Academic Catalog

LIBERAL ARTS AND SOCIAL SCIENCES | ITALIAN LANGUAGE AND CULTURE
CREATIVE ARTS | DESIGN | NUTRITION, ITALIAN GASTRONOMY AND CULTURE
SCIENCE AND MATHEMATICS | AGRICULTURE

Istituto Lorenzo de' Medici
THE ITALIAN INTERNATIONAL INSTITUTE
Florence and Tuscania

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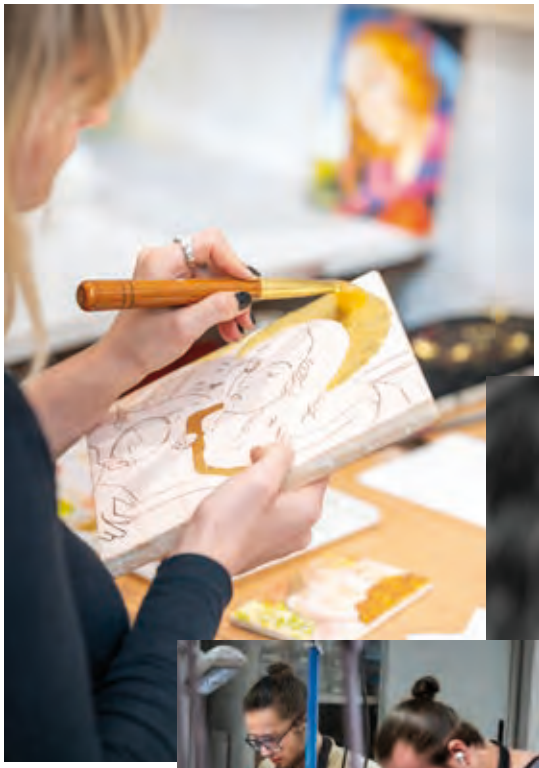
Historical Painting Techniques



Communications Class

Jewelry Lab

Fabric Styling

Left: Hands-on Italian Gastronomy activities
Right: Typography studies (Graphic Design)

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Students immerse themselves in Italian Gastronomy and Culture at our fully equipped kitchen labs.

Hands-on education

Fall Semester
June 15

Spring Semester
November 15

January Intersession
November 15

Summer Session I
April 10

Summer Session II
May 15

SEMESTER TERMS AND JANUARY INTERSESSION

Fall Semester

Tuesday	August 27	Program Starts/Student Arrival/Housing Check-in
Wednesday	August 28	Mandatory Orientation
Thursday	August 29	Mandatory Orientation
Friday	August 30	Mandatory Orientation
Monday	September 2	Classes Start
Mon-Fri	September 2-6	Add-Drop Week
Friday	September 6	Final Registration: Last day to Add/Drop a course with no record
Friday	October 11	Reading Day (reserved for occasional exceptional make-ups)
Mon-Fri	October 14-18	Midterm Exams
Mon-Fri	October 21-25	Fall Break
Monday	October 28	Classes Resume
Friday	November 1	Public Holiday: All Saints' Day
Monday	November 4	Deadline to withdraw from a class with a W grade
Friday	December 6	Deadline to withdraw from a class with a W/F grade and Reading Day (reserved for occasional exceptional make-ups)
Sunday	December 8	Public Holiday: Feast of the Immaculate Conception
Mon-Fri	December 9-13	Final Exams
Friday	December 13	Classes End
Saturday	December 14	Deadline for Housing Check-out/End of Program

January Intersession

Thursday	January 2	Program Starts/Student Arrival/Housing Check-in
Friday	January 3	Classes Start/Mandatory Orientation
Monday	January 6	Public Holiday: Epiphany
Tuesday	January 7	Add-Drop deadline/Final Registration
Friday	January 17	Classes End
Saturday	January 18	Deadline for Housing Check-out/End of Program

Spring Semester

Tuesday	January 28	Program Starts/Student Arrival/Housing Check-in
Wednesday	January 29	Mandatory Orientation
Thursday	January 30	Mandatory Orientation
Friday	January 31	Mandatory Orientation
Monday	February 3	Classes Start
Mon-Fri	February 3-7	Add-Drop Week
Friday	February 7	Final Registration: Last day to Add/Drop a class with no record
Friday	March 14	Reading Day (reserved for occasional exceptional make-ups)
Mon-Fri	March 17-21	Midterm Exams
Mon-Fri	March 24-28	Spring Break
Monday	March 31	Public Holiday: Easter
Friday	April 4	Deadline to withdraw from a class with a W grade
Friday	April 11	Make-up Day for April 21 classes
Sunday	April 20	Public Holiday: Easter
Monday	April 21	Public Holiday Easter Monday (Make-up Day: Friday, April 11)
Friday	April 25	Public Holiday: Liberation Day
Thursday	May 1	Public Holiday: Labor Day (Make-up Day: Friday, May 9)
Friday	May 9	Make-up Day for May 1 classes/Deadline to withdraw from a class with a W/F grade
Saturday	May 10	Final Exhibit Event

Mon-Fri	May 12-16	Final Exams
Friday	May 16	Classes End
Saturday	May 17	Deadline for Housing Check-out/End of Program

SUMMER TERMS

Summer Session I

Thursday	May 29	Program Starts/Student Arrival/Housing Check-in
Friday	May 30	Mandatory Orientation
Monday	June 2	Public Holiday: Founding of the Italian Republic
Tuesday	June 3	Classes Start
Wednesday	June 4	Add-Drop Deadline/Final Registration
Monday	June 16	Summer Break (Tuscania Only)
Tuesday	June 24	Local Holiday - Florence: St. John the Baptist Day
Thursday	June 26	Classes End - Final Exams
Friday	June 27	Deadline for Housing Check-out/End of Program

SUMMER BREAK JUNE 30 – JULY 4

Summer Session II

Thursday	July 3	Program Starts/Student Arrival/Housing Check-in
Friday	July 4	Mandatory Orientation
Monday	July 7	Classes Start
Tuesday	July 8	Add-Drop Deadline/Final Registration
Thursday	July 17	Summer Break
Wednesday	July 30	Classes End - Final Exams
Thursday	July 31	Deadline for Housing Check-out/End of Program

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TWO ITALIES PROGRAM

Fall Semester

FLORENCE

Tuesday	August 27	Start of Program/ Students Arrive in Florence/ Housing Check-in
Wed-Fri	Aug 28-30	Mandatory Orientation
Mon-Thu	Sept 2-5	Exploring Italy Through Language and Culture (Part 1 - Presession)
Monday	September 9	Classes in English start
Thursday	September 19	Mid-course Break
Friday	September 27	Reading Day (reserved for occasional make-up)
Wednesday	October 2	Exams and End of Classes
Thursday	October 3	Housing Check-out/ Transfer to Tuscania

TUSCANIA

Thursday	October 3	Mandatory Housing Check-in/Orientation
Mon-Fri	Oct 7-11	Program Break
Mon-Wed	Oct 14-31	Exploring Italy Through Language and Culture (Part 2 -Intensive Course)
Wednesday	October 31	Italian Language Exam
Friday	November 1	Public Holiday
Monday	November 4	Classes in English Start
Thursday	November 14	Mid-course Break
Friday	November 22	Reading Day (reserved for occasional make-up)
Wednesday	November 27	Exams/End of Classes
Thursday	November 28	Housing Check-out/ End of Program

Spring Semester

FLORENCE

Tuesday	January 28	Start of Program/ Students Arrive in Florence/ Housing Check-in
Wed-Fri	January 29-31	Mandatory Orientation
Mon-Thu	February 3-6	Exploring Italy Through Language and Culture (Part 1 - Presession)
Monday	February 10	Classes in English start
Thursday	February 20	Mid-course Break
Wednesday	February 28	Reading Day (reserved for occasional make-up)
Wednesday	March 5	Exams/End of Classes
Thursday	March 6	Housing Check-out/ Transfer to Tuscania

TUSCANIA

Thursday	March 6	Mandatory Housing Check-in/ Orientation
Mon-Fri	March 10-14	Program Break
Mon-Wed	Mar 17-Apr 2	Exploring Italy Through Language and Culture (Part 2 -Intensive Course)
Wednesday	April 2	Italian Language Exam
Thursday	April 3	Classes in English Start
Friday	April 18	Reading Day (reserved for occasional make-up)
Sun-Mon	April 20-21	Public Holiday: Easter
Friday	April 25	Public Holiday: Liberation Day
Tuesday	April 29	Exams/End of Classes
Wednesday	April 30	Housing Check-out/ End of Program

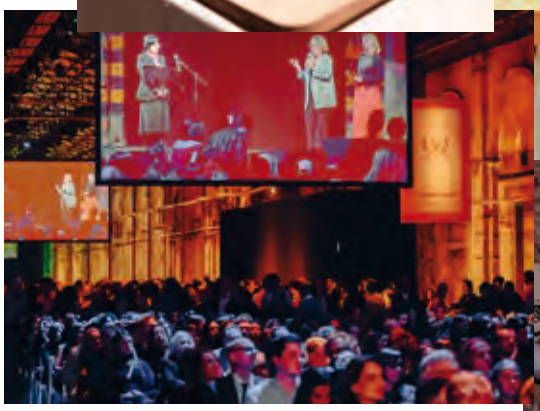
50 years

of international higher education

Students from around the globe can enjoy the learning opportunities offered by LdM on its two main sites. The Florence campus, located in the historic city center, stands as the heart of the institution with its roots steeped in tradition and innovation. Tuscania, a historic town in Lazio, offers its lush landscapes, archaeological sites, and a strong focus on community interaction.

Welcome speech by President Carla Guarducci.

Poetry Performance, featuring Italo-Australian artist Marisa Garreffa. In collaboration with Lorenzo de' Medici Press.



Hosted at the prestigious Leopolda, a former train station building in Florence, the LdM 50th anniversary party featured live activities with our students, including street art painting (on the right).

Nurturing the Future

End of Academic Year Nurturing the Future: an exhibition of the artwork of our Creative Arts and Design students, which took place at the historical Istituto degli Innocenti.

The LdM campus is spread across various historical buildings in the city center of Florence.

Istituto Lorenzo de' Medici

Florence and Tuscania

Istituto Lorenzo de' Medici marked its 50th anniversary in the Fall of 2023. Celebrating this milestone with our friends, both old and new, our students, professors, and staff gave us a precious opportunity to reflect on our history, celebrate our achievements, and remember our partners and all those who have been part of LdM's journey since our foundation in 1973.

Since
1973

In 2024, LdM was awarded the Best Practices in International Higher Education Award from NASPA's International Education Knowledge Community in recognition of our dedication to providing high-quality education. This acknowledgment of our past and present achievements also underlines our responsibility to continue the work of advancing dialogue and best practices in international higher education in the future.

With a view to helping our students achieve their future promise, we launched a Mentoring Center during the 2023–2024 academic year to support LdM students as they take their first steps into the professional world. This center offers one-on-one mentoring to help students improve their résumés, prepare for interviews, and understand their career prospects as they take the skills and knowledge they have learned with us into the wider world.

As educators, we focus on the future every day. We are privileged to see the present unfolding into the future before our eyes in the form of the creative ideas and projects of our students. The idea of education as nourishment inspired the exhibition Nurturing the Future, held on May 11, 2024.

Conceived by LdM President and CEO Carla Guarducci, Nurturing the Future showcased selected works by our students in Creative Arts and Design courses. The venerable Istituto degli Innocenti hosted the event. Designed by Brunelleschi, the Istituto degli Innocenti has been dedicated to cultivating the cultural and emotional growth of young people since its foundation as an orphanage in the 15th century. With centuries of history nurturing learning, this grand location was the perfect setting to display our students' artworks in various media, amplify their voices, and encourage public interaction.

A special section of the event was dedicated to the Plautilla 500° project in honor of the five-hundredth anniversary of the birth of Florentine Renaissance artist Plautilla Nelli. LdM paid tribute to her in the form of a diagnostic study and restoration project on a small oil painting attributed to Plautilla Nelli and her workshop.

The work was exhibited at the event, along with selected works inspired by her life, work, and legacy produced by our jewelry design, historical painting, and printmaking students.

Plautilla Nelli took her vows at fourteen and embraced a contemplative life. As a nun, she not only was able to cultivate her own artistic talents, but also those of other women whom she taught in her workshop at the Monastery of Santa Caterina at a time when women were rarely permitted to access cultural and artistic spaces. Her serene painting of Madonna and Child with Saint Dominic, Saint Catherine, and Saint Agnes embodies care, patience, and growth. When displayed alongside our students' works, a dialogue between the past and present emerged.

The immense value of studying the creative arts in the privileged setting of Florence, with its immeasurable cultural heritage to inspire students, could not have been clearer.

As we look forward to the next 50 years, Istituto Lorenzo de' Medici remains committed to fostering academic excellence, cultural enrichment, creativity, and professional growth for all our students in the hope that we can contribute to a better future.

Carla Guarducci,
President and CEO of Istituto Lorenzo de' Medici

Mission

With over 50 years of experience in international higher education, LdM is dedicated to delivering high-quality learning opportunities to students from around the globe. By expanding their knowledge and understanding of the world, LdM challenges students to evolve within the global community, focusing on the lessons of past and present cultures to cultivate a better tomorrow. Through experiential learning at each of our two sites in Italy, LdM fosters students' professional and personal development and empowers them to achieve their academic and career goals.

Academic Schools
LdM offers courses in 36 departments. All courses are taught in English except Italian language courses.

Student Diversity
LdM welcomes students from around the world, from roughly 89 nations!

Faculty & Staff Diversity
LdM employs an average of 250 dedicated instructors of various nationalities.

Small Classes, Big Impact
By keeping the faculty-to-student ratio low, LdM promises an intimate academic environment.

Institutional Flexibility
With more than 40 program options, LdM enrolls 3000+ students annually, each enjoying the plethora of educational opportunities available.

Core Values

Learning is Empowerment
LdM upholds both traditional and innovative educational approaches in higher education, complemented by experiential learning practices. LdM is dedicated to the empowerment of students as active participants in the learning process.

Professional Skills
LdM cultivates innovation through interdisciplinary projects and collaboration within targeted professional sectors, so that students achieve the real-world skills necessary to meet the challenges of their respective fields.

Cultural Diversity
As an educational and cultural institution, LdM believes in fostering diversity in a dynamic, international environment composed of faculty, staff, and students from all over the world, providing equal and open access to educational opportunities.

Community Engagement
LdM believes in community engagement and creates opportunities for meaningful interaction between international students and the Italian community in which they live and study. LdM is committed to creating an atmosphere of trust, safety and respect in an environment characterized by a rich diversity of people and ideas.

