students will be required to complete a lab report documenting every phase and technique used in order to authenticate the professional experience acquired in the course project. Therefore, great importance will be given to documentation, such as photography, analysis of support, ground, binders and paint layers, as well as to art historical research. Along with practical laboratory work, the course aims to widen students’ knowledge of the theoretical restoration problems encountered, the ethics of restoration, and the choices that have to be made from the variety of restoration processes available. The course will consolidate skills relating to evaluation and description or pre-restoration conditions of a work of art, and specific procedures that will be executed during each phase of analysis and restoration, plus the conclusion and post-restoration care plan.

Prerequisites: RES 360 Advanced Fresco Painting and Restoration, or equivalent

**Chemistry Applications for Art Conservation**

**RES 410 F; Dual listed: CHM 410 F**  
Cr: 4; Contact hrs: 90

This course provides an in-depth discovery and practice of how chemical principles and analytical methods apply to the conservation of art. Materials used in art are reviewed with regard to their chemical properties, behaviors and methods of restoration. The three-hour per week laboratory sessions provide hands-on experience and training in relevant methods of treatment and analysis. Taught in collaboration with the University of Florence.

Note: Specific attendance and grading policies apply.

Prerequisites: Grade of C or higher in CHM 135-136 General Chemistry I and II with Laboratory, CHM 221-222 Organic Chemistry I and II with Laboratory, or equivalents

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**SCU - 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 of hand-building and wheel-throwing with clay. Students will be instructed in fundamental concepts and ideas. 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: 60

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: 60

This course is a space in which fine arts majors engage critically with the creative process in their work, focus on problem-solving, explore the limits of media and the links between them, exchange ideas, and better define their personal visions. The course fosters reflective practice, heightened creativity, and the ability to work independently. Students, at different stages of their studies, are closely guided in formulating and developing individual projects to meet appropriate, precise, and pragmatic objectives. Such objectives may have to do with moving between or combining media, or taking a set of technical skills to new personal limits. Projects may also delve into sources of inspiration, articulate and apply a creative strategy.

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 and 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: 60

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 and 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 class is designed for the beginning stone sculpture student. We will cover many aspects of stone sculpture, and discuss and use tools for all different types of work. Students will be introduced to the basic technical information required for working with alabaster and marble, both directly, with sketches, and small scale prototypes. Students will also be encouraged to work directly on and in cooperation with the stone they have chosen in order to perceive and develop design principles and aesthetic qualities. To begin with, students will work by hand using chisels, hammers, and finishing tools, such as grinding stones, rasps, and sandpaper. After gaining some basic understanding of working the material by hand, students will begin using air tools. They will be guided through exercises where they will handle flat, convex, and concave forms. After developing basic skills, they will be able to complete two stone sculptures.

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 interests. 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 will enable student to develop technique and interpretative abilities.

Prerequisites: SCU 160 Introductory Sculpture, or equivalent

Intermediate Sculpture (Summer only)

**SCU 261 F**
Cr: 3; Contact hrs: 60

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 will enable student to develop technique and interpretative abilities.

Prerequisites: SCU 160 Introductory Sculpture, or equivalent
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School of Design
Foundations of Architectural Design

**ARC 175 F**  
Cr: 3; Contact hrs: 45  
This course will give the students an introduction to the system of architectural representation in plan, section, and elevation. Projects will include a study and analysis of a particular space or building in Florence. It will consist of 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 students 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 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 focus 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 talents to the small scale (object and 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, scientific, and technological discoveries. The course provides students with the tools to understand innovative elements introduced by a new trend and to remain up-to-date 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 to display 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 regard to 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 mutual foundation of the two fields, using 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.

Aesthetics of Design: Theory and Practice

**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 (1960-80s). 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 institute.

Prerequisites: INT 170 Product Design I, or ART 180 Art History I, or ART 186 Art History II, or equivalents

Perception of Form and Space

**ARC 230 F; Dual listed: INT 230 F**  
Cr: 3; Contact hrs: 45  
Comprehensive study of the factors influencing the perception of form and space in environmental and artistic applications. Studio investigations include the design of objects, the development of interior and exterior spaces, and the interaction among them. Students study some fundamental elements of three-dimensional design and their application in order to provide solutions to real-world problems.

Architectural History: Italian Urban Design

**ARC 248 F; Dual listed: ART 248 F**  
Cr: 3; Contact hrs: 45  
The course embraces ancient design and the 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 series 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 symbolism.

Public Space Design

**ARC 269 F**  
Cr: 3; Contact hrs: 90  
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 mainly be 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 in the last two decades. The 
survey includes the 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 with an emphasis 
on Europe and, especially, Italy.

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 condition 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 
the use of renewable forms of energy (solar, wind, geothermic, 
hydroelectric or biomass). Other topics touched upon in the 
course are: the use of local building materials; the study of local 
traditional passive strategies such as how to create a pleasant 
home despite climate conditions and encouraging a sustainable 
lifestyle such as cohabitation-housing.

Prerequisites: Architecture majors of junior standing

Architecture in its Environment
ARC 340 F
Cr: 3; Contact hrs: 90
The goal of this course is to learn a method to understand the 
relationship between architecture and the 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 
process of the project starts with extensive onsite case study 
analysis of a site (with outdoor walking and sketching), of its 
historical context and 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 an oral presentation delivered in class.

Note: It is highly recommended that students be equipped with 
a personal laptop for design projects.

Prerequisites: Architecture majors of junior standing

Conservation of Historic Buildings
ARC 360 F
Cr: 3; Contact hrs: 45
In this class, students will be introduced to current trends in 
the theory and practice of restoration, the principles of 
criticism, and the culture of restoration, viewed from a historical 
perspective. A restoration analysis project (diagnostics of 
materials, supports, masonries, structures) will be developed, 
which will include scientific-technical investigation methods 
used on existing buildings.

Prerequisites: Architecture majors of junior standing

Architecture Studio: Special Topics
ARC 380 F
Cr: 3; Contact hrs: 90
This course focuses on advanced design projects, which are 
based largely on a theme of local or national importance. It is 
usually concerned with the comprehensive analysis and design 
of modern medium/large scale complexes and public buildings 
such as museums, airports, railway stations, waterfronts, or 
emergency constructions. The course is organized to equip 
students with the skill sets to create a comprehensive design 
and implement architectural projects of notable complexity and 
scale.

Prerequisites: Architecture majors of junior standing

Architecture Studio: Designing within and for 
Communities
ARC 382 F
Cr: 3; Contact hrs: 90
This is a project-based service-learning studio course 
emphasizing team approaches to solving complex design 
problems that enhance social and civic functions within 
societies. Students develop architectural projects in the local 
community working hand-in-hand with institutional or not-
for-profit type clients. It involves conducting client interviews 
and writing reviews, doing research and analysis of an existing 
site, sustainable goals setting, rudimentary urban planning 
and permitting, architectural programming, schematic 
design, project management and documentation. This course 
emphasizes community service activities and interactions with 
other professions within the built environment as a methodology 
to enrich personal growth and academic development.

Note: It is highly recommended that students be equipped with 
a personal laptop for design projects.

Prerequisites: Architecture majors of junior standing

FAS - FASHION DESIGN, MARKETING 
AND MERCHANDISING

Introduction to the Fashion Industry
FAS 100 F
Cr: 3; Contact hrs: 45
This core introductory course 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 and the “Made 
in Italy” phenomenon of Italian made products. An overview of 
the global textile industry and leather market is also included. 
Students will acquire knowledge of basic industry terms and the 
process of apparel production from 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.
School of Design

FLORENCE

[23x693]Prerequisites: FAS 150 Construction Techniques, or equivalent

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, demonstrations, and a great deal of drawing, students will have the opportunity to develop their knowledge and skills in replicating the human form.

Construction Techniques

FAS 150 F  
Cr: 3; Contact hrs: 90
This course is the first in a series of technical studio courses in fashion design. In the production lab, students will learn to use different pieces of equipment, the process of assembling a garment and execute construction methods used in the apparel industry. A variety of sewing techniques from stitches and seam treatments to the application of trim and garment components will be included while completing samples in muslin. A sample book is developed of industry construction techniques as a reference guide. At the end of the course each student will produce a basic garment integrating the skills learned.

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 draw a fashion figure, render fabrics and designs using a variety of media such as markers, pencils, and collage. Special attention will be given to coloring and shading. During the semester there will be a site visit to the Costume Gallery at the Pitti Palace, a museum of worldwide importance. Students will learn to illustrate designs and technical flat drawings. In addition, they will research target markets and costumer profiles, create a collection, and present a conceptual moodboard.

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 draw a fashion figure, render fabrics and designs using a variety of media such as markers, pencils, and collage. Special attention will be given to coloring and shading. During the semester there will be a site visit to the Costume Gallery at the Pitti Palace, a museum of worldwide importance. Students will learn to illustrate designs and technical flat drawings. In addition, they will research target markets and costumer profiles, create a collection, and present a conceptual moodboard.

Patternmaking I

FAS 180 F  
Cr: 3; Contact hrs: 90
Of the two methods of pattern development, flat-pattern is the more technical one. This course allows the designer to draft and manipulate existing patterns or blocks efficiently and create new patterns with custom measurements. Students begin with basic patterns and learn to manipulate fit and design lines while respecting the fundamental rules of pattern making. The semester project will include two designs; a skirt variation as A-line, gathered, yoke, and a bodice including darts, princess line, collars, and sleeves variations. Each design will be cut in muslin first to resolve fit and construction. By understanding pattern development students will be able to gain a wider understanding of the possibilities and limits of apparel design and construction.

Prerequisites: FAS 150 Construction Techniques, or equivalent

Anthropology of Fashion and Desirability: Beyond the Catwalk

FAS 185 F; Dual listed: ANT 185 F  
Cr: 3; Contact hrs: 45
How are anthropology and fashion related? How can this social sciences field help us in analyzing both Western fashion and global fashion trends today? How can artifacts become fashion? What is the relationship between fashion and art? How is beauty constructed in fashion and visual culture? And how are gender and the body represented? Such questions, of more than specialized interest, have been raised since fashion started to be studied in academia in the 1980s. This course considers the particular contribution of anthropology to the study of fashion as an academic discipline and hence to understanding fashion as a significant cultural expression. We will study how meanings are constructed in fashion and visual culture, using the cross-cultural and transnational framework provided by anthropological research. We will also consider how fashion interacts with material culture through the production and consumption of “fashion items,” making fashion an interesting field of inquiry in the context of the anthropology of things.

Textile Science

FAS 195 F  
Cr: 3; Contact hrs: 45
This core class teaches the fundamentals of textile and fabric science bringing awareness to the variety of materials used in fashion and their applications. Students will receive a comprehensive overview of the textile industry with special attention given to the dyeing, printing, and finishing of textiles. Students will develop a basic knowledge of textile terminology, including fibers and their origin, structure, properties, and characteristics. The course will also cover yarns, construction, weaves and knit structures and enable students to make appropriate fabric selections for various apparel and home furnishings products, categories, and markets.

CAD for Fashion Design I

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 standards in the fashion industry. Using Adobe Illustrator® and Adobe Photoshop® students create digital layouts; from concept and the research process to technical flat drawings for industry. Presentational formats and techniques are covered including personal logo development and fashion drawings. The result of the research consists of concept moodboards, color story, fabric selections, textile print, and pattern designs.

Note: It is recommended to have an understanding of garment construction.

Prerequisites: FAS 160 Fashion Illustration I, or equivalent; or concurrent enrollment

Fashion Marketing

FAS 215 F  
Cr: 3; Contact hrs: 45
This course explores fashion marketing and merchandising. It focuses primarily on brands, and 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 examine current business practices and new and emerging trends and issues that impact the fast-moving environment of the fashion and textile industry. The marketing aspects involved with the globalization of the industry, trade shows, and key events are included. Specialized topics consist of the importance of the European fashion system, with a comparison with some American brands and strategies. Case studies will provide a vision of how companies in today’s environment are evolving marketing plans 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
Fabric Styling is a practical studio course on surface design in which a variety of textile techniques are demonstrated with attention given to dying, painting, screen-printing, and digital printing. Surface treatments, such as embroidery, beading, and appliqué are included. Visual communication skills are emphasized through the presentation of concept development, trend research, and moodboards. Students create a trend book that illustrates the diverse surface techniques, including the process of their own textile designs.

Fashion Consumer Behavior
FAS 225 F
Cr: 3; Contact hrs: 45
This course examines the decision-making process of the customer through fashion concepts, theories, cultural influences, demographics, psychographics, and consumer dynamics. Students learn the analysis of perceptions, communication, and ethics to determine how a customer can turn into a consumer by understanding behavior and reactions to the impact of purchasing. Students analyze research data and the application in assessing market strategy. The theory of motivation and the reasons underlying the wearing of clothes are also studied.

Visual Merchandising
FAS 235 F
Cr: 3; Contact hrs: 45
This course explores contemporary visual merchandising strategies. It focuses primarily on understanding visual merchandising techniques, concepts and processes, and recognizes how visual merchandising efforts support retailing trends and sales success in retail store spaces. The course analyses the philosophy behind the creative process and identifies a variety of resources for idea development such as marketplace dynamics and consumer trends. The aim of this course is to prepare students in the process of designing, planning, and organizing visual displays and in-store designs that effectively communicate brand identity. Through lectures students will learn the foundation techniques for visual displays. Students will apply this knowledge to the design and creation of model window display and/or in-store designs. This course provides a vision of how retailers in today’s environment are adapting visual merchandising and communication strategies to meet the new consumer’s demands.

Costume Design
FAS 236 F
Cr: 3; Contact hrs: 45
This is a studio course offering students an opportunity to build research skills and construct period inspired costumes. Through the process of costume design, students will explore costume history, develop concepts, create mood-boards, and sketch design ideas. Class visits to the Costume Gallery at the Pitti Palace will be included to gain further knowledge of historic costumes and inspire imagination. Emphasis will be on learning the finest sewing techniques practiced in the construction of theater costumes. Throughout the semester a design journal is developed which records the costume design process and techniques as a resource reference. At the end of the course students will have produced an individual design based on historical patterns integrating the skills learned.

Note: As an intermediate level course, knowledge of sewing, pattern making, and costume history is preferable in order to better understand the subject. A background in fashion is recommended.

Fashion Illustration II
FAS 245 F
Cr: 3; Contact hrs: 90
This is an intermediate level drawing course for students who already have a basic knowledge of fashion design and drawing skills. Particular attention will be given to learning the fit & fall of a variety of fabrics and textural effects on a garment which is the base for the development of a personal illustration style in fashion design. Technical drawings for industry will be studied and further developed in order to improve design skills and enhance knowledge of industry methods. End of the semester students will have created a collection and conceptual moodboard including target market research and customer profile.

Prerequisites: FAS 160 Fashion Illustration I, or equivalent

Draping I
FAS 250 F
Cr: 3; Contact hrs: 90
Draping, the second method of pattern development to create a garment, begins with shaping muslin on the dressform. Students learn the basic rules of draping and create variations of a basic bodice and skirt, darts, princess lines, sleeves and collars. From the conceptual phase to the finished garment, students will have an opportunity for creative use of construction details. Particular attention is given to the expression of personal style, especially when executing the final project, which includes different technical elements learned. Accurate working and attention to detail are necessary to be successful in this course.

Prerequisites: FAS 150 Construction Techniques, or equivalent

Retail Management
FAS 265 F
Cr: 3; Contact hrs: 45
Understanding the retail environment from a historical perspective and new or emerging developments is the objective of this course. Knowledge of retail strategies, operations, organizational structure and formats including managerial ethics 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.

Prerequisites: FAS 100 Introduction to the Fashion Industry, or an introductory business course, or equivalents (or concurrent enrollment)

Knitwear I
FAS 270 F
Cr: 3; Contact hrs: 90
This course is designed to familiarize students with the fashion knitwear industry and is aimed at the student interested in learning knitting techniques from yarn characteristics and knit structures to finished garments. Attention is given to basic knit stitches and construction techniques to create individual designs from yarn selection to finished garment. It has drawing and experimental components. Students will have an opportunity to execute knitwear design ideas and produce hand-knitted garments. Demonstrations of machine-knitting are also included. At the end of the course students will be able to organize a knitwear portfolio of the research process and individual designs.

Prerequisites: FAS 160 Fashion Illustration I, or equivalent; or concurrent enrollment

Accessory Design
FAS 280 F
Cr: 3; Contact hrs: 90
Accessory design has increasingly gained importance in the global fashion industry. While often contemporary fashion designers have expanded their brand identity by developing accessories lines, the heritage of many European fashion luxury brands originated in accessory design. This studio course is designed for students who already have knowledge of fashion design and the fashion industry. The course includes the design and technical skills necessary in the creation of accessory
products. Particular attention is given to trend forecasting, design sketching, and technical drawings. Students design a small range of accessories and develop a collection portfolio focused on handbags, millinery, scarves, and more. Site visits are included.

Prerequisites: FAS 200 CAD for Fashion Design I and FAS 160 Fashion Illustration I, or equivalents

History of Costume

FAS 285 F

Cr: 3; Contact hrs: 45

Students explore the historical styles of Western dress and adornment through the ages from the ancient Egyptian period to the 20th century. Costume is viewed within the context of the period related to major historical developments, technology, production, and the economy. Further discussions center on the cultural and religious influences, societal values, political climate and specific individuals seen to influence the fashions of each time period.

Prerequisites: Sophomore standing

Patternmaking II

FAS 290 F

Cr: 3; Contact hrs: 90

This advanced flat-pattern course gives student an opportunity to manipulate basic blocks and further develop design details including linings, collar, and neckline variations. The semester project focuses on individual designs of jacket and pant ensemble or sportswear. Students will research their target market and provide a customer profile.

Prerequisites: FAS 150 Construction Techniques and FAS 180 Patternmaking I, or equivalents

Fashion Buying Concepts

FAS 300 F

Cr: 3; Contact hrs: 45

Retail 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 consumer fashion products and services. Students will study fundamentals of retail buying including planning, assorting, pricing and purchasing fashion inventories. The effect of different retail formats on purchasing, identification and evaluation of resources and ethical issues in sourcing are included. With global fashion industry constantly undergoing change, an important part of this class involves understanding current events and the effect on retail buying. The course is targeted towards students who are looking for careers in fashion buying, merchandising, marketing and should already have taken classes towards these majors. The ability to work in teams and to communicate is strongly emphasized.

Prerequisites: Fashion Merchandising, Retail, Marketing, or Management majors/minors

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. The history of fashion is studied using connections, historical documents and other materials to cover relevant time periods, styles, or techniques, and focus on the lives and careers of some of the most significant designers. Special emphasis is placed on the birth of Italian fashion in Florence in 1951 and on major Italian designers, including Schiaparelli, Ferragamo, Fontana, Capucci, Valentino, Pucci, Armani, Versace, Dolce & Gabbana, Prada, Gucci, and Cavalli.

Prerequisites: Junior standing or fashion majors/minors

Advanced 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. The assigned project offers a collaborative working group environment to simulate industry design practices. The project provides students with a unique experience of cooperative design and team building skills. The student will acknowledge the richness and the complexity of working as a team by developing and sharing all the phases of the design process from concepts, initial sketches, and pattern development to the final presentation of completed garments for a target market. Individual design journals are required documenting research materials, concept and line development.

Prerequisites: Three semesters in Fashion Design

Fashion Communication

FAS 314 F

Cr: 3; Contact hrs: 45

In this course students analyze how to convey fashion brand positioning and identity to the final consumer through both traditional and digital media channels. Fashion communication includes not only fashion magazines, but every facet of information relating to fashion, in all available media; from names of colors at the dye factory to the latest runway reviews on fashion Web sites. The course covers trends and solutions implemented to improve brand value communication. Students learn to analyze different e-commerce strategies, and how to apply such evaluations in the retail politics of a brand. They also examine Web marketing and communication strategies. Skills developed include analytical tools for finding the best way to integrate direct commercial and Web-based channels; the ability to find and use social media and marketing research data; strategies that enable brand value to be improved and conveyed to the expanding customer base of the global fashion market.

Prerequisites: FAS 215 Fashion Marketing, or BUS 210 Principles of Marketing, or equivalents

Draping II

FAS 320 F

Cr: 3; Contact hrs: 90

This is an advanced draping course in which the emphasis is on the cut and fit of garments. Students will further their pattern development skills on bias drape and cut, jacket and coat variations. The focus will be on accurate draping and construction techniques applied to the semester projects of individual designs of three completed garments.

Prerequisites: FAS 180 Patternmaking II and FAS 250 Draping I, or equivalents

Product Development

FAS 325 F

Cr: 3; Contact hrs: 45

In this advanced course students learn the methods used to plan, implement, and manage the development of apparel products. Target market description and analysis, trend forecasting, garment styling, materials selection, sourcing, and production are all part of the product development and apparel manufacturing process that are presented in this course. Additional topics focus on private label techniques, cost and quality control in the development from concept to finished product.

Prerequisites: Fashion majors/minors of 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, or FAS 290 Patternmaking II, or equivalents

Knitwear II
FAS 332 F
Cr: 3; Contact hrs: 60
This course is structured to provide the principles of design and construction for fully-fashioned knitwear, including swatch development, yarn selection, garment construction. Special attention is given to the analysis and identification of knit fabric structure and construction techniques. Advanced stitches such as cables, links, and lace are developed and industrial methods of measuring and sizing are demonstrated. Both hand and machine knitted projects are produced with a portfolio of research materials, concept development, and trend directions.
Prerequisites: FAS 270 Knitwear I, or equivalent

CAD for Fashion Design II
FAS 335 F
Cr: 3; Contact hrs: 60
Students will apply their knowledge of computer aided design technology to transform their creative ability into professional digital presentations using industry standard software, Adobe Photoshop and Illustrator. Attention is given to building upon research skills for identification of target market and customer profile. This advanced course prepares the student in designing a collection from the planning process, through line development (color story, fabrics, print/patterns) including technical flats and spec sheets for industry use.
Prerequisites: FAS 200 CAD for Fashion Design I, or equivalent

Apparel Construction
FAS 340 F
Cr: 3; Contact hrs: 90
This is an advanced construction course in which students will produce completed garments. Special attention will be given to the construction of jackets and coat techniques including lining, interfacings, proper fit, and working with specialty fabrics. Knowledge of pattern-making is essential for the successful completion of quality workmanship.
Prerequisites: FAS 180 Patternmaking I and FAS 250 Draping I, or equivalents

Design Workshop
FAS 345 F
Cr: 3; Contact hrs: 60
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 specific apparel categories and markets. Emphasis will be on creativity and innovation during the design development. Fabric, trims, surface decoration, applied and structural details are addressed. Students will be encouraged to strive for personal expression through each step; focused design research, pattern development, illustration, and presentation techniques.
Prerequisites: FAS 240 Fashion Illustration II, FAS 180 Patternmaking I, and FAS 250 Draping I, or equivalents

Luxury Brand Management
FAS 352 F; Dual listed: BUS 352 F
Cr: 3; Contact hrs: 45
This course offers students an opportunity to develop a deeper and nuanced understanding of the multi-billion dollar market for branded luxury goods and services. This is a fascinating as well as a contentious subject since luxury and branding cross many boundaries and disciplines, yet despite its growing importance it receives relatively little examination outside the industry itself. The topic is examined as a concept and as global economic reality and addresses historical development, contemporary eco-political and social functions, and the continued impetus for design, popular culture, and the arts. The challenges of building, protecting and strengthening a brand are examined from a broad range of diverse products and is relevant for the student interested in the managerial, entrepreneurial, not for profit and government sectors of industry. Analysis of the relationships between luxury brands and desire, status, excess, consumption and economic value helps to reveal why even during economic recession the demand for luxury climbs to new levels. Students examine how the physical consumption of luxury and psychological consumption are being questioned, expanded and transformed by new variations. Exploring case studies not limited to fashion, students learn management essentials from the luxury perspective, applying the critical tools that make the difference in developing successful strategic plans.
Prerequisites: BUS 210 Principles of Marketing or FAS 215 Fashion Marketing, or equivalents

Trend Forecasting
FAS 355 F; Dual listed: JWY 355 F; INT 355 F
Cr: 3; Contact hrs: 45
This course is designed to promote research and analytical skills by teaching the key methods to forecast fashion trends by exploring processes and methods used to define short and long term industry forecasts. Students acquire key techniques in the research and analysis of emerging trends. They learn the difference between macro and close-to- season trends, and why trend forecasting is primary to the fashion industry. The course examines the forecasting framework and the analysis of trend and lifestyle information, marketplace dynamics, and consumer profile. The increasing value trend forecasting provided can influence future businesses and affect diverse industries; from automotive and apparel to interiors and household products.
Note: Knowledge of Adobe Illustrator/Photoshop is recommended.
Prerequisites: Fashion / Textile / Interior / Jewelry majors

Fashion Lab - Experimental Design
FAS 360 F
Cr: 3; Contact hrs: 60
Understanding fashion and how the elements of the surrounding environment contribute to a design concept is at the core of this advanced design course. As inspirational source, students analyze the rich art and cultural history that the city of Florence offers in exploring potential resolutions for experimental fashion designs. This course is aimed to encourage creativity to surface in unexpected ways through assigned projects, inspiration, site visit and in-depth research. The city, museum studies and fashion intertwine to imagine new creative solutions for fashion design problems presented throughout the semester. Designers are provided with a chance to investigate and discover alternate approaches to materials in creating fashion designs. This course challenges students to reflect on sustainable or environmental considerations by encouraging thinking outside the box and exploring various resources for material usage. Fashion designers are offered an opportunity to broaden their creative skills by using unusual materials to find solutions while pushing creative boundaries in the age-old quest of clothing the human form.
Prerequisites: FAS 250 Draping I and FAS 160 Fashion Illustration I, or equivalents
School of Design

Fashion Design and Apparel Construction Internship
FAS 362 F
Cr: 3; Contact hrs: 135
This internship provides practical and professional experience in the field of Fashion Design and Apparel Construction. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The placement is with small fashion boutiques and related businesses. Interns develop and carry out various activities which may include but are not limited to: product development, working on fabric/garment prototyping, cutting and sewing of garments and accessories, design assistance, window display, merchandising, customer relations.

Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a formal letter of intent, a portfolio. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the results of an onsite interview during the first week of the term and an Italian language placement test. Fluency in Italian is advantageous.

Prerequisites: 1) Fashion Design / Product Development majors of junior standing; 2) Concurrent enrollment in a course in the same field; 3) Elementary Italian 2 completed (ITL 102 level) and concurrent enrollment in an Italian class

Fashion Merchandising Internship
FAS 364 F
Cr: 3; Contact hrs: 135
This internship provides practical and professional experience in the field of Fashion Merchandising. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. Placements are with independent fashion and related business, boutique and tailoring workshops. Interns develop and carry out various activities which may include, but are not limited to: retail management, visual merchandising, window display, events, sales, customer service, sales and inventory reports, cataloging of products.

Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a formal letter of intent. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an onsite interview during the first week of the term and an Italian language placement test. Fluency in Italian is advantageous.

Prerequisites: 1) Fashion Marketing / Fashion Merchandising majors of junior standing; 2) Concurrent enrollment in a course in the same field; 3) Elementary Italian 2 completed (ITL 102 level) and concurrent enrollment 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 will 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 to provide students an opportunity to prepare a personal professional portfolio in digital and traditional formats. The course will be divided in two parts: In the first part students will work on their fashion collection, starting with their previous collections and adding new specialized markets. In the second part of the course, the projects are developed as a digital portfolio in addition to the traditional format. Special attention will be given to portfolio presentation and to preparing students to enter the job market with projects including an emphasis on the creation of a resume, a business card, and a digital brochure. Students will improve their rendering skills, provide up-to-date trend research while presenting an accurate and detailed presentational layout.

Prerequisites: FAS 200 CAD for Fashion Design I, FAS 245 Fashion Illustration II, or equivalents

Global Fashion Merchandising
FAS 382 F
Cr: 3; Contact hrs: 45
This course analyzes the multiple merchandising practices, in a global context, of both retail and wholesale fashion apparel companies. It explores diverse historical, organizational and cultural concepts of emerging countries in eastern and western Asia, South America, and Mexico where some companies have their headquarters or where they source raw materials and view potential production sites. The comparative analysis with the American merchandising system includes an examination of the impact of cultural, religious, and legal systems, and the political landscapes. Students will learn the different practices necessary to work in a global environment.

Prerequisites: 1) FAS 100 Introduction to the Fashion Industry; 2) BUS 210 Principles of Marketing or FAS 265 Retail Management or equivalents, or concurrent enrollment in the Fashion Marketing and Merchandising certificate

Collection Production
FAS 400 F
Cr: 3; Contact hrs: 90
In this capstone course students will apply acquired knowledge to develop a cohesive collection of original designs. The designer will research their selected category and target market. From concept and line development through finished garments, a small group of completed outfits will be produced. Emphasis is placed on creativity, originality, technical skill, execution, and marketability. In addition to finished garments the designer records the process in a design journal and develops portfolio-ready fashion illustrations.

Prerequisites: FAS 245 Fashion Illustration II and FAS 340 Apparel Construction, or equivalents

Fashion Employment Seminar
FAS 415 F
Cr: 1; Contact hrs: 15
This course for upper-level fashion students helps 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 resumes and business cards, write cover letters, and prepare interviews.

Note: Strong writing and communication skills in English 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
This advanced course provides students an opportunity to plan
Interdisciplinary Design

FAS 450 F; Dual listed: GRA 450 F; INT 450 F
Cr: 3; Contact hrs: 60

This course offers students an opportunity to work within groups from diverse design disciplines to learn the respective terminology, processes and approach in finding creative solutions. In addition, the course promotes the ability for students to acquire multiple viewpoints within a global context reflecting today’s multidisciplinary work environment. The teams will consist of cross or multidisciplinary majors. The aim is to take a collaborative approach to research development and problem solving while discovering the commonality of the design processes. Students gain an understanding of the similar problems with each discipline’s approach to analysis and resolution of a shared project. Each collaborative response to a given problem requires integrating ideas for the creation of innovative solutions.

Prerequisites: At least three prior semesters of design courses; additional department-specific prerequisites and portfolio requirements may be announced for a given term.

GRA - GRAPHIC DESIGN

20th Century 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 entail 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 ideas.

Digital Sketchbook
GRA 165 F; Dual listed: PDM 165 F
Cr: 3; Contact hrs: 90

In this course students combine traditional and digital media. In drawing sessions at 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 using Photoshop one or more of their traditionally painted images. In this way, students discover the benefits and drawbacks with regard to traditional and graphic approaches.

Note: Experience in drawing and in using Photoshop is recommended.

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 digital communication. Students follow a program based on practical applications, realized entirely using 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 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.

Prerequisites: GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

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 digital communication. Students follow a program based on practical applications, realized entirely using 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. Professional printing skills are developed in a commercial printing center.

Prerequisites: GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

Digital Graphic Techniques Fundamentals
GRA 185 F
Cr: 3; Contact hrs: 90

This course trains students in the basics of computer graphics, developing foundational techniques and skills within the standard set of software applications for the design field. Image optimization and manipulation, graphic illustration basics and Web design principles are covered extensively. Students work on individual practical projects, image make-ups, graphic illustrations, and Web layout design. Professional printing skills are developed in the context of a commercial printing center.

Digital Graphic Techniques Fundamentals (Summer and Intersession)
GRA 186 F
Cr: 3; Contact hrs: 45

This course trains students in the basics of computer graphics, developing foundational techniques and skills within the standard set of software applications for the design field. Image optimization and manipulation, graphic illustration basics and Web design principles are covered extensively. Students work on individual practical projects, image make-ups, graphic illustrations, and Web layout design. Professional printing skills are developed in the context of 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, 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 of 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 of 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.

Web Design
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 their own. The course is based on computer 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.

Prerequisites: GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

Comic Art
GRA 220 F; Dual listed: PDM 220 F
Cr: 3; Contact hrs: 60

In this course students learn how to write with pictures and as the final project create their own complete comic book. Students will learn how to write, draw and digitally color their story. The course first looks at the art of telling stories. Visits to various historical locations is to reveal how stories have been told in the past through images. Lessons train students to apply basic drawing concepts, linear perspective, coloring and composition to the art of comics. Teaching one-on-one, the instructor takes students through the entire process of making comics, including the creation of pages suitable for painting in the computer or with paper and pen. All successful comic artists share a grasp of effective body language and facial expression, and the ability to create a rich and believable world inhabited by convincing characters. The vast diversity of comics styles and genres, including the graphic novel, will be presented and each student will be guided to work within those that are most suitable. The project emerges from students’ close understanding of these and other specific elements and tools.

Rendering Essentials
GRA 230 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 3D. Particular emphasis is given to the rendering of three-dimensional objects for professional purposes; for instance, projects of mass products, virtual spaces, graphic symbols, and packaging. At the end of the course, students will have a robust background to face the demanding requirements of 3D. Practical projects will be pursued in order to provide students with a professional approach to various problems.

Prerequisites: GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

Workshop in Graphic Design
GRA 262 F
Cr: 3; Contact hrs: 45

Conceived for students who have already learned how to develop the fundamentals of graphic design using the basic tools and expect to test themselves through more ambitious projects, the course offers the opportunity to learn by working on real cases with effective professional goals. The core of the assignments consists of a professional brief to be analyzed and discussed in order to develop successful solutions. Projects entail real challenges offered by firms or by competitions released by crowd-sourcing platforms; the instructor will help students to understand specific project objectives, and to learn and refine the best techniques with which to realize their proposals. Activities include work group sessions. Projects may be printed, Web-based, or hybrid, and a presentation is required.

Prerequisites: GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

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 places. 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. The Internet is nowadays the most powerful advertising medium able to reach specific targets. This course analyzes all of 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 the Internet and the Web.

Prerequisites: BUS 210 Principles of Marketing, 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 the work of a real advertising agency.

Prerequisites: 1) COM 130 Introduction to Communication or BUS 210 Principles of Marketing; 2) GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

### 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 continue a well-structured portfolio of projects, highly refined and developed through an approach that place emphasis on aesthetic and functional quality. The first part of the semester will cover all aspects of the most important areas of printed works in graphic design 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 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.

Prerequisites: 1) GRA 185 Digital Graphic Techniques Fundamentals; 2) GRA 215 Web Design, or equivalent

### Graphic Center Internship: LdM Printing Center

**GRA 360 F**  
Cr: 3; Contact hrs: 135

This internship gives participants an opportunity for hands-on practice in the Graphic Design field. Through the internship in the Tetrez lab (the Lorenzo de’ Medici printing center), students learn everything about professional printing services such as the design and printing of brochures, leaflets, booklets, posters, top-quality images, textiles, T-shirts, etc. Interns become part of the printing center staff, which provides fundamental services to the LdM community. Students acquire a professional experience in establishing and maintaining business relationships, store administration and promotion, and problem solving. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. Admission is contingent on the student’s CV, two reference letters, a formal letter of intent. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an onsite interview during the first week of the term.

Prerequisites: 1) Graphic Design majors of junior standing; 2) Concurrent enrollment in a course in the same field. Fluency in Italian may be advantageous, but is not required

### Graphic Design Internship

**GRA 361 F**  
Cr: 3; Contact hrs: 135

This internship provides practical and professional experience in the field of Graphic Design. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The placement is either with advertising and communications agencies or with the LdM Graphic Design Office. Interns develop and carry out various activities which may include, but are not limited to: graphic design, packaging, corporate identity, logos, posters and flyers, catalogs, marketing materials, social media posting, layout of applications and e-commerce Web sites, Web programming, art direction.

Note: Placement opportunities are limited and subject to change. Admission is contingent upon the student’s CV, two reference letters, a formal letter of intent, a portfolio. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an onsite interview during the first week of the term.

Prerequisites: 1) Graphic Design majors of junior standing; 2) Concurrent enrollment in a course in the same field. Technical requirements: Proficiency in Adobe Photoshop, Illustrator, InDesign, Dreamweaver, Mac computers. Recommended: Creativity, drawing skills, Web programming knowledge. Fluency in Italian may be advantageous, but is not required.
Brand Design
GRA 382 F
Cr: 3; Contact hrs: 90
Today a professional graphic designer is often called upon to extend his/her interest to fields that just a few years ago were very far from the natural focus of the designer. With this in mind, the present course guides students through the process of inventing a new brand, starting from the analysis of pertinent economic trends, then proceeding to understanding where the consumer’s choice will be addressed in the near future and last, based on these studies, finalizing everything in the creation of a new brand complete with all the features that concern graphic design: name, logo related to corporate identity, general look and feel, payoff, slogans and multi media formats. This course carries the range of activities of the graphic designer into the areas of marketing and copy writing.
Prerequisites: 1) GRA 305 Workshop in Creative Advertising; 2) BUS 210 Principles of Marketing, or equivalents

Graphic Design for Advertising
GRA 400 F
Cr: 3; Contact hrs: 45
Branding, naming, lettering, copy-writing, and imaging; these concepts and their techniques -- the basis of advertising -- will become familiar to students enrolled in this course. Starting from an understanding of the fundamentals of art direction and copy-writing, students will learn how to analyze the characteristics of a brand, a product, or a cultural event and how to extract the key points upon which they will build an effective advertising campaign. An introduction on marketing will guide students in the analytic process through which the appropriate target for their campaign may be identified. The course centers on the creation of graphic illustrations, logotypes, and trademarks, and on the manipulation of images and the basics of typography and lettering. Students will extend their skills in the use of computer hardware and software and digital devices, essential tools in modern advertising production, such as printers, scanners, digital cameras, and global communication via the Internet.
Prerequisites: GRA 262 Workshop in Graphic 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 moving and walking through 3D architectural spaces; to design objects that will be assembled using animation techniques; to manage and depict light changes during the day and night; to create dynamic animations; to animate logos. After having learned the basic techniques of animation, students will continue to the editing process, to scripting, and to ways to distribute and make visible their animated presentations in different media, from DVD to the Internet and mobile devices.
Prerequisites: GRA 230 Rendering Essentials, or INT 350 Computer Rendering in Interior Design, or equivalents

Interdisciplinary Design
GRA 450 F; Dual listed: FAS 450 F; INT 450 F
Cr: 3; Contact hrs: 60
This course offers students an opportunity to work within groups from diverse design disciplines to learn the respective terminology, processes and approach in finding creative solutions. In addition, the course promotes the ability for students to acquire multiple viewpoints within a global context reflecting today’s multidisciplinary work environment. The teams will consist of cross or multidisciplinary majors. The aim is to take a collaborative approach to research development and problem solving while discovering the commonality of the design processes. Students gain an understanding of the similar problems with each discipline’s approach to analysis and resolution of a shared project. Each collaborative response to a given problem requires integrating ideas for the creation of innovative solutions.
Prerequisites: At least three prior semesters of design courses; additional department-specific prerequisites and portfolio requirements may be announced for a given term

INT - INTERIOR DESIGN

Interior Design I
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 the design 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 the 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.

Interior Design I (Summer and Intersession)
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 the design 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 the 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.

Product Design I
INT 170 F
Cr: 3; Contact hrs: 45
Paolo Fossati, an Italian expert in 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 the 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.

Prerequisites: INT 180 Perspective Drawing and Rendering, or equivalent

Technical Drawing

INT 181 F
Cr: 3; Contact hrs: 45

The module aims at providing students with the necessary skills and perceptions to perform geometrical orthogonal 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 abilities in sketching and rendering of interior and product design and in understanding construction drawings with codes and dimensions. The module is taught through lectures, case studies, and graduated practical exercises and assignments 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 (Summer only)

Perspective Drawing and Rendering

INT 182 F
Cr: 3; Contact hrs: 45

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.

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. Concepts and theories in computer graphics are presented through lectures and hands-on experience. Topics include bit map 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 elements.

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 the 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 arrangements 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 Interior Design I, or equivalent

Architecture and Fashion

INT 211 F; Dual listed: ARC 211 F
Cr: 3; Contact hrs: 45

Architecture and fashion design are becoming closely related 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 regard to 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 mutual foundation of the two fields, using 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 for Living Spaces (Summer only)

INT 212 F
Cr: 3; Contact hrs: 45

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 the 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 arrangements 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 Interior Design I, or equivalent

Aesthetics of Design: Theory and Practice

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 (including product design, interior design, architecture, and graphic design). Students investigate issues related 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 (1960-80s). 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 institute.

Prerequisites: INT 170 Product Design I, or ART 180 Art History I, or ART 186 Art History II, or equivalents
Perception of Form and Space
INT 230 F; Dual listed: ARC 230 F Cr: 3; Contact hrs: 45
Comprehensive study of the factors influencing the perception of form and space in environmental and artistic applications. Studio investigations include the design of objects, the development of interior and exterior spaces, and the interaction among them. Students study some fundamental elements of three-dimensional design and their application in order to provide solutions to real-world problems.

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 for 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 Interior Design I or INT 170 Product Design I 2) INT 190 CAD for Interior Design I, or equivalent

Interior Design II
INT 250 F
Cr: 3; Contact hrs: 90
Starting from the survey of an existing place and learning how to present it through drawings (plants, 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 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 Interior Design I, 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. The course provides students with the basic tools to study and present design concepts in three-dimensional form, and explore 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 to analyze and visualize 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 II
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 realize their final book, complete in all parts. They will also make a model, using 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 Bionics, the science of how nature teaches designers. The students will also be 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 Product Design I and the use of 3D drawing programs at an advanced level (INT 290 CAD for Interior Design II recommended), or equivalents

Product Design II (Summer only)
INT 294 F
Cr: 3; Contact hrs: 45
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 realize their final book, complete in all parts. They will also make a model, using 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 Bionics, the science of how nature teaches designers. The students will also be 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 Product Design I and the use of 3D
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 the execution of presentations and promotions of 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 present them through technical drawings. During the semester different projects about retail shops will be developed. Students will conduct 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 the projects students must consider functional and aesthetic aspects, trying to formulate a good solution and present it in an appropriate way.

Note: Students are highly recommended to be equipped with personal laptops for design projects.

Prerequisites: INT 250 Interior Design II 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 the execution of presentations and promotions of 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 present them through technical drawings. During the semester, different projects about retail shops will be developed. Students will conduct 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 the projects students must consider functional and aesthetic aspects, trying to formulate a good solution and present it in an appropriate way.

Note: Students are highly recommended to be equipped with personal laptops for design projects.

Prerequisites: INT 250 Interior Design II 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 lighting. It provides a compendium of information on illumination design practices. 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 II, or INT 293 Product Design II 2) INT 290 CAD for Interior Design II, or equivalent

**Lighting Design (Summer only)**

**INT 331 F**
Cr: 3; Contact hrs: 45

The course is an introduction to the world of lighting. It provides a compendium of information on illumination design practices. 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 II, or INT 293 Product Design II 2) INT 290 CAD for Interior Design II, or equivalent

**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

This course is designed to promote research and analytical skills by teaching the key methods to forecast fashion trends by exploring processes and methods used to define short and long term industry forecasts. Students acquire key techniques in the research and analysis of emerging trends. They learn the difference between macro and close-to-season trends, and why trend forecasting is primary to the fashion industry. The course examines the forecasting framework and the analysis of trend and lifestyle information, marketplace dynamics, and consumer profiles. The increasing value trend forecasting provided can influence future businesses and affect diverse industries; from automotive and apparel to interiors and household products.

Note: Knowledge of Adobe Illustrator/Photoshop is recommended.

Prerequisites: Fashion / Textile / Interior / Jewelry majors

**Web Portfolio Presentation**

**INT 360 F**
Cr: 3; Contact hrs: 90

By taking this course, students will learn to choose the best solutions 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 must attend the lessons and take an active role in the creative process, sharing their experiences with their classmates. An extensive overview of Web design concepts, including usability, accessibility, information design, and graphic design in the context of the Web will be presented, and common problems in Web design and image formats will be highlighted to plan a good Web site project.

Prerequisites: GRA 185 Digital Graphic Techniques Fundamentals, or equivalent
Sustainable Design
INT 385 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 fully aware of the long-term environmental impact of every aspect of the project, construction, maintenance. The course cultivates this holistic design approach. On the one hand, it explores a range of issues and possible solutions to them; students consider design in relation to renewable energy sources such as the sun, wind, biomass, and geothermal power, as well as to energy reduction and efficiency, they further examine recycling, reuse, 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: A personal laptop for design projects is highly recommended.
Prerequisites: INT 250 Interior Design II, or INT 293 Product Design II, 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 the strategic use of space as a medium for communication and on the theoretical frameworks that underpin the design. Since design is a multidisciplinary 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 II 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 dramatic impact in their presentations. Typical subjects treated include: to represent moving and walking through 3D architectural spaces; to design objects that will be assembled using animation techniques; to manage and depict light changes during the day in interior design projects with time lapse animation; to produce 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 of furniture design. The lessons examine the various design processes and procedures, while also considering space and the 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 II, or INT 293 Product Design II 2) INT 290 CAD for Interior Design II, or equivalent

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 manage 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 solutions to 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 II and INT 290 CAD for Interior Design II, or equivalents

Advanced Project in Interior Design
INT 400 F
Cr: 3; Contact hrs: 60
Students will work under the supervision of the professor to develop a team project for the layout of an assigned theme. The starting point of the project will be the concept, finding the idea, style, character, the colors, and the atmosphere of the project according to the requirements of an ideal client. As the concept is defined, the project will continue with the drawings necessary to fully represent it. A detailed list of drawings necessary for each project will be handed out in class. Note: It is highly recommended that students be equipped with a personal laptop for design projects.
Prerequisites: At least three semesters in Interior Design

Interdisciplinary Design
INT 450 F; Dual listed: GRA 450 F; FAS 450 F
Cr: 3; Contact hrs: 60
This course offers students an opportunity to work within groups from diverse design disciplines to learn the respective terminology, processes and approach in finding creative solutions. In addition, the course promotes the ability for students to acquire multiple viewpoints within a global context reflecting today’s multidisciplinary work environment. The teams will consist of cross or multidisciplinary majors. The aim is to take a collaborative approach to research development and problem solving while discovering the commonality of the design processes. Students gain an understanding of the similar problems with each discipline’s approach to analysis and resolution of a shared project. Each collaborative response to a given problem requires integrating ideas for the creation of innovative solutions.
Prerequisites: At least three prior semesters of design courses; additional department-specific prerequisites and portfolio requirements may be announced for a given term
Interior Design Internship
INT 461 F
Cr: 3; Contact hrs: 135
This internship provides practical and professional experience in the field of Interior Design. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The placement is with a local Architect/Interior Design Studio. Interns develop and carry out various activities which may include but are not limited to: designing spaces inside buildings; working with architects on layout of rooms; selecting color schemes, window treatments, hardware and lighting fixtures, paint, carpeting, furniture, and artwork.

Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a formal letter of intent, a portfolio. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an onsite interview during the first week of the term.

Prerequisites: 1) Interior Design majors of senior standing; 2) Concurrent enrollment in a course in the same field. Technical requirements: Proficiency in interior design computer rendering programs and 3D drawing programs, technical drawing, and design skills on Mac or Windows computers. Fluency in Italian may be advantageous, but is not required.

JWY - JEWELRY DESIGN

The 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, jewelry offers 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 arts. 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
JWY 155 F
Cr: 3; Contact hrs: 90
Students are introduced to the creative design of jewels, by using hand drawn sketches and manual techniques. The main drawing techniques, such as orthographic projections and 3D sketches, will be taught, followed by rendering techniques using various media, such as watercolors, gouache, markers, and pastels. Existing projects by professional designers, publications, and objects from selected museums and pastels. Existing projects by professional designers, publications, and objects from selected museums and exhibitions will be analyzed and used as additional resources.

Metals in Jewelry Making
JWY 165 F
Cr: 3; Contact hrs: 45
This course thoroughly introduces students to the characteristics of different metals used in modern jewelry, by handling and analyzing both precious metals (silver, gold, platinum) and non-precious metals (including copper, brass, iron, aluminum) and a range of new metal alloys. Students will learn about chemical and physical properties of metals (such as melting point and malleability, how fusions and alloys are made) and will apply this knowledge by actually managing and manipulating metals at the bench. The course explains where each material is found, how it is treated and worked, and how it can be used, particularly in jewelry. Students acquire some metalworking skills and the ability to choose the materials and techniques most suitable for a wide range of jewelry types and components.

Wax Carving and Casting Techniques I
JWY 170 F
Cr: 3; Contact hrs: 60
This course will introduce students to fundamental casting processes and focus on familiarizing students with hard and soft wax working techniques. Students will complete their own simple jewelry set by finishing and assembling the metal cast elements as in regular jewelry production. The traditional casting techniques, such as cuttlebone and sand casting, will also be addressed. Emphasis will be placed on preparing a design; after an in-depth study of wax working, a corresponding master model will be created. This model will be duplicated with a reusable flexible “rubber mold.”

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 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 the 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

A complete training in the essentials of gemology for the practicing jeweler, this course deals with diamond certification, pearl grading and the identification of colored stones. A general analysis procedure will be outlined and then applied to all gemstones grouped according to color. The direct observation of numerous real specimens and simulants, practice using gemological instruments, the analysis of different certificate types, and the examination of current prices will enable students to learn the different factors that determine the quality and influence the value of a gem.

Jewelry Design II

**JWY 235 F**

Cr: 3; Contact hrs: 90

This course, meant for those who already have a basic knowledge of manual jewelry design, will provide additional technical and practical skills, required to express a personal creative style. In the course, students will learn how to process the size of a piece of jewelry, starting from sketches, geometrical drawings, axonometric representation, 3D sketches, to computer aided design. Students will use a specific 3D modeling program, such as Rhino to render materials, textures, and light/shadow effects.

Prerequisites: JWY 155 Jewelry Design I, 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 an 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 chiseler 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 deal of practical skills 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

Stone Setting I

**JWY 270 F**

Cr: 3; Contact hrs: 60

This course will introduce students 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 be addressed. 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 taught through both in class demonstrations and practical exercises.

Prerequisites: JWY 180 Jewelry Making I, or equivalent

Contemporary Jewelry Design

**JWY 300 F**

Cr: 3; Contact hrs: 60

The course, designed specifically for the Professional Jewelry Design Certificate program, will introduce students to the contemporary world of jewelry. Through both lectures and a practical approach, students will learn where, where, and how contemporary jewelry design began and who the jewelry makers were. Ideas and concepts by contemporary artists will be discussed. There will be practical drawing exercises, naturally building on the previous Jewelry Design courses. Also, the students will visit practicing artists in their own studios.

Prerequisites: JWY 235 F Jewelry Design II and JWY 255 F Jewelry Making II, or equivalents

Jewelry Making III

**JWY 335 F**

Cr: 3; Contact hrs: 90

This is an advanced jewelry course for students taking the Professional Jewelry Certificate, and who already have a general background in jewelry making. Students will address various methods of developing articulated mechanisms, such as hinges, lost hinges, gimbals, and closing systems (clasps, box catches). In addition, students will learn methods for forging and forming metals together with metal surface treatments through the advanced use of bench and hand-tools. Students will also be shown samples of machine-made components available in the trade and understand their use. The students will begin developing their own jewelry creating style.