Personal Growth
LdM is dedicated to providing students with a foundational academic understanding of a broad range of disciplines, assisting and promoting their professional and personal growth.

NASPA
Best Practices in Study Abroad
Programming Award
Spring 2024

Italian Ministry of Education
Registered and authorized since
12 December 1989

US Middle State Commission of Higher Education (MSCHE)
Approved as a branch campus
of Marist College since 2005

US Department of Veterans Affairs
Approved since 2010

European Quality Assurance
Certification ISO 9001:2015

Swedish Board of Student Finance
Approved since 2006

Icelandic Student Loan Fund
Approved since 2015

Students of the Florence Sketchbook course sketching products and food booths at the characteristic covered market in the San Lorenzo neighborhood, Mercato Centrale.

FLORENCE
Tuscany region

Location: Tuscany Region, 360.000 inhabitants

Closest Airports: Peretola Airport, Pisa Airport, Bologna G. Marconi Airport

Main Train Station: Firenze Santa Maria Novella

Bus Connections: To/from Piazzale Montelungo (Viale Filippo Strozzi)

Distance to Rome: 232 km/144 mi
Tuscania: 159.4 km/99 mi
The Coast: 103 km/64 mi

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 forever changed 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 (Firenze) is the ideal destination for those interested in studying Italian language and culture, humanities, creative arts, and design.

Distinctively rich in history and ancient traditions, this urban environment is world-famous for its artistic heritage, which offers visitors a wide spectrum of cultural events throughout the year, from international art exhibitions, music and cinema festivals, seasonal food festivals (sagre), artisanal markets, and traditional festivities rooted in local folklore. Florence is known for its exceptional restaurants, gelato parlors, luxury brand stores, artisan shops, and traditional markets, one of which is located right around the corner from LdM's main headquarters.

Did you know? *With a population of under 400,000 residents, Florence is a relatively compact city. However, it proudly houses some of the most significant masterpieces of Western art. The city center of Florence has been honored as a UNESCO World Heritage site for its exceptional artistic achievements, described as "a one-of-a-kind masterpiece resulting from continuous creativity spanning over six centuries."*

As a thriving economic center with strengths in fashion, high-end retail and tourism, Florence offers inhabitants the chance to discover various aspects of contemporary Italian life while standing face-to-face with artifacts of the medieval and Renaissance era.

LdM students are welcomed into the vivacious folds of Florence's city life, created by its art galleries, charming boutiques, cafés, and restaurants. LdM students can also get involved in the local and school communities through organized activities, such as volunteering, joining a student club, playing sports, attending performing arts events, or participating in weekend excursions. Given its central location, Florence is an excellent base from which students with wanderlust can easily access transport to other magical places in Tuscany, Italy or Europe.

The LdM Florence site, situated in the historic San Lorenzo district, encompasses 16 campus buildings throughout the city center. Buildings are equipped with Wi-Fi and contain a full range of facilities including numerous classrooms, equipped laboratories, and large, specialized art studios. The LdM library is hosted in a historical building located in a street where once the great painter Giotto lived. There, students can enjoy an elegant student reading room, and computer center.

The main LdM Florence building, which dates to the 13th century, contains a cozy cafeteria, and courtyard garden. The edifice originated as a convent connected to a medieval church, San Jacopo in Campo Corbolini. This church, now deconsecrated, was founded by the Knights Templar in 1206. Adorned by medieval frescoes and sculptures, the church interior has been restored to its original splendor, thanks to students and faculty of LdM's Restoration Department, and serves as the setting for LdM conferences, photography exhibitions, wedding-planning events, and performing art performances.

Left: Students sketching at Mercato Centrale. Right: Risotto prepared in an Italian Gastronomy and Culture class.

TUSCANIA

Lazio region

Location: Lazio Region, 8.500 inhabitants

Closest Airports: Rome Fiumicino Airport

Train Stations: Viterbo, Tarquinia

Bus Connections: Viterbo, Tarquinia

Distance to Rome: 232 km/144 mi
Tuscania: 159.4 km/99 mi
The Coast: 103 km/64 mi

The LdM Program in Tuscania is uniquely immersive. Owing to its small-town atmosphere, students can live and study in an authentic Italian environment. Located south of Florence and north of Rome, and with fewer than 10,000 inhabitants, Tuscania is an idyllic town in the Lazio region.

Its surroundings are a haven for nature lovers and adventure seekers alike, who come to explore the breathtaking landscapes of the southern Maremma peppered with olive trees and fragrant lavender fields.

For centuries, visitors have come to Tuscania to admire its picturesque setting, cobblestone streets, and fine food culture. The town abounds in scenic squares, medieval and Renaissance churches, and beautiful parks. In the Cathedral Square, students mingle with locals over a tasty snack at tables set out in front of a beautiful 17th-century fountain. Tuscania has long been known for its ability to inspire artists from every discipline, and it has often served as a backdrop for films by famous filmmakers such as Orson Welles, Pier Paolo Pasolini, Andrei Tarkovsky, and Franco Zeffirelli.

Did you know? *Tuscania's ancient artifacts ignited Etruscan fever in 19th-century London when a reconstruction of an Etruscan necropolis, showcasing genuine artifacts from Tuscania, was showcased in the British capital. These artifacts were subsequently acquired by the British Museum, and Tuscania became a destination for historians and archaeologists from around the world.*

Tuscania is an ideal destination to study a whole range of subjects: organic agriculture and sustainability, archaeology, history and philosophy, theater, dance and yoga, painting, landscape photography, the production and marketing of wine, as well as farm-to-table slow food traditions. It is also a perfect place to learn Italian at all levels.

The LdM Tuscania site is situated in the historic town center surrounded by medieval stone walls. Its facilities include a student lounge, a library, an art room, and a fully equipped instructional kitchen. Weekly activities introduce students to the planting and pruning of olive trees, the olive harvest, and the making of cheese, gelato, and bread. Guided tours of the local museum, the Romanesque crypt of St. Peter's, and the Cistercian Abbey of San Giusto offer unique insights into Tuscania's rich cultural heritage.

LdM offers regular excursions to nearby towns like Viterbo and Orvieto, to the lovely volcanic Lake of Bolsena, and to seaside resorts in Lazio and Tuscany. These excursions help students learn to use the local bus system, enabling them to plan their own trips to other destinations.

Weekends in Rome and Florence are easily facilitated. Since Tuscania is not on the trainline, LdM offers free transfers on Thursdays or Fridays to Tarquinia station—a car journey that takes about 30 minutes.

On Sundays, students can return to Tarquinia train station for a free transfer back to Tuscania. The train journey from Tarquinia to Fiumicino Airport near Rome takes around two hours.

In Tuscania, LdM students' successful integration with the local community is key. Staff and faculty welcome LdM students with open arms, teaching and supporting them in their individual and communal journeys of life-changing discovery.

Field trips to local activities and excursions to nearby historical villages and natural attractions are regularly organized.

Memberships

Istituto Lorenzo de' Medici (LdM) is registered and authorized in Italy by the Ministry of Education, effective December 2, 1989.

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 *Centrala Studiestödsnämnden* (CSN), the Swedish Board of Student Finance, by the Icelandic Student Loan Fund, and it has been awarded the European quality certification ISO 9001:2015 by European Quality Assurance.

The LdM campuses in Florence and Tuscania are approved by the US Department of Veterans Affairs.

American Association for Italian Studies (AAIS)
American Association of Teachers of Italian (AATI)
American Council on the Teaching of Foreign Languages (ACTFL)
Association of International Education Administrators (AIEA)
Council of Higher Education Accreditation (CHEA)
Eduitalia Consortium (EDUITALIA)
European Association of International education (EAIE)
European League of Institutes of the Arts (ELIA)
Modern Language Association (MLA)
NAFSA: Association of International Educators
The Forum on Education Abroad

Collaborations

LdM collaborates with the following institutions and organizations:

Abbey Complex of San Giusto, Tuscania
Assessorato alla Cultura (Department of Culture), Provincia di Viterbo
Assessorato alla Cultura Regione Lazio, Comune di Tuscania
Associazione Culturale Turismo Arte e Spettacolo di Tuscania (ACTAS), Tuscania
Center for Ancient Mediterranean and Near Eastern Studies (CAMNES), Florence
Festival d'Europa, Florence
Fondazione Franco Zeffirelli - International Center for Performing Arts, Florence
Fondazione Palazzo Strozzi (Florence)
Istituto Comprensivo Statale Ildovaldo Ridolfi, Tuscania
Istituto di Istruzione Secondaria Superiore Vincenzo Cardarelli, Tarquinia - Liceo Scientifico, Tuscania
Istituto Venezia, Venice
Kathmandu University, Nepal
La Chascona - Fundación Pablo Neruda, Chile
Mayor University (Santiago)
National Archaeological Museums of Lazio
Rapa Nui National Park, Easter Island
Soprintendenza ai Beni Architettonici del Lazio
Teatro Comunale "Il Rivellino Veriano Lucchetti", Tuscania
Universidade Pauilista (Unip), Brazil
Universidad Mayor, Chile
University of Florence

Restoration Department Collaborations

Saving priceless artworks is a global issue. Restoration and Conservation courses at LdM offer the great opportunity to work directly on originals from the 14th to 19th centuries. Students at the LdM Restoration Department have restored works of art in Florence, in the Tuscany region and in Southern Italy. Furthermore, they have traveled to Nepal in collaboration with the University of Kathmandu and the University of Bhaktapur to work in both Hindu and Buddhist temples; to India to work on frescoes and paintings from the 17th and 18th centuries; to Isla Negra (Chile) work at the Pablo Neruda Museum; to Argentina to work on the sculptures of Piazza Italia in Mendoza and of the Casa Rosada in Buenos Aires; and to Easter Island to restore the famous Moai statues, severely damaged by lichens.

LdM Professors are among the experts who have restored the Magi Chapel in Florence's Palazzo Medici-Riccardi and some of the paintings in the Uffizi Gallery. 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, Prato, and Siena (Pitti Palace). The Department also collaborates with the Comitato Tabernacoli (Florence), with the Soprintendenza ai Beni Artistici e Storici della Provincia di Trapani with the Soprintendenza ai Beni Artistici e Storici di Cosenza, with the Curia and the Museo Diocesano of Mazara del Vallo, with the towns of Rocca Imperiale and Laino Borgo, with the Curia of Cassano Ionio, with the Escuela de Artes Aplicadas of Providencia Santiago (Chile), with the Roman Catholic Archdiocese of Delhi (India), the Roman Catholic Archdiocese of Calcutta (India), and the Diocese of Meerut/Dehradun (India).

Affiliates and Collaborations

Academic Programs International (API)
Accent Italia
Adelphi University
Appalachian State University
Ashland University
Audencia Business School, Nantes, France
Beirut Arab University (Lebanon)
Belmont Abbey College
Beloit College
Bentley University
Berry College
Bethany Lutheran College
Binghamton University, SUNY
California State University, Long Beach
Canisius College
Carnegie Mellon University
Catholic University of Daegu (South Korea)
Central Connecticut State University
Champlain College
Clemson University
College for Creative Studies
College of New Caledonia
College of Staten Island, CUNY
Columbia College Chicago
Concordia College Minnesota
Concordia University of Edmonton (Canada)
Eastern Illinois University
Escuela de Artes Aplicadas (Chile)
Escuela de Conservación y Restauración de Occidente (Mexico)
Fashion Institute of Technology, SUNY
Felician University
Florida A&M University
Florida Atlantic University
Florida Gulf Coast University
Florida Southwestern State College
Framingham State University
Geneva College
Georgian Court University
Grand View University
Grove City College
Gustavus Adolphus College
Heartland Community College
High Point University
Illinois State University
Institut Catholique de Paris (France)
Instituto de Estudios Superiores de Tamaulipas - IEST (Mexico)
Instituto Tecnológico y de Estudios Superiores de Monterrey – ITESM (Mexico)
International Fashion Academy, IFA Paris (France)
International Institute of Fashion Technology (India)
Iowa State University
Jacksonville University
Kansas State University
Keene State College
Kyonggi University (South Korea)
Longwood University
Mansfield University
Marist College
Marymount University
Miami - Dade College
Molloy University
Monmouth University
Moravian University
New Mexico State University
North Carolina State University
Northeastern University
Pace University
Palm Beach Atlantic University
Pratt Institute
Rhode Island School of Design
School of Fashion Technology - Pune (India)
School of the Art Institute of Chicago
Select Study Abroad
Sookmyung Women's University (South Korea)
St. Lawrence University
Stevenson University
Stockton University
Suffolk University
Texas Christian University
Texas Tech University
Towson University
UniEvangelica (Brasil)
Universidad Anáhuac Mayab (Mexico)
Universidad Anáhuac México
Universidad Anáhuac Puebla (Mexico)
Universidad Anáhuac Querétaro (Mexico)
Universidad Autónoma di Sinaloa (Mexico)
Universidad de Monterrey – UDEM (Mexico)
Universidad de la Salle, Bajío (Mexico)
Universidad Iberoamericana (Mexico)
Universidad Popular Autónoma del Estado de Puebla – UPAEP (Mexico)
Universidad Tecmilenio (Mexico)
Universidade Cruzeiro do Sul (Brazil)
Universidade de Ribeirao Preto - UNAERP (Brazil)
University at Buffalo, SUNY
University of Alabama
University of Denver
University of Hawaii at Manoa
University of Illinois at Chicago
University of Illinois at Urbana-Champaign
University of Kansas
University of Massachusetts, Boston
University of North Alabama
University of North Carolina at Chapel Hill
University of North Carolina at Greensboro
University of Tennessee, Knoxville
University of the Pacific
University of Wisconsin – Eau Claire
University of Wyoming
Upper Iowa University
Wells College
Western Carolina University
Western Illinois University
Western Kentucky University
Western New England University
Winthrop University

LdM Florence - IFA Paris

LdM-CAMNES Partnership

Over a decade ago, LdM established a fruitful partnership with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES). CAMNES activities include professional and interdisciplinary education, international conferences, symposia, publications, archaeological training, exhibits and public archaeology initiatives. The CAMNES scientific committee comprises outstanding academic scholars and scientists whose experience addresses key areas of interest about the ancient past of the Mediterranean and the Near East.

CAMNES co-directors and professional archaeologists Dr. Guido Guarducci and Dr. Stefano Valentini respectively supervise the LdM Departments of Ancient Studies (ANC) and Religious Studies (REL).

The main objective of this LdM-CAMNES partnership is to create an international educational and research environment where students learn about the common roots of our ancient past and how these affect the dynamics of contemporary society and everyday life.

CAMNES and LdM take part in a variety of archaeological projects both in Italy, where they give students the possibility to approach and study prehistoric, Etruscan and Roman cultures, and abroad, where they are involved in various international projects, for example in Azerbaijan (Ganja region), Egypt (Luxor) and Iraq (Baghdad Museum).