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

This course is designed to promote research and analytical skills by teaching the key methods to forecast fashion trends by exploring processes and methods used to define short and long term industry forecasts. Students acquire key techniques in the research and analysis of emerging trends. They learn the difference between macro and close-to-season trends, and why trend forecasting is primary to the fashion industry. The course examines the forecasting framework and the analysis of trend and lifestyle information, marketplace dynamics, and consumer profile. The increasing value trend forecasting provided can influence future businesses and affect diverse industries; from automotive and apparel to interiors and household products.

Note: Knowledge of Adobe Illustrator/Photoshop is recommended.

Prerequisites: Fashion / Textile / Interior / Jewelry majors

Modern Technology in Jewelry

**JWY 360 F**

Cr: 3; Contact hrs: 45

This theoretical course, designed for the Professional Study Certificate program, addresses the characteristics of various materials and metals used in the field of jewelry design. The theory of mechanical techniques, such as the use of the turning machine and the pantograph, will be demonstrated. Furthermore, jewelry-related high-tech machines, such as laser welding, electro-forming and 3D-printing machines, will be presented by visiting several modern jewelry studios.

Prerequisites: JWY 180 Jewelry Making I, or equivalent

Wax Carving and Casting Techniques II

**JWY 370 F**

Cr: 3; Contact hrs: 60

This course builds on the fundamental techniques learned in the first part. The aim of this course is to improve students' creative and manual abilities to make jewelry in wax, to be cast in bronze and silver. Emphasis will be placed on the design of
a cohesive jewelry collection. Various wax casting principles will be addressed, such as the vulcanized rubber mold and wax injection. Specific materials in industrial and dental casting will be explained, such as various kinds of silicones and deep draw foil.

Prerequisites: JWY 170 F Wax Carving and Casting Techniques I, or equivalents

**Stone Setting II**

**JWY 380 F**

Cr: 3; Contact hrs: 90

This course builds on the Stone Setting techniques learned in Stone Setting I. It will offer an in-depth study and practice of grain setting and manual engraving, using traditional tools and working processes. After an introduction to single stone and row grain settings, the students will create their own pieces of jewelry, using small brilliant cut zirconia or other kinds of stones of students' choice. Principles of channel setting and pave setting will be explained. Furthermore, the students will learn to engrave designs on metal with gravers and grain tools. These methods and principles will be shown through both demonstration and practical exercises.

Prerequisites: JWY 270 F Stone Setting I, or equivalent

**Portfolio Development in Jewelry**

**JWY 400 F**

Cr: 3; Contact hrs: 60

Offered to students in the Professional Jewelry Certificate program only. Students in this last semester of the Certificate, in cooperation with the students in Jewelry Making IV, will analyze the techniques learned in the previous Jewelry Design courses. This course will help students create presentations of their work and of themselves as artists. A portfolio or book of their work will be completed by the end of the course, using a precise concept. The drawings must be related to the pieces made during the current semester. Both hand drawn sketches and digital aids (such as Rhino and 3D Design) will be used.

Note: Students must be enrolled in the Jewelry Design Professional Certificate Program

Prerequisites: JWY 335 Jewelry Making III and JWY 300 Contemporary Jewelry Design, or equivalents

**Jewelry Making IV**

**JWY 410 F**

Cr: 3; Contact hrs: 90

This is a master jewelry course for students at the last stage of the Professional Jewelry Certificate program, having already a solid knowledge of jewelry making. Here, students will enforce their confidence at the bench and in the use of jewelry making tools, and apply their experiences in developing their own style. The students will be encouraged to work individually on their own concepts, being able to clearly outline their objectives, and reach them with the assistance of the instructor.

Prerequisites: JWY 335 F Jewelry Making III, or equivalent

**Advanced Project in Jewelry**

**JWY 415 F**

Cr: 3; Contact hrs: 90

Offered to the Professional Jewelry Certificate students only. The aim of the course is to form a professional team, working on a project from start to finish. Each student will be assigned a specific role and task, based on individual strengths and skills, including leadership, design, jewelry making, and promotion competencies. The project will include commonly recognized stages, from an idea or concept, to trend research, drawing, technical understanding, material search, bench work, and promotion (incl. social networking).

Note: Students must be enrolled in the Jewelry Design Professional Certificate Program

Prerequisites: JWY 335 Jewelry Making III and JWY 300 Contemporary Jewelry Design, or equivalents

**Alternative Materials in Contemporary Jewelry**

**JWY 420 F**

Cr: 3; Contact hrs: 45

This course, both theoretical and practical, part of the last semester of the Professional Jewelry Certificate program, explores alternative materials and selected specialized techniques used in the creation of jewels. Special materials dealt with may include ceramics, organic materials, stainless steel, wood, paper, Plexiglas, rubber, polymer, resin, and linoleum. Attention will be given to the role of creativity and design in the jewelry production process, whether handcrafted or industrial. Students will design and produce jewelry prototypes.

Prerequisites: JWY 255 Jewelry Making II, or equivalent

**The Artist in the Studio**

**JWY 430 F**

Cr: 3; Contact hrs: 60

This course is available to students in the Professional Jewelry Certificate program only. Its goal is to introduce students to an established jewelry artist who will teach the class. The artist will illustrate how contemporary professionals work on a concept and design, and use various techniques when creating jewelry. Each student will be given the opportunity to develop an individual project, from concept to practical execution, and to work with the artist.

Note: Students must be enrolled in the Jewelry Design Professional Certificate Program

Prerequisites: JWY 335 Jewelry Making III and JWY 300 Contemporary Jewelry Design, or equivalent

**Portfolio Development in Jewelry**

**JWY 400 F**

Cr: 3; Contact hrs: 60

Offered to students in the Professional Jewelry Certificate program only. Students in this last semester of the Certificate, in cooperation with the students in Jewelry Making IV, will analyze the techniques learned in the previous Jewelry Design courses. This course will help students create presentations of their work and of themselves as artists. A portfolio or book of their work will be completed by the end of the course, using a precise concept. The drawings must be related to the pieces made during the current semester. Both hand drawn sketches and digital aids (such as Rhino and 3D Design) will be used.

Note: Students must be enrolled in the Jewelry Design Professional Certificate Program

Prerequisites: JWY 335 Jewelry Making III and JWY 300 Contemporary Jewelry Design, or equivalents

**Jewelry Making IV**

**JWY 410 F**

Cr: 3; Contact hrs: 90

This is a master jewelry course for students at the last stage of the Professional Jewelry Certificate program, having already a solid knowledge of jewelry making. Here, students will enforce their confidence at the bench and in the use of jewelry making tools, and apply their experiences in developing their own style. The students will be encouraged to work individually on their own concepts, being able to clearly outline their objectives, and reach them with the assistance of the instructor.

Prerequisites: JWY 335 F Jewelry Making III, or equivalent

**Advanced Project in Jewelry**

**JWY 415 F**

Cr: 3; Contact hrs: 90

Offered to the Professional Jewelry Certificate students only. The aim of the course is to form a professional team, working on a project from start to finish. Each student will be assigned a specific role and task, based on individual strengths and skills, including leadership, design, jewelry making, and promotion competencies. The project will include commonly recognized stages, from an idea or concept, to trend research, drawing, technical understanding, material search, bench work, and promotion (incl. social networking).

Note: Students must be enrolled in the Jewelry Design Professional Certificate Program

Prerequisites: JWY 335 Jewelry Making III and JWY 300 Contemporary Jewelry Design, or equivalents
General Chemistry I with Laboratory

**CHM 135 F**
Cr: 4; Contact hrs: 90

This course provides an introduction to the fundamental principles of inorganic chemistry, including the structure of atoms, electronic structure, bonding, reactions in aqueous media, gas behavior, intermolecular forces, and properties of solutions. The three-hour weekly laboratory session demonstrates the lecture material and emphasizes laboratory technique, data treatment, and report writing. Taught in collaboration with University of Florence.

Note: Specific attendance and grading policies apply.

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

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General Chemistry II with Laboratory

**CHM 136 F**
Cr: 4; Contact hrs: 90

This course provides an introduction to the principles of physical chemistry (thermodynamics, chemical equilibrium, acid-base chemistry, kinetics, and electrochemistry) as well as to coordination chemistry. The three-hour weekly laboratory session demonstrates the lecture material and emphasizes laboratory technique, data treatment, and report writing. Taught in collaboration with University of Florence.

Note: Specific attendance and grading policies apply.

Prerequisites: Grade of C or higher in CHM 135 General Chemistry I with Laboratory, or equivalent

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Organic Chemistry I with Laboratory

**CHM 221 F**
Cr: 4; Contact hrs: 90

This course is the first part of a two-semester introductory sequence to organic chemistry. The course provides a thorough understanding of the relationship between structures, properties, functionalities, and resulting reactions of organic compounds. The compounds covered include alkanes, alkenes, alkynes, alkyl halides, alcohols, and ethers, which are studied with regards to nomenclature, stereochemistry, stability, reaction mechanism, and structural analysis with spectroscopic methods. Accompanying three-hour weekly laboratory sessions is hands-on experience that consolidates and expands upon the theories and concepts learned, with training in relevant techniques, such as purification, synthesis, and analytical methods. Taught in collaboration with University of Florence.

Note: Specific attendance and grading policies apply.

Prerequisites: Grade of C or higher in CHM 135 and 136 General Chemistry I & II with Laboratory, or equivalent

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Organic Chemistry II with Laboratory

**CHM 222 F**
Cr: 4; Contact hrs: 90

This course is the second part of a two-semester introductory sequence to organic chemistry. The course provides the expansion of the principles of the first course and concentrates on the interplay of structures, properties, functionalities, and resulting reactions of organic compounds. The compounds covered include alcohols, ethers, conjugated system, amines, carbonyl derivatives, and others. The course focuses on reaction mechanisms, stereochemistry, multiple step synthesis, and advanced spectroscopic analytics. Accompanying three-hour weekly laboratory sessions is hands-on experience that solidifies and expands upon the theories and concepts learned, with training in various techniques of separation, synthesis, and analysis. Taught in collaboration with University of Florence.

Note: Specific attendance and grading policies apply.

Prerequisites: Grade of C or higher in CHM 221 Organic Chemistry I with Laboratory, or equivalent

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Science for Conservators II

**CHM 340 F; Dual listed: RES 340 F**
Cr: 3; Contact hrs: 45

Addresses the scientific concepts and the nature of materials concerning the conservation and restoration of works of art that are needed by practitioners. Topics include the physical and chemical properties of porous materials, synthetic materials, deterioration and consolidation, the nature of dirt, mechanical cleaning, liquids and solutions, organic solvents, cleaning with water, acidity and alkalinity, and cleaning through chemical reaction.

Prerequisites: CHM 135 and 136 General Chemistry I with Laboratory, or RES 250 Science for Conservators I, or equivalents

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Chemistry Applications for Art Conservation

**CHM 410 F; Dual listed: RES 410 F**
Cr: 4; Contact hrs: 90

This course provides an in-depth discovery and practice of how chemical principles and analytical methods apply to the conservation of art. Materials used in art are reviewed with regard to their chemical properties, behaviors and methods of restoration. The three-hour per week laboratory sessions provide hands-on experience and training in relevant methods of treatment and analysis. Taught in collaboration with University of Florence.

Note: Specific attendance and grading policies apply.

Prerequisites: Grade of C or higher in CHM 135-136 General Chemistry I and II with Laboratory, CHM 221-222 Organic Chemistry I and II with Laboratory, or equivalents

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## MAT - 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.

### Calculus I for Non-Science Majors

**MAT 150 F**
Cr: 3; Contact hrs: 45

This course introduces the basic methods of differential and integral calculus, considering quadratic, polynomial, exponential, logarithmic and trigonometric functions. Applications from various disciplines are used to demonstrate the concepts.

Note: This course in not open to STEM students, who should take MAT 165 Calculus for Science Majors I.

Prerequisites: Three years of high school mathematics including trigonometry, or precalculus, or equivalent

### Introduction to Statistics

**MAT 186 F**
Cr: 3; Contact hrs: 45

This course introduces the basic concepts and techniques of statistics. Topics include: the description of data; simple probability; binomial and normal distribution; confidence interval estimation; hypothesis testing; simple regression and chi-squared distribution.

Note: This course in not open to STEM students who should take MAT 280 Statistics for Science Majors.

Prerequisites: Three years of high school mathematics or equivalent
Italian through Cooking (in Italian only)

**ITC 220 F**
Cr: 3; Contact hrs: 45

This intermediate course is taught entirely in Italian. 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-Hour Italian Language Elementary 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level. Students who have completed Intermediate Italian 2 or above are not admitted.

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, interviews, dialogues, nice play, role taking, role making) and also to promote different strategies for listening, one of the main abilities to be developed in order to become an active participant in conversation. Listening to informal dialogues, formal presentations or group conversations, watching Italian movies or clips from Italian TV programs, meeting native speakers in class and in other contexts, will help students use dialogue strategies, be more fluent and at the same time become familiar with Italian society and culture. Students will be asked to do projects and research within Florentine environment. During the course students will also reflect on their study abilities and they will work on strategies on how to develop listening abilities, to overcome speaking difficulties and also to memorize vocabulary.

**Prerequisites:** ITL 201 3-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

Italian for Tourism (in Italian only)

**ITC 270 F**
Cr: 3; Contact hrs: 45

The course, taught entirely in Italian, is addressed to students in hospitality and tourism study programs who already have a basic knowledge of the Italian language. It is meant to help them develop and practice Italian communication skills (oral and written) to meet specific tasks in the industry, such as: welcoming tourists, providing information, making and confirming reservations. Students will gain an overview of the industry in Italy, and learn about popular destinations, customer care, working procedures, travel and tourism products and services, product advertising and promotion. Moreover, they will become familiar with Italian technical terms and texts in the fields of hospitality management and tourism. The course develops practical skills across a range of working roles, besides providing original perspectives on travel and tourism in Italy.

**Prerequisites:** ITL 201 3-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

Italian Renaissance Art (in Italian only)

**ITC 305 F**
Cr: 3; Contact hrs: 45

This course, taught entirely in Italian, examines the Italian Renaissance movement and some of its major monuments and artists. The Renaissance gave a new direction to painting, sculpture and architecture in Europe, emerging from medieval art through an encounter with classical antiquity. Thanks to visits to museums, galleries, churches, and other sites, students consolidate learning by engaging directly with original works of art and the contexts in which they were created. Students learn to describe, compare and discuss works of art; read texts of different types and linguistic registers (e.g. biographies, gallery information, criticism, museum catalogues); and develop vocabulary related to culture and the visual arts.

**Prerequisites:** ITL 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

Reading and Writing for Academic Purposes (in Italian only)

**ITC 310 F**
Cr: 3; Contact hrs: 45

This advanced-level Italian language course gives students the opportunity to consolidate and improve fluency in reading and writing by working with original literary and non-literary texts. This course, taught entirely in Italian, includes readings of selected Italian writers, mostly contemporary, in areas including literature, art, cinema, and communications. Prior mastery of intermediate Italian grammar is expected.

**Prerequisites:** ITL 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

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; considerable use of television and radio broadcasts and documentary films. New media are also addressed. Many aspects of modern Italian life are examined: politics, education, religion, economy, art, science, and others, with frequent oral and written reports. This course is designed to strengthen fluency in reading, 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 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

Food in Italian Culture (in Italian only)

**ITC 335 F**
Cr: 3; Contact hrs: 45

In this advanced course, taught entirely in Italian, the study of Italian regional food permits students to expand their cultural and linguistic competencies. Italian regional cuisine is closely linked to local history, geography, lifestyle and culture. The course’s leitmotifs are the cultural representation of food and the value historically given to food in Italian society, with reference to cinema, to literature. Readings will reveal the complex relationship between food, culture and society. Frequent oral and written reports will enable students to strengthen the four main linguistic skills. This course combines theoretical topics and practical cuisine-related activities in the classroom, and includes cultural research analyzing specific texts and the local context and its surrounding territory. Each class session includes a brief hands-on cooking session in which students prepare one popular Italian dish.

**Prerequisites:** ITL 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

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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 study abroad experience. The focus of the course is both on progress in the learning of the Italian language and the opportunity to experience and reflect upon community-based volunteer work in Florence. Students are required to attend weekly seminars (at least 15 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 (at least 15 hours of on-site activities per semester to be arranged by and starting from the fourth week of the semester). The service projects will be supervised by the professor and local tutor(s).

Please consider that students will have to devote additional hours to independent learning, preparation and follow-up of the activities, and transportation. Students will reflect on their learning goals through case study reports and journals based on participation and observation in the service learning location.

Prerequisites: ITL 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

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**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 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-Hour Italian Language Advanced 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

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**Translation Techniques (in Italian only)**

**ITC 350 F**
Cr: 3; Contact hrs: 45

This course, taught entirely in Italian, is geared toward students who want to produce accurate and substantial translations. Most of the course focuses on translation from English into Italian. The course includes a brief general theoretical grounding which addresses some basic elements of linguistics (i.e., non-equivalencies between languages, the diversity of grammatical and lexical categories between languages). Students acquire a series of practical techniques and engage closely with reading and translating texts, comparing Italian and English versions, across a range of genres and types. Practice will include a wide range of translation types, according to different text types.

Note: high proficiency in English comprehension and composition is required

Prerequisites: ITL 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

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**Italian for Business (in Italian only)**

**ITC 360 F**
Cr: 3; Contact hrs: 45

The course is designed for advanced students of Italian who wish to further their linguistic knowledge in the specific areas of business. It aims to provide students with the specific vocabulary and professional expressions that are most often used. It gives grounding in Italian business operations and environments, and recreates the types of communicative situations relevant to the business world, by which students will acquire transferable academic and professional skills. Besides including Italian grammar and vocabulary as used in business, it incorporates simulations of meetings, telephoning, negotiations, and presentations. Lessons will help students build confidence in using Italian in professional and social scenarios. Students will also learn the Italian formats for writing formal business letters, faxes, e-mails and the curriculum vitae.

Prerequisites: ITL 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

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**Communication in Public Administration Internship**

**ITC 364 F; Dual listed: COM 364 F**
Cr: 3; Contact hrs: 135

This internship provides professional experience in the field of Communications at a prestigious public office. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the assessment of weekly reports, two papers, and an overall evaluation. Ten/twelve hours weekly at the internship site; student internship schedules and onsite duties may vary. The internship provides an inside look into Florence’s Public Administration. With this unique experience the students establish themselves as part of a communications team and learn valuable technical skills, while providing information to the English speaking community of Florence.

The intern is expected.

Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a writing sample in English, a formal letter of intent in Italian. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an Italian language placement test and an onsite interview during the first week of the term. Placement in Italy is required. Since the translations are from Italian into English, high proficiency in written and read English is expected.

Prerequisites: Advanced Italian 1 completed (ITL 301 level) and concurrent enrollment in an Italian class (ITL/ITC). Recommended: Strong writing and communication skills; translation experience

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**Contemporary Italian Politics (in Italian only)**

**ITC 370 F**
Cr: 3; Contact hrs: 45

The course, taught entirely in Italian, aims to provide students with an overview of contemporary Italian politics. Students will analyze a series of specific historical issues and situations between the end of World War II and the present day, such as: the structure of Italian government, political parties and their evolution, the postwar economic miracle, the interference of
Italian Civilization and Culture (in Italian only)  
**ITC 430 F**  
Cr: 3; Contact hrs: 45  
This course will examine the ways both individual and collective identity have been shaped and portrayed in Italy from the Middle Ages to the present by history, language, politics, literature and movies. In addition to studying cultural production, students will explore major events, movements and figures in Italy. While the course is organized chronologically, recurrent themes throughout Italian history will generate many of our class discussions.  
Prerequisites: ITL 301 3-Hour Italian Language Advanced 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

Italian Women's Literature (in Italian only)  
**ITC 435 F**  
Cr: 3; Contact hrs: 45  
This course will examine the representation of Italian women from the Middle Ages to the present through a selection of contemporary writings and movies by Italian female authors. Among the topics considered are the relationship between women and their cultural and social backgrounds; women's historical, cultural, and artistic contributions; continuities and breaks with the dominant male tradition. Through group discussion and written assignments, students will critically analyze the value of the female experience as portrayed in contemporary Italian literature and cinema.  
Prerequisites: ITL 301 3-Hour Italian Language Advanced 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

Capping: Contemporary Italian Thought (in Italian only)  
**ITC 477 F**  
Cr: 3; Contact hrs: 45  
In this course we will explore contemporary Italian thought through analysis and discussion of a selection of Twentieth-century Italian novels, poems, critical essays, and films. Emphasis is given to literary analysis and genres; literature in relation to culture, society, and identity; and language issues. Some themes that will be addressed include nonconformity, marginality, war, and nationalism, which will provide stimulus for the capping thesis, a 15-20 page interdisciplinary research paper on a topic of specific interest to the student. At the end of the course, students will formally present their research in a departmental capstone presentation.  
Prerequisites: ITL 301 3-Hour Italian Language Advanced 1, or equivalent; restricted to seniors enrolled in a B.A. program in Italian Language. Upon arrival, as a result of the placement test, LdM reserves the right to move students into a different level

### ITC - ITALIAN LANGUAGE 3-CREDIT COURSES

#### 3-Hour 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. At the end of the course, students will be able to understand familiar words and basic phrases and to interact in a simple way in order to satisfy their immediate needs.
3-Hour Italian Language Elementary 2  
**ITL 102 F**  
Cr: 3; Contact hrs: 45  
This course focuses on the consolidation of basic structures of the language and the acquisition of some new structures, such as the means to describe one's personal background and environment, to express wishes and talk about future plans, respond to simple direct questions or requests for information. At the end of the course students will be able to understand simple exchanges of information on familiar activities and use short phrases to describe in simple terms people and living conditions.  
Prerequisites: ITL 101 3-Hour Italian Language Elementary 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

3-Hour Italian Language Intermediate 1  
**ITL 201 F**  
Cr: 3; Contact hrs: 45  
This course is directed towards the acquisition of more complex structures of the language, such as the means to express personal opinions and preferences. In this level emphasis is given to the ability to maintain interaction and to cope flexibly both in speaking and writing with problems in everyday life. At the end of the course students will be able to exchange conversations on topics of personal interest or everyday life, to describe experience and to narrate a story.  
Prerequisites: ITL 102 3-Hour Italian Language Elementary 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

3-Hour Italian Language Intermediate 2  
**ITL 202 F**  
Cr: 3; Contact hrs: 45  
This course focuses on the acquisition of complex language structures and skills, such as the means to express personal opinions, preferences, doubts and hypothesis, the combination of different tenses when narrating past events, switching the focus in writing. In this level emphasis is given to social discourse, to the ability to effectively sustain social interactions and contribute significantly to discussions. At the end of the course students will achieve a deeper awareness of the language and a wider repertoire of vocabulary and texts.  
Prerequisites: ITL 201 3-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

3-Hour Italian Language Advanced 1  
**ITL 301 F**  
Cr: 3; Contact hrs: 45  
In this level the focus is on the ability to manage conversation and cooperating strategies, to employ a wide range of language to build clear, connected and effective texts. At the end of the course students will be able to take an active part in conversations, accounting for their points of view, to give clear presentations on a range of subjects related to their interests both in speaking and in writing.  
Prerequisites: ITL 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

3-Hour Italian Language Advanced 2  
**ITL 302 F**  
Cr: 3; Contact hrs: 45  
This course focuses on the ability to understand extended speech, as well as complex and specialized texts. At the end of the course students will develop the ability to use language flexibly for social and professional purposes. They will be able to recognize a wide range of idioms and to apply register shifts.  
Prerequisites: ITL 301 3-Hour Italian Language Advanced 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

4-Hour Italian Language Elementary 1  
**ITL 111 F**  
Cr: 4; Contact hrs: 60  
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. At the end of the course students will be able to understand familiar words and basic phrases and to interact in a simple way in order to satisfy their immediate needs. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.

4-Hour Italian Language Elementary 2  
**ITL 112 F**  
Cr: 4; Contact hrs: 60  
This course is directed towards the acquisition of more complex structures of the language and the acquisition of some new structures, such as the means to describe one's personal background and environment, to express wishes and talk about future plans, respond to simple direct questions or requests for information. At the end of the course students will be able to understand simple exchanges of information on familiar activities and use short phrases to describe in simple terms people and living conditions. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.  
Prerequisites: ITL 101 3-Hour Italian Language Elementary 1 or ITL 111 4-Hour Italian Language Elementary 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

4-Hour Italian Language Intermediate 1  
**ITL 211 F**  
Cr: 4; Contact hrs: 60  
This course is directed towards the acquisition of more complex structures of the language, such as the means to express personal opinions and preferences. In this level emphasis is given to the ability to maintain interaction and to cope flexibly both in speaking and writing with problems in everyday life. At the end of the course students will be able to manage conversations on topics of personal interest or everyday life, to describe experience and to narrate a story. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.  
Prerequisites: ITL 102 3-Hour Italian Language Elementary 2 or ITL 112 4-Hour Italian Language Elementary 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.
4-Hour Italian Language Intermediate 2

**ITL 212 F**
Cr: 4; Contact hrs: 60

This course focuses on the acquisition of complex language structures and skills, such as the means to express personal opinions, preferences, doubts and hypothesis, the combination of different tenses when narrating past events, switching the focus in writing. In this level emphasis is given to social discourse, to the ability to effectively sustain social interactions and contribute significantly to discussions. At the end of the course students will achieve a deeper awareness of the language and a wider repertoire of vocabulary and texts. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.