Since 2005 LdM and then CAMNES are supervising the excavation at the Etruscan necropolises in Tuscania (Lazio) together with the scientific partnership of the University of Naples Federico II.

Every summer, CAMNES-LdM offer students from all over the world the opportunity to discover and understand the Etruscan culture through an archaeological approach. During an intensive Archaeology Field School, led by a team of professional archaeologists, students take part in the excavation of the Etruscan necropolises, the cities of the dead, near Tuscania. Many of the ancient Etruscan artifacts discovered throughout the years in Tuscania have been restored by the LdM-CAMNES students during the Archaeology Workshop at LdM Florence. This practical course provides students with an introduction to ancient artifact conservation and documentation, and with the unique experience of working with 2500-old finds.

For more information, see the LdM-CAMNES brochure or visit **www.camnes.org**

CAMNES
Center for Ancient Mediterranean and Near Eastern Studies

Did you know?

The CAMNES logo is composed by the rotation of the "Aleph" letter? The top version is Proto-Sinaitic (ox head, Egypt), the right version is the Canaanite Aleph (Phoenician and Old Hebrew), the bottom version is...our letter A! (Etruscan, Greek, Roman etc.).

Archaeology Field School

LdM-Fondazione Franco Zeffirelli Collaboration

In 2018, LdM began a rewarding collaboration with Fondazione Franco Zeffirelli - International Center for Performing Arts, which is located right in the heart of the historic city center of Florence. The Center, which was fully supported by the Maestro himself and currently overseen by his family, aims to make the artistic and cultural heritage of Zeffirelli's 70-year career available to both the city of Florence, his birthplace, and internationally, to future generations.

The Fondazione Zeffirelli archives include his films as well as his works of drama, set design, opera, and ballet.

Zeffirelli is known world-wide for cinematic masterpieces like his Academy Award nominees *Romeo and Juliet* (1968) and *The Taming of the Shrew* (1967) with Elizabeth Taylor and Richard Burton. The long list of acclaimed actors he directed in his lifetime also includes Dame Maggie Smith, Dame Judi Dench, Mel Gibson, Glenn Close, Jon Voight, Faye Dunaway, Fanny Ardant, Jeremy Irons, and Cher.

Working as a director of theater and opera productions, Zeffirelli collaborated with institutions such as La Scala in Milan and the Metropolitan Opera in New York.

The LdM-Fondazione Franco Zeffirelli collaboration inspires a variety of interdisciplinary courses that draw from the performing and visual arts, literature, art history, media arts and studies and more. Inspired by Franco Zeffirelli's multifaceted legacy, students engage in interdisciplinary courses that draw from the performing and visual arts, literature, art history, media arts and studies, and more.

The goal of the LdM Fondazione Zeffirelli collaboration is to encourage a versatile perspective that spans across different mediums, as well as fostering creativity and self-expression.

Thanks to this collaboration, students can access the innermost layers of Zeffirelli's creative world, while developing their own expressive potential and voice.

Did you know?

2023 marks the 100th anniversary from Franco Zeffirelli's birth. On this occasion, the Florence municipality has consecrated to this contemporary Maestro a Belvedere terrace at the world-renowned Piazzale Michelangelo.

Fondazione Zeffirelli, Florence

Fashion Styling course, Music Hall, Fondazione Zeffirelli

Textile Design Workshop for Fashion Design students, focusing on upcycling techniques

2. PROGRAMS OF STUDY

2.1 Academic Semester and Year Program

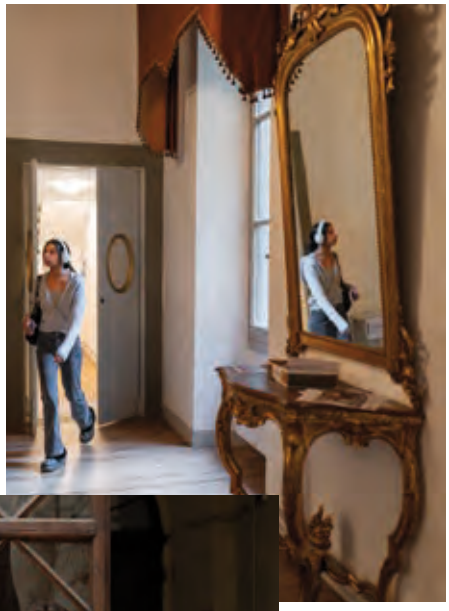
Semester Programs are designed to encourage awareness not only of the course topics but also of the Italian culture in which they are studied.

Students can choose and combine courses taught in English from different departments, satisfying personal preferences and the requirements of their degree programs. Believing in the value of Italian language classes as an essential part of the study abroad experience, LdM encourages students to take at least one Italian language course during their first semester; however, Italian Language is not mandatory.

Semester programs vary in the weight given to Italian language, and allow students to choose how much time they wish to devote to learning Italian and improving their language skills.

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)
- Four or Five Courses (12-16 credits) without Italian Language Course



LdM Building

2.1a Internships

As part of Semester Programs, Istituto Lorenzo de' Medici offers students the possibility to learn different aspects of working in Italy, a country known for its artisan and small business structure, by taking a credit-bearing internship. Internships are offered in various fields of study; from Art History, to Communication, Education, Fashion Design, Interior Design, and Graphic Design.

Students taking an internship through LdM must fulfill the relevant prerequisites. Placement opportunities are limited and vary on each campus.

Choosing an alternate course is mandatory. Students taking an internship must retain full-time status, with a minimum of 15 credits per semester. Concurrent enrollment in a course in the same field is required. Internships are unpaid.

Students enrolled in a Florence-based semester who are not enrolled in an official internship but would like to complete a non-credit professional opportunity may contact the Internships Coordinator for assignment of a single, experiential-learning project. Upon completion of this professional project, students can add international work experience to their resume/curriculum vitae.

Communications Internship

2.2 January Intersession Program

The Intersession Program, available at LdM Florence, 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)

Exploring Florence

2.3 Two Italies Program (Florence and Tuscania)

With the Two Italies Program, students embark on an intercultural journey exploring different aspects of the Italian culture and lifestyle. The program starts in cosmopolitan Florence, a city of art, design, and fashion. It then continues to Tuscania, a picturesque hilltop town in northern Lazio. Located between Florence and Rome, the nation's capital, Tuscania is situated in one of the country's most authentic and unspoiled area, noted for its Etruscan necropolises.

The curriculum is a celebration of all things Italian, from the country's ancient history, to its excellence in the area of eno-gastronomy, approached from a Business and Marketing viewpoint. At the same time, Two Italies engages students with a reflection upon contemporary and eternal issues, such as the pursuit of happiness in challenging times, and the importance of sustainable practices in today's food production and supply. An exploration of the Italian Language ties together the students' experience through two of the most fascinating regions of our country.

In Florence (Tuscany region), they are given the Italian language basics necessary to start navigating Italian everyday life. In Tuscania (Lazio region), students immerse themselves in the welcoming environment of the countryside for an authentic Italian-style experience, getting the chance to engage in daily conversation with locals and to discover the natural beauty of the surroundings.

This dynamic program offers students a diverse and informed approach to the multifaceted aspects of contemporary Italy. It allows them to learn more about cultural differences and the settings in which they find themselves.

Students spend over a month in Florence and then move to Tuscania, where they'll enjoy the beauty of the Italian fall, taking a total of five 3-credit classes. Students will be closely supported by LdM's expert and experienced team of advisors, support staff, and faculty at each of these locations.

Course Sequence

FLORENCE:

Exploring Italy Through Language and Culture
ITL 124 / ITL 224
Elementary to Intermediate Levels /
Upper Intermediate to Advanced Levels
Module One: Pre-session*

Florentia: The Ancient Roots of Florence
HIS 215 / ANC 215

The Pursuit of Happiness:
Cultivating Well-being in Challenging Times
PHI 220 / PSY 220

TUSCANIA:

Exploring Italy Through Language and Culture
ITL 124 / ITL 224
Elementary to Intermediate Levels /
Upper Intermediate to Advanced Levels
Module Two: Super intensive session*

Wine Business & Marketing
BUS 252 / IGC 252

Sustainable Food & the New Global Challenge
IGC 280 / ENV 280

LdM courses often include on-site visits to complement in-class teaching with hands-on experience.

In LdM's kitchens, theory meets practice as students delve into the art of Italian Gastronomy, applying their knowledge and honing their skills to create authentic dishes that capture the rich flavors and traditions of Italian cuisine.

2.4 Summer Session Programs

The Summer Session Programs consist of month-long courses in June and July. All courses, except Italian Language 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)

For special summer programs, see the following:

- Summer Conservation Workshop
- Archaeology Field School in Tuscania
- Yoga Wellness Workshop in Tuscania
- Stop-Motion Workshop

2.4a Summer Conservation Workshop (Florence and Central Italy)

Learn how to directly apply the most appropriate conservation and restoration techniques to authentic works of art in their historical Italian locations. Students practice the creative and scientific skills necessary to travel into the field and work in hands-on sessions that focus on original easel paintings, frescoes and wooden artifacts from past centuries.

This workshop begins at the LdM restoration lab in Florence and continues to an off-site location in Italy for the remainder of the course. Past locations include ancient towns in Tuscany, Umbria, Calabria, and on the island of Capraia. This course is open to all levels and offers the unique opportunity to learn in a professional studio setting as well as the chance to study in an authentic Italian town. The workshop is offered twice, in June and in July.

2.4b Archaeology Field School in Tuscania

The archaeological area of Tuscania is composed of necropolises (ancient cemeteries) distributed around the modern town, which is believed to be an ancient settlement.

Every summer, CAMNES and LdM offer students from all over the world the opportunity to discover and understand the Etruscan culture through an archaeological approach. During an intensive Archaeology Field School, led by a team of professional archaeologists including the scholars and students of our scientific partner, the University of Naples Federico II, students take part in the excavation of the Etruscan necropolises, the cities of the dead, near Tuscania. This program gives the possibility to dig and uncover 2500+ year old artifacts and structures of the Etruscan civilization, while enjoying the breathtaking countryside of Maremma.

Participants stay in Tuscania and absorb the atmosphere of this ancient Medieval town situated in the heart of ancient Etruria. The workshop is offered in July.

2.4c Yoga Wellness Workshop in Tuscania

This summer workshop offers an immersive experience in the Yoga tradition in the beautiful setting of Tuscania. During a one-month program, students will have the opportunity to explore the spiritual, mental, and physical practice of Yoga: as a path to attain spiritual realization and union with the divine, as a way to quiet the busy modern mind (mindfulness), and as a healing and balancing physical daily practice. The workshop is offered in June.

2.4d Stop-Motion Workshop

This newly introduced workshop introduces students to the cinematic art of stop-motion animation and takes place at the renowned Misseri Studio located in the stunning Castle of Montalbo in the nearby hills of Florence. Through hands-on learning, students learn the basics of creating stop-motion, such as creating and building characters, developing a storyboard, filming techniques, and post-production editing. While studying the evolving television and online market, and analyzing professional opportunities in the industry, students will also work as part of a team to create their own unique animations. The workshop is offered twice, in June and in July.

2.5 Marist-LdM Degree Programs

Marist-LdM offers four-year credit-bearing undergraduate Bachelor Degrees for international students in the following subjects: Art History, Digital Media, Fashion Design, Studio Art, Interior Design, Conservation Studies, Global Marketing Communication, and Italian Language.

The program 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.

2.6 Marist-LdM Venice Biennale Program

The Venice Biennale Program is a special four-week, 6-credit studio art and art history program offered by Marist College and Istituto Lorenzo de' Medici (LdM).

Students have a unique opportunity to explore and immerse themselves in a contemporary art exposition, drawing inspiration from the city of Venice and works of renowned and up-and-coming global artists featured at the Biennale sites.

Marist-LdM Graduation

2.7 Certificate Programs

Experiential learning is LdM's main tool to foster students' future professional development. At LdM Florence, Istituto Lorenzo de' Medici offers a variety of Semester and Year Certificate Programs throughout the year, which combine a strong theoretical base with practical work for the pursuit of a real profession.

LdM Florence Certificate Programs are designed to develop student creativity, artistic talent, and technical skills within structured plans of study, and they are offered in the fields of Gastronomy and Nutrition, Creative Arts, and Design. A selection of short-term Certificate Programs, running in the months of June and July, is available at both sites.

Students can choose among:

- Semester Certificate in Applied Integrated Marketing (AIM)
- Semester Certificates
- One-year Certificates
- Professional/Advanced Certificates (one-and two-year programs)
- Summer Certificates (LdM Florence and LdM Tuscania)

Semester Certificates

Semester certificates give students the opportunity to gather the professional skills and the theoretical underpinnings of their field of choice in a single semester. These certificates address specific areas that lead to a variety of possible career options, with a balance of courses that 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.

Semester Certificate sessions start fall and spring semesters.

One-Year Certificates

One-Year certificates offer a comprehensive course structure addressing students' own professional goals. The class selection has been pre-planned in order to allow students to follow the most appropriate course sequence in the area of study that they wish to pursue.

Sessions start fall semester only. Students with prior knowledge of the selected field of study may be admitted to the second semester (in spring only), after submitting a portfolio of their work to be assessed and approved.

Professional/Advanced Certificates

Professional/Advanced certificates are designed for students who have a solid background in the area of study. Students can combine the One-Year Certificate and the Professional/Advanced Certificate, or apply to either one according to their experience and education levels. Students who have successfully completed the One-Year Certificate may progress into the Professional/Advanced Certificate (according to the program selected) completing the two-year program.

Students applying for the Professional/Advanced Certificate Program must provide evidence of their background in the selected area. An admissions committee will review the application and accept only those students who meet the entry requirements.

Sessions for Professional/Advanced certificates start fall semester only.

Fabric Styling

Restoration

Summer Certificates

These programs were carefully designed to meet increasing demand for on-site educational opportunities that emphasize career readiness within structured yet flexible plans of short-term study. Addressing specific and relevant themes, Summer Certificates deliver a powerful advantage for those who are eager to progress along certain career paths. Subjects include: Branding, Global Sustainability, Human Creativity, and Wine Business & Culture.

Students can choose from four options that address specific and relevant themes:

Wine Business and Culture

BUS / IGC 252
Wine Business and Marketing

IGC 170
Wine and Culture I: Wines of Italy

Human Creativity

PSY 320
Psychology of Art and Human Creativity

PDM 150
Expanding Creativity

Global Sustainability

AGR 220
Sustainable Food and the New Global Challenge

ENV / IGC 280
Organic Agriculture

Branding

COM 411
Global Brand Management

GRA 382
Brand Design

Short-term programs are a great way to dive into a new culture, discover a new country, learn new skills, and broaden your horizons.