Prerequisites: ITL 201 3-Hour Italian Language Intermediate 1 or ITL 211 4-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

4-Hour Italian Language Advanced 1

**ITL 311 F**
Cr: 4; Contact hrs: 60

In this level the focus is on the ability to manage conversation and cooperating strategies, to employ a wide range of language to build clear, connected and effective texts. At the end of the course students will be able to take an active part in conversations, accounting for their points of view, to give clear presentations on a range of subjects related to their interests both in speaking and in writing. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom, which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.

Prerequisites: ITL 202 3-Hour Italian Language Intermediate 2 or ITL 212 4-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

4-Hour Italian Language Advanced 2

**ITL 312 F**
Cr: 4; Contact hrs: 60

This course focuses on the ability to understand extended speech, as well as complex and specialized texts. At the end of the course students will develop the ability to use language flexibly for social and professional purposes. They will be able to recognize a wide range of idioms and to apply register shifts. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom, which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.

Prerequisites: ITL 301 3-Hour Italian Language Advanced 1 or ITL 311 4-Hour Italian Language Advanced 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

6-Hour Italian Language Elementary 2 and Intermediate 1

**ITL 221 F**
Cr: 6; Contact hrs: 90

This course is directed towards the acquisition of new structures, such as the means to express personal opinions and give simple narrations of events in the past. At the end of the course students will be able to manage conversations on topics of personal interest or everyday life. This course offers the students the opportunity of a more intensive learning experience thanks to the daily study and practice of the language.

Prerequisites: ITL 101 3-Hour Italian Language Elementary 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

6-Hour Italian Language Intermediate 1 and 2

**ITL 222 F**
Cr: 6; Contact hrs: 90

This course focuses on the acquisition of complex language structures to express personal opinions, preferences, doubts and hypothesis, and the proper selection of different tenses when narrating past events. Constant attention is given to the practice of social discourse, both in written and oral communication. This course offers the students the opportunity of a more intensive learning experience thanks to the daily study and practice of the language.

Prerequisites: ITL 102 3-Hour Italian Language Elementary 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

6-Hour Italian Language Intermediate 2 and Advanced 1

**ITL 321 F**
Cr: 6; Contact hrs: 90

In this level the focus is on the ability to understand a wide range of spoken and written texts and take an active part in conversations on matters of interest, sustaining one's viewpoints. At the end of the course students will be able to present detailed descriptions and write clear texts on subjects related to their interest. This course offers the students the opportunity of a more intensive learning experience thanks to the daily study and practice of the language.

Prerequisites: ITL 201 3-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

6-Hour Italian Language Advanced 1 and 2

**ITL 322 F**
Cr: 6; Contact hrs: 90

This course focuses on the ability to manage complex and specialized texts and develop language fluency and flexibility in order to participate effectively in social and professional environments. At the end of the course students will be able to recognize a wide range of idioms and to apply register shifts. This course offers the students the opportunity of a more intensive learning experience thanks to the daily study and practice of the language.

Prerequisites: ITL 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

**ITALIAN LANGUAGE 6-CREDIT COURSES**

6-Hour Italian Language Elementary 1 and 2

**ITL 122 F**
Cr: 6; Contact hrs: 90

This course aims to give a basic knowledge of the language, allowing students to deal with the most common everyday situations. It describes personal background and environment, express wishes and talk about past experiences and future plans, respond to simple, direct questions or requests for information. This course offers the students the opportunity of a more intensive learning experience thanks to the daily study and practice of the language.
FLORENCE
School of Italian Language and Culture

ITL - ITALIAN LANGUAGE 16-CREDIT COURSES

LEVEL SEQUENCE

16-Hour Italian Elementary 1 and 2, Intermediate 1 and 2
ITL 191-192-291-292 F
Cr: 16; Contact hrs: 240
This program aims to give 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. For every level passed students will obtain 4 credits (out of the total 16). 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 including communication strategies, vocabulary, listening, grammar, reading and writing. Speaking skills will be practiced daily through varied teaching techniques (dramatization, role-play, oral presentations, open discussions). Ample time will be dedicated also to activities whose objective is to deepen the knowledge of Italian society and culture and to enable students to interact directly with local community through interviews, research and fieldtrips. For the description of any single level please see ITL 191, ITL 192, ITL 291 and ITL 292.

LEVEL DESCRIPTIONS

4-Hour Italian Language Elementary 1
ITL 191 F
Cr: 4; Contact hrs: 60
This course is for absolute beginner students who have never studied Italian before: 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. During the course students will work on developing listening strategies and memorizing vocabulary, as well as on politeness conventions (formal/informal).

4-Hour Italian Language Elementary 2
ITL 192 F
Cr: 4; Contact hrs: 60
This course focuses on the consolidation of basic structures of the language and the acquisition of some new structures, such as the means to describe one’s personal background and environment, to express wishes and talk about future plans, respond to simple direct questions or requests for information. At the end of the course students will be able to understand simple exchanges of information on familiar activities and use short phrases to describe in simple terms people and living conditions. During the course students will work on developing listening strategies and memorizing vocabulary, as well as on politeness conventions (formal/informal). Prerequisites: ITL 102 3-Hour Italian Language Elementary 2 or equivalent; placement test upon arrival

4-Hour Italian Language Intermediate 1
ITL 291 F
Cr: 4; Contact hrs: 60
This course is directed towards the acquisition of new structures, such as the means to express personal opinions and preferences. This level enables student to manage conversation on familiar topics pertinent to everyday life; to narrate a story or relate the plot of a book or a movie; to write simple texts on topics of personal interest, structure of narrative and descriptive texts; starting, maintaining and ending a conversation. During the course students will work on reading strategies (i.e., key words, extensive reading, using the dictionary), and the ability to initiate, maintain and end a conversation. They will also deal with the structure of narrative and descriptive texts. Prerequisites: ITL 102 3-Hour Italian Language Elementary 2 or equivalent; placement test upon arrival

4-Hour Italian language Intermediate 2
ITL 292 F
Cr: 4; Contact hrs: 60
This course focuses on the acquisition of complex language structures, such as the means to express personal opinions, preferences, doubts and hypothesis, the combination of different tenses when narrating past events, text types in writing. In this level emphasis is given to social discourse, the ability to effectively sustain social interactions and contribute significantly to discussions, as well as to achieve a deeper awareness of the language. During the course students will work on some discourse markers used in conversation and sentence intonation. They will also deal with strategies for dealing with errors, for drawing up an outline for a written/oral presentation. Prerequisites: ITL 201 3-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival
Welcome to LdM Rome! In the pages that follow, courses are divided first by academic school (School of Liberal Arts and Social Sciences, School of Creative Arts, School of Sciences, School of Italian Language and Culture) and then by discipline (e.g., ANC - Ancient Studies, ANT - Anthropology, ART - Art History, etc.).

Please consult the table on the following page in order to see exactly which disciplines are offered at which site.
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Ancient Rome

ANC 200 R; Dual listed: HIS 200 R
Cr: 3; Contact hrs: 45
This course offers a general though comprehensive introduction and overview of the 14-century lasting civilization of Ancient Rome, from its origins as a monarchy to the “Fall of Rome” and the beginning of the Middle Ages. Alongside the study of main historical events, 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 end of the Roman world and the birth of a new society; the historiographical “myth of Rome.” In order to stimulate students’ critical skills in observing historical phenomena, a problem-oriented approach will be supported by readings of primary sources.

Underground Rome: The Christian Catacombs

ANC 205 R
Cr: 3; Contact hrs: 45
The course aims to study and explore the darkest and deepest places beneath the city of Rome: There the still-extend underground web of galleries, shrines and basilicas built during the Early Christian and Early Medieval centuries (c. 150-900 CE). Thanks to a number of lectures and onsite classes, students will be able to understand the birth and affirmation of the Christian religion in the capital city of the pagan Roman Empire. The study of archaeological methods and material culture is an essential part of the course, which includes class visits to selected catacombs and related sites.

The Roman Civilization through Its Monuments

ANC 207 R; Dual listed: 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 class, 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.

Greek and Roman Mythology

ANC 216 R
Cr: 3; Contact hrs: 45
The traditional stories about the Greek and Roman gods and heroes have always been a fundamental part of Western Art and literature especially since their “rediscovery” by Renaissance humanism. The major divinities of Greek and Roman religion are examined in their historical and archaeological context, focusing on the influence that Greek myths had on the Roman world. The Iliad, The Odyssey, and Roman foundations myths and sagas will be discussed with particular emphasis on the relationship between myth and history. 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 post-classical afterlife of these myths will also be addressed. Visits to museums, monuments and/or sites will reinforce classroom learning. To know Roman mythology is to understand the real essence of the ideals and aspirations of the great Roman Empire, while in the study of Greek mythology lies the roots of modern psychology.

Animals in Antiquity

ANC 234 R
Cr: 3; Contact hrs: 45
We will look at the role of non-human animals as divinities, especially in Egypt (Anubis, Horus, Bastet), as hybrids in Mesopotamia and Greece, but also as possible themomorphic remnants in Greece, the many animals in connection with the dead, and mythological representations in archaic art and literature. We will look at animals in Greek literature (Homer, Pausanias, Ovid, Poseidon, Zeus, etc.), in Roman literature (Pliny the Elder, Ovid), and in the Bible (Job, Psalms, Isaiah, etc.).

Archaeology of Italy: From Constantine to Charlemagne

ANC 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 construction, 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 of 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: the 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 Tuscany (special laboratory), and to two excavation sites.

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

ANC 306 R; Dual listed: LIT 306 R
Cr: 3; Contact hrs: 45
The course focuses on ancient epic literature through the analysis and comparison of some of the oldest and greatest works of Western civilization. Through the reading of the most significant chapters of the Iliad and the Odyssey, students will get in contact with the supernaturnal world and the mighty heroes described by Homer in 8th century BCE. These stories, considered the “Bible” of classical civilization, show how Greeks used myth to express archetypal values, which became immortal for successive generations and civilizations. Myths are analyzed not only as amazing stories but also as expression of ancient cultural traditions, and as primary forms of communication and instruction. The influence of Greek myths on Roman legends will then be observed through the reading of some passages of the Aeneid, the national poem of Rome written by Virgil in the 1st century BCE.

Prerequisites: A prior course in classics, literature, or religion
Art and Architecture in Ancient Rome

ANC 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 the 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, the past and current meanings 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

ANT - ANTHROPOLOGY

Anthropology of Fashion and Desirability: Beyond the Catwalk

ANT 185 R
Cr: 3; Contact hrs: 45

How are anthropology and fashion related? How can this social sciences field help us to analyze both Western fashion and global fashion trends today? How can artifacts become fashion? What is the relationship between fashion and art? How is beauty constructed in fashion and visual culture? And how are gender and the body represented? Such questions, of more than specialized interest, have been raised since fashion began to be studied in academia in the 1980s. This course considers the particular contribution of anthropology to the study of fashion as an academic discipline and hence to understanding fashion as a significant cultural expression. We will study how meanings are constructed in fashion and visual culture, using the cross-cultural and transnational framework provided by anthropological research. We will also consider how fashion interacts with material culture through the production and consumption of “fashion items,” making fashion an interesting field of inquiry in the context of the anthropological of things.

Food and Culture

ANT 198 R; Dual listed: CLT 198 R; NUH 198 R;
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 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.

The Mediterranean: History, Peoples, and Integration

ANT 286 R; Dual listed: 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 a historical overview of contemporary events (especially in the Maghreb region) and 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 the coexistence with 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.

Intercultural Communication

ANT 306 R; Dual listed: COM 306 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 and individual and group environments. Along with a study of the influence of culture on identity, viewpoints, and communication, it progressively analyzes all the theoretical concepts that are necessary to interpret 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 mass media on our cross-cultural representation of reality.

Prerequisites: Junior standing or concurrent enrolment in the Three Cities Program

ART - 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, to the Modern Age, and on contemporary developments. It examines representative monuments and architects from ancient Greece (the Parthenon in Athens) to the present day. The architect’s pursuit of the 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 of Western Europe, from ancient Greece to the Early Renaissance. In 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
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 of Western Europe, covering the early 16th century through the present. In 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. Onsite 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.

Lost Symbolism: Secret Codes in Western Art

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

The course focuses on the links between artworks and astrology, alchemy, geometry, numerology, and selected philosophical themes in Western art between 1300 and 1800. Art has served various functional and aesthetic purposes in different cultures and periods. In some eras art has also embodied a symbolic language, mysterious to the majority but highly significant to the minority able to read or decode it. For example, what we may call the secret messages of certain paintings and sculptures of past centuries can be interpreted in terms of astrology. A specific field of art history, iconography, studies subject matter, symbolism, and signification in works of art. Students use elements of this approach to examine the fascinating and complex range of meanings that some artworks were intended to transmit and which can still be uncovered.

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 the life and work of one of the most gifted and revolutionary artists of all times. It will explore his long artistic career as a sculptor, painter, architect, and poet. The artist's personal and artistic relationships with other outstanding artists of his time, in particular with Leonardo and Raphael, whom Michelangelo perceived as great rivals, will also be a central theme of the course. Students will visit a number of major museums, analyzing the extraordinary quality of Michelangelo's works in relation to those of contemporary artists in the same museums. The course will also analyze his relationship to patrons, especially the Medici in Florence and the papal court in Rome under the popes Alexander VI, Julius II, and Paul III. Students will gain a detailed knowledge of Michelangelo's oeuvre, and will be able to identify and analyze major works in painting, sculpture, and architecture. The course will be based on recent literature, sources of the time, and Michelangelo's own writings.

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

Popes, Cardinals, and Courts in Renaissance and Baroque Art

**ART 236 R**
Cr: 3; Contact hrs: 45

The Renaissance and the Baroque (14th-18th centuries) are surely two of the most fascinating artistic periods, which produced absolute masterpieces such as the Sistine Chapel and the present Basilica of St. Peter's. The course offers a particular focus on the relationships between patrons and artists in the space between the birth of Renaissance art in Florence and the Trevi Fountain in Rome, to understand how much the popes, the cardinals, the noblemen, and the lords of the Italian states influenced the contents of the works of personalities, such as Masaccio, Botticelli, Leonardo da Vinci, Raphael, Titian, Michelangelo, Caravaggio, Bernini, Borromini, and many others. Site visits to museums, galleries, and churches are a fundamental part of the course.

Rome: Villas and Gardens

**ART 282 R**
Cr: 3; Contact hrs: 45

This course examines the development of villas and gardens from ancient Rome to the modern era. The Italian villa offered a model of structure and pleasant living, rooted in Italian life and thought, that was enormously influential for centuries and that still delights today. The focus is on the Renaissance and Baroque periods in central Italy, with a detailed study of major examples in the city and its territory. Guiding themes: formal architectural analysis of individual buildings in relation to major period styles; social and economic functions of villas and gardens; their decoration with statuary and other works of art; heraldry and symbolism; changing concepts of nature and relations to the environment. Close observation, and experience of the spatial dimension, are developed through site visits to selected villas and grounds.

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

Art in Rome, Ancient to Baroque

**ART 192 R**
Cr: 3; Contact hrs: 45

This survey of art in Rome across two millennia uses Rome itself as an extended, living museum. Students examine four broad periods when Rome was either a major creative center or a reference point: Ancient Roman art; Early Christian and Medieval art, the Renaissance, and the Baroque. About three-quarters of the classes are held onsite in churches, palaces, galleries, and piazzas, with direct experiential learning in the presence of major artworks and monuments. Special focus is given to master artists who worked in Rome, including Michelangelo, Raphael, Caravaggio, and Bernini. Students acquire the essentials of art appreciation and use the basic tools of art history to analyze the materials and making, style, meaning, and cultural context of works of painting, sculpture, and architecture.

Palaces of Rome

**ART 246 R**
Cr: 3; Contact hrs: 45

This course introduces students to the history of the palaces and also selected villas of Rome from the fifteenth to the eighteenth centuries. Since public and private palaces had an important role in the life of the city through the centuries, by studying them students have the opportunity to understand not only the development of architectural styles, but also the social, economic, cultural, and political history of Rome, using an interdisciplinary approach to the subject. Works by major architects including Michelangelo, Bramante, and Bernini are examined, and issues such as building function, typology, sources, and urban design are addressed. Site visits form a crucial dimension of the learning experience, and permit students to study the evolution of Roman urban palaces and villas directly before, and inside, a series of representative buildings.
**Art and Architecture in Ancient Rome**

**ART 315 R; Dual listed: ANC 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 urban art. Students will be introduced to the technological and new religious uses of churches, galleries, and squares related to the period, and examine in person masterpieces by various unique churches, galleries, residences, and squares such as portraiture and the nude. In the host city students visit and study the Mannerist developments of major subjects and genres of the period, and gain the ability to discuss High Renaissance art as a style known as Mannerism -- a style held to have emerged from theme of patronage and the social position of the artist in the context of the social rise of the artist in the sixteenth 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 works of the leading artists and in detail the works of the leading artists such as Raphael, Titian, and above all, Michelangelo. Students learn to identify and examine in detail the works of the leading artists of the sixteenth century and to major international exhibitions 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 Contemporary and Vitalità del Negativo.

Prerequisites: ART 180 Art History I, or ART 186 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 exhibitions such as Contemporary and Vitalità del Negativo.

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

**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 sixteenth 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

**Museum and Gallery Internship**

**ART 360 R**

Cr: 3; Contact hrs: 135

This internship entails individual work experience in a museum, gallery or church in the Rome area, supervised by a faculty member and the cooperating museum, or 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 study and direct participation in guided tours at museums and churches, gallery management in art galleries. Through this experience students have the opportunity to learn and apply professional skills, while directly interacting with institutional staff and the visitors. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the assessment of the various activities participated in at the internship site; student internship schedules and onsite duties may vary. Please note that the Museum and Gallery internship requires interns to fulfill part of their internship hours on Saturdays.

Note: Placement opportunities are limited and subject to change. Admission is contingent on the student's CV, two reference letters, a formal letter of intent. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an onsite interview during the first week of the term.

Prerequisites: 1) Art History / Museum Studies majors of sophomore standing; 2) Concurrent enrollment in a course in the same field. Fluency in Italian may be advantageous, but is not required.

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

**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 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 masterpieces by representative artists.

Prerequisites: ART 180 Art History I, or ART 186 Art History II, or equivalents
The aim of this course is to give students a thorough and comprehensive grounding in the conceptual and stylistic trends affecting both European and American art in the first half of the last century. 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/Pop Art. The objective of this course is to introduce students to the philosophical and critical discourse of Modernist painting. 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 Cézanne, Picasso, Matisse, Duchamp, Giorgio De Chirico, Magritte, Pollock, Warhol. Attention is also given to Italian movements and artists. The first part of the course moves from Post-Impressionism and related movements to the avant-gardes up to World War II: Cubism, Expressionism, Futurism, Constructivism, New Objectivity, Dada, Pittura Metafisica, Surrealism. The second part of the course looks at postwar phenomena including Abstract Expressionism, Neo-Dada, and Pop Art. Prerequisites: ART 186 Art History II, or equivalent

**BUS - INTERNATIONAL BUSINESS**

**Principles of Marketing**

**BUS 210 R**

Cr: 3; Contact hrs: 45

Marketing is a dynamic and 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. Students will also learn about the strategic importance of marketing to an enterprise, whether it be a profit- oriented business firm or a not-for-profit organization.

**Event Planning**

**BUS 232 R; Dual listed: COM 232 R**

Cr: 3; Contact hrs: 45

This course introduces students to special event planning processes and techniques. Emphasis is on creating, organizing, identifying sponsors, marketing, and implementing large-scale community events. We will explore this very detail-oriented field as it deals with vendors, contracts, fundraising, budgeting, ethics, and other aspects. Students will research products, competition, and target markets to determine best possible exposure and success. As part of the course students may organize a real event in interdisciplinary collaboration with other departments.

**Made in Italy: A Culture of Excellence**

**BUS 283 R; Dual listed: SOC 283 R**

Cr: 3; Contact hrs: 45

This course explores the business and marketing of wine, with special focus on U.S. markets. The Wine trade and consumption in the U.S. have consistently 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 U.S. population. Italian wines, counting for 30% of U.S. wine imports, are 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 in the wine trade, such as importers, distributors, wholesalers, retailers, while helping to create new professional categories, 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 startup or marketing project.

Prerequisites: An introductory business or marketing course.

**European Union Policies and Law**

**BUS 263 R; Dual listed: POL 263 R**

Cr: 3 - Contact hrs: 45

Study of the nature and workings of the European Union (EU) through exploration of EU law, justice, and policies. The course explores key institutions and key phases in the development of the EU, and a wide range of issues. The present course, by examining specific EU laws and policies in several key domains, with close analysis of recent and current case studies, enters into the heart and muscle of this ambitious communitarian project. Much emphasis is given to commercial policies and their impact upon businesses and economies. Topics will vary and may include: approximation of laws; harmonization between domestic policies of member states and those of the EU; application of EU laws; sanctions; EU policies and the internal politics of member states.

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

**Avant-Garde and Modernist Art (1900-1950)**

**ART 370 R**

Cr: 3; Contact hrs: 45

China began its dramatic transformation from a planned to market economy. Most of the analysis focuses on the recent history of China, especially following 1978 when China began its dramatic transformation from a planned to market economy. Most of the analysis focuses on the recent history of China, especially following 1978 when China began its dramatic transformation from a planned to market economy. The profoundy 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 Cézanne, Picasso, Matisse, Duchamp, Giorgio De Chirico, Magritte, Pollock, Warhol. Attention is also given to Italian movements and artists. The first part of the course moves from Post-Impressionism and related movements to the avant-gardes up to World War II: Cubism, Expressionism, Futurism, Constructivism, New Objectivity, Dada, Pittura Metafisica, Surrealism. The second part of the course looks at postwar phenomena including Abstract Expressionism, Neo-Dada, and Pop Art. Prerequisites: ART 186 Art History II, or equivalent

**Wine Business**

**BUS 252 R; Dual listed: NUH 252 R**

Cr: 3; Contact hrs: 45

This course explores the business and marketing of wine, with special focus on U.S. markets. The Wine trade and consumption in the U.S. have consistently 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 U.S. population. Italian wines, counting for 30% of U.S. wine imports, are 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 in the wine trade, such as importers, distributors, wholesalers, retailers, while helping to create new professional categories, 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 startup or marketing project.

Prerequisites: An introductory business or marketing course.

**China's Development and the Global Shift**

**BUS 240 R; Dual listed: POL 240 R**

Cr: 3; Contact hrs: 45

In order to truly grasp the shift in economic power that is currently changing the global economy, it is fundamental to understand the Chinese history of economic reform and its political, environmental, social context, and its implications. This course aims to explore the mechanism and consequences of modern China's economic development as well as China's role in the global economy. Most of the analysis focuses on the recent history of China, especially following 1978 when China began its dramatic transformation from a planned to market economy. The course will be organized around a number of major themes which include references to the historical and institutional background, the “rise of China” in the current geopolitical imagination, and key issues in China's foreign relations. The key questions we will try to understand in this course are: Is China's growth rate sustainable; can it be repeated in other developing countries; and what are the costs of this rapid growth?

Prerequisites: None, POL 150 Introduction to Political Science and BUS 180 Principles of Macroeconomics, or equivalents, are recommended.
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 the strategies of firms. Understanding such policies is an essential part of the cultural background of managers at all levels of a firm. The course focuses on analyzing global processes and outcomes, such as uneven development, commodity value chains and technological developments, in order to depict the dynamic evolution of the international division of labor and to gain an understanding of transnational economic restructuring. Special emphasis is placed on the main actors (states, international institutions, firms, and workers) which shape the global economy. The emphasis of the course will be on providing sound theoretical and empirical foundations for analyzing the strategic behavior of firms and the implications for industrial structure, welfare, and regulation.

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

Human Resources Management

BUS 301 R
Cr: 3; Contact hrs: 45

The course explores the Human Resources 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, teamwork, and business project management. Class content is delivered through lectures, group discussions, practical and experiential exercises, and case studies.

Prerequisites: An introductory management course

Sociology of Consumerism

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

This 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 both 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 relationship 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: An introductory social sciences or business course

Branding Cities: How Urban Economies Attract Investments

BUS 306 R; Dual listed: POL 306 R
Cr: 3; Contact hrs: 45

This course is aimed at introducing students to the current dynamics of urban economies, highlighting the possible strategies that cities can develop in order to turn their assets into value, and promote economic growth, thus attracting international tourism, capital, and investors. The main focus of the course is on analyzing and learning from “success stories” (e.g., Abu Dhabi, Barcelona) in order to favor the acquisition of basic policy skills that students can then use for their future university or professional careers.

Prerequisites: BUS 210 Principles of Marketing or BUS 180 Principles of Macroeconomics, or equivalents

Economic Geography

BUS 308 R; Dual listed: ENV 308 R
Cr: 3; Contact hrs: 45

Economic Geography is the discipline which explores the economic dimensions of human geography. This course equips students to better understand the interconnected regional and global systems of economics, business, politics, and also important related issues, such as development and sustainability. Special attention is given to variations in socioeconomic dynamics including flows of goods, capital, people, and production systems. Necessarily comparative in approach, this course exploits our Italian location by focusing on case studies of a particularly important region: the Mediterranean and neighboring zones.