SEMESTER CERTIFICATES

Please find the course descriptions and prerequisites in Course Descriptions (page 52).

Architecture in Urban Context Certificate

CORE COURSES

ARC 269 F
Public Space Design
3 cr. / 90 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 / ART 286 F
Contemporary Architecture
3 cr. / 45 hrs

ARC 380 F
Architecture Studio: Special Topics
3 cr. / 90 hrs

INT 181 F
Technical Drawing
3 cr. / 45 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:

INT 330 F
Lighting Design
3 cr. / 90 hrs

INT 380 F
Furniture Design
3 cr. / 90 hrs

FAS 195 F
Textile Science
3 cr. / 45 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

ENV 180 F
Introduction to Environmental Issues
3 cr. / 45 hrs

INT 240 F
Design Materials
3 cr. / 90 hrs

Italian Gastronomy Certificate

CORE COURSES

IGC / ANT 198 F
Italian Identity Across Food and Culture
3 cr. / 45 hrs

IGC 220 F
Current Trends in Italian Cuisine
3 cr. / 45 hrs

IGC 245 F
An Italian Sensory Experience: Pairing Food and Wine
3 cr. / 45 hrs

TRACK COURSES

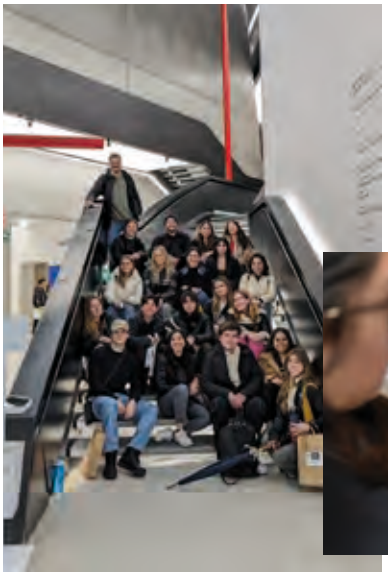
Students are required to choose two courses from the following:

IGC 160 F
Not Just Italian Food: Culinary & Cultural Traditions
3 cr. / 45 hrs

IGC / PHO 234 F
Food Photography
3 cr. / 90 hrs

IGC 250 F
From History to the Kitchen: Savors and Traditions
3 cr. / 45 hrs

ITL xxx / ITC xxx F
Italian Language
(selected by candidate)
3 cr. / 45 hrs



Balance in Nutrition Certificate

CORE COURSES

NTR 205 F
The Journey to Well-Being
3 cr. / 45 hrs

NTR 232 F
Where Food Meets Health: The Mediterranean Diet
3 cr. / 45 hrs

NTR 240 F
Italian Foodways: The Connection Between Nutrition and Culture
3 cr. / 45 hrs

TRACK COURSES

Students are required to choose two courses from the following:

NTR 226 F
Vegetarianism Between Culture and Lifestyle
3 cr. / 45 hrs

NTR 249 F
The Science of Food, Health, and Well-Being
3 cr. / 45 hrs

IGC / ENV 280 F
Sustainable Food and the New Global Challenge
3 cr. / 45 hrs

ITL / ITC xxx F
Italian Language (selected by candidate)
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
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 Sustainability Certificate

CORE COURSES

FAS 100 F
Introduction to the Fashion Industry
3 cr. / 45 hrs

FAS 191 F
Sustainable Materials
3 cr. / 90 hrs

FAS 347 F
Fashion and Sustainability
3 cr. / 90 hrs

FAS 360 F
Experimental and Sustainable Fashion Design
3 cr. / 45 hrs

TRACK COURSES

Students are required to choose one course from the following:

BUS 200 F
Corporate Social Responsibility
3 cr. / 45 hrs

PHI 230 F
Environmental Philosophy
3 cr. / 45 hrs

BUS / POL 259 F
Sustainability: Science, Political Economy and Business
3 cr. / 90 hrs

Global Luxury Certificate

CORE COURSES

BUS 283 F / SOC 283 F
Made in Italy: A Culture of Excellence
3 cr. / 45 hrs

FAS 305 F
History of Italian Fashion
3 cr. / 45 hrs

FAS 352 F
Luxury Brand Management
3 cr. / 45 hrs

FAS 360 F
Experimental and Sustainable Fashion Design
3 cr. / 45 hrs

TRACK COURSES

Students are required to choose one course from each group below:

One course from the Communications area:

COM 277 F
Visual Culture in Italy since 1945 (Art, Design, Media)
3 cr. / 45 hrs

OR: COM 304 F
Communication and the Art of Leadership
3 cr. / 45 hrs

One course from the International Business area:

BUS 312 F
International Marketing
3 cr. / 45 hrs

OR: FAS 353 F
Global Sales Management
3 cr. / 45 hrs

ONE YEAR CERTIFICATES

Fashion Design Certificate

YEAR 1*

1st Semester (Fall Only)

FAS 100 F
Introduction to
the Fashion Industry
3 cr. / 45 hrs

FAS 150 F
Construction Techniques
3 cr. / 90 hrs

FAS 160 F
Fashion Illustration I
3 cr. / 90 hrs

FAS 195 F
Textile Science
3 cr. / 45 hrs

FAS 200 F
CAD for Fashion Design I
3 cr. / 60 hrs

FAS 285 F
History of Costume
3 cr. / 45 hrs

2nd Semester (Spring Only)

FAS 180 F
Patternmaking I
3 cr. / 90 hrs

FAS 220 F
Fabric Styling
3 cr. / 60 hrs

FAS 245 F
Fashion Illustration II
3 cr. / 90 hrs

FAS 250 F
Draping
3 cr. / 90 hrs

FAS 270 F
Knitwear I
3 cr. / 90 hrs

Fashion Marketing and Merchandising Certificate

YEAR 1*

1st Semester (Fall Only)

FAS 100 F
Introduction to the
Fashion Industry
3 cr. / 45 hrs

FAS 195 F
Textile Science
3 cr. / 45 hrs

FAS 215 F
Fashion Marketing
3 cr. / 45 hrs

FAS 225 F
Fashion Consumer Behavior
3 cr. / 45 hrs

FAS 235 F
Visual Merchandising
3 cr. / 45 hrs

2nd Semester (Spring Only)

FAS 265 F
Retail Management
3 cr. / 45 hrs

FAS 300 F
Fashion Buying Concepts
3 cr. / 45 hrs

FAS / BUS 352 F
Luxury Brand Management
3 cr. / 45 hrs

FAS 430 F
Fashion Entrepreneurship
3 cr. / 45 hrs

Choice of one of the following:

BUS 322 F
International
Business Negotiation
3 cr. / 45 hrs

FAS 382 F
Global Fashion
Merchandising
3 cr. / 45 hrs

Fine Arts Certificate

YEAR 1*

1st Semester (Fall Only)

ART 186 F
Art History II: High
Renaissance to the Present
3 cr. / 45 hrs

PDM 130 F
Principles of Drawing
and Composition
3 cr. / 60 hrs

PDM 140 F
Foundation Oil Painting
3 cr. / 90 hrs

PRI 120 F
Basic Printmaking
3 cr. / 90 hrs

SCU 130 F
Ceramics and Wellbeing
3 cr. / 90 hrs

2nd Semester (Spring Only)

ART 370 F
Avant-Garde and Modernist
Art (1900-1950)
3 cr. / 45 hrs

PDM 190 F
Fundamentals of Art and
Design: Color Theory
3 cr. / 60 hrs

PDM 260 F
Intermediate Drawing
3 cr. / 60 hrs

PDM 270 F
Intermediate Painting
3 cr. / 90 hrs

PRI 220 F
Etching
3 cr. / 90 hrs

Graphic Design and Visual Communication Certificate

YEAR 1*

1st Semester (Fall Only)

GRA 120 F
Digital Graphic Techniques
Fundamentals
3 cr. / 90 hrs

GRA 150 F
20th-Century Graphics
and Illustration
3 cr. / 45 hrs

GRA / PDM 165 F
Digital Sketchbook
3 cr. / 90 hrs

GRA 190 F
Foundations of
Visual Communication
3 cr. / 90 hrs

PDM 190 F
Fundamentals of Art and
Design: Color Theory
3 cr. / 60 hrs

2nd Semester (Spring Only)

GRA 170 F
Graphic Design
3 cr. / 90 hrs

GRA 215 F
Web Design
3 cr. / 45 hrs

GRA 230 F
Rendering Essentials
3 cr. / 90 hrs

GRA 262 F
Workshop in
Graphic Design
3 cr. / 45 hrs

GRA 310 F
Graphic Design
Project Development
3 cr. / 90 hrs

**Students who have successfully completed the One-Year Certificate may move onto the relevant Professional Certificate program, thereby completing a two-year program.*

Painting course

Restoration

Graphic Design

Interior Design Certificate

YEAR 1*

1st Semester (Fall Only)

GRA 120 F
Digital Graphic Techniques Fundamentals
3 cr. / 90 hrs

INT 160 F
Interior Design I
3 cr. / 90 hrs

INT 170 F
Product Design I
3 cr. / 45 hrs

INT 180 F
Perspective Drawing and Rendering
3 cr. / 90 hrs

INT 190 F
CAD for Interior Design I
3 cr. / 90 hrs

2nd Semester (Spring Only)

ARC / ART 202 F
20th-Century Design and Architecture
3 cr. / 45 hrs

INT 181 F
Technical Drawing
3 cr. / 45 hrs

INT 240 F
Design Materials
3 cr. / 90 hrs

INT 250 F
Interior Design II
3 cr. / 90 hrs

INT 290 F
CAD for Interior Design II
3 cr. / 90 hrs

Jewelry Design Certificate

YEAR 1*

1st Semester (Fall Only)

JWY 150 F
The History and Symbolism of Jewelry
3 cr. / 45 hrs

JWY 155 F
Jewelry Design I
3 cr. / 90 hrs

JWY 165 F
Metals in Jewelry Making
3 cr. / 45 hrs

JWY 170 F
Wax Carving and Casting Techniques I
3 cr. / 60 hrs

JWY 180 F
Jewelry Making I
3 cr. / 90 hrs

2nd Semester (Spring Only)

JWY 215 F
Gemology
3 cr. / 90 hrs

JWY 235 F
Jewelry Design II
3 cr. / 90 hrs

JWY 255 F
Jewelry Making II
3 cr. / 90 hrs

JWY 265 F
Jewelry Brand Identity
3 cr. / 45 hrs

JWY 270 F
Stone Setting I
3 cr. / 60 hrs

Restoration and Conservation Certificate

YEAR 1*

1st Semester (Fall Only)

RES 160 F
Fresco Painting and Restoration I
3 cr. / 90 hrs

RES 175 F
Painting Conservation I
3 cr. / 90 hrs

RES 185 F
Drawing for Conservators
3 cr. / 90 hr

CHM 135 F
General Chemistry I with Lab
4 cr. / 90 hrs

ART xxx F
Art History elective
3 cr. / 45 hrs

2nd Semester (Spring Only)

RES 245 F
Historical Painting Lab I
3 cr. / 90 hrs

RES 260 F
Fresco Painting and Restoration II
3 cr. / 90 hrs

RES 275 F
Painting Conservation II
3 cr. / 90 hrs

ART xxx F
Art History elective (selected by candidate)
3 cr. / 45 hrs

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
3 cr. / 60 / 90 hrs

PROFESSIONAL/ADVANCED CERTIFICATES

Fashion Lab

Painting course

Student artwork: Madeline Ambrosino

Fashion Design Professional Certificate

YEAR 2

1st Semester (Fall Only)

FAS 280 F
Accessory Design
3 cr. / 90 hrs

FAS 319 F
Advanced Pattern Development
3 cr. / 90 hrs

FAS 325 F
Product Development
3 cr. / 45 hrs

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

FAS 360 F
Experimental & Sustainable Fashion Design
3 cr. / 60 hrs

2nd Semester (Spring Only)

FAS 330 F
Collection Development I
3 cr. / 90 hrs

FAS 335 F
CAD for Fashion Design II
3 cr. / 60 hrs

FAS 380 F
Portfolio Development
3 cr / 90 hrs

FAS / GRA / INT 368 F
Interdisciplinary Design
3 cr. / 60 hrs

Choice of one of the following:

FAS 332 F
Knitwear II
3 cr. / 60 hrs

FAS xxx F or BUS xxx F
Fashion or Business elective (selected by candidate)
3 cr. / 45 hrs or more

Fine Arts Advanced Certificate

YEAR 2

1st Semester (Fall Only)

ART 375 F
Contemporary Art
3 cr. / 45 hrs

PDM 150 F
Expanding Creativity
3 cr. / 60 hrs

PDM 340 F
Advanced Drawing I: Observation and Interpretation
3 cr. / 90 hrs

PDM 350 F
Advanced Painting I: Observation and Interpretation
3 cr. / 90 hrs

SCU 160 F
Introductory Sculpture
3 cr. / 90 hrs

2nd Semester (Spring Only)

ART 355 F
Images and Words
3 cr. / 45 hrs

PDM 380 F
Studio Art Professional Portfolio
1 cr. / 15 hrs

PDM 390 F
Advanced Drawing II
3 cr. / 90 hrs

PDM 392 F
Advanced Painting II
3 cr. / 90 hrs

PDM 420 F
Major Project in Fine Arts
3 cr. / 60 hrs

SCU 260 F
Intermediate Sculpture
3 cr. / 90 hrs

Interior Design Professional Certificate

YEAR 2

1st Semester (Fall Only)

INT 293 F
Product Design II
3 cr. / 90 hrs

INT 300 F
Retail Design
3 cr. / 90 hrs

INT 330 F
Lighting Design
3 cr. / 90 hrs

INT 350 F
Computer Rendering for Interior Design
3 cr. / 90 hrs

INT 365 F
Sustainable Design
3 cr. / 60 hrs

2nd Semester (Spring Only)

INT 360 F
Web Portfolio Presentation
3 cr. / 90 hrs

INT 370 F
Concepts and Strategies in Retail Design
3 cr. / 90 hrs

INT 380 F
Furniture Design
3 cr. / 90 hrs

INT 390 F
Exhibit Design
3 cr. / 90 hrs

FAS / GRA / INT 368 F
Interdisciplinary Design
3 cr. / 60 hrs

Jewelry Design Professional Certificate

YEAR 2
1st Semester (Fall Only)

JWY 275 F
Florentine Jewelry Engraving Techniques
3 cr. / 90 hrs

JWY 300 F
Jewelry Design III
3 cr. / 60 hrs

JWY 335 F
Jewelry Making III
3 cr. / 90 hrs

JWY 370 F
Wax Carving and Casting Techniques II
3 cr. / 60 hrs

Individual Jewelry Project*
45 hrs

2nd Semester (Spring Only)

JWY 380 F
Stone Setting II
3 cr. / 60 hrs

JWY 400 F
Portfolio Development in Jewelry
3 cr. / 45 hrs

JWY 410 F
Jewelry Making IV
3 cr. / 90 hrs

JWY 415 F
Professional Jewelry Experience
3 cr. / 90 hrs

Individual Jewelry Project*
45 hrs

**The individual Jewelry Project consists of mandatory lab hours during which students develop their own projects, giving space to creativity, experimentation, and self-expression.*

Restoration and Conservation Professional Certificate

YEAR 2
1st Semester (Fall Only)

RES 230 F
Theory of Conservation
3 cr. / 45 hrs

RES / CHM 341 F
Science for Conservators II
3 cr. / 45 hrs

RES 345 F
Historical Painting Lab II
3 cr. / 90 hrs

RES 360 F
Advanced Fresco Painting and Restoration
3 cr. / 90 hrs

RES 375 F
Advanced Painting Conservation
3 cr. / 90 hrs

2nd Semester (Spring Only)

RES 140 F
Furniture, Wood Objects and Gilding Conservation
3 cr. / 90 hrs

RES 399 F
Special Topics in Restoration
3 cr. / 60 hrs

RES 400 F
Advanced Project for Painting Conservation
3 cr. / 60 hrs

RES 405 F
Advanced Project for Fresco and Mural Painting Restoration
3 cr. / 90 hrs

ART xxx F
Art History elective
3 cr. / 45 hrs

Jewelry Lab

Historical Painting

Restoration

Applied Integrated Media Certificate Program
The Renaissance of Communication: Empowering Humanism in the Age of Technology

The Applied Integrated Media (AIM) Certificate Program gives students an innovative and unique view of all aspects of Media and Communications, as well as the larger cultural, political and financial world in which they exist.

This semester certificate program is designed for highly motivated students majoring in Communications or Media, and for those with a serious interest in how media affects every aspect of our modern life.

Humanism in the Age of Technology

The relentless advance of technologies, like Artificial Intelligence, too often overshadow human input and creativity, leading to a sense of powerlessness and isolation. In this confusing and rapidly evolving landscape, we empower students to form a personal sense of mission and ethics they can bring to whatever aspect of media or communications in which they choose to participate.

Timeless Ideas. Inspired by Florence

Florence, the heart of the Renaissance, that nurtured the concept of Humanism more than 600 years ago, is the perfect location for this program. We, too, believe that life should be inspired by art, informed by science, and motivated by compassion. These ideas are timeless, and even more relevant to modern media as it struggles to strike a balance between technology and the human values and needs of the audiences it is designed to serve.

This semester program consists of four parts: three courses as well as required workshops with industry professionals.

Media's Evolving Role in Modern Society

COM 249 F; Cr: 3; Contact hrs: 45

The media was born of the most basic human need: communication. No matter how much technology changes or how it works and looks, the ability to connect people, information, and ideas remains the only enduring reason for its existence. This course explains how the many facets of new and legacy media: journalism, advertising, public relations, sports, entertainment, and informational content all interact with each other and the culture and society in which they exist. Students also learn about the financial, political, and economic realities to which all commercial media are subject and how they influence and define global society.

The World Changing Convergence of Media and Technology

COM 250 F; Cr: 3; Contact hrs: 45

The explosive evolution of technology has completely reorganized the media and communications landscape, extinguishing legendary media empires and giving rise to new ones. Students learn how brands and technologies that did not exist when they were born are disrupting and redefining global cultural, societal, and financial structures, creating polarization and disturbing changes in societal norms. Most importantly, it explores the critical role and ethical responsibilities of individuals in creating new guidelines for media and the ever-evolving technologies that deliver news, information, and entertainment to the global community.

The Power of Interpersonal Communication

COM 265 F; Cr: 3; Contact hrs: 45

Interpersonal communication is the soul of any human interaction. How you represent yourself and your message is the single most important factor in whether you succeed or fail in just about every aspect of your personal, social, or professional life. It is so essential that it transcends the borders of language, politics, and culture. This course explores foundational concepts such as cultural bias, perception and norms, conflict resolution, and power dynamics. Most of all, it demonstrates how skills like storytelling, empathetic listening, recognizing non-verbal cues, and constructively harnessing your emotions make you a powerful and effective communicator in every aspect of your personal and professional life.

Workshops with Industry Professionals

Up to 6 meetings per semester

There are no prerequisites to enroll and students should integrate the AIM program within their studies to maintain full-time student status at LdM.

Students must integrate the AIM Certificate with 1 or 2 courses of their choice to maintain full-time student status at LdM. Study Abroad students can also apply to the AIM-program courses singularly, but will not be eligible to qualify for the certificate.

Intercultural Communications class

Student Mentoring and Career Consulting

Students studying Communications and Media often share a common uncertainty about what to do after graduation and how to gain the experience it takes to make critical decisions about the next steps in their lives. Questions about what they really want to do, understanding what is required to achieve life and career goals, and the requirements, rewards, and demands of those careers are common. How do they find the right internship and prepare for maximum success?

Those important and timely questions will be addressed in individual, one-on-one mentoring sessions, as well as small workshops for students at similar stages of development who share common interests and concerns.

Mentoring sessions and workshops will be conducted by Jerry Calabrese, who spent more than four decades as a journalist, publisher, and top executive with some of the most significant pop cultural brands in media and entertainment. The program will also include input and interviews with working professionals, some of whom are only a few years older than our students, about what it's like to work in their respective fields and how they got started. The Mentoring Program is a mandatory part of the AIM Certificate Program, but any LdM student may participate.

Cracking the Code workshop, LdM Gallery

The Historical Painting course is popular among both Conservation and Studio Arts students. It provides a hands-on exploration of popular painting techniques from the Renaissance onward.

3. ADMISSION & REGISTRATION
4. INSTITUTE POLICIES

3.1 Admission

Completion of the registration process implies that the student understands and agrees to abide by all of LdM's policies and regulations. 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 cumulative GPA of 2.80. LdM requires students to have maintained good academic and disciplinary standing. Students must be in good medical/psychological condition to succeed in the program. Students whose native language is not English must provide proof of English proficiency in accordance with LdM's requirements.

3.2 Course Selection

Students must obtain approval for their courses prior to submitting their course selection. Students are responsible for ensuring that both their first choices and alternatives will grant them credit. All students must ensure that they receive credit from their home institution for courses taken at LdM, including any new courses resulting from placement test/ level adjustments. LdM encourages students to consider course load and exam scheduling when making registration decisions.

A student's application is considered complete when all required materials have been submitted: application form (signed and completed), transcript from current college/ university, passport size photographs, and all required fees paid in full. If any of the selected courses are unavailable (i.e., full or canceled due to insufficient enrollment), the student will automatically be enrolled in their selected 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 only be considered if their courses of choice are still available. All course change requests, before and after arrival, must be supported 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 or deny course change requests, in order to balance course enrollment.

Italian language is optional at LdM with the exception of the Two Italies program - for which an Italian language and culture course is part of the curriculum - and the Communication Internship in Italian, which requires enrollment in an Italian course; however, students should verify with their own Home Institution if enrolling in an Italian language course is required as part of their own study abroad experience at LdM. An Italian course is recommended for students seeking to further enrich their cultural experience in Italy.

Students with previously acquired Italian language skills will take an on-site placement test 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 Italian 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 may be subject to adjustments.

Students requesting Intermediate or Advanced courses must check the course description and schedule to make sure they meet all the prerequisites. Concurrent enrollment does not satisfy prerequisite requirements; students must have completed the prerequisites prior to arriving at LdM. If students do not meet the prerequisites, they should consider changing their course selection.

A placement test will also be taken 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. Additionally, several courses from different departments require that students pay for visits and field trips as noted in the relevant course syllabi.

3.3 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 verify credit for any added courses. Course changes are only allowed during the first days of classes. After the Add & Drop period, students will receive a "W" on their transcripts if they officially withdraw from a course 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 in January. If students decide to withdraw from a course after these dates, they will instead receive a "W/F" if they do so by the "W/F" deadline. In any case, the withdrawal must be communicated officially according to LdM regulations.

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 primarily on Italian standards with the incorporation of certain academic procedures adopted by US institutions.

Learning Disabilities

Students with documented learning disabilities attending LdM programs will be subject to local educational standards and may not be provided with all the same accommodations offered by their home institution. One of LdM's goals, however, is to promote a respectful environment for all students. Based on current and official documentation of the disability, LdM will provide assistance to these students. After official verification of the disability is on file in the Dean of Student's Office, one of the following (or all when appropriate) 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 office at the start of the term.

Complaints Policy

LdM 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.

Interaction and active participation are encouraged throughout all courses.

Introduction and General Clause

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

- Act as a responsible member of the academic community, in language, personal interactions, and the treatment of property.
- Act honestly. Providing false information to an LdM faculty or staff member is not allowed.
- Treat others respectfully, and to recognize the inherent dignity and worth of every person in the community.
- Always meet the behavioral standards of a serious learning environment and to 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 at all times. 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 everybody's property rights, including Lorenzo de' Medici itself, and of the community at-large. Students are not allowed unauthorized access 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. Students also should not access any LdM Institutional or LdM Course files without permission. Students should not access any files to use, read, change, transfer or download their content without authorization. Under no circumstances should a student access LdM Course records.
- 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 everyone's right to be themselves.
- Students living in LdM Housing are responsible for their own actions and assume a shared responsibility for the housing environment. Therefore, students, as well as their guests, who break any LdM Housing Rules, are also in breach of the Rules of Conduct.

2. Guidelines for Communication with Instructors, Administrators, and Peers

- Students must use the Gmail email address created for them by LdM in order to communicate with Instructors, Administrators, and their peers.
- Students are expected to regularly check their email and respond, if necessary, to emails from LdM Instructors and Administrators in a timely manner.
- The program is a serious learning environment. In this light, students should be courteous and respectful, refrain from using excessive slang, or obscene language in any program-related communications.
- Students should only contact their LdM peers regarding course-related topics, unless otherwise appropriate. Therefore, unsolicited communication is prohibited.

3. Course Participation Requirements

In Person Class Meetings, as described in the LdM Academic Regulations.

4. 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, probations, 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 expulsions from LdM. Penalties are levied on an individual basis.

5. Drugs

- The consumption, sale, distribution, manufacture, purchase, or passing of controlled substances, drugs (including marijuana), intoxicants, and/or stimulants that are unlawful in Italy is expressly prohibited. The presence of the odor of marijuana and the possession of drug paraphernalia may be considered evidence that a drug violation has occurred. Students present in the vicinity of drugs or drug paraphernalia may be considered complicit in the activity, depending on the circumstances surrounding the student's involvement.
- Drug offenses carry severe sanctions since a student is not only breaking the Istituto Lorenzo de' Medici Rules of Conduct but also the Italian law. Separate from or in addition to prosecution by the Italian authorities, a student found in violation of the drug rule may be placed on probation or expelled from the study abroad program. If the Italian authorities do become involved in a drug-related offense and choose not to proceed with prosecution, Istituto Lorenzo de' Medici may still impose serious sanctions, up to and including expulsion.

6. Assault and Fighting

- Assault, fighting, and similar behavior are serious offences 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 the Italian authorities.

7. Academic Dishonesty

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:

- Plagiarism
- Inadequate citation
- Recycled work
- Unauthorized assistance, including collaborating and/or studying with other students on a course assignment
- Copying the work of others or allowing others to copy your individual work
- Having another person complete online coursework on your behalf
- Misusing content from the internet
- Misusing content from an LdM course
- Any form of cheating not explicitly mentioned above.
- The Dean of Students may determine the sanction of an "F" grade for any coursework, exam, or project determined to be academically dishonest. Sanctions may also include, but are not limited to, academic probation, receiving an "F" grade in a course, and/or expulsion from the Institute.

8. Privacy Policy

- The LdM privacy policy may be different from the one of the state that the students come from.
- The LdM Privacy Policy is governed by the European law (Reg. UE 2016/679-G.D.P.R.) and the Italian Law (D.lgs. 196/2003, as modified by D.lgs. 101/2018).
- 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.
- 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 case of serious violation or incident, including but not limited to severe illness/injury, mental health concern, criminal activity, sexual harassment, and/or sexual assault.

9. 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 honours 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.

10. Enforcement of the Rules of Conduct

- LdM students are subject to the laws of the location in which they are physically present and completing their courses.
- Determination of Violation. In the event of a possible violation of the Rules and 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.
- 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 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.

- Reprieve for Reporting Detrimental Behavior/Actions/ Safety Risks Stemming from Alcohol and/or Drug Use. LdM encourages students to utilize the appropriate Emergency Phone numbers in the event that medical assistance is needed by them or any of their peers due to drugs and/or alcohol consumption. Though there is no specific amnesty policy, a student's mature decision making will factor into any sanctioning decision.
- 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.
- 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.

4.3 Academic Policies

Introduction

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

Language

All courses are taught in English, with the exception of Italian language courses (ITL and ITC codes).

Course Load

The standard course load for semester programs is 15-16 credits. During Summer and January Intersession, the standard course load is 3-7 credits per session. LdM courses usually involve 45, 60, or 90 contact hours per term: see course descriptions for details. We recommend that students take the standard course load to help ensure a successful experience. Students must retain full-time status, with a minimum of 12 credits per semester and 3 credits per Intersession/Summer term; however, it is the students' responsibility to know if their home institutions require enrollment for more than 12 credits or 3 credits respectively. Furthermore, students relying on financial aid are strongly encouraged to maintain a standard 15 credit minimum during the semester and a 6 credit minimum during short terms. Students may not drop or withdraw (with a "W" or "W/F") from a course if it would bring them below the minimum number of credits.

Prerequisites and Level Tests

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

Grading System

The following grading system applies to all LdM courses:

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

W = Withdrawal W/F = Late Withdrawal F = Fail

"W" – Withdrawal

Students who officially drop a class after Final Registration and before the "W" deadline will receive a "W" on their transcript. No credit will be awarded for the course.

"W/F" – Late Withdrawal

Students who officially drop a class after the "W" deadline and by 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, or that 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.
- Make-up classes, also during reading days where necessary, 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.45).

Italian National Holidays

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

Midterm and Final Exams

Midterms 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. 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.

Transcripts

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 catalog and the course schedule whenever such changes are deemed necessary. Every attempt has been made to ensure that the information provided is correct.

Analyzing branding strategies in a Communications class.