Prerequisites: BUS 180 Principles of Macroeconomics, or equivalent

Recommended: an introductory social sciences course

Global Business and Society

BUS 310 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.

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

International Marketing

BUS 312 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 include sourcing materials, capital, labor, and expertise, relocating manufacturing, and distributing products and services to new markets. While there are many benefits, each company must identify the potentially huge risks taken when operating overseas. An uninformed company may suffer tremendous setbacks before obtaining any benefits. This course is an application of marketing principles to the complexities of foreign markets. Emphasis is on the various economic, social, and cultural factors that impact on international marketing, the 4 P’s (product, price, places of distribution, and promotion) and how these aspects of marketing are influenced by the international business environment.

Prerequisites: BUS 210 Principles of Marketing, or equivalent
Integrated Marketing Communication
BUS 313 R; Dual listed: COM 313 R
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 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. Students will research and evaluate a company's marketing and promotional situation and use this information to develop effective communication strategies and programs.
Prerequisites: BUS 210 Principles of Marketing, or equivalent Recommended: COM 180 Mass Communication, or equivalents

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 management 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, campaign, 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.
Prerequisites: 1) Calculus I, or Introduction to Statistics, or Calculus with Management; 2) Managerial Accounting; 3) BUS 130 Introduction to Business, or equivalent

Operations Management
BUS 388 R
Cr: 3; Contact hrs: 45
Topics common to both production and service operations are emphasized. Includes quantitative decision-making techniques; forecasting; various planning techniques involved in capacity, location, and process; resource and materials planning, and the design of job and work measurement systems. Also included are inventory systems and models, materials management, and quality-control methods.
Prerequisites: 1) Calculus I, or Calculus with Management Applications; 2) Introductory Statistics; 3) Managerial Accounting or Introduction to Business, or equivalents Recommended: BUS 178 Principles of Microeconomics and BUS 180 Principles of Macroeconomics

Global Strategic Marketing Management
BUS 392 R
Cr: 3; Contact hrs: 45
Building on the international marketing course, this course explores the context of a global environment. The course examines the cultural, social, legal, political, financial, and geographic dimensions of the global marketplace and it assesses the impact and integration of global factors in marketing programs and strategies. Students in this course will analyze the strategies of firms, market entry scenarios, product and service adaptation requirements, pricing issues, challenges in logistics and distribution, global branding and communication issues when companies grow to a global status.
Prerequisites: BUS 210 Principles of Marketing and BUS 312 International Marketing, or equivalents

CLT - CULTURAL STUDIES

Food and Culture
CLT 198 R; Dual listed: ANT 198 R; NUH 198 R
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.

Italian Food through Culture, Environment, and Sustainability
CLT 224 R; Dual listed: NUH 224 R; ENV 224 R
Cr: 3; Contact hrs: 45
This course provides an in-depth study of the intrinsic relationships between food, culture, and environment in Italy. The focus is on the finest Italian products, classic Italian recipes, traditions, and eating habits in terms of their cultural-historical significance and evolution over time, from the northern to the southern regions of Italy. Particular emphasis is given to the environmental conditions (such as microclimate and composition of soil) of each geographical origin along with the production process of the foods, which confer uniqueness of flavor and nutritional value. Finally, the history and traditions of “Romanesca” cuisine and the food biodiversity of the Latium region (Lazio) are explored; through field trips students will experience the cuisine as well as its cultural context.

COM - COMMUNICATIONS

Introduction to Communications
COM 130 R
Cr: 3; Contact hrs: 45
This course surveys the theories of communication relevant to all contexts (including interpersonal, group, organizational, mediated, and cultural) and the ways in which contexts affect the forms of communication. The course introduces students to essential concepts and fundamental theories that describe the processes, functions, nature, and effects of communication. The general goals of the course are to familiarize students with the basic concepts of communication and to help them understand and improve basic skills in relation to interpersonal communication. Students confront ethical issues and global opportunities and challenges offered by communication, and they develop critical thinking and writing skills, as well as group work and presentation skills.

Mass Communication
COM 180 R
Cr: 3; Contact hrs: 45
This is an introductory course to mass communication, focusing
on a wide range of old and new media. Thus, the major themes will be two: “traditional” media (newspapers, magazines, radio, telephone, motion pictures, TV) and “digital” media (personal computers, Internet, digital TV). Through a “social history” of the development of mass communication, much attention will be paid to the “convergence” of old and new, as well as the most relevant marketing topics (product marketing, advertising). The course will show how technological changes have influenced mass media in modern times by increasing their variety and power. Secondly, it will examine how these changes brought about new communication possibilities, either as completely new concepts or in conjunction with existing media. Finally, the main cultural changes resulting from this evolution will be analyzed and discussed with regards to individual and social changes, and the political and economic impact and the role of information in our society. Semiotics is fundamental to approaching mass communication as a wide-scale linguistic phenomenon in which transmitters, receivers, and messages can be identified, analyzed, and critically interpreted at all possible levels.

New Media: Communication in the Digital Age

**COM 182 R**
**Contact hrs: 45**

What do we really mean when we use the term “mass media” today? Is it really the same thing we meant twenty years ago, when television was still the main tool for mass information? The digital age has introduced new communications 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 on 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 digital communication devices (and places), then discussing their influence on us as citizens, artists, professionals, individuals.

Introduction to Journalism

**COM 185 R; Dual listed: WRI 185 R**
**Contact hrs: 45**

Journalism covers a huge range of output across all media and is an influential form of communication in almost every country in 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 and 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.

Prerequisites: WRI 150 Writing for College, or equivalent

Event Planning

**COM 232 R; Dual listed: BUS 232 R**
**Contact hrs: 45**

This course introduces students to special event planning processes and techniques. Emphasis is on creating, organizing, identifying sponsors, marketing, and implementing large-scale community events. We will explore this very detail-oriented field as it deals with vendors, contracts, fundraising, budgeting, efficient and accurate planning. Students will research products, competition, and target markets to determine best possible exposure and success. As part of the course students may organize a real event in interdisciplinary collaboration with other departments.

Screenwriting

**COM 242 R; Dual listed: MCT 242 R**
**Contact hrs: 45**

The aim of this course is writing for film. Feature-length screenplays demand a specific architecture. Students begin the class with an idea for a film, which can be based on something they experience during their stay in Italy, a memory, a story they heard, a concept based on a novel they read, or anything that inspires them. The course is articulated in three parts. 1. Through lectures, workshop discussions and scene work, students explore and develop an understanding of the basic principles of screenwriting. Topics include: style, format, development, geography, image, scene, sequence, plot vs. character, hearing voices. Students develop the subject. 2. Students learn how to build a coherent treatment — a summary of the events and major emotional arcs of the film’s three acts. They develop the subject into a treatment. 3. Students complete their feature-length screenplay.

Media Ethics

**COM 245 R**
**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. Journalists, editors, professionals in advertising and public relations are called upon to weigh potential benefits and harm 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. Everyone encounters ethical dilemmas through wartime and peacetime propaganda, the Western world’s information systems, the PR industry, digital convergence, and new frontiers for mass communication. The media inevitably shape our image of society whether we are professionals, consumers, or global citizens. This course explores the ethical dimensions of this dynamic.

Public Relations

**COM 300 R**
**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 through 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 Mass Communication, or equivalent

War and Media

**COM 301 R; Dual listed: POL 301 R**
**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 media either influence decision-making about military interventions or serve as tools in the hands of government officials seeking to influence public opinion. A number of media-related phenomena will be studied including the CNN effect, agenda setting, real time policy, media diplomacy, media war, news management, and propaganda, through the examination of key international conflicts, especially since 1950. 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 international TV networks such as 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 increasingly asymmetric nature of war.

Prerequisites: COM 180 Mass Communication, or HIS 130 Western Civilization, or POL 150 Introduction to Political Science, or equivalents
Intercultural Communication  
**COM 306 R; Dual listed: ANT 306 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 evolution 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 mass media on our cross-cultural representation of reality.  
Prerequisites: Junior standing or concurrent enrollment in the Three Cities Program

Integrated Marketing Communication  
**COM 313 R; Dual listed: BUS 313 R**  
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 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. Students will research and evaluate a company’s marketing and promotional situation and use this information to develop effective communication strategies and programs.  
Prerequisites: BUS 210 Principles of Marketing, or equivalent  
Recommended: COM 180 Mass Communication, or equivalent

The Olympic Brand  
**COM 350 R**  
Cr: 3; Contact hrs: 45

Everyone has heard of the Olympic Games, a truly global event, but few people are able to explain the real advantages and disadvantages of hosting the Olympics. This course explores the modern Olympic Games as both sporting event and business venture. Students explore the international and host country-specific organization and promotion of the event. Special attention will be given to the Olympics as the world’s premier sports brand. Topics include: the Olympics in sporting culture; costs and financing, and national and private sponsorship and marketing; the anatomy of bids; analysis of successful Olympics; the Olympics and politics; the Olympics and country development as well as urban regeneration; sport tourism; the Paralympics. In this course students learn important features of how today all sport is lived, sold, and consumed.  
Prerequisites: BUS 210 Principles of Marketing or COM 130 Introduction to Communications, or equivalents

Global Sports Marketing  
**COM 352 R**  
Cr: 3; Contact hrs: 45

This course will cover the practice of sports marketing in the increasingly globalized athletic economy. Students will begin by discussing the global sports economy and the creation of international sports brands. Students will study the different aspects of sports marketing, from sponsorships to event planning to understanding public relations and publicity, all within the complex nature of international sporting events and audiences. Students will examine the differences in marketing practices across nations and cultures and study the challenges of marketing international sporting events to varied audiences. Students will also look at the impact of globalization on the needs of corporate sponsorships, as well as the impact of global sporting events on local and international communities. Students will examine case studies of various global sporting events to better understand best practices. By the end of the class, students will create a strategic marketing plan for an international sporting event.

ENV - GEOGRAPHY AND ENVIRONMENTAL STUDIES

Introduction to Environmental Issues  
**ENV 180 R**  
Cr: 3; Contact hrs: 45

Introduction to ecological concepts that provide a foundation for understanding present and future critical environmental issues such as population growth, natural resource management, biodiversity and global changes, wilderness, food production, and changing habitats. Emphasis is placed on situating global environmental issues within an earth-systems science framework, including climate change, pollution, land and coastal degradation, water resources, and habitat loss.

Italian Food through Culture, Environment, and Sustainability  
**ENV 224 R; Dual listed: NUH 224 R; CLT 224 R**  
Cr: 3; Contact hrs: 45

The course provides an in-depth study of the intrinsic relationships between food, culture, and environment in Italy. The focus is on the finest Italian products, classic Italian recipes, traditions, and eating habits in terms of their cultural-historical significance and evolution over time, from the northern to the southern regions of Italy. Particular emphasis is given to the environmental conditions (such as microclimate and composition of soil) of each geographical origin along with the production process of the foods, which confer uniqueness of flavor and nutritional value. Finally, the history and traditions of “Romanesca” cuisine and the food biodiversity of the Latium region (Lazio) are explored; through field trips students will experience the cuisine as well as its cultural context.

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 such as atmospheric and ground pollution; alteration of ecosystems; energy consumption, and the development of alternative energy sources; and food resources.

Economic Geography  
**ENV 308 R; Dual listed: BUS 308 R**  
Cr: 3; Contact hrs: 45

Economic Geography is the discipline which explores the economic dimensions of human geography. This course equips students to better understand the interconnected regional and global systems of economics, business, politics, and also important related issues such as development and sustainability. Special attention is given to variations in socioeconomic dynamics including flows of goods, capital, people, and production systems. Necessarily comparative in approach, this course exploits our Italian location by focusing on case studies of a particularly important region: the Mediterranean and neighboring zones.  
Prerequisites: BUS 180 Principles of Macroeconomics, or equivalent  
Recommended: an introductory social sciences course
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, two World Wars, and challenges in the late 20th and early 21st centuries.

The Making of Modern Europe from Antiquity to the French Revolution
HIS 150 R
Cr: 3; Contact hrs: 45
The course explores the vast physical, social, political and mental changes that occurred in European societies from the rise of the Mediterranean civilizations 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 the Roman civilization on subsequent European empires and states. The evolution of Europe’s external relationships 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 to understand 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: ANC 200 R
Cr: 3; Contact hrs: 45
This course offers a general though comprehensive introduction and overview of the 14-century lasting civilization of Ancient Rome, from its origins as a monarchy to the “Fall of Rome” and the beginning of the Middle Ages. Alongside the study of main historical events, 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 end of the Roman world and the birth of a new society; the historiographical “myth of Rome.” In order to stimulate students’ critical skills in observing historical phenomena, a problem-oriented approach will be supported by readings of primary sources.

The History of Rome through Its Monuments
HIS 207 R; Dual listed: ANC 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.

The History of Rome through 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 material and professional tools studied in class, but also their personal experiences made during their daily life in Rome.

Ancient Roots of Italy
HIS 274 R
Cr: 3; Contact hrs: 45
Today’s Italy with its political and economic challenges, its uneasy relationship with the Catholic Church, and its role as a country of renewed cultural pluralism thanks to immigration and its multiculturalism, all, arguably, have their roots in Ancient Rome (although influences from the many peoples inhabiting the Italian peninsula even before the Romans also made their mark). This course explores significant aspects of the ancient Roman civilization. It examines the cohesiveness and identity of the culture and society and studies selected elements of its unique legacy impacting modern culture and the state that we know as Italy. Topics addressed include the transformation of ancient Rome from republican oligarchy to monarchy and empire, its cultural pluralism, the advent of Christianity, the Renaissance humanist image of ancient Rome as well as its place in the Italian political ideologies of the 1850s and onwards. Course materials include selected writings of ancient Roman authors in translation and works by modern historians. The course further utilizes sources on Roman archaeology, topography, art, and architecture, with site visits.

Italy’s Contribution to Modern Science
HIS 281 R; Dual listed: PHR 281 R
Cr: 3; Contact hrs: 45
This course introduces science students to the historic developments of the basic principles and theories of modern physics, astronomy, engineering, chemistry, and biology. Students learn about the contributions of great Italian scientists and mathematicians, from the early modern period, through the Enlightenment era, and the Twentieth Century. Figures studied include Leonardo da Vinci, Galileo, Vincenzo Viviani, Alessandro Volta, Enrico Fermi, and others. Ideas and discoveries are contextualized by exploring their impact (and that of related technologies) on history and society.
Note: Mandatory for Science, Technology, Engineering, and Mathematics majors.

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 the great personalities of the Italian Renaissance mainly in the fields of the visual arts, literature, and philosophy, but also in 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, Petrarch, Boccaccio, Pico della Mirandola, Machiavelli, as well as merchants and bankers. All
these individuals left their mark on Italy between the early 1400s and the late 1500s.

Prerequisites: HIS 130 Western Civilization, or equivalent

**LIT - 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.

**Italian Crime Fiction**

**LIT 220 R**

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, Ammaniti, 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.

**Rome in the Literary Imagination**

**LIT 277 R**

Cr: 3; Contact hrs: 45

This course will focus on poets, playwrights, and novelists who have been inspired by the Eternal City and on the representations of Rome in their works, from the early 20th century to the present day. As a living monument to the Ancient Roman empire, the capital of modern Italy, and seat of the Vatican, Rome has long captured the imagination of foreign travelers, famous artists, writers, and artists. The course will survey a range of writings - from travel chronicles and poetry to plays, short stories, and novels. A comparative literary and cultural perspective is built through a course unit dedicated to works of selected modern and contemporary Italian authors in translation. Addressing Italian and non-Italian authors, students pursue the issue of how far Rome may or may not represent “Italianness.” Selected films drawn from literary works receive attention as well.

**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 Martin Gaite (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, such as Jorge Luis Borges and the Nobel Prize winner Gabriel García Márquez.

Prerequisites: LIT 150 Survey of 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. In this course, we will focus on a small selection of his “Italian plays,” including Romeo and Juliet and The Merchant of Venice, in order to see how Shakespeare combined historical evidence and fiction, past and present, for dramatic effect and social commentary. Students will work with primary sources; for the same purpose they may also perform selected scenes. This course allows students to learn more about Shakespeare’s works and personality, and about the relationship between Elizabethan literary and theatrical culture and Renaissance Italy.

Prerequisites: LIT 150 Survey of Western Literature, or equivalent

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

**LIT 306 R; Dual listed: ANC 306 R**

Cr: 3; Contact hrs: 45

The course focuses on ancient epic literature through the analysis and comparison of some of the oldest and greatest works of Western civilization. Through the reading of the most significant chapters of the Iliad and the Odyssey, students will get in contact with the supernatural world and the mighty heroes described by “Homer” in 8th century BCE. These stories, considered the “Bible” of classical civilization, show how Greeks used myth to express archetypal values, which became immortal for successive generations and civilizations. Myths are analyzed not only as amazing stories but also as expression of ancient cultural traditions, and as primary forms of communication and instruction. The influence of Greek myths on Roman legends will then be observed through the reading of some passages of the Aeneid, the national poem of Rome written by Virgil in the 1st century BCE.

Prerequisites: A prior course in classics, literature, or religion

**Italian Grand Tour: Italy through the Eyes of Famous Travellers**

**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 views about Italy and Italians that still survive.
Italian Cinema and Society
MCT 200 R; Dual listed: SOC 201 R
Cr: 3; Contact hrs: 45
This course explores Italian cinema from its origins to the present time, within the socioeconomic and historical context of Italian culture and society. The course is based on the premise that film can be usefully employed in order to study a society’s history and culture, including such areas as customs, ideologies, discourses, gender roles, and social problems. Areas of particular focus will include Fascism, World War II, the economic miracle, the southern question, the political terrorism of the 1970s, commercial television, the Second Republic, the Mafia, and the contemporary phenomenon of immigration. Along the way we will be looking at some of the major works of key directors, as well as at the most important genres of popular cinema, giving particular attention to the intellectual, historical, cultural, and literary matrix of each movie. Through analyzing the ways in which Italian cultural, social, and political conflicts are portrayed and worked out both in art films and popular cinema, students will be encouraged to reach an understanding of the possibilities of film both as works of art and as cultural documents.

Screenwriting
MCT 242 R; Dual listed: COM 242 R
Cr: 3; Contact hrs: 45
The aim of this course is writing for film. Feature-length screenplays demand a specific architecture. Students enter the class with an idea for a film, which can be based on something they experience during their stay in Italy, a memory, a story they heard, a concept based on a novel they read, or anything that inspires them. The course is articulated in three parts. 1. Through lectures and workshops, students learn how to build a coherent treatment—a summary of the events and major emotional arcs of the film’s three acts. They develop the subject. 2. Students learn how to build a coherent treatment—a summary of the events and major emotional arcs of the film’s three acts. They develop the subject. 3. Students complete their feature-length screenplay.

The History of Rome through 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 cinematic 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 material and professional tools studied in class, but also their personal experiences made during their daily life in Rome.

Film and the Mafia
MCT 265 R; Dual listed: SOC 265 R
Cr: 3; Contact hrs: 45
The term “Mafia,” is one of several Italian words recognized throughout the world. 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 focuses 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 in class.

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 investigate 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 follow certain structures, and that in order to reach their objectives, script writers, editors, and directors manipulate those structures. The class format includes guided screening of movies, and sequences and discussions.

Italian Society through Cinema
MCT 282 R; Dual listed: SOC 275 R
Cr: 3; Contact hrs: 45
This course presents the development and changes in Italian society in the last decades as seen through the 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 postwar era, 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 “Comedy, Italian Style.” The most important periods of Italian history, from Fascism to the present time, will be discussed throughout the course. Films are in Italian with English subtitles.

The Masters of Italian Cinema: Fellini
MCT 284 R
Cr: 3; Contact hrs: 45
Italian cinema has been extremely influential on the development of international cinema. Completely reinvented after the Second World War, 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. The course, which focuses on a single master for the entire semester, engages students in the close analysis of several films, pertinent film studies criticism, and a range of interdisciplinary issues. The master studied this term is one of the most acclaimed Italian directors, Federico Fellini. Winner of multiple Oscars, including one for lifetime achievement, Fellini is a true iconoclast, for whom the adjective “Fellinesque” had to be invented. The course explores his innovative and bizarre style which magically blended reality and fantasy, broke common film-making codes, changed cinema history, and continues to influence cinema. Students will analyze his major themes that address relationships, family, society, and religion, and obtain a unique and ironic perspective on Italian culture and society.

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 with 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, such as the style of singing, the different roles on stage, the evolution of the orchestra and...
Introduction to Western Philosophy: Ancient and Early Modern Thinkers
PHR 185 R
Cr: 3; Contact hrs: 45
While introducing students to philosophy as a discipline in terms of methods, contents, and questions, the course examines the evolution of the main schools of philosophical thought. The focus is on its main thinkers and fundamental concerns from the Middle Ages through the rich debates of the late Renaissance, with an emphasis on the Reformation and Age of Science. However, since the ideas of many early Western philosophers were rooted in ancient philosophy, the course begins with the study of some key ideas of Greek, Roman, and Early Christian thinkers. Attention is given to the cross-influences between Catholicism and philosophy that are one of the special traits of the Italian cultural heritage. Among the thinkers analyzed are Socrates, Plato, Aristotle, St. Augustine, St. Thomas Aquinas, Dante, Petrarch, Marsilio Ficino, Pico della Mirandola, Machiavelli, Giordano Bruno, and Galileo Galilei.

Lost Symbolism: Secret Codes in Western Art
PHR 255 R; Dual listed: ART 255 R
Cr: 3; Contact hrs: 45
The course focuses on the links between artworks and astrology, alchemy, geometry, numerology, and selected philosophical themes in Western art between 1500 and 1800. Art has served various functional and aesthetic purposes in different cultures and periods. In some eras art has also embodied a symbolic language, mysterious to the majority but highly significant to the minority able to read or decode it. For example, what we may call the secret messages of certain paintings and sculptures of past centuries can be interpreted in terms of astrology. A specific field of art history, iconography, studies subject matter, symbolism, and signification in works of art. Students use elements of this approach to examine the fascinating and complex range of meanings that some artworks were intended to transmit and which can still be uncovered.

From Plato to Machiavelli: Classical Political Thought
PHR 260 R; Dual listed: POL 260 R
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 emerging 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 POL 150 Introduction to Political Science, or equivalents, or sophomore standing

From Machiavelli to the Present: Modern Political Thought
PHR 265 R; Dual listed: POL 265 R
Cr: 3; Contact hrs: 45
This course will analyze some landmarks of the western philosophical tradition. Its aim is to discuss concisely the views of some major Western political thinkers in order to demonstrate

Western Philosophy: Methods and Inquiries
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 examined. It 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.
how their ideas about politics and society are critical to understanding the politics of our time. The course aims to analyze on the one hand the philosophies and ideas that have been sustaining our present world view, and on the other hand the roots of some recurrent key themes in these philosophies, such as the idea of utopia, as well as the anti-utopian vision whose originator can be considered Niccolò Machiavelli. This last theme thus introduces students to the reaction against the so-called ‘Platonic ideal’ that has taken place during the twentieth century. The concept of totalitarianism is related to these pivotal philosophical perspectives and this concept will also be studied with particular attention. More specifically, special emphasis will be placed on the analysis of a series of concepts connected to one another, including the concept of liberty; relativism versus pluralism; freedom, equality, and fraternity. The course is structured as a chronological analysis of the most important periods and personalities in the evolution of political philosophy with special attention to the Age of Enlightenment and Romanticism.

Prerequisites: PHR 130 Western Philosophy, or POL 150 Introduction to Political Science, or equivalents, or sophomore standing

**Italia’s Contribution to Modern Science**

**PHR 281 R; Dual listed: HIS 281 R**  
Cr: 3; Contact hrs: 45

This course introduces science students to the historic developments of the basic principles and theories of modern physics, astronomy, engineering, chemistry, and biology. Students learn about the contributions of great Italian scientists and mathematicians, from the early modern period through the Enlightenment era, and the Twentieth Century. Figures studied include Leonardo da Vinci, Galileo, Vincenzo Viviani, Alessandro Volta, Enrico Fermi, and others. Ideas and discoveries are contextualized by exploring their impact and that of related technologies on history and society.

Note: Mandatory for Science, Technology, Engineering, and Mathematics majors.

**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.

**POL - 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 skills. Furthermore, this course will define basic concepts such as politics, government, nation, state, types of political systems, and the development of political institutions.

**China’s Development and the Global Shift**

**POL 240 R; Dual listed: BUS 240 R**  
Cr: 3; Contact hrs: 45

In order to truly grasp the shift in economic power that is currently changing the global economy, it is fundamental to understand the ‘Chinization’ of economic reform and its political, environmental, social, and cultural implications. This course aims to explore the mechanism and consequences of modern China’s economic development as well as China’s role in the global economy. Most of the analysis focuses on the recent history of China, especially following 1978 when China began its dramatic transformation from a planned to a market economy. The course will be organized around a number of major themes which include references to the historical and institutional background, the “rise of China” in the current geopolitical imagination, and key issues in China’s foreign relations. The key questions we will try to understand in this course are: Is China’s growth rate sustainable; can it be repeated in other developing countries; and what are the costs of this rapid growth?