Absences and Grades	Final grade lowered by one full letter	Final grade ="F" No credit awarded
ACADEMIC SEMESTER		
Main policy for Semester courses and Two Italies Program	3 absences	4 or more absences
GENERAL CHEMISTRY I & II AND ORGANIC CHEMISTRY I & II WITH LAB		
Theory Portion + Lab Portion	3 absences	4 or more absences
EXCEPT FOR: ITALIAN LANGUAGE/ITALIAN LANGUAGE AND CULTURE COURSES (ITL/ITC)		
3/4 - hour courses meeting once or twice a week	3 absences	4 or more absences
6 - hour courses	4 absences	5 or more absences
INTERNSHIP	See course syllabus for absence policy	
JANUARY INTERSESSION		
Main policy for January Intersession courses	2 absences	3 or more absences
Italian language course	3 absences	4 or more absences
SUMMER SESSIONS		
Main policy for Summer Sessions courses	3 absences	4 or more absences
Summer Workshops and Field School	See course syllabus for absence policy	

Graphic Design

Study Area

Students visiting the LdM Gallery

5. STUDENT LIFE

5.1 Housing Options

Students generally live in shared apartments with other students or they can choose to live with a local Italian host in homestays.

The apartment option is ideal for those who want to live a more independent lifestyle and is the most popular among students. Apartments in Italy, especially in the historic centers, are situated in antique buildings and will surely differ from those in the student's home country. They are most often in buildings that do not have an elevator/elevator access. Although LdM maintains a standard for all apartments, no two apartments are alike. LdM apartments vary in appearance, style, configuration, lighting, size/number of bedrooms, size/features of common space or living areas, and/or size/features of the kitchen location, etc.

The apartments used by LdM are located in different buildings across various parts of the city center of Florence and of the town of Tuscania. All are within walking distance of the school and/or near a mass transit route (Tram passes provided by LdM depending on location). The standard apartment bedrooms are shared (mostly double occupancy with two single beds in the same room, and occasionally triple occupancy with three single beds, according to apartment configuration), each within a shared apartment. Although students may request a single room (consisting of a single bed in one room within a shared apartment), it is really important that they remain open to placement in a double room, as single rooms are only available in limited numbers. Please be advised that the shared apartments are not mixed gender. All apartments are NON-SMOKING, fully furnished and equipped with bed linen, towels, pots and pans, kitchen utensils, basic appliances, washing machine, TV and Wi-Fi. Apartments are NOT equipped with a phone or air conditioning. The rental period begins on the Housing Check-In Day and ends on the Housing Check-Out Day.

Students are carefully assigned by LdM housing staff based on a variety of factors, including but not limited to their personal profile descriptions and preferences. Therefore, housing assignments must be respected. Any roommate and/or apartment-mate request must be specified on the LdM Online Housing Application Form.

- Due to the surge in demand in Florence's housing market over the last few years, LdM informs those students interested in LdM Housing that alternative student housing options may need to be used to accommodate housing requests, when necessary. These facilities have been vetted by LdM.
- Academic Year housing is provided for the exact dates of programs. Students must vacate during the winter break between program semesters. Students who are enrolled for the Fall semester and wish to stay for the Spring semester may store luggage/belongings between sessions. LdM will assist students in finding storage and students will pay storage providers directly on site.
- Students who stay for BOTH summer sessions will receive housing at no extra cost during the break between the two summer sessions, even if the students are attending the LdM program in two different cities. In this case, the students will spend the break always in Florence. Please be aware that two session students will be assigned in the same apartment. Therefore, two sessions students requesting roommates/apartment mates who are attending only one session, won't be assigned together. LdM will try to assign them as close as possible.

Please note: Students interested in staying with a host family during their study abroad session should inquire for the specific LdM HomeStay Booklet writing to: **housingapplication@lorenzodemedici.it**.

Shared apartments

5.2 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.

Students Advisors

- Welcome students and conduct orientation meetings
- Help students with academic decisions (e.g., adding and dropping courses)
- Facilitate students' legal status (permit of stay, declaration of presence)
- Conduct academic follow-up with students after midterm exams
- Manage personal meetings with students
- Offer a wide range of advice and services, including organizing/part taking in social and cultural events that enable students to get the very best out of their stay in Italy
- Serve as students' point of reference to get in touch with other LdM departments
- Answer any questions or issues students might have
- Assist the students and provide support throughout the period of quarantine (either if they test positive or upon arrival if mandated by the Italian authorities) with practical guidance, resources for ordering meals/groceries from food and grocery delivery providers, and access to student advisors, organize medical care.
- Stay connected with students via an emergency telephone number connects students with an LdM advisor twenty-four hours a day, seven-days a week.

Additionally, Advisors can refer students to mental health staff and physicians equipped to handle a wide range of situational, psychological and/or medical issues. Students are always welcome to come and talk to their advisor during office hours.

5.3 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.

Explore, Eat, Enjoy - Welcome activities

Florence Fun-facts-tour

5.4 Cultural and Recreational Initiatives

At each site, LdM staff provide a vital link between the city and students, offering tips to navigate and enhance intercultural competency while helping them feel at home. LdM offers exceptional recreational opportunities in Florence and Tuscania, including guided visits to historic sites, social activities (such as dinners at local restaurants to sample Italy's cuisine), seasonal festivals, special events, conferences, field trips, and more.

Florence boasts some of the most renowned art museums and historical buildings in the world, as well as a thriving international community that is perfectly integrated with the local Florentine one. The city offers parks for walking, jogging, rollerblading, and relaxing, along with opportunities for running along the River Arno and biking through the Tuscan countryside.

In Tuscania, students can interact with the local community, learning about the town's traditions and artisanal crafts through specialty shops and seasonal fairs featuring locally crafted products. Tuscania is ideal for nature lovers, with public parks for relaxation and leisure, and the surrounding countryside perfect for meditation and mindfulness practices. Activities include nature walks, guided trips to historic towns and monuments, hiking, and visits to local farms and handicraft sites.

In addition to course-related visits, Istituto Lorenzo de' Medici hosts regular social events throughout the academic year.

LdM Florence Cultural Activities

Cultural activities in Florence include a wide range of events and tours offered throughout the semester. From culinary experiences with LdM chefs to visits to artisanal shops and local markets, wellness sessions, and guided tours with local art historians, these activities facilitate meaningful exploration of Italian culture, catering to diverse student interests. Each activity aims to enhance students' connection to Italy and its culture.

LdM Tuscania Local Activities

At LdM Tuscania, students enjoy various cultural activities that utilize the town and surrounding community. These include nature walks through the serene lavender fields of the Maremma countryside, visits to local cuisine workshops, neighboring towns, archaeological sites, and enjoying aperitifs by the pool. The activities are designed to suit a variety of interests while fostering a strong relationship with Tuscania's rich cultural heritage.

Picking vegetables, Tuscania

Florence Sketchbook

Cooking Activity

Jam Ensemble

5.5 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. Volunteers play the role of cultural ambassadors representing their home country and culture in Italy. Activities may vary according to the place and the time of the year, updated information is available on site.

5.6 Excursions

LdM offers its students day and weekend excursions around Italy every semester and during the Summer terms. Led by qualified LdM staff, these trips enable students to visit some of the most famous Italian cities and sites, including Rome, Venice, Verona and the Garda Lake, the Cinque Terre, Sorrento and Pompeii, Assisi, and more. Both LdM sites offer many day trips to local natural and historical sites, as well as nearby cities in their respective regions.

5.7 Campus 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.

CAFETERIA/BAR: At the LdM Florence main building, students can enjoy freshly cooked meals, including daily Vegetarian options. A meal plan card of 10 meals plus one free meal is available. LdM Tuscania offers 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.

MAIL AND PACKAGES PICK-UP: LdM has a Student Mail Service to facilitate students receiving mail and packages sent from family and friends.

Site visit to a grain producer with the InGrained course

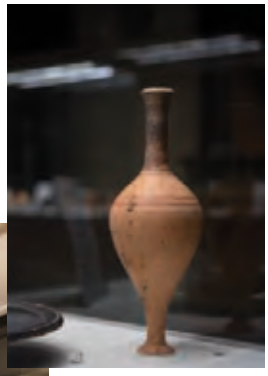
View of Florence's cathedral, Santa Maria del Fiore.

6. FLORENCE COURSE DESCRIPTIONS

DEPARTMENT LOCATIONS

	School of Liberal Arts and Social Sciences	Florence	Tuscania
ANC	Ancient Studies	●	▲
ANT	Anthropology	●	▲
ART	Art History and Visual Culture	●	
BUS	International Business	●	▲
COM	Communications	●	▲
EDU	Education	●	
ENV	Environmental Studies and Geography	●	▲
GND	Gender Studies	●	
HIS	History	●	▲
LIT	Literature	●	▲
PHI	Philosophy	●	▲
POL	Political Science and International Studies	●	
PSY	Psychology	●	
REL	Religious Studies	●	▲
SOC	Sociology	●	
WRI	Writing	●	▲
	School of Italian Language and Culture		
ITC	Italian Language and Culture	●	▲
ITL	Italian Language	●	▲
	School of Creative Arts		
FMA	Film and Media Arts	●	▲
PDM	Painting, Drawing and Mixed Media	●	▲
PER	Performing Arts	●	▲
PHO	Photography	●	▲
PRI	Printmaking	●	
RES	Restoration	●	
SCU	Sculpture and Ceramics	●	
	School of Design		
ARC	Architecture	●	
FAS	Fashion Design, Marketing and Merchandising	●	
GRA	Graphic Design	●	
INT	Interior Design	●	
JWY	Jewelry Design	●	
	School of Nutrition, Italian Gastronomy and Culture		
IGC	Italian Gastronomy and Culture	●	▲
NTR	Nutrition	●	▲
	School of Science and Mathematics		
BIO	Biological Sciences	●	
CHM	Chemistry	●	
MAT	Mathematics	●	
	School of Agriculture		
AGR	Agricultural Studies and Technologies		▲

6.1 SCHOOL OF LIBERAL ARTS AND SOCIAL SCIENCES / FLORENCE



Ancient Studies
Anthropology
Art History
International Business
Communications
Education
Environmental Studies and Geography
Gender Studies
History
Literature
Philosophy
Political Science and International Studies
Psychology
Religious Studies
Sociology
Writing

The School of Liberal Arts and Social Sciences is the largest of LdM's 7 schools. With 16 departments spanning across the humanities, social sciences, business, and communications, LdM encourages interdisciplinary inquiry on global issues through a distinctly blended curriculum that broadens students' perspectives, inspires potential, and advances possibilities for personal and professional growth.

ANC – ANCIENT STUDIES

In collaboration with CAMNES.

Echoes of Rome: Latin and its Legacy

ANC 102 F

Cr: 3; Contact hrs: 45

This is in an interdisciplinary introductory course about the Latin language, its history, and its enduring influence. The course uses Latin as the basis for exploring topics in sociolinguistics, historical linguistics, cultural history, and ancient literature. Students learn about Latin's place in the Indo-European language family and in the context of the other ancient languages once spoken on the Italian peninsula, its growth into the language of imperial administration and trade, and its role as a lingua franca. Students explore why modern legal language remains saturated with Latin and learn about how it became a prestigious classical literary language under the influence of Greek. They discover how it persisted as the language of the Church and then as the international language of science in Europe and how Latin lives on in its daughter languages, which are today spoken by around one billion people globally. The course also discusses how Latin has fundamentally shaped the English language.

Note: This course is not intended as a Latin language course, although students will learn some basic Latin.

Former title: The Latin Roots of English.

Ancient Egyptian Civilization: Mummies, Pyramids, and Pharaohs

ANC 121 F

Cr: 3; Contact hrs: 45

Ancient Egyptian civilization is one of the building blocks of Western society. For hundreds of years, Egypt was part of the Roman Empire and influenced the cultural and artistic development of the capital city, leaving its mark on Italy and also the city of Florence. Although Egyptology––the study of ancient Egypt––only started in the 19th century, the interest in Egyptian culture and art was already strong in the country during the Renaissance, thanks to the humanistic love for classical and pre-classical civilizations. Many key initiatives in the field of Egyptian studies by prominent European figures are studied, with particular attention to the contribution of Italian scholars and intellectuals, such as the collections available at the Egyptian Museum of Florence. These were made by the Medici Family starting from the Renaissance and by Leopoldo II, the Grand Duke of Tuscany, who, in the 19th century, sponsored an international expedition to Egypt, which was led by Champollion, the famous archaeologist who deciphered the hieroglyphic scripts, and his friend and disciple Ippolito Rosellini, the father of Egyptian studies in Italy. By visiting important museums and institutions, this course traces the historical value of Egyptian artifacts and their relation to European and Florentine culture.

Note: In collaboration with the University of Hawai'i at Mānoa.

Archaeology Workshop

ANC 193 F; Cross-listed: ANT 193 F / RES 193 F

Cr: 3; Contact hrs: 45

This course is a practical introduction to ancient artifact conservation and documentation. Students gain first-hand experience working with 2500-year-old artifacts recently unearthed at the necropolis of Bosco della Riserva and Sasso Pinzuto, near Tuscania in Central Italy, part of an ongoing joint excavation with CAMNES. Students discover what happens to archaeological finds after they leave the dig site and how they are processed and reassembled to help us better understand our ancient past. Students learn and participate in the basic steps of restoration, conservation, documentation, study, and storage. Completing this course makes students eligible for the Tuscania Summer Field School held on-site at one of our ongoing archaeological excavations.

Ancient Rome

ANC 200 F; Cross-listed: HIS 200 F

Cr: 3; Contact hrs: 45

This course is a comprehensive introduction to ancient Roman civilization, from its origins in the 8th century BCE to its fall twelve centuries later. Through key events and major figures, Students explore a variety of themes and methodological issues: the primary sources of ancient history, the political organization of the Roman state, Rome's territorial expansion and its cultural and administrative influence in subject lands, Roman religion and the spread of Christianity, the end of the Roman world and the rise of new social models, and the historiographical "myth of Rome." The problem-oriented approach of this course stimulates students' critical thinking skills and develops their ability to work with historically significant primary sources.

Florentia: The Ancient Roots of Florence

ANC 215 F; Cross-listed: HIS 215 F

Cr: 3; Contact hrs: 45

This course covers Florence's ancient past, from the city's origins to the end of the Roman Empire. Roman Florentia gradually reveals itself to students in the texts of ancient and medieval authors and the archaeological evidence displayed in local museums or only recently unearthed. Students explore how the urban space developed and what patterns can be identified today in the remains of the main temples and sacred spaces, public buildings, and private residences. The course analyzes the impact of "barbarian" rulers on the evolution of the ancient city and its territory. The course also discusses the city in the context of more general topics in Roman civilization, including art, architecture, infrastructure, and lifestyle. On visits to Florence's National Archeological Museum and little-known archaeological sites, students gain first-hand access to the city's ancient past.

Greek and Roman Mythology

ANC 216 F

Cr: 3; Contact hrs: 45

The stories of Greek and Roman gods and heroes played a fundamental role in the development of Western art and literature, especially after their revival during the Renaissance. They provide a key to understanding not only the ideals and aspirations of the Roman Empire but also modern literature and psychology. Students examine the major deities of the Greek and Roman pantheon in history, literature, and archaeology. They learn how Greek myths influenced the Roman world and what the Iliad, Odyssey, and Roman foundation myths and epics tell us about the relationship between myth and history. With visits to museums, monuments, and archaeological sites, the course also explores how these myths were represented visually on ancient monuments and everyday objects and how their stories evolved after the classical period.

The Etruscan Enigma

ANC 218 F

Cr: 3; Contact hrs: 45

Fragments of Etruscan material culture have survived, including numerous richly furnished tombs, but their literature has all but vanished, and many questions remain unanswered. This course introduces students to the Etruscan civilization in an attempt to reveal some of its mysteries. Students discover how these enigmatic people came to dominate central Italy for several centuries and explore the leading role they played in the development of Rome, which would eventually absorb them. The course explores how the Etruscans lived, loved, worked, traded, governed, and died and uncovers their lasting legacy on the Greeks, Romans, and other ancient European cultures. This course includes a rich schedule of visits to Etruscan archaeological sites and museums with Etruscan collections to bring to life the achievements of this vanished culture and the tools and

methods scholars and archaeologists use to study them.

Prereqs. None. A prior course in Classics, Art History, or History is recommended.

Art Crime in Context: Unraveling the Web

ANC 220 F

Cr: 3; Contact hrs: 45

Museum pilfering, calls to return colonial loot, protest vandalism of gallery and public art, high-profile forgeries, backdating, antiquities smuggling, looting in times of war, and targeted destruction by political extremists—art crime frequently makes headlines. These threats to our artistic heritage are often perceived as attacks on our very humanity. This course unravels the complex web of actors involved in art crimes of every type and the efforts to combat them, introducing students to the rapidly expanding academic discipline of art crime. Students examine the criminological, legislative, political, and ethical dimensions of art crime and engage with controversies surrounding museum collections and the restitution of heritage. Specific case studies provide useful context to the theoretical underpinnings examined in the course. Additionally, site visits and guest talks by distinguished law enforcement practitioners offer insider perspectives, enriching the learning experience. Students work hands-on with project-based learning and, by the end of the course, gain a comprehensive understanding of the complexities of art crime and the multidisciplinary efforts required to address these issues.

New course.

Peoples and Cultures in the Biblical World

ANC 250 F

Cr: 3; Contact hrs: 45

This course concerns what we actually know about the daily life of the people described in the Bible and how we know what we know. Students learn to read this foundational text with a critical lens, combining its historical and religious elements with archaeological data, and discover why biblical scholars have often failed to consider these approaches. Modern archaeology has revealed the Bible's limits as a source for understanding how people lived in the ancient Near East and Mediterranean basin, its "historical" material often colored by religious belief. The course focuses on several Old Testament episodes as expressions of the religious life and thought of ancient Israel and attempts to place the biblical story in its historical context. Discussions also touch on the impact of archaeological finds on contemporary religion and society.

Prereqs. None. An interest in Ancient History is strongly recommended.

Ancient Egypt

ANC 255 F

Cr: 3; Contact hrs: 45

How were the pyramids built; how did hieroglyphics work; why did the Egyptians mummify their dead? Students explore these and many other questions by learning about the major sites, objects, and texts from this civilization in the Nile Valley to gain insight into their culture, politics, art, religion, and literature. In addition to covering 4000 years of Egyptian civilization, from its origins in the late 4th millennium BCE until the late Roman Empire, the course also considers the field of modern Egyptology, in which Italy has played an important role. Students examine both primary and secondary sources, as well as archaeological data. The course includes a visit to Florence's own Egyptian Museum.

Co(ok)quinarius: Ancient Sources of Italian Cuisine

ANC 264 F; Cross-listed: IGC 264 F / ANT 264 F

Cr: 3; Contact hrs: 45

In the fascinating setting of Florence's Central Market, this course provides a hands-on exploration of the ancient Mediterranean's major culinary cultures, the forerunner of modern Italian cuisine. Making use of the tools of experimental archaeology, students prepare and taste ancient Etruscan, Greek, Roman, and Near Eastern dishes and explore the distinction between how food was consumed and how it was used symbolically. Topics include the social dimensions of food, a history of specific commodities, everyday eating habits and etiquette, and culinary rituals and taboos. Students also develop practical food preparation skills.

Magic, Divination, and Ghosts in the Ancient World

ANC 288 F; Cross-listed: REL 288 F

Cr: 3; Contact hrs: 45

In ancient cultures, the supernatural was everywhere. How did people make contact with and represent spirits, specters, the afterlife, and the netherworld, and how did these practices evolve across time and space? This course focuses on the various aspects of magic and sorcery, including shamanism, divination, necromancy (evoking the dead), and curses (especially binding and love curses). Students also examine the subject of the "restless dead" (i.e., ghosts), believed by ancient people to act as mediums between the living and those in the world beyond the grave. Sources include reproductions of ancient magical papyri and cursed tablets. The course takes a comparative approach by examining ancient beliefs and practices alongside those of more modern cultures and folklore.

The Art of Persuasion, from Antiquity to Modern Times

ANC 289 F; Cross-listed: COM 289 F

Cr: 3; Contact hrs: 45

Since ancient times, the art of persuasive speaking has empowered people and offered tools to succeed in social, political, and judicial contexts. This course covers the techniques that have made language powerful through the ages in both Greco-Roman antiquity and modern political discourse. Both linguistic and non-linguistic strategies are analyzed: creation of arguments, choice of vocabulary, use of proof and demonstrative strategies, performance, construction of the political self, and weakening of the opponent. Comparisons between ancient and modern rhetorical strategies are constantly drawn. During interactive sessions, students actively apply the techniques they have studied during the course. Notably, they learn to build and deliver effective persuasive speeches and confront their classmates in debates on mostly fictitious model cases.

Ancient Myth, Religion, and Society

ANC 300 F

Cr: 3; Contact hrs: 45

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

Note: In collaboration with the University of Hawai'i at Mānoa.

Prereqs: Sophomore standing.

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

ANC 306 F; Cross-listed: LIT 306 F

Cr: 3; Contact hrs: 45

How did the Greeks use myths to express the archetypal values that would become the cornerstones of future generations and civilizations? How did myths function as examples of storytelling prowess, expressions of ancient cultural traditions, and basic forms of communication and instruction? This course is a comparative analysis of some of the oldest and greatest literary works in Western civilization. Using the most significant chapters from *The Iliad* and *The Odyssey*, students are immersed in the epic, supernatural world of Homer's heroes and delve into the lifeworld of these 8th-century BCE poems that constitute the veritable "bible" of classical civilization. The course also explores the influence of this Greek tradition on the Romans, with students analyzing a selection of passages from *The Aeneid*, Virgil's foundational epic from the 1st century BCE.

Prereqs. A prior course in Classics, Literature, or Religion.

Mystery Cults of the Ancient Mediterranean

ANC 321 F; Cross-listed: REL 321 F

Cr: 3; Contact hrs: 45

Students explore the most important features of Greek and Roman religion and mythology, with a particular focus on the mystery cults dedicated to Isis, Mithra, Demeter and Kore, and other deities. Their elaborate initiation rituals and their social importance in ancient Greece and Rome as revealed in literary and archaeological sources. These cults are placed in their long-term historical context, and their later evolution between the Renaissance and the present day is examined.

Prereqs. A prior course in ancient Greco-Roman religion, mythology, or equivalent.

ANT – ANTHROPOLOGY

Anthropology of Fashion and Desirability: Beyond the Catwalk

ANT 185 F; Cross-listed: FAS 185 F

Cr: 3; Contact hrs: 45

What can anthropological methods tell us about fashion? How are beauty, gender, and the body constructed through clothing design and visual culture? How do ancient artifacts influence designers? What is the relationship between fashion and art? Ever since fashion became a subject of academic study in the 1980s, these and many other questions have come to the forefront, and their answers continue to challenge us on a daily basis. This course explores anthropology's contribution to the study of fashion as an academic discipline and to our understanding of clothes and accessories as forms of cultural expression. Key topics include the construction of meaning in fashion and visual culture and the interaction of fashion with material culture through the production and consumption of "fashion objects."

Archaeology Workshop

ANT 193 F; Cross-listed: ANC 193 F / RES 193 F

Cr: 3; Contact hrs: 45

This course is a practical introduction to ancient artifact conservation and documentation. In our Archaeology Lab, students gain first-hand experience working with the 2500-year-old artifacts recently unearthed at the Hellenistic necropolis of Bosco della Riserva, near Tuscania in central Italy, part of our ongoing joint excavation with CAMNES. What happens to archaeological finds when they leave the dig site and reach the lab? How are they processed and assembled to help us better understand our ancient past? Under expert guidance, students learn about and participate in the basic steps of restoration, conservation, documentation, study, and storage. This course also provides eligibility for our Tuscania Summer Field School, held directly at one of our active archaeological excavations.

Italian Identity Across Food and Culture

ANT 198 F; Cross-listed: IGC 198 F

Cr: 3; Contact hrs: 45

You may be what you eat, but why do you eat the way you do? Why do people make different food choices in their daily lives? What makes certain social classes avoid or value certain types of foods? Food is an important factor in how we define ourselves: people's attitudes toward it can reveal not just personal characteristics but a broader food ideology. Students explore the relationships between food's multiple meanings and the physical acts of cooking and eating, and how food influences personal and group identity. Students discover the role food plays in constructing ethnic identity, displaying religious beliefs and negotiating gender roles, and food's ability to transmit and preserve cultures and values.

Arts and Society Through an Anthropological Lens

ANT 205 F; Cross-Listed: ART 205 F

Cr: 3; Contact hrs: 45

What do artists and anthropologists have in common? How is art used as a research tool in anthropology? Can the social sciences inspire contemporary artists in their creative endeavors? Anthropologists have become more and more interested in using art as a research method and as a creative way of sharing their work with the rest of the world. At the same time, contemporary artists have introduced ethnographic methods in their artistic practice to have a major impact on social issues, as demonstrated in global movements such as "Arts and Society." This course explores the relationship between anthropology and the arts, in particular, literature, music, dance, theatre, cinema, and photography in the twentieth and twenty-first centuries. Students examine both fields as creative ways of looking at the world, focusing in particular on how the arts have been included as a method in anthropological research, how anthropology has been used as a reference for contemporary art, and how this affects our view of the world.

Cultural Anthropology

ANT 245 F

Cr: 3; Contact hrs: 45

Culture, power structures, economics, and beliefs play a decisive role in shaping identity and constructing meaning in a society. For much of Western history, culture was viewed as static, and Eurocentric views and myths, such as the idea of the "noble savage," colored European encounters with indigenous populations. Students think critically about the dynamic nature of cultural change and identity definition, looking at how cultures around the world differ with respect to worldview, family structure, economic practices, values and beliefs, communicative styles, and artistic expression and meaning-making. Through ethnographic case studies, students gain a working knowledge of the major concepts and methods in the field and learn to apply them in fieldwork related to facets of local Italian culture.

Prereqs: Sophomore standing.

Food and Religion: Rituals, Traditions and Taboos

ANT 251 F; Cross-listed: REL 251 F

Cr: 3; Contact hrs: 45

Food is crucial to understanding sacred traditions, whether past or present. Why do people feast and fast for religious reasons? How pervasive are "food taboos"? Why have Muslims and Jews banned pork from their diet? Why do Christians eat fish on Fridays, while Hindus and Buddhists are largely vegetarian? Religions not only attribute values to nourishment, they use food to create symbolic codes of personal and group identity, to mediate with the divine, and to promote spiritual growth. With a thematic, comparative, and interdisciplinary approach, this course uses food to explore religious beliefs and practices from various cultures and periods. Sources include case studies, guest lectures, anthropological studies, and ethical and sacred texts. During their stay, students have the chance to witness some of these food-centered religious practices and taboos firsthand.

Co(ok)quinarius: Ancient Sources of Italian Cuisine

ANT 264 F; Cross-listed: ANC 264 F / IGC 264 F

Cr: 3; Contact hrs: 45

In the fascinating setting of Florence's Central Market, this course provides a hands-on exploration of the ancient Mediterranean's major culinary cultures, the forerunner of modern Italian cuisine. Making use of the tools of experimental archaeology, students prepare and taste ancient Etruscan, Greek, Roman, and Near Eastern dishes and explore the distinction between how food was consumed and how it was used symbolically. Topics include the social dimensions of food, a history of specific commodities, everyday eating habits and etiquette, and culinary rituals and taboos. Students also develop practical food preparation skills.

Sacred and Profane: Symbolism in Italian Cuisine

ANT 272 F; Cross-listed: IGC 272 F

Cr: 3; Contact hrs: 45

How have culture and environmental elements helped shape Italy's various gastronomic identities? What is the role of traditions, beliefs, and values, be they national or local, religious or secular, urban or rural? Students investigate how Italian gastronomy bridges the religious-secular divide by analyzing the symbolic value of some of its staples, including bread, wine, fish, and cakes. This in-depth exploration of Italy's culinary heritage highlights the connections between ancient traditions and contemporary life and how current lifestyle choices often risk jeopardizing this legacy. Students can experience first-hand many of the course's most important concepts at Florence's restaurants, markets, shops, and other gastronomic institutions.

Anthropology of Violence and Conflict

ANT 326 F; Cross-listed: POL 326 F

Cr: 3; Contact hrs: 45

Conflict and violence seem to permeate our lives, constantly erupting into our daily experiences. What is the distinction between the two terms? Are there intelligent, effective ways of dealing with them? Using concepts and theories from anthropology and political science, this course explores the dynamics of various types and levels of conflict and violence in contemporary society, both between two people and in larger groups. Our focus tends toward the "macro" level: how communities and states deal with conflict escalation and the real or presumed conditions underlying violence (exclusion, asymmetries in power structures, etc.). Other topics include the impact of globalization, cultural differences, identity, and constituency, and the processes that foster conflict transformation, peace, and reconciliation.

ART – ART HISTORY AND VISUAL CULTURE

Representing Food in the Visual Arts

ART 125 F; Cross-listed: IGC 125 F

Cr: 3; Contact hrs: 45

Food plays a central role in society and culture, and artists have often portrayed it very meaningfully. What can artists' modes of depicting food and drink tell us about their human subjects and about the society in which these works of art were created? What does the presence of wine, fresh fruit, and meat tell us about certain social contexts, and what might the representation of bread and vegetables indicate? Students explore the social and cultural meanings of food in Italian art from the Middle Ages to the modern age and compare these representations with those in similar periods in other cultures.