Prerequisites: None; POL 150 Introduction to Political Science and BUS 180 Principles of Macroeconomics, or equivalents, are recommended

**Globalization and Social Change**

**POL 250 R**  
Cr: 3; Contact hrs: 45

This course critically examines the subject of globalization from a sociological perspective. Globalization in some fashion has been happening for centuries, but never before has it so strongly reshaped society everywhere as today. Through an interdisciplinary approach that combines perspectives from sociology, anthropology, political science, economics, and philosophy, students attain an understanding of some fundamental features of globalization. Exploration of selected substantive topics (case studies) helps root the general in the particular. The concept of globalization; the central themes of changing communications and social networks; the main economic, political, and ideological dimensions of globalization, are analyzed. Emphasis will be given to a set of interconnected themes: the role of capitalism and other systems; the function and effectiveness of institutions such as the IMF and the World Bank; changes in global governance; the relationship between globalization, inequality, and poverty; the fate of cultural diversity in a globalizing world; issues of gender, ethnicity, environment, social justice, and human rights.

**From Plato to Machiavelli:**  
**Classical Political Thought**

**POL 260 R; Dual listed: PHR 260 R**  
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 emerging 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 POL 150 Introduction to Political Science, or equivalents, or sophomore standing

European Union Policies and Law
POL 263 R; Dual Listed: BUS 263 R
Cr: 3 - Contact hrs: 45
Study of the nature and workings of the European Union (EU) through exploration of EU law, justice, and policies. The course explores key institutions and key phases in the development of the EU, and a wide range of issues. The present course, by examining specific EU laws and policies in several key domains, with close analysis of recent and current case studies, enters into the heart and muscle of this ambitious communitarian project. Much emphasis is given to commercial policies and their impact upon businesses and economies. Topics will vary and may include: approximation of laws; harmonization between domestic policies of member states and those of the EU; application of EU laws; sanctions; EU policies and the internal politics of member states.
Prerequisites: POL 150 Introduction to Political Science, or equivalent

From Machiavelli to the Present: Modern Political Thought
POL 265 R; Dual listed: PHR 265 R
Cr: 3; Contact hrs: 45
This course will analyze some landmarks of the western philosophical tradition. Its aim is to discuss concisely the views of some major Western political thinkers in order to demonstrate how their ideas about politics and society are critical to understanding the politics of our time. The course aims to analyze on the one hand the philosophies and ideas that have been sustaining our present world view, and on the other hand the roots of some recurrent key themes in these philosophies, such as the idea of utopia, as well as the anti-utopian vision whose originator can be considered Niccolò Machiavelli. This last theme thus introduces students to the reaction against the so-called ‘Platonic ideal’ that has taken place during the twentieth century. The concept of totalitarianism is related to these pivotal philosophical perspectives and this concept will also be studied with particular attention. More specifically, special emphasis will be placed on the analysis of a series of concepts connected to one another, including the concept of liberty; relativism versus pluralism; freedom, equality, and fraternity. The course is structured as a chronological analysis of the most important periods and personalities in the evolution of political philosophy with special attention to the Age of Enlightenment and Romanticism.
Prerequisites: PHR 130 Western Philosophy, or POL 150 Introduction to Political Science, or equivalents, or sophomore standing

The European Union
POL 281 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 gathering sovereignty. This advanced course gives a broad overview of developments in the European Union (E.U.) 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 in 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 E.U. 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 E.U. in the new millennium: What is the E.U. as a political subject? What is its purpose? Should its role in a global world? To explore the resonances of these questions the course considers practical policy dilemmas that the E.U. faces in various fields such as economic and monetary policy, regulatory and distributive questions, the democratic deficit, the challenge of expansion to the East, the Lisbon Treaty, and common foreign and security policy.

The Mediterranean: History, Peoples, and Integration
POL 285 R; Dual listed: ANT 286 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 a 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 the communities with 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 the strategies of firms. Understanding such policies is an essential part of the cultural background of managers at all levels of a firm. The course focuses on analyzing global processes and outcomes, such as uneven development, commodity value chains and technological developments, in order to depict the dynamic evolution of the international division of labor and to gain an understanding of transnational economic restructuring. Special emphasis is placed on the main actors (states, international institutions, firms, and workers) which shape the global economy. The emphasis of the course will be on providing both theoretical and empirical foundations for analyzing the strategic behavior of firms and the implications for industrial structure, welfare, and regulation.
Prerequisites: BUS 178 Principles of Microeconomics or BUS 180 Principles of Macroeconomics, or equivalents

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.

War and Media

POL 301 R; Dual listed: COM 301 R
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 either influence decision-making about military interventions or serve as tools in the hands of government officials seeking to influence public opinion. A number of media-related phenomena will be studied including the CNN effect, agenda setting, realtime policy, media diplomacy, media war, news management, and propaganda, through the examination of key international conflicts, especially since 1950. 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 Mass Communication, or HIS 130 Western Civilization, or POL 150 Introduction to Political Science, or equivalents

Branding Cities:
How Urban Economies Attract Investments

POL 306 R; Dual listed: BUS 306 R
Cr: 3; Contact hrs: 45

This course is aimed at introducing students to the current dynamics of urban economies, highlighting the possible short- and long-term implications of different urban structures in order to turn their assets into value, and promote economic growth, thus attracting international tourism, capital, and investors. The main focus of the course is on analyzing and learning from “success stories” (e.g., Abu Dhabi, Barcelona) in order to favor the acquisition of basic policy skills that students can then use for their future university or professional careers.

Prerequisites: BUS 210 Principles of Marketing or BUS 180 Principles of Macroeconomics, or equivalents

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.

PSY - 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 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

Social psychology is concerned with how we think about, influence, and relate to other people. This course is about the study of human social behavior, examining theories, findings, approaches, and methods in social psychology, as viewed from an interpersonal perspective. Topics include: The role of others in shaping self-concepts, as well as the formation of perception, attitudes, attribution theory, obedience, conformity, and social relations. We will further look at the causes and methods of reducing prejudice and aggression, as well as explore altruism, the development of gender roles, stereotypes, and nonverbal behavior. Readings and activities assigned will inform the discussion, broaden students’ knowledge of and perspectives on human social interactions and give them a framework from which to interpret social 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 for even this short period in another country helps you see and understand the relationship between the individuals (self) and society, and a chance to view your own culture from a distance.

Prerequisites: PSY 150 Introduction to Psychology, or equivalent

Child Psychology

PSY 210 R
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 of 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
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 merge 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 the spiritual aspect of 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 follow certain structures, and that in order to reach their objectives, script writers, editors, and directors manipulate those structures. The class format includes guided screening of movies, and sequences and discussions.

**Film: The Spectator’s Experience**  
*PSY 274 R; Dual listed: MCT 274 R*  
Cr: 3; Contact hrs: 45

This course explores Italian cinema from its origins to the present time, within the socio-economic and historical context of Italian culture and society. The course is based on the premise that film can be usefully employed in order to study a society’s history and culture, including such areas as customs, ideologies, discourses, gender roles, and social problems. Areas of particular focus will include Fascism, World War II, the economic miracle, the southern question, the political terrorism of the 1970s, commercial television, the Second Republic, the Mafia, and the contemporary phenomenon of immigration. Along the way we will be looking at some of the major works of key directors, as well as at the most important genres of popular cinema, giving particular attention to the intellectual, historical, cultural, and literary matrix of each movie. Through analyzing the ways in which Italian cultural, social, and political conflicts are portrayed and worked out both in art films and popular cinema, students will be encouraged to reach an understanding of the possibilities of film both as works of art and as cultural documents.

**Italian Cinema and Society**  
*SOC 201 R; Dual listed: MCT 200 R*  
Cr: 3; Contact hrs: 45

This course explores Italian cinema from its origins to the present time, within the socio-economic and historical context of Italian culture and society. The course is based on the premise that film can be usefully employed in order to study a society’s history and culture, including such areas as customs, ideologies, discourses, gender roles, and social problems. Areas of particular focus will include Fascism, World War II, the economic miracle, the southern question, the political terrorism of the 1970s, commercial television, the Second Republic, the Mafia, and the contemporary phenomenon of immigration. Along the way we will be looking at some of the major works of key directors, as well as at the most important genres of popular cinema, giving particular attention to the intellectual, historical, cultural, and literary matrix of each movie. Through analyzing the ways in which Italian cultural, social, and political conflicts are portrayed and worked out both in art films and popular cinema, students will be encouraged to reach an understanding of the possibilities of film both as works of art and as cultural documents.

**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 detriment 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 is 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 watch their personal art evolve.

The course will enable students to translate their emotions into an expressive capacity.

**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 detriment 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 is 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 watch their personal art evolve.

The course will enable students to translate their emotions into an expressive capacity.

**Psychology of Crime**  
*PSY 305 R*  
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 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

**Italian Society through Cinema**  
*SOC 275 R; Dual listed: MCT 282 R*  
Cr: 3; Contact hrs: 45

This course presents the development and changes in Italian society in the last decades as seen through the 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 postwar era, 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 “Comedy, Italian Style.” The most important periods of Italian history, from Fascism to the present time, will be discussed throughout the course. Films are in Italian with English subtitles.
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 a 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 individual members of the family. We will investigate the 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.

Made in Italy: A Culture of Excellence
SOC 283 R; Dual listed: BUS 283 R
Cr: 3; Contact hrs: 45
This course examines the “Made in Italy” phenomenon, emblematic of superlative quality. Home to the most iconic labels, brands, and craftsmanship, Italy is known for both its historic legacy and its present-day excellence in many fields. The course addresses the industries and fields of food and cuisine, fashion, and other areas of design, including industrial and architectural. Italian-made goods and services are an integral part of the Italian economy, society, history, and culture. Since a flow of expertise across time and disciplines seems to distinguish “Made in Italy,” students will connect the latter to patterns of continuity and change in Italian society and examine how the “Made in Italy” phenomenon has impacted the country’s social fabric, character, and even mode of living ever since the Industrial Revolution, but, especially, since the post-war era, and how presently globalization is transforming the concept and its social reality. An additional concentration is on the business aspect of the label, in particular, on marketing, branding, and consumer behavior seen from both an Italian and international perspective. In careful consideration of recent developments, the focus may vary from semester to semester. Guest lectures and site visits will form part of this course.

Sociology of Consumerism
SOC 303 R; Dual listed: BUS 303 R
Cr: 3; Contact hrs: 45
This 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 relationship 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.

WRI - WRITING

Introduction to Journalism
WRI 185 R; Dual listed: COM 185 R
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 in 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 and 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.
Prerequisites: WRI 150 Writing for College, or equivalent

Travel Writing
WRI 290 R
Cr: 3; Contact hrs: 45
Throughout history, Italy has inspired writers and poets to wax lyrical as 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 about the world in general, and about 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 150 Writing for College, or equivalent
7.2
ROME

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 also forms an essential part of rich cultural traditions going back to the Etruscans and the 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.

Food and Culture
NUH 198 R; Dual listed: ANT 198 R; CLT 198 R
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 arts 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 R
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 wine 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 foods 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 are 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 cooking demonstrations, wine and food tasting, field trips and guest lectures.

Nutrition Studies
NUH 205 R
Cr: 3; Contact hrs: 45
The aim of this dietary education course is to provide guidelines and develop critical thinking for a healthy diet and lifestyle. Intended for non-majors in science, the course addresses the basics of the chemistry, biology, and medicine of nutrition including the physiological principles that underlie a balanced diet and the correct uptake of nutrients. Particular emphasis is on the Mediterranean diet. Themes include: nutrition requirements; nutrition and wellness; food sources and production; consumer choices; social dynamics that lead to eating disorders such as anorexia and bulimia among young people; the effects of excessive weight on health; obesity in western societies.

Italian Food through Culture, Environment, and Sustainability
NUH 224 R; Dual listed: ENV 224 R; CLT 224 R
Cr: 3; Contact hrs: 45
The course provides an in-depth study of the intrinsic relationships between food, culture, and environment in Italy. The focus is on the finest Italian products, classic Italian recipes, traditions, and eating habits in terms of their cultural-historical significance and evolution over time, from the northern to the southern regions of Italy. Particular emphasis is given to the environmental conditions (such as microclimate and composition of soil) of each geographical origin along with the production process of the foods, which confer uniqueness of flavor and nutritional value. Finally, the history and traditions of “Romanesca” cuisine and the food biodiversity of the Latium region (Lazio) are explored; through field trips students will experience the cuisine as well as its cultural context.

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 traditions of cooking and taste through the ages, no matter which region an Italian calls home, the same love of food prevails.

Wine Business
NUH 252 R; Dual listed: BUS 252 R
Cr: 3; Contact hrs: 45
This course explores the business and marketing of wine, with special focus on U.S. markets. The Wine trade and consumption in the U.S. have consistently 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 U.S. population. Italian wines, counting for 30% of U.S. wine imports, are 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 in the wine trade, such as importers, distributors, wholesalers, retailers, while helping to create new professional categories, 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 marketing channels, and market impact. The course includes business simulations, and students produce a startup or marketing project.

Prerequisites: An introductory business or marketing course
Principles of Drawing and Composition
PDM 130 R
Cr: 3; Contact hrs: 60
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 using charcoal, pencil and various other media, such as red chalk. Each lesson has a specific aim and forms part of a progressive buildup of skills through observation with a series of exercises. Still life, human figure, architecture and nature will be investigated as subject matter and perspective studies will be analyzed in depth. 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 basic skills and a better understanding and knowledge of drawing, and to encourage further studies.

Foundation Oil Painting
PDM 140 R
Cr: 3; Contact hrs: 90
An introduction to the traditional techniques of oil painting. Fundamental skills are constructed progressively in highly structured lessons that involve demonstrations and guided work. Areas addressed include observational skills, the perception and buildup of form, tone, and color on a two-dimensional surface, color theory and mixing, linear perspective, and composition. The focus is on still-life subjects. Exceptional works of art in the city are referenced and analyzed as an integral part of the course. Prior studio training is not required; non-majors are admitted.

Foundation Oil Painting (Summer only)
PDM 141 R
Cr: 3; Contact hrs: 60
An introduction to the traditional techniques of oil painting. Fundamental skills are constructed progressively in highly structured lessons that involve demonstrations and guided work. Areas addressed include observational skills, the perception and buildup of form, tone, and color on a two-dimensional surface, color theory and mixing, linear perspective, and composition. The focus is on still-life subjects. Exceptional works of art in the city are referenced and analyzed as an integral part of the course. Prior studio training is not required; non-majors are admitted.

Pastel Techniques
PDM 170 R
Cr: 3; Contact hrs: 60
This course introduces students to the various pastel techniques such as wax, watercolor, stabilo soft, stabilo tone. Students are also introduced to the various artists who have used pastel techniques as their chosen medium. The course includes subjects from still-life to models. Prerequisites: PDM 130 Principles of Drawing and Composition, or equivalent

Rome Sketchbook - Beginning
PDM 182 R
Cr: 3; Contact hrs: 60
In this course students develop basic observation, drawing, and watercolor skills in a novel way. Students maintain 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 its 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 unrivaled 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 - Intermediate
PDM 232 R
Cr: 3; Contact hrs: 60
This 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 adopted 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

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 watch their personal art evolve. The course will enable students to translate their emotions into an expressive capacity.
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 watch their personal art evolve. The course will enable students to translate their emotions into an expressive capacity.

PHO - PHOTOGRAPHY

Introduction to Digital Photography
PHO 130 R
Cr: 3. Contact hrs: 90

The course provides a basic approach to how the digital camera works. Students gain 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 learn all basic digital techniques. In the course students acquire confidence in understanding how to use their camera well, increased technical control of the medium, and in developing 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: 60

The course provides a basic approach to how the 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
**BIO - BIOLOGICAL SCIENCES**

**General Biology II with Laboratory**  
**BIO 202 R**  
Cr: 4; Contact hrs: 90  
The course deals with the study of the diversity of fungi, plants, and animals (invertebrates and vertebrates) in terms of their evolution relative to the environment. It will explore the biodiversity of these organisms at different levels including their distinct physiology, anatomy, and ecological aspects. The Lab will emphasize the classification and the identification of different species through their macroscopic anatomy. This course is for science majors only. Taught in collaboration with Università Roma Tre.  
Note: Specific STEM attendance and grading policies apply.  
Prerequisites: Grade of C or higher in General Biology I with Laboratory, or equivalent

**Introduction to Molecular Genetics with Laboratory**  
**BIO 280 R**  
Cr: 4; Contact hrs: 90  
This course provides students with a foundation of the principles of genetics. Starting with the study of the function and structure of DNA and RNA, the course explores the principles of genetics such as transmission (Mendelian inheritance), gene expression, and recombination. Lectures are combined with laboratory sessions to provide students with practical knowledge of the techniques of molecular genetics. This course is for science majors only. Taught in collaboration with Università Roma Tre.  
Note: Specific STEM attendance and grading policies apply.  
Prerequisites: General Biology I with Laboratory, or equivalent

**Human Anatomy II with Laboratory**  
**BIO 320 R**  
Cr: 4; Contact hrs: 90  
This course is the second part of a two-semester introductory sequence to human anatomy and physiology. It emphasizes tissue organization, physiology, and the structure of endocrine, cardiovascular, respiratory, immune, digestive, reproductive, lymphatic systems. The laboratory reflects these topics. This course does not involve the use of dissected or prosected materials. Italian law forbids the use of cadaver materials in all but medical school courses of instruction. This course is for science majors only. Taught in collaboration with Università Roma Tre.  
Note: Specific STEM attendance and grading policies apply.  
Prerequisites: Grade of C or higher in Human Anatomy I with Laboratory, or equivalent

**CHM - CHEMISTRY**

**General Chemistry II with Laboratory**  
**CHM 136 R**  
Cr: 4; Contact hrs: 90  
This course provides an introduction to the fundamental theories of inorganic chemistry, including the structure of atoms, electronic structure, bonding, reactions in aqueous media, gas behavior, intermolecular forces, and properties of solutions. The three-hour weekly laboratory session demonstrates the lecture material and emphasizes laboratory technique, data treatment, and report writing. This course is for science majors only. Taught in collaboration with Università Roma Tre.  
Note: Specific STEM attendance and grading policies apply.  
Prerequisites: Grade of C or higher in CHM 135 General Chemistry I with Laboratory, or equivalent

**Organic Chemistry I with Laboratory**  
**CHM 221 R**  
Cr: 4; Contact hrs: 90  
This course is the first part of a two-semester introductory sequence to organic chemistry. The course provides a thorough understanding of the relationship between structures, properties, functionalities, and resulting reactions of organic compounds. The compounds covered include alkanes, alkenes, alkynes, alkyl halides, alcohols, and ethers, which are studied with regards to nomenclature, stereochemistry, stability, reaction mechanism, and structural analysis with spectroscopic methods. Accompanying three-hour weekly laboratory session provides hands-on experience that consolidates and expands upon the theories and concepts learned, with training in relevant techniques, such as purification, synthesis, and analytical methods. This course is for science majors only. Taught in collaboration with Università Roma Tre.  
Note: Specific STEM attendance and grading policies apply.  
Prerequisites: Grade of C or higher in CHM 135 and 136 General Chemistry I & II with Laboratory, or equivalents

**Organic Chemistry II with Laboratory**  
**CHM 222 R**  
Cr: 4; Contact hrs: 90  
This course is the second part of a two-semester introductory sequence to organic chemistry. The course provides the extension of the principles of the relationship between structures, properties, functionalities, and the resulting reactions of organic compounds. The compounds covered include alcohols, ethers, conjugated system, amines, carbonyl derivatives, and others. The course focuses on reaction mechanisms, stereochemistry, multiple step synthesis, and advanced spectroscopic analytics. Accompanying three-hour weekly laboratory session provides hands-on experience that consolidates and expands upon the theories and concepts learned, with training in various techniques of separation, synthesis, and analysis. This course is for science majors only. Taught in collaboration with Università Roma Tre.  
Note: Specific STEM attendance and grading policies apply.  
Prerequisites: Grade of C or higher in CHM 221 Organic Chemistry I with Laboratory, or equivalent
EGR - ENGINEERING

Engineering Economy
EGR 255 R
Cr: 3; Contact hrs: 45
This course teaches methods of economic evaluation of engineering projects and alternatives. Topics include time value of money, decision-making methods, break-even and sensitivity analysis, capital budgeting, replacement analysis, depreciation, taxes and public work analysis.
Note: Specific STEM attendance and grading policies apply

Thermodynamics I
EGR 330 R
Cr: 3; Contact hrs: 45
This course provides an introduction to thermodynamics, including the first and second laws of thermodynamics, entropy, cycles for power and refrigeration as well as chemical and phase equilibrium.
Note: Specific STEM attendance and grading policies apply
Prerequisites: MAT 175 Calculus for Science Majors II (Calculus of several variables) and General Physics, or equivalents

EVS - ENVIRONMENTAL SCIENCES

Principles of Environmental Science (Summer Only)
EVS 282 R
Cr: 3; Contact hrs: 45
This course provides students with an overview of the principles of environmental science. In particular, it explores the impact that human activities have on the environment by studying issues such as pollution, waste management, biodiversity loss, and climate change. Emphasis is placed not just on understanding the complex relationships between individual activities and systemic effects on the environment, but also on how to develop remedial solutions, while considering the roles governments, non-profit organizations, business, and individuals play. This course is for science majors only.
Note: Specific STEM attendance and grading policies apply.
Prerequisites: CHM 135 General Chemistry I with Laboratory, or equivalent

Environmental Science with Laboratory
EVS 283 R
Cr: 4; Contact hrs: 90
This course provides students with an overview of the principles of environmental ecology and the use of these principles to predict possible consequences and uncertainties associated with human-caused changes in the environment. The course examines both biotic (living) and abiotic (non-living) elements of the environment that influence the distribution and abundance of organisms. The laboratory sessions reflect all topics faced and field trips provide an opportunity to study practical examples of ways in which particular ecological issues have been addressed through a local restoration project. This course is for science majors only. Taught in collaboration with Università Roma Tre.
Note: Specific STEM attendance and grading policies apply.
Prerequisites: CHM 135 General Chemistry I with Laboratory, or equivalent

MAT - MATHEMATICS

Calculus for Science Majors I
MAT 165 R
Cr: 3; Contact hrs: 45
This course is the first part of a three-semester introductory sequence to calculus for science majors. It introduces calculus of one variable. Topics include the study of algebraic, trigonometric, exponential and logarithmic functions with respect to their analytic properties, limits, derivatives as well as an introduction to integration. This course is for science majors only.
Note: Specific STEM attendance and grading policies apply.
Prerequisites: Precalculus, or equivalent

Calculus for Science Majors II
MAT 175 R
Cr: 3; Contact hrs: 45
This course is the second part of a three-semester introductory sequence to calculus for science majors. It develops calculus of one variable. This course focuses on the techniques of integration. Other topics of study include sequences and series, as well as polar notations. This course is for science majors only.
Note: Specific STEM attendance and grading policies apply.
Prerequisites: Grade of C or higher in MAT 165 Calculus for Science Majors I, or equivalent

Calculus for Science Majors III
MAT 225 R
Cr: 3; Contact hrs: 45
This course is the third part of a three-semester introductory sequence in calculus for science majors. It treats calculus of several variables. Topics include real valued functions of several variables, multiple integration, differential calculus of the functions of several variables, vector field theory. This course is for science majors only.
Note: Specific STEM attendance and grading policies apply.
Prerequisites: Grade of C or higher in MAT 175 Calculus for Science Majors II, or equivalent

Statistics for Science Majors
MAT 280 R
Cr: 3; Contact hrs: 45
This course introduces science students to the foundations of statistics, covering topics such as the description and visualization of data, simple probability, the normal distribution function, hypothesis testing, and regression. The course will require the use of a computer and the software Excel and its add-ins, or other comparable software packages. This course is for science majors only.
Note: Specific STEM attendance and grading policies apply.
Prerequisites: Intermediate Algebra, or equivalent
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 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-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

Italian Civilization (in Italian only)

**ITC 315 R**
Cr: 3; Contact hrs: 45
This course, taught entirely in Italian, examines the development of Italian civilization from unification 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 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

High Renaissance and Mannerism (in Italian only)

**ITC 345 R**
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 Rome 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-Hour Italian Language Advanced 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

Italian Cinema (in Italian only)

**ITC 425 R**
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 addressed 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 understand Italy.

Prerequisites: ITL 301 3-Hour Italian Language Advanced 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

**ITALIAN LANGUAGE 3-CREDIT COURSES**

3-Hour 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 tales. At the end of the course students will be able to understand familiar words and basic phrases and to interact in a simple way in order to satisfy their immediate needs.

3-Hour Italian Language Elementary 2

**ITL 102 R**
Cr: 3; Contact hrs: 45
This course focuses on the consolidation of basic structures of the language and the acquisition of some new structures, such as the means to describe one’s personal background and environment, to express wishes and talk about future plans, respond to simple direct questions or requests for information. At the end of the course students will be able to understand simple exchanges of information on familiar activities and use short phrases to describe in simple terms people and living conditions.

Prerequisites: ITL 101 3-Hour Italian Language Elementary 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level
3-Hour Italian Language Intermediate 1
**ITL 201 R**
Cr: 3; Contact hrs: 45
This course is directed towards the acquisition of more complex structures of the language, such as the means to express personal opinions and preferences. In this level emphasis is given to the ability to maintain interaction and to cope flexibly both in speaking and writing with problems in everyday life.
At the end of the course students will be able to manage conversations on topics of personal interest or everyday life, to describe experience and to narrate a story.
Prerequisites: ITL 102 3-Hour Italian Language Elementary 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

3-Hour Italian Language Intermediate 2
**ITL 202 R**
Cr: 3; Contact hrs: 45
This course focuses on the acquisition of complex language structures and skills, such as the means to express personal opinions, preferences, doubts and hypothesis, the combination of different tenses when narrating past events, switching the focus in writing. In this level emphasis is given to social discourse, to the ability to effectively sustain social interactions and contribute significantly to discussions. At the end of the course students will achieve a deeper awareness of the language and a wider repertoire of vocabulary and texts.
Prerequisites: ITL 201 3-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

3-Hour Italian Language Advanced 1
**ITL 301 R**
Cr: 3; Contact hrs: 45
In this level the focus is on the ability to manage conversation and cooperating strategies, to employ a wide range of language to build clear, connected and effective texts. At the end of the course students will be able to take an active part in conversations, accounting for their points of view, to give clear presentations on a range of subjects related to their interests both in speaking and in writing.
Prerequisites: ITL 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

3-Hour Italian Language Advanced 2
**ITL 302 R**
Cr: 3; Contact hrs: 45
This course focuses on the ability to understand extended speech, as well as complex and specialized texts. At the end of the course students will develop the ability to use language flexibly for social and professional purposes. They will be able to recognize a wide range of idioms and to apply register shifts.
Prerequisites: ITL 301 3-Hour Italian Language Advanced 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

**ITALIAN LANGUAGE 4-CREDIT COURSES**

4-Hour Italian Language Elementary 1
**ITL 111 R**
Cr: 4; Contact hrs: 60
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. At the end of the course students will be able to understand and contribute significantly to discussions. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.
Prerequisites: ITL 101 3-Hour Italian Language Elementary 1 or ITL 111 4-Hour Italian Language Elementary 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

4-Hour Italian Language Elementary 2
**ITL 112 R**
Cr: 4; Contact hrs: 60
This course focuses on the consolidation of basic structures of the language and the acquisition of some new structures, such as the means to describe one’s personal background and environment, to express wishes and talk about future plans, respond to simple direct questions or requests for information. At the end of the course students will be able to understand simple exchanges of information on familiar activities and use short phrases to describe in simple terms people and living conditions. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.
Prerequisites: ITL 101 3-Hour Italian Language Elementary 1 or ITL 111 4-Hour Italian Language Elementary 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

4-Hour Italian Language Intermediate 1
**ITL 211 R**
Cr: 4; Contact hrs: 60
This course is directed towards the acquisition of more complex structures of the language, such as the means to express personal opinions and preferences. In this level emphasis is given to the ability to maintain interaction and to cope flexibly both in speaking and writing with problems in everyday life.
At the end of the course students will be able to manage conversations on topics of personal interest or everyday life, to describe experience and to narrate a story. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom, which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.
Prerequisites: ITL 102 3-Hour Italian Language Elementary 2 or ITL 112 4-Hour Italian Language Elementary 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

4-Hour Italian Language Intermediate 2
**ITL 212 R**
Cr: 4; Contact hrs: 60
This course focuses on the acquisition of complex language structures and skills, such as the means to express personal opinions, preferences, doubts and hypothesis, the combination of different tenses when narrating past events, switching the focus in writing. In this level emphasis is given to social discourse, to the ability to effectively sustain social interactions and contribute significantly to discussions. At the end of the course students will achieve a deeper awareness of the language and a wider repertoire of vocabulary and texts.
The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.

Prerequisites: ITL 201 3-Hour Italian Language Intermediate 1 or ITL 211 4-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

4-Hour Italian Language Advanced 1

**ITL 311 R**
Cr: 4; Contact hrs: 60

In this level the focus is on the ability to manage conversation and cooperating strategies, to employ a wide range of language to build clear, connected and effective texts. At the end of the course students will be able to take an active part in conversations, accounting for their points of view, to give clear presentations on a range of subjects related to their interests both in speaking and in writing. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom, which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.

Prerequisites: ITL 202 3-Hour Italian Language Intermediate 2 or ITL 212 4-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

4-Hour Italian Language Advanced 2

**ITL 312 R**
Cr: 4; Contact hrs: 60

This course focuses on the ability to understand extended speech, as well as complex and specialized texts. At the end of the course students will develop the ability to use language flexibly for social and professional purposes. They will be able to recognize a wide range of idioms and to apply register sheets. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom, which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.

Prerequisites: ITL 301 3-Hour Italian Language Advanced 1 or ITL 311 4-Hour Italian Language Advanced 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level
Welcome to LdM Tuscania! In the pages that follow, courses are divided first by academic school (School of Liberal Arts and Social Sciences, School of Creative Arts, School of Agriculture, School of Italian Language and Culture) and then by discipline (e.g., ANC - Ancient Studies, ANT - Anthropology, BUS - International Business, etc.).

Please consult the table on the following page in order to see exactly which disciplines are offered at which site.
### SCHOOL OF LIBERAL Arts AND Social Sciences

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<thead>
<tr>
<th>Course</th>
<th>Florence</th>
<th>Rome</th>
<th>Tuscania</th>
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<tbody>
<tr>
<td>ANC Ancient Studies</td>
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<td>ANT Anthropology</td>
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<td>ART Art History</td>
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<td>BUS International Business</td>
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<td>CLT Cultural Studies</td>
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<td>COM Communications</td>
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<td>EDU Education</td>
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<td>ENV Geography and Environmental Studies</td>
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<td>GND Gender Studies</td>
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<td>HIS History</td>
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<td>LIT Literature</td>
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<td>MCT Music, Cinema and Theatre Studies</td>
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<td>PHR Philosophy and Religious Studies</td>
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<td>POL Political Science and International Studies</td>
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<td>PSY Psychology</td>
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<td>SOC Sociology</td>
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<td>WRI Writing</td>
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### SCHOOL OF CREATIVE Arts

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<tbody>
<tr>
<td>FVM Film, Video and Multimedia Production</td>
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<td>NUH Nutrition, Culinary Arts and Culture</td>
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<td>PDM Painting, Drawing and Mixed Media</td>
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<td>PER Performing Arts</td>
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<td>PHO Photography</td>
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<td>PRI Printmaking</td>
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<td>RES Restoration</td>
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<tr>
<td>SCU Sculpture and Ceramics</td>
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### SCHOOL OF DESIGN

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<tbody>
<tr>
<td>ARC Architecture</td>
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<tr>
<td>FAS Fashion Design, Marketing and Merchandising</td>
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<td>GRA Graphic Design</td>
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### SCHOOL OF SCIENCES

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### SCHOOL OF ITALIAN LANGUAGE AND CULTURE

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TUSCANIA

School of Liberal Arts
and Social Sciences
ANC - ANCIENT STUDIES

Greek and Roman Mythology
ANC 216 T
Cr.: 3; Contact hrs.: 45
The traditional stories about the Greek and Roman gods and heroes have always been a fundamental part of Western Art and literature especially since their “rediscovery” by Renaissance humanism. The major deities of Greek and Roman religion are examined in their historical and archaeological context, focusing on the influence that Greek myths had on the Roman world. The Iliad, The Odyssey, and Roman foundations myths and sagas will be discussed with particular emphasis on the relationship between myth and history. 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 post-classical afterlife of these myths will also be addressed. Visits to museums, monuments and/or sites will reinforce classroom learning. To know Roman mythology is to understand the real essence of the ideals and aspirations of the great Roman Empire, while in the study of Greek mythology lies the roots of modern psychology.

Etruscan Cuisine
ANC 233 T; Dual listed: NUH 233 T
Cr.: 3; Contact hrs.: 45
This is an introduction to the ancient culinary traditions of the highly civilized Etruscans as learned from literature and archaeology. Practical recipes focus on cereals and legumes and on vegetable and fruit dishes. Meats, seafood, desserts, and serving traditions will also be studied.

The Etruscan and Roman Civilizations
ANC 245 T
Cr.: 3; Contact hrs.: 45
This course presents a survey of the extraordinarily rich civilizations that thrived in Central Italy, where Tuscia 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. Together we'll discover their customs and daily life, starting from an analysis of the remaining archeological evidence. Key issues in the practice of modern archaeology are explored through the use of case studies relating to the town of Tuscia 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.

Archaeology Field School: Tuscania (Italy)
ANC 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 onsite 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. 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 the Etruscans between the 9th and the 1st centuries BCE. Many features of the site and the wide range of artifacts discovered belong to later Etruscan culture (the 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. The excavation is overseen by the Lorenzo de’ Medici Institute, and CAMNES.

ANC 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 of 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: the 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.

The Age of Heroes: The Iliad, the Odyssey, the Aeneid, and the Origins of Western Literature
ANC 306 T; Dual listed: LIT 306 T
Cr.: 3; Contact hrs.: 45
The course focuses on ancient epic literature through the analysis and comparison of some of the oldest and greatest works of Western civilization. Through the reading of the most significant chapters of the Iliad and the Odyssey, students will get in contact with the supernatural world and the mighty heroes described by “Homer” in 8th century BCE. These stories, considered the “Bible” of classical civilization, show how Greeks used myth to express archetypal values, which became immortal for successive generations and civilizations. Myths are analyzed not only as amazing stories but also as expression of ancient cultural traditions, and as primary forms of communication and instruction. The influence of Greek myths on Roman legends will then be observed through the reading of some passages of the Aeneid, the national poem of Rome written by Virgil in the 1st century BCE. Prerequisites: A prior course in classics, literature, or religion

ANT - ANTHROPOLOGY

Archaeology Field School: Tuscania (Italy)
ANT 282-283 T; Dual listed: ANC 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 onsite 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. 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 the Etruscans between the 9th and the 1st centuries BCE. Many features of the site and the wide range of artifacts discovered belong to later
**BUS - INTERNATIONAL BUSINESS**

**Wine Business**
**BUS 252 T; Dual listed: NUH 252 T**
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 U.S. have consistently increased in recent years. If until the early 1980’s wine consumption was concentrated in a few major states, today wine is consumed by a large part of the U.S. 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 in 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 startup or marketing project.

Prerequisites: An introductory business or marketing course

**Marketing/Advertising Internship**
**BUS 361 T**
Cr: 3; Contact hrs: 135

This internship provides practical and professional experience in the fields of Marketing and Advertising. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The placement is at a local business. Interns develop and carry out various activities which may include, but are not limited to: market research; developing marketing, price, distribution and promotional strategies; creating advertisements for local and international print and e-publications; newsletters, mailing lists; Web site content and social media management.

Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a formal letter of intent, a sample of marketing work (i.e., blog writing, social media campaign example, press release, advertising project). Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an onsite interview and an Italian language placement test during the first week of the term. Fluency in Italian is advantageous.

Prerequisites: 1) Marketing/Advertising majors of junior standing with at least 2-3 prior courses in the field; 2) Concurrent enrollment in a course in the same field; 3) Elementary Italian 1 completed (ITL 101 level) and concurrent enrollment in an Italian class (ITAL/ITC)

Recommended: Social networking experience.

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**CLT - CULTURAL STUDIES**

**Cooking in Context: Traditions of Tuscania**
**CLT 163 T; Dual listed: NUH 163 T**
Cr: 3; Contact hrs: 45

Located between Rome, Tuscany, and Umbria, Tuscania has been an important crossroads for thousands of years, and its cuisine reflects this position and history. Tuscania is a hyperlocal market with an intimate relationship between agriculture and cuisine. Here, “farm to table,” “zero kilometer,” and “cucina povera” are not mere buzzwords but reveal a special perspective and even times of hardship. By engaging hands-on with the recipes and ingredients of the area, we will learn about how traditions are created and confirmed. The course links local practices, representative of central Italian cuisine, to the broader history of modern Italian cuisine, society, identity, and history.

**COM - COMMUNICATIONS**

**Body Language and Communication Techniques**
**COM 212 T; Dual listed: PER 212 T**
Cr: 3; Contact hrs: 45

This course enables students to understand and manage body language, and generally increase their relational and communicative capacities, preparing them to enter the working world and achieve greater professional and social success. Students develop expertise relating to verbal and non-verbal communication. Training involves working individually and in groups, and addresses motivation as well as the control of body language. The “learning by doing” methodology engages students in a practical and proactive way through exercises and improvisation, which help them evaluate their individual attitudes and capacities. A blend of participative and creative activities is employed, including theater techniques for non-verbal communication, improvisations, team building, self-presentations, body language exercises, and movement exercises. The course guides each student in the discovery of personal strengths and the activation of a personal plan to develop their expectations and capacities.

**Communication in Public Administration Internship**
**COM 364 T; Dual listed: ITN 364 T**
Cr: 3; Contact hrs: 135

This internship provides professional experience in the field of Communications at a prestigious public office. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The internship provides an inside look into Tuscania’s Public Administration. With this unique experience the students establish themselves as a part of a communications team and learn valuable technical skills, while providing information to the English speaking community of Tuscania. Interns develop and carry out various activities which include, but are not limited to: translating important news and announcements from Italian into English; finding the main points of an official document and making a short summary of those points for online publication; using specific databases and updating a bilingual Web site; drafting translations from English into Italian.

Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a writing sample in English, a formal letter of intent in Italian. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an Italian language placement
Communication in Public Administration Internship

**COM 374 T; Dual listed: ITC 374 T**

**Cr:** 6; **Contact hrs:** 260

This internship provides professional experience in the field of Communications at a prestigious public office. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the assessment of weekly reports, two papers, and an overall evaluation. Twenty hours weekly at the internship site; student internship schedules and onsite duties may vary. The internship provides an inside look into Tuscany’s Public Administration. With this unique experience, the students establish themselves as part of a communications team and learn valuable technical skills, while providing information to the English speaking community of Tuscany. Interns develop and carry out various activities which include, but are not limited to: translating important news and announcements from Italian into English; finding the main points of an official document and making a short summary of those points for online publication; using specific databases and updating a bilingual Web site; drafting translations from English into Italian.

Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a writing sample in English, a formal letter of intent in Italian. Students who enroll must submit supporting documentation by the application deadline, and acceptance is contingent on the student's CV, two reference letters, a writing sample in English, high proficiency in writing and reading Italian into English, and concurrent enrollment in an Italian class (ITL/ITC).

Prerequisites: Advanced Italian 1 completed (ITL 301 level) and concurrent enrollment in an Italian class (ITL/ITC). Recommended: Strong writing and communication skills; translation experience.

**ENV - GEOGRAPHY AND ENVIRONMENTAL STUDIES**

**Sustainable Food**

**ENV 280 T; Dual listed: NUH 280 T**

**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.

**HIS - 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, two World Wars, and challenges in the late 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 advent 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 accompanied 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, Ottoman, Byzantine, Romanesque, and Gothic Art. Italian developments and monuments receive special attention, and site visits in Tuscany, neighboring towns (such as Viterbo, Bolsena, Orvieto), and Rome, form an essential component of the course.

**Archaeology Field School: Tuscania (Italy)**

**HIS 282-283 T; Dual listed: ANC 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 onsite 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. 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 the Etruscans between the 9th and the 1st centuries BCE. Many features of the site and the wide range of artifacts discovered belong to later Etruscan culture (the 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. The excavation is overseen by the Lorenzo de’ Medici Institute, and CAMNES.
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 the great personalities of the Italian Renaissance mainly in the fields of the visual arts, literature, and philosophy, but also in 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, Petrarch, Boccaccio, Pico della Mirandola, Machiavelli, as well as merchants and bankers. All these individuals left their mark on Italy between the early 1400s and the late 1500s.  
Prerequisites: HIS 130 Western Civilization, or equivalent

**LIT - LITERATURE**

Survey of Western Literature  
**LIT 150 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 views about Italy and Italians that still survive.

**Italian Grand Tour: Italy through the Eyes of Famous Travellers**  
**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 views about Italy and Italians that still survive.

The Age of Heroes: The Iliad, the Odyssey, the Aeneid, and the Origins of Western Literature  
**LIT 306 T; Dual listed: ANC 306 T**  
Cr: 3; Contact hrs: 45  
The course focuses on ancient epic literature through the analysis and comparison of some of the oldest and greatest works of Western civilization. Through the reading of the most significant chapters of the Iliad and the Odyssey, students will get in contact with the supernatural world and the mighty heroes described by “Homer” in 8th century BCE. These stories, considered the “Bible” of classical civilization, show how Greeks used myth to express archetypal values, which became immortal for successive generations and civilizations. Myths are analyzed not only as amazing stories but also as expression of ancient cultural traditions, and as primary forms of communication and instruction. The influence of Greek myths on Roman legends will then be observed through the reading of some passages of the Aeneid, the national poem of Rome written by Virgil in the 1st century BCE.  
Prerequisites: A prior course in classics, literature, or religion

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 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 of Western Literature, or equivalent

**MCT - MUSIC, CINEMA AND THEATER STUDIES**

Introduction to Acting  
**MCT 205 T; Dual listed: PER 205 T**  
Cr: 3; Contact hrs: 60  
This course develops the skills and individual creative potential of students in expressing themselves in a theatrical context before an audience. Students learn the capacity to connect to the imaginary life of a character, and a series of techniques to act effectively in public. Course activities include a range of exercises, script analysis, and a performance in a public space (not necessarily a theater). The course starts with observation and the relaxation of muscular tension, and moves to the creation of a bridge between body and imagination, activating the senses through a series of improvisations. In analyzing the script, students learn to understand the meaning of “actions” and to find the script’s super-objective. Students will perform a specially selected “dramatic” story, which may be comedic, and which is either an adaptation of a published contemporary play, or else an original piece developed as a series of improvisations from a novel or short story, under the teacher/director’s guidance.

Contemporary Italy through 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 Society through Cinema  
**MCT 282 T; Dual listed: SOC 275 T**  
Cr: 3; Contact hrs: 45  
This course presents the development and changes of Italian society in the last decades as seen through the 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 era, 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 “Comedy, Italian Style.” The most important periods of Italian history, from Fascism to the present time, will be discussed 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 taking 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. 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-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 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 film-making.

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, and the most significant works of both the Neorealist and post-Neorealist periods (Rome Open City, The Bicycle Thief, Riso Amaro, La Strada, etc.) will be analyzed. The influence of Fascism, postwar 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.

Religion and Culture in Italy
PHR 284 T
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 Italy.

PSY - PSYCHOLOGY

Introduction to Psychology
PSY 150 T
Cr: 3; Contact hrs: 45
This course introduces students to the major areas of psychology through current empirical research and theoretical debate. Scientific and nonscientific 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 analyze the typical structure of a research paper (introduction, method, results, discussion, limitations, and implications).

Social Psychology
PSY 200 T
Cr: 3; Contact hrs: 45
Social psychology is concerned with how we think about, influence, and relate to other people. This course is about the study of human social behavior, examining theories, findings, approaches, and methods in social psychology, as viewed from an interpersonal perspective. Topics include: the role of others in shaping self-concepts, as well as the formation of person perception, attitudes, attribution theory, obedience, conformity, and social relations. We will further look at the causes and methods of reducing prejudice and aggression, as well as exploring altruism, the development of gender roles, stereotypes, and nonverbal behavior. Readings and activities assigned will enhance discussion, broaden students’ knowledge of and perspectives on human social interactions and give them a framework to interpret social 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 for even this short period in another country helps you to see and understand the relationship between the individual (self) and society, and a chance to view your own culture from a distance.

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

PSY 210 T
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

Organizational Psychology: Understanding Workplace Dynamics

PSY 302 T
Cr: 3; Contact hrs: 45

This course explores psychology as it is applied to the workplace. Through lectures, experiential exercises, readings, case studies, reflections, and teamwork, students gain a thorough understanding of individual behavior, group functioning, and organizational processes and dynamics. The importance of self-awareness, conflict, communication and the impact of technology, dealing with uncertainty, substance abuse within an organization, and individual and organizational growth, are among the themes analyzed. The course will enable students to develop critical acumen and creativity in seeking implementable and effective solutions to real problems in the workplace.

Prerequisites: Junior standing

SOC - 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 to understand the great civilizations of the Etruscans and Romans, but also drawing on the location’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 Cinema

SOC 275 T; Dual listed: MCT 282 T
Cr: 3; Contact hrs: 45

This course presents the development and changes of Italian society in the last decades as seen through the 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 period, 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 “Comedy, Italian Style.” The most important periods of Italian history, from Fascism to the present time, will be discussed throughout the course. Films are in Italian with English subtitles.

WRI - 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 150 Writing for College, or equivalent

Travel Writing

WRI 290 T
Cr: 3; Contact hrs: 45

Throughout history, Italy has inspired writers and poets to wax lyrical as 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 about the world in general, and about 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 150 Writing for College, or equivalent
**FVM - FILM, VIDEO AND MULTIMEDIA PRODUCTION**

**Digital Filmmaking I**

**FVM 210 T**  
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 rudimental of photography; editing: construction and definition of the film story line; editing methods with digital formats; audio post-production (mixing). 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.

**NUH - NUTRITION, CULINARY ARTS AND CULTURE**

**Italian Regional Food in Cultural Perspective**

**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.

**Cooking in Context: Traditions of Tuscania**

**NUH 163 T; Dual listed: CLT 163 T**  
Cr: 3; Contact hrs: 45  
Located between Rome, Tuscany, and Umbria, Tuscania has been an important crossroads for thousands of years, and its cuisine reflects this position and history. Tuscania is a hyperlocal market with an intimate relationship between agriculture and cuisine. Here, “farm to table,” “zero kilometer,” and “cucina povera” are not mere buzzwords but reveal a special perspective and even times of hardship. By engaging hands-on with the recipes and ingredients of the area, we will learn about how traditions are created and confirmed. The course links local practices, representative of central Italian cuisine, to the broader history of modern Italian cuisine, society, identity, and history.

**Wine and Culture I: Wines of Italy**

**NUH 170 T**  
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.

**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.

**Current Trends in Italian Cuisine**

**NUH 220 T**  
Cr: 3; Contact hrs: 45  
This course explores major trends in contemporary Italian cuisine that have been emerging in recent decades. These trends, revealed in both everyday and haute cuisine, involve fresh reinterpretations of regional traditions, revaluation of local products, interest in lighter and healthier diet, and an emphasis on creativity. Driving these trends are such diverse factors as interest in other cuisines, innovations by leading chefs, and especially changes in Italian society and lifestyles. Students learn basic cooking skills as well as some specialized cooking methods and techniques. They discover how to select quality ingredients, and they compare their eating habits with those common in Italy today. Particular focus is given to the following aspects: historical origins and developments of food production, regional dishes, seasonal and environmental conditions, social issues, nutrition, safety and health. In each lesson students learn how to prepare representative recipes, with attention to ingredients, nutritional values, and presentation.

**Etruscan Cuisine**

**NUH 233 T; Dual listed: ANC 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, herbs and spices in Mediterranean cooking will be examined. 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.

**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.
Wine Business
NUH 252 T; Dual listed: BUS 252 T
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 U.S. have consistently 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 U.S. 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 in 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 startup or marketing project.

Prerequisites: An introductory business or marketing course

Sustainable Food
NUH 280 T; Dual listed: ENV 280 T
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.

PDM - PAINTING, DRAWING AND MIXED MEDIA

Principles of Drawing and Composition
PDM 150 T
Cr: 3; Contact hrs: 60
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 using charcoal, pencil and various other media such as red chalk. Each lesson has a specific aim and forms part of a progressive buildup of skills through observation with a series of exercises. Still life, human figure, architecture and nature will be investigated as subject matter and perspective studies will be analyzed in depth. 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 basic skills and a better understanding and knowledge of drawing, and to encourage further studies.

Foundation Oil Painting (Summer only)
PDM 141 T
Cr: 3; Contact hrs: 60
An introduction to the traditional techniques of oil painting. Fundamental skills are constructed progressively in highly structured lessons that involve demonstrations and guided work. Areas addressed include observational skills, the perception and buildup of form, tone, and color on a two-dimensional surface, color theory and mixing, linear perspective, and composition. The focus is on still-life subjects. Exceptional works of art in the city are referenced and analyzed as an integral part of the course. Prior studio training is not required; non-majors are admitted.

Expanding Creativity
PDM 150 T; Dual listed: PER 150 T; PHI 150 T
Cr: 3; Contact hrs: 45
This course is a space in which fine arts majors engage critically with the creative process in their work, focus on problem-solving, explore the limits of media and the links between them, exchange ideas, and better define their personal visions. The course fosters reflective practice, heightened creativity, and the ability to work independently. Students, at different stages of their studies, are closely guided in formulating and developing individual projects to meet appropriate, precise, and pragmatic objectives. Such objectives may have to do with moving between or combining media, or taking a set of technical skills to new personal limits. Projects may also delve into sources of inspiration, or articulate and apply a creative strategy.

Tuscania Sketchbook - Beginning
PDM 184 T
Cr: 3; Contact hrs: 60
In this course students develop basic observation, drawing, and watercolor skills in a novel way. Students maintain 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 its 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 express their 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 do 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 medieval 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 will then complete the project in the home-based studio under the guidance of the instructor.

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Discover Painting: Tuscania through Color and Space (Summer only)

PDM 188 T
Cr: 3; Contact hrs: 60
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 medieval 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 will then complete the project in the home-based studio under the guidance of the instructor.

Nature Sketchbook

PDM 194 T
Cr: 3; Contact hrs: 60
This course develops drawing skills through close engagement with nature. On one level, students draw natural subjects: fauna, flora, the varied Italian landscape, geological surfaces, and natural found objects. On another level, students observe, describe and take inspiration from the dynamic character of the natural world, where forms grow, branch out, dissolve, and transform themselves. On both levels the course also connects with a long line of artists trained in reference to the “school of nature” or inspired by nature, artists such as Leonardo da Vinci, Albrecht Dürer, Claude Lorrain, William Turner, and Vincent Van Gogh, down to land artists such as Richard Long, James Turrell, and Andy Goldsworthy. The course proceeds in stages from precise observation and depiction of subjects such as plants and plant details, to more complex and challenging themes such as the movement of water, of clouds or the changing of light. The later projects emphasize creativity, reflection on the artistic process, and expression. Italy offers a wide spectrum of natural landscapes, with formal gardens, agricultural lands, woods and hills, lakes, and the seaside. The course teaches drawings skills at the beginner level, but intermediate and advanced students are welcome.

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 proportion 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 hilltown nearby the seaside.

Tuscania Sketchbook - Intermediate

PDM 231 T
Cr: 3; Contact hrs: 60
This course consists of gathering research in the traditional form of sketching from the museums, streets, and environments of Italy as artists have done for centuries. This includes sketches taking inspiration from sculptures, paintings, architecture, formal gardens, and squares, as well as drawing from life in the streets and at markets, with an in-depth study of foreshortening and perspective. 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 direct observation in situ, learn drawing and painting skills in a novel way, and learn to create sketchbooks that may serve as source material for future projects.
Prerequisites: PDM 130 Principles of Drawing and Composition, or equivalent

Watercolor and Tempera/Gouache

PDM 255 T
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

Intermediate Painting

PDM 270 T
Cr: 3; Contact hrs: 90
The course is intended for students who have already taken 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 important 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. Exceptional works of art in the town of Tuscania 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

PER - PERFORMING ARTS

Expanding Creativity

PER 150 T; Dual listed: PDM 150 T; PHO 150 T
Cr: 3; Contact hrs: 45
This course is a space in which fine arts majors engage critically with the creative process in their work, focus on problem-solving, explore the limits of media and the links between them, exchange ideas, and better define their personal visions. The course fosters reflective practice, heightened creativity, and the ability to work independently. Students, at different stages of their studies, are closely guided in formulating and developing individual projects to meet appropriate, precise, and pragmatic objectives. Such objectives may have to do with moving between or combining media, or taking a set of technical skills to new personal limits. Projects may also delve into sources of inspiration, or articulate and apply a creative strategy.
Introduction to Acting
PER 205 T; Dual listed: MCT 205 T
Cr: 3; Contact hrs: 60
This course develops the skills and individual creative potential of students in expressing themselves in a theatrical context before an audience. Students learn the capacity to connect to the imaginary life of a character, and a series of techniques to act effectively in public. Course activities include a range of exercises, script analysis, and a performance in a public space (not necessarily a theater). The course starts with observation and the relaxation of muscular tension, and moves to the creation of a bridge between body and imagination, activating the senses through a series of improvisations. In analyzing the script, students learn to understand the meaning of "actions" and to find the script's super-objective. Students will perform a specially selected "dramatic" story, which may be comedic, and which is either an adaptation of a published contemporary play, or else an original piece developed as a series of improvisations from a novel or short story, under the teacher/director's guidance.

Body Language and Communication Techniques
PER 212 T; Dual listed: COM 212 T
Cr: 3; Contact hrs: 45
This course enables students to understand and manage body language, and generally increase their relational and communicative capacities, preparing them to enter the working world and achieve greater professional and social success. Students develop expertise relating to verbal and non-verbal communication. Training involves working individually and in groups, and addresses motivation as well as the control of body language. The "learning by doing" methodology engages students in a practical and proactive way through exercises and improvisation, which help them evaluate their individual attitudes and capacities. A blend of participative and creative activities is employed, including theater techniques for non-verbal communication, improvisations, team building, self-presentations, body language exercises, and movement exercises. The course guides each student in the discovery of personal strengths and the activation of a personal plan to develop their expectations and capacities.

Introduction to Digital Photography
PHO 130 T
Cr: 3; Contact hrs: 90
The course provides a basic approach to how the digital camera works. Students gain 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 learn all basic digital techniques. In the course students acquire confidence in understanding how to use their camera well, increased technical control of the medium, and in developing a more critical eye. This course is 100% digital.

Note: Each student must be equipped with a SLR digital camera with manual function and with at least one lens.

Introduction to Digital Photography
(Summer only)
PHO 131 T
Cr: 3; Contact hrs: 60
The course provides a basic approach to how the digital camera works. Students gain 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 learn all basic digital techniques. In the course students acquire confidence in understanding how to use their camera well, increased technical control of the medium, and in developing a more critical eye. This course is 100% digital.

Note: Each student must be equipped with a SLR digital camera with manual function and with at least one lens.

Expanding Creativity
PHO 150 T; Dual listed: PDM 150 T; PER 150 T
Cr: 3; Contact hrs: 45
This course is a space in which fine arts majors engage critically with the creative process in their work, focus on problem-solving, explore the limits of media and the links between them, exchange ideas, and better define their personal visions. The course fosters reflective practice, heightened creativity, and the ability to work independently. Students, at different stages of their studies, are closely guided in formulating and developing individual projects to meet appropriate, precise, and pragmatic objectives. Such objectives may have to do with moving between or combining media, or taking a set of technical skills to new personal limits. Projects may also delve into sources of inspiration, or articulate and apply a creative strategy.

Intermediate Digital Photography
PHO 230 T
Cr: 3; Contact hrs: 90
This course consists 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. Assignments reflect in part individual student interests. Class activities include field trips and studio sessions to develop the projects. This course is 100% digital: no darkroom and film techniques are foreseen at Tuscania.

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 Introduction to Digital Photography, or equivalents
Intermediate Digital Photography
(Summer only)

**PHO 231 T**
Cr: 3; Contact hrs: 60

This course consists 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 around 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. Assignments reflect in part individual student interests. Class activities include field trips and studio sessions to develop the projects. This course is 100% digital: no darkroom and film techniques are foreseen at Tuscania.

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 Introduction to Digital Photography, or equivalents

Landscape and Architecture Photography
(Summer only)

**PHO 246 T**
Cr: 3; Contact hrs: 60

This course, focusing on the architectural and landscape aspects of this art medium, is divided into field practice outdoor/indoor shooting, and digital lab session. 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. Lab practice provides students with the opportunity to learn to develop and print images correctly and to learn selected Photoshop techniques specific to Architecture and Landscape photography.

Note: SLR digital camera with manual function and at least one lens required. Please check specific requirements. This course is 100% digital: no darkroom and film techniques foreseen at Tuscania.

Prerequisites: PHO 120 Introduction to Classic Photography or PHO 130 Introduction to Digital Photography, or equivalents
8.3 TUSCANIA

School of Agriculture
Organic Agriculture

**AGR 220 T**
Cr. 3; Contact hrs: 45 / 60 / 90

Organic agriculture of plant products is a method of production that aims to obtain quality food products while respecting the environment of the production process. This means coordinating the elements used in farming and ensuring the "renaturalization" of an environment compromised by intensive agriculture. Managing a farm that uses the organic agriculture philosophy entails using new operational techniques that permit productivity and quality, while respecting the constraints imposed by legislation, and at the same time optimizing business profitability. In the transition from traditional to organic farming it is important to choose techniques as well as a variety of products that generate the best results in that particular environment. True organic agriculture is not only a question of business management but it also requires knowledge of agronomy and an understanding of the system's methodology and history as well as its cultural aspect, i.e., the social, intellectual, and ethical values of this system. The course includes experiential learning with seasonal activities at a local farm and facilities, horticultural cultivation in Spring and olive harvest and pressing in Fall. The course meets for 45 hours in Fall, 60 hours in Summer and 90 hours in Spring.

Multifunctionality of the Agricultural Sector

**AGR 230 T**
Cr. 3; Contact hrs: 45

Agriculture is the main production activity of food for human use. It is closely related to the processing industry of agricultural products and in many countries, the agricultural sector and the agro-industry generate significant income and employment. However, today we can no longer consider the agricultural sector solely as a producer of food but also as a sector involving a multifunctional activity. In particular, the traditional concept of agriculture needs to be connected to primary sector activities; for instance, by linking them through economic, environmental, social, cultural roles that are capable of increasing the collective welfare of a territory. Moreover, although a farmer needs to modify the landscape and to use various invasive methods in order to produce food, s/he also has the duty to preserve and enhance the landscape, to protect and preserve the territory, to manage the environment and natural resources in a sustainable manner in order to preserve the biodiversity. When agriculture addresses these goals, beyond food production, it contributes to social, educational, recreational functions and it maintains the social and economic vitality of rural areas, yielding benefits for a whole community. Students will directly examine the multifunctionality of different types of farms in the area around Tuscany.
School of Italian Language and Culture
**ITC - 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, Middle Eastern and North African cuisine. 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 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

**Italian through Cooking (in Italian only)**

**ITC 220 T**  
Cr: 3; Contact hrs: 45  
This intermediate course is taught entirely in Italian. 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-Hour Italian Language Elementary 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level. Students who have completed Intermediate 2 or above are not admitted.

**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 help students to improve their capacity in communicating 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 a 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-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

**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 learning, 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-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

**Italian Civilization (in Italian only)**

**ITC 315 T**  
Cr: 3; Contact hrs: 45  
This course, taught entirely in Italian, examines the development of Italian civilization from unification 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 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.

**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 study abroad experience. The focus of the course is both on progress in the learning of the Italian language and the opportunity to experience and reflect upon community-based volunteer work in the program city. Students are required to attend weekly seminars (at least 15 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 (at least 15 hours of on-site activities per semester to be arranged by and starting from the fourth week of the semester). The service projects will be supervised by the professor and local tutor(s).

Please consider that students will have to devote additional hours to independent learning, preparation and follow-up of the activities, and transportation. Students will reflect on their learning goals through case study reports and journals based on participation and observation in the service learning location.

Prerequisites: ITL 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level.
Communication in Public Administration Internship

**ITC 364 T; Dual listed: COM 364 T**  
Cr: 3; Contact hrs: 135

This internship provides professional experience in the field of Communications at a prestigious public office. The intern is monitored by both the onsite supervisor and an LdM faculty member. The grade assigned by the faculty internship supervisor reflects the 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. The internship provides an inside look into Tuscania’s Public Administration. With this unique experience the students establish themselves as part of a communications team and learn valuable technical skills, while providing information to the English speaking community of Tuscania. Interns develop and carry out various activities which include, but are not limited to: translating important news and announcements from Italian into English; finding the main points of an official document and making a short summary of those points for online publication; using specific databases and updating a bilingual Web site; drafting translations from English into Italian.

Note: Placement opportunities are limited and subject to change. Admission is contingent on the student’s CV, two reference letters, a writing sample in English, a formal letter of intent in Italian. Students who enroll must submit supporting documentation by the application deadline, and acceptance is conditional upon the result of an Italian language placement test and an onsite interview during the first week of the term. Proficiency in Italian is required. Since the translations are from Italian into English, high proficiency in written and read English is expected.

Prerequisites: Advanced Italian completed (ITL 301 level) and concurrent enrollment in an Italian class (ITL/ITC). Recommended: Strong writing and communication skills; translation experience

Italian Cinema (in Italian only)

**ITC 425 T**  
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 addressed 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 Italy.

Prerequisites: ITL 301 3-Hour Italian Language Advanced 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

**ITL - ITALIAN LANGUAGE 3-CREDIT COURSES**

3-Hour 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. At the end of the course students will be able to understand familiar words and basic phrases and to interact in a simple way in order to satisfy their immediate needs.

Prerequisites: ITL 101 3-Hour Italian Language Elementary 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

3-Hour Italian Language Elementary 2

**ITL 102 T**  
Cr: 3; Contact hrs: 45

This course focuses on the consolidation of basic structures of the language and the acquisition of some new structures, such as the means to describe one’s personal background and environment, to express wishes and talk about future plans, respond to simple direct questions or requests for information. At the end of the course students will be able to understand simple exchanges of information on familiar activities and use short phrases to describe in simple terms people and living conditions.

Prerequisites: ITL 101 3-Hour Italian Language Elementary 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

3-Hour Italian Language Intermediate 1

**ITL 201 T**  
Cr: 3; Contact hrs: 45

This course is directed towards the acquisition of more complex structures of the language, such as the means to express personal opinions and preferences. In this level emphasis is given to the ability to maintain interaction and to cope flexibly both in speaking and writing with problems in everyday life. At the end of the course students will be able to manage conversations on topics of personal interest or everyday life, to describe experience and to narrate a story.

Prerequisites: ITL 102 3-Hour Italian Language Elementary 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level
3-Hour Italian Language Intermediate 2

**ITAL 202 T**
Cr: 3; Contact hrs: 45

This course focuses on the acquisition of complex language structures and skills, such as the means to express personal opinions, preferences, doubts and hypothesis, the combination of different tenses when narrating past events, switching the focus in writing. In this level emphasis is given to social discourse, to the ability to effectively sustain social interactions and contribute significantly to discussions. At the end of the course students will achieve a deeper awareness of the language and a wider repertoire of vocabulary and texts.

Prerequisites: ITL 201 3-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

3-Hour Italian Language Advanced 1

**ITAL 301 T**
Cr: 3; Contact hrs: 45

In this level the focus is on the ability to manage conversation and cooperating strategies, to employ a wide range of language to build clear, connected and effective texts. At the end of the course students will be able to take an active part in conversations, accounting for their points of view, to give clear presentations on a range of subjects related to their interests both in speaking and in writing.

Prerequisites: ITL 202 3-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

3-Hour Italian Language Advanced 2

**ITAL 302 T**
Cr: 3; Contact hrs: 45

This course focuses on the ability to understand extended speech, as well as technical and specialized texts. At the end of the course students will develop the ability to use language flexibly for social and professional purposes. They will be able to recognize idiomatic uses of the language and to apply register shifts.

Prerequisites: ITL 301 3-Hour Italian Language Advanced 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

4-Hour Italian Language Elementary 1

**ITAL 111 T**
Cr: 4; Contact hrs: 60

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. At the end of the course students will be able to understand familiar words and basic phrases and to interact in a simple way in order to satisfy their immediate needs. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.

Prerequisites: ITL 101 3-Hour Italian Language Elementary 1 or ITL 111 4-Hour Italian Language Elementary 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

4-Hour Italian Language Intermediate 1

**ITAL 211 T**
Cr: 4; Contact hrs: 60

This course focuses on the acquisition of complex language structures and skills, such as the means to express personal opinions, preferences, doubts and hypothesis, the combination of different tenses when narrating past events, switching the focus in writing. In this level emphasis is given to social discourse, to the ability to effectively sustain social interactions and contribute significantly to discussions. At the end of the course students will achieve a deeper awareness of the language and a wider repertoire of vocabulary and texts. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.

Prerequisites: ITL 102 3-Hour Italian Language Elementary 2 or ITL 112 4-Hour Italian Language Elementary 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

4-Hour Italian Language Intermediate 2

**ITAL 212 T**
Cr: 4; Contact hrs: 60

This course focuses on the acquisition of complex language structures and skills, such as the means to express personal opinions, preferences, doubts and hypothesis, the combination of different tenses when narrating past events, switching the focus in writing. In this level emphasis is given to social discourse, to the ability to effectively sustain social interactions and contribute significantly to discussions. At the end of the course students will achieve a deeper awareness of the language and a wider repertoire of vocabulary and texts. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.

Prerequisites: ITL 201 3-Hour Italian Language Intermediate 1 or ITL 211 4-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level
4-Hour Italian Language Advanced 1

**ITL 311 T**
Cr: 4; Contact hrs: 60

In this level the focus is on the ability to manage conversation and cooperating strategies, to employ a wide range of language to build clear, connected and effective texts. At the end of the course students will be able to take an active part in conversations, accounting for their points of view, to give clear presentations on a range of subjects related to their interests both in speaking and in writing. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom, which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.

Prerequisites: ITL 202 3-Hour Italian Language Intermediate 2 or ITL 212 4-Hour Italian Language Intermediate 2 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level

4-Hour Italian Language Advanced 2

**ITL 312 T**
Cr: 4; Contact hrs: 60

This course focuses on the ability to understand extended speech, as well as technical and specialized texts. At the end of the course students will develop the ability to use language flexibly for social and professional purposes. They will be able to recognize idiomatic uses of the language and to apply register shifts. The course is specifically designed to make the most of the immersive learning environment, with activities outside the classroom, which provide a useful complement to the academic experience and help students to build their linguistic self-confidence.

Prerequisites: ITL 301 3-Hour Italian Language Advanced 1 or ITL 311 4-Hour Italian Language Advanced 1 or equivalent; placement test upon arrival. As a result of the placement test LdM reserves the right to move students into a different level
Three Cities Program

Three Cities in One Semester
THREE CITIES PROGRAM

For the structure and sequence of this semester program, see section 5.7; for the dedicated calendar, see section 2.4.

TUSCANIA

3-Hour Italian Language Elementary 1 or 2; Intermediate 1 or 2; Advanced 1 or 2.
ITL 101/102/201/202/301/302 T
Cr.: 3 - Contact hrs: 45

Please consult individual course descriptions under section 8.4.

Italian Regional Food in Cultural Perspective
NUH 160 T

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.

ROME

Ancient Roots of Italy
HIS 274 R
Cr.: 3 - Contact hrs: 45

Today’s Italy with its political and economic challenges, its uneasy relationship to the Catholic Church, and its role as a country of renewed cultural pluralism thanks to immigration and tourism, all, arguably, have their roots in Ancient Rome. This course explores significant aspects of the ancient Roman civilization. It examines the cohesiveness and identity of the culture and society and studies selected elements of its unique legacy impacting modern culture and the state that we know as Italy. Topics addressed include the transformation of ancient Rome from republican oligarchy to monarchy and empire, its cultural pluralism, the advent of Christianity, the Renaissance humanist image of ancient Rome as well as its place in the Italian political ideologies of the 1850s onwards. Course materials include selected writings of ancient Roman authors in translation and works by modern historians. The course further utilizes sources on Roman archaeology, topography, art, and architecture, with site visits.

Intercultural Communication
COM 306 R; Dual listed: ANT 306 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 or concurrent enrollment in the Three Cities Program.
FLORENCE (FALL ONLY)

Made in Italy: A Culture of Excellence  
BUS 283 F; Dual listed: SOC 283 F  
Cr.: 3 - Contact hrs: 45

This course examines the “Made in Italy” phenomenon, emblematic of superlative quality. Home to the most iconic labels, brands, and craftsmanship, Italy is known for both its historical legacy and its present-day excellence in many fields. The course addresses the industries and fields of food and cuisine, fashion, and other areas of design, including industrial and architectural. Italian-made goods and services are an integral part of Italian society, history, and culture. Since a flow of expertise across time and disciplines seems to distinguish “Made in Italy,” students will connect the latter to patterns of continuity and change in Italian society and examine how the “Made in Italy” phenomenon has impacted the country’s social fabric, character, and even mode of living ever since the Industrial Revolution, but, especially, since the post-war era, and how presently globalization is transforming the concept and its social reality. An additional concentration is on the business aspect of the label, in particular, on marketing, branding, and consumer behavior seen from both an Italian and international perspective. In careful consideration of recent developments, the focus may vary from semester to semester. Guest lectures and site visits will form part of this course.

VENICE (SPRING ONLY)

Travel Writing  
WRI 290 V  
Cr.: 3 - Contact hrs: 45

Throughout history, Italy has inspired writers and poets to wax lyrical as 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 about the world in general, and about 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 150 Writing for College, or equivalent
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IN FLORENCE
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6 FLORENCE COURSE DESCRIPTIONS

6.1 SCHOOL OF LIBERAL ARTS AND SOCIAL SCIENCES IN FLORENCE

ANC – ANCIENT STUDIES

Archaeology Workshop
Ancient Rome
Classical World Civilizations
Florentia: The Ancient Roots of Florence
Greek and Roman Mythology
The "Mysterious" People of Ancient Italy: In Search of the Etruscans
Animals in Antiquity
War in the Greek and Roman Worlds
Ancient Egypt
Cookquinarius: Ancient Sources of Italian Cuisine
Heritage in Conflict and Heritage for Peace
Archaeology of Death
The Age of Heroes: The Iliad, the Odyssey, the Aeneid, and the Origins of Western Literature
Magna Graecia: Ancient Greeks in Italy

ANT – ANTHROPOLOGY

Introduction to Anthropology
Anthropology of Fashion and Desirability: Beyond the Catwalk
Archaeology Workshop
Food and Culture
Anthropology of Violence and Conflict
Cultural Anthropology
Contemporary Anthropology: Words and Action
Cookquinarius: Ancient Sources of Italian Cuisine
Physical and Forensic Anthropology
Archaeology of Death
Intercultural Communication

ART - ART HISTORY

History of Architecture
Art History I: Antiquity to Early Renaissance
Art History II: High Renaissance to the Present
The Built Environment of Florence
20th Century Design and Architecture
The "Mysterious" People of Ancient Italy: In Search of the Etruscans
The World of Museums: Museology
Mysteries and Sacred Knowledge in Architecture
Palaces of Florence
Architectural History: Italian Urban Design
Lost Symbolism: Secret Codes in Western Art
World Art
The Genius of Michelangelo
Heritage in Conflict and Heritage for Peace
Renaissance Art at the Italian Courts
Italian Renaissance Art
Lifestyle in Renaissance Florence
Florence Villas and Gardens
Medieval Art
Contemporary Architecture
Renaissance Architecture
Leonardo: The Renaissance Genius at Work
International Art Business
Art in 14th Century Florence
Hidden Meanings in Renaissance Art
High Renaissance and Mannerism
Baroque Art
Images and Words
Chinese Art in Modern Europe: From the 17th Century to the Present
Museum and Gallery Internship
19th Century Art: From Neoclassicism to Post-Impressionism
Avant-Garde and Modernist Art (1900-1950)
Contemporary Art

ART - ART HISTORY - M.A. IN MUSEUM STUDIES PROGRAM

Museums and the Public I: People and Ideas
Museums, Galleries, and the History of Collecting
Museum Development, Management, and Leadership
Art and Objects in Museums and in Context
Research Methods I: Methodologies and Resources
Museums and the Public II: Objects and Audience
Transcultural Aesthetics, Ethnography, and Cultural Bias
Museum Spaces and Technologies
Museum Education
Conservation and Historic Preservation
Museums: Ethics and the Law
Research Methods II: The Thesis Proposal
Museum Studies Internship
Master's Thesis

BUS - INTERNATIONAL BUSINESS

Introduction to Business
Principles of Microeconomics
Principles of Macroeconomics
Foundations of Management
Corporate Social Responsibility
Principles of Marketing
Principles of Finance
Event Planning
China's Development and the Global Shift
Wine Business
Crosscultural Communication in the Workplace
Made in Italy: A Culture of Excellence

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The Italian-American Experience
Sociology of Consumerism
Broadcasting: Italian Culture and Television
Contemporary Italians and Italy

WRI – WRITING
Writing for College
Introduction to Journalism
Creative Writing
Writing about the Self
Travel Writing
Business Writing

6.2 SCHOOL OF CREATIVE ARTS IN FLORENCE

FVM - FILM, VIDEO AND MULTIMEDIA PRODUCTION
Digital Filmmaking I
Understanding Movies: Theory and Practice
Screenwriting
Digital Filmmaking II
Communications Internship: LdM Web TV

NUH – NUTRITION, CULINARY ARTS AND CULTURE
Italian Regional Food in Cultural Perspective
Wine and Culture I: Wines of Italy
Wine and Culture II: Wines of Tuscany
Food and Culture
Celebrating Italian Style:
Food and Culture in Contemporary Italy
Nutrition Studies
Food and Literature
Herbs and Spices in Mediterranean Cuisine
Current Trends in Italian Cuisine
Mediterranean and Middle Eastern Cuisines
Mediterranean Diet and Vegetarian Cuisine
Fundamentals of Food Design, Styling, and Photography
Topics in Nutrition: Italian Style Cooking
Italian Food and Culture: Pairing Food & Wine
The Science of Food, Health, and Well-Being
Italian Cuisine: History and Practice
Wine Business
Italian Food for Festivals and Festivities
Jewish-Italian Cooking Traditions
Co(oki)quinarius: Ancient Sources of Italian Cuisine
Sustainable Food

PDM - PAINTING, DRAWING AND MIXED MEDIA
Principles of Drawing and Composition
Foundation Oil Painting
Foundation Oil Painting (Summer only)
Expanding Creativity
Digital Sketchbook
Pastel Techniques
Florence Sketchbook - Beginning
Fundamentals of Art and Design: Color Theory
Comic Art
Florence Sketchbook - Intermediate
Sketchbook Workshop (Summer only)
Watercolor and Tempera/Gouache
Intermediate Drawing
Intermediate Painting
Intermediate Painting (Summer only)
Contemporary Painting: Materials and Techniques
New Genres: Intermedia Arts Exploration
Advanced Drawing I: Observation and Interpretation
Advanced Painting I: Observation and Interpretation
Studio Art Professional Portfolio
The Making of an Exhibition
Advanced Drawing II
Advanced Painting II
Major Project in Fine Arts

PER - PERFORMING ARTS
Introduction to Modern Dance
Introduction to Ballet
Expanding Creativity
Flamenco
Introduction to Acting
Body Language and Communication Techniques
Intermediate Modern Dance
Renaissance Historical Dance
Intermediate Ballet

PHO – PHOTOGRAPHY
Introduction to Classic Photography
Introduction to Classic Photography (Summer only)
Introduction to Digital Photography
Introduction to Digital Photography (Summer only)
Introduction to Digital Photography (Intersession)
Expanding Creativity
Principles of Fashion Photography
Principles of Fashion Photography (Summer only)
Intermediate Digital Photography
Intermediate Digital Photography (Summer only)
Intermediate Digital Photography (Intersession)
Fundamentals of Food Design, Styling, and Photography
Landscape and Architecture Photography
Experimental Photography
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