History of Architecture I: Antiquity to Early Renaissance Architecture

ART 166 F

Cr: 3; Contact hrs: 45

What is the common thread that holds together the evolution of Western architecture from the Greek temple to the present? How has architecture evolved since the definition of classical canons to their re-emergence in the Florentine Quattrocento? The course includes several field trips on which students analyze the main historical periods and architectural movements from classical Greece and Rome to Early Christian, Romanesque, and Gothic architecture up to the early Renaissance. The course sheds light on architecture and city planning in their social, economic, and cultural contexts. Students examine their relationship with the evolution of construction materials and techniques over the centuries. In the history of architecture, everything is connected: the various periods and styles are compared to the main architectural currents of the twentieth century to identify analogies, differences, and revivals.

Art History I: Antiquity to Early Renaissance

ART 180 F

Cr: 3; Contact hrs: 45

How did the visual arts in Western Europe change between ancient Greece and the end of the Middle Ages? What parts of this artistic heritage did the Renaissance masters revive and transform, and what did they discard? Students become familiar with the principal painters, sculptors, and architects of the period under study, their major works, dominant themes and motifs, and the historical, philosophical, and cultural contexts so essential to understanding the visual arts and their impact. Topics include the interpretation of themes and symbols, artistic techniques and styles, and public and private patronage. On-site teaching offers students the incomparable experience of studying masterpieces first-hand. This course is an introduction to the field of art history and aims to foster an appreciation of art and lay the foundations for further study.

Art History II: High Renaissance to the Present

ART 186 F

Cr: 3; Contact hrs: 45

This course is a survey of the visual arts in Western Europe from the early 16th century to the present. Students become familiar with the most important changes in artistic taste and style and become familiar with the major painters, sculptors, and architects and their principal works and themes. To better understand the visual arts and their impact on society over time, students also explore the major historical, philosophical, and cultural changes and contexts of the period. The focus of the course is interpreting subjects and symbols, identifying different artistic techniques and styles, and recognizing the role of public and private patrons. Frequent field trips to

historical sites and galleries give students first-hand access to major works of art and architecture, making their study more meaningful. The course serves as an introduction to the discipline and a gateway to a greater appreciation of art and further studies in the field.

History of Architecture II: High Renaissance Architecture to the Present

ART 187 F

Cr: 3; Contact hrs: 45

How did the Renaissance change the way people think about architecture and the city? From the rediscovery of classical beauty, a brand new way of thinking was born in the Western world. Raphael, Michelangelo, and Leonardo were the masters of this new beginning in architecture that spread across Italy and Europe after its birth in Florence and is responsible for many of the grand cities and architectural marvels we know and love. The course begins from the High Renaissance and then explores Mannerism, Baroque, neo-Gothic, and industrial architecture up to the great revolution of the International Style. Students delve into the main architectural protagonists of these centuries, examining their ideas and projects in relation to the historical and social context of technological and construction innovations, with a particular focus on the relationship between space and natural light. Special attention is given to the International Style and its proponents, investigating elements of innovation and continuity with the past.

Beauty Will Save the World: Introduction to Aesthetics

ART 200 F; Cross-listed: PHI 200 F

Cr: 3; Contact hrs: 45

Aesthetics literally means "the science of sense perception," it is the study of sensory messages, the mediums through which they are conveyed, and artistic expressions that "massage" the senses. The highest expression of human experience, art serves as a response to the unimaginable atrocities perpetrated by humanity, reminding us of the importance of maintaining faith in the human spirit. But what is art? Is there any intersubjective standard of taste, or is it solely based on subjective feelings? Is art becoming obsolete in the age of AI and cybernetic reproduction, or is it undergoing a new transformation? All of these questions revolve around the fundamental issue: what is human creativity? Through class discussions, readings, debates, hands-on exercises, and field trips to renowned artistic institutions in Florence, students investigate how art and philosophy inform one another and shape our understanding of the world.

The Built Environment of Florence

ART 201 F; Cross-listed: ARC 201 F

Cr: 3; Contact hrs: 45

This course is a survey of Florence's remarkable architectural history and the evolution of the city's built environment from its origins to the present day, with a particular focus on the period between the Middle Ages and the late Renaissance (11th–17th century). How have architectural styles and city planning changed, as revealed in Florence's buildings, city walls, streets, and squares? What was the relationship of the city's physical growth to its exceptional economic, cultural, and artistic ascent in its historical prime and developments in the rest of Europe generally? The course includes several guided visits to sites where students compare historical and scholarly sources with physical evidence and learn to "read" the stylistic as well as the material and socio-cultural histories of buildings and spaces.

20th-Century Design and Architecture

ART 202 F; Cross-listed: ARC 202 F

Cr: 3; Contact hrs: 45

How have politics, economics, and scientific and technological discoveries impacted society, art, and architecture? What forces have driven innovation in materials and aesthetics in the past? How has design changed the world? This course is an introduction to the tools and methods for understanding and recognizing choices and styles in architectural design in both interior and exterior settings. Students explore the work of the 19th and early 20th-century masters (up to c. 1960) who expressed their talents and aesthetic vision from the small scale of objects and interiors to the grand ideas underlying entire buildings, neighborhoods, and cities. Given the close relationship between interior design, object design, and architecture, students examine the history of these three fields, beginning with the Industrial Revolution.

Arts and Society Through an Anthropological Lens

ART 205 F; Cross-listed: ANT 205 F

Cr: 3; Contact hrs: 45

What do artists and anthropologists have in common? How is art used as a research tool in anthropology? Can the social sciences inspire contemporary artists in their creative endeavors? Anthropologists have become more and more interested in using art as a research method and as a creative way of sharing their work with the rest of the world. At the same time, contemporary artists have introduced ethnographic methods in their artistic practice to have a major impact on social issues, as demonstrated in global movements such as "Arts and Society." This course explores the relationship between anthropology and the arts, in particular, literature, music, dance, theatre, cinema, and photography in the twentieth and twenty-first centuries. Students examine both fields as creative ways of looking at the world, focusing in particular on how the arts have been included as a method in anthropological research, how anthropology has been used as a reference for contemporary art, and how this affects our view of the world.

The World of Museums: Museology

ART 230 F

Cr: 3; Contact hrs: 45

How have museums and the practices associated with them changed over the centuries? Why is our cultural heritage of such value to society, and what are the legal and ethical issues involved in its preservation? This course is an integrated approach to museum theory and practice. Students examine how people have gathered together beautiful, precious, and bizarre objects in a variety of places and their reasons for doing so. Students learn about how the collections of world-famous museums, such as the Uffizi and the Louvre, were put together. Topics also include research and documentation methods, cataloging, display, basic communication techniques, the museum as an educational space, preventive and remedial conservation, environmental monitoring and control, and safety and storage. The course emphasizes on-site learning with several guided visits to Italian and Florentine museums, which students and analyze according to the most innovative museological theories and practices.

Art and Power in High Renaissance Italy

ART 241 F

Cr: 3; Contact hrs: 45

The Cinquecento in Italy was a period marked by war and political instability, where the Church, princely states, and aristocratic republics vied for dominance and prestige, while extraordinary artists like Leonardo, Raphael, Titian, and, above all, Michelangelo were producing their masterpieces. Students examine the artworks of these artists and delve into their public personas, influential patrons, and the turbulent political context in which they worked. The intricate and symbol-laden style known as "Mannerism" begins with Michelangelo. Students explore how other artists built upon his legacy, ultimately leading to the establishment of the first art academy in history, founded in Florence in 1563. Additionally, the course surveys significant developments related to specific subjects and genres, such as portraiture and the nude. The course emphasizes on-site lessons, and students go on several guided visits to notable Florentine churches, galleries, residences, and squares to study and appreciate these masterpieces first-hand.

Prereqs. ART 180 Art History I, or ART 186 Art History II, or equivalent.

Palaces of Florence

ART 245 F

Cr: 3; Contact hrs: 45

What role have private and public palaces played in Florentine life over the centuries? Why were they built in certain areas at certain times, and how did styles change? This course examines the function of these buildings in the city's history between the 13th and 17th centuries from an interdisciplinary perspective. Students explore the development of architectural and artistic styles and the stories of patrons, residents, and architects. The course unpacks how the evolution of these buildings was connected to major social, economic, cultural, and political phenomena over five centuries of Florentine history. The course includes visits to a number of the city's palaces, allowing students to experience and study these spaces first-hand.

Secret Meanings and Symbols in Western Art

ART 256 F

Cr: 3; Contact hrs: 45

What is the meaning of art? Is it functional, aesthetic, or both? Students examine the art of the Renaissance and beyond, focusing on how astrology, alchemy, geometry, numerology, and philosophy have provided secret languages with which to convey hidden meanings only apparent to a select few. Studying a wide range of art forms (painting, sculpture, medals, tapestries) and artists from southern to northern Europe, students learn to interpret the religious, classical, and humanist codes and symbols that formed an integral part of artistic culture starting in the 15th century. Students learn to use the tools of iconology to decipher artworks where higher spiritual messages are intertwined with mundane purposes such as social prestige and political propaganda. Florence itself provides a myriad of places and objects bearing mystery messages that students visit and analyze first-hand (the Church of San Miniato, the Studiolo of Francesco I, Michelangelo's Laurentian Library, etc.).

Prereqs. ART 180 Art History I, or ART 186 Art History II, or equivalent.

World Art

ART 260 F

Cr: 3; Contact hrs: 45

This course is an exploration of Western and non-Western artistic traditions from antiquity to the 20th century. Students discuss major artistic trends, monuments, and artists from around the world, stressing differences, analogies, and reciprocal influences. Parallel to Western art, students investigate the artistic patrimony of Egypt and the ancient Near East, China, Japan, and India in order to understand and appreciate the artistic heritage of a wide variety of cultures and historical periods. The social, political, and economic context of art, in connection to themes such as religion and cultural continuity, rulership and political integration, patronage, and status. The importance of cultural interactions between different civilizations, which students use as a platform for discussing the concept of "cultural identity" in our globalized age.

The Genius of Michelangelo

ART 270 F

Cr: 3; Contact hrs: 45

This course provides a detailed exploration of the life and work of Michelangelo Buonarroti (1475–1564), one of history's most gifted and revolutionary artists. Students examine his long artistic career as a sculptor, painter, architect, and poet. A key focus is the artist's personal and artistic relationship with his peers, particularly his illustrious contemporaries, the great masters Leonardo and Raphael. Students also explore his many important patrons, including the Medici in Florence and the papal court in Rome. Students gain a thorough insight into Michelangelo's oeuvre while strengthening their skills in analyzing major works of art. Important sources include recent literature in the field, documents from Michelangelo's own time, and the artist's writings. Museum visits provide an opportunity to compare Michelangelo's masterpieces to the works of his contemporaries.

Prereqs. ART 180 Art History I, or ART 186 Art History II, or equivalent.

Visual Culture in Italy Since 1945 (Art, Design, Media)

ART 277 F; Cross-listed: COM 277 F

Cr: 3; Contact hrs: 45

What do Vespa scooters, Vittorio De Sica's neorealist movies, Gucci's bamboo bag, Gio Ponti's "Superleggera" chair, Giuseppe Cavalli's photos of Southern Italian trulli, and Alberto Burri's canvases spattered with tar have in common? Is there such a thing as a shared Italian visual culture? Students explore this question with a communications-based approach to visual culture in post-World War II Italy. This course concerns contemporary art and design as communicators of cultural messages that blur the often artificial distinction between these two fields. Case studies highlight how designers, directors, and artists influenced one another and even collaborated directly, instances in which theory took a back seat to process and context.

Italian Renaissance Art

ART 278 F

Cr: 3; Contact hrs: 45

Why did Florence become the cradle of the Renaissance? What made the city unique? Between the 14th and 16th centuries, how did artists like Giotto, Masaccio, Donatello, Brunelleschi, Botticelli, Leonardo, Michelangelo, and Raphael come to create one of the most fascinating periods in the history of art? Students explore this extraordinary coming-together of artistic talent, passionate interest in antiquity, civic pride, and an optimistic belief in "man as the measure of all things." The course offers insights into the period's most important monuments and the major artists and architects who shaped this "rebirth" of Western art. The comparative approach taken in this course emphasizes the specific cultural, philosophical, and historical contexts in which these great works were created, and the relationships between the artists and their patrons. On-site instruction provides students with an unparalleled opportunity to engage directly with masterpieces.

Prereqs. ART 180 Art History I, or ART 186 Art History II, or equivalent.

Lifestyle in Renaissance Florence

ART 280 F; Cross-listed: HIS 280 F

Cr: 3; Contact hrs: 45

How much can visual and material culture tell us about the lives of people in the past? This course examines the social, economic, political, and religious life of Renaissance Florence and its close ties to the fortunes of a group of elite families: the Medici, Rucellai, Strozzi, and others. To get an idea of what life was like, at least for some, in the Renaissance, students examine their art (architecture, painting, and sculpture) and artistic objects such as wedding chests, furniture, ceramics, jewelry, clothing, and coats of arms. Through the lens of art and patronage, the course sheds light on the public and private lives of the elite families and other social groups in Renaissance Florence in order to discover the unique features that not only distinguished Florence of the past but, in many ways, still do.

Women Artists: From the Renaissance to the Present

ART 281 F; Cross-listed: GND 281 F

Cr: 3; Contact hrs: 45

Despite women's active role in the art world for centuries, they tend to be identified more as patrons, muses, and models than as artists. Countering this trend, Students explore the extraordinary contribution of female artists to Western art history and discover how women have shaped the evolution of artistic language from the Renaissance to today. A critical analysis and contextualization of artists such as Plautilla Nelli, Artemisia Gentileschi, Sofonisba Anguissola, Rosalba Carriera, Berthe Morisot, Tamara de Lempicka, Frida Kahlo, Cindy Sherman, and Marina Abramovic, whose works are analyzed in their historical and socio-cultural context, as well as in a larger art-historical perspective, allows students to appreciate how female artists have gained increasing prominence in the art world in recent centuries as they grapple with the question of whether art by women possesses qualities that distinguish it from work by their male counterparts.

Prereqs. ART 180 Art History I, or ART 186 Art History II, or equivalent.

Contemporary Architecture

ART 286 F; Cross-listed: ARC 286 F

Cr: 3; Contact hrs: 45

How has contemporary architecture reflected changes in broader society and culture? This course focuses on major developments in architecture, interior design, and city planning from 1960 to the present, with a particular focus on the first two decades of the 21st century. Students engage with important current debates surrounding aesthetic and architectural theory, including the controversies surrounding the supposed "decline" of modernism. Students also familiarize themselves with key architects and studios and how they have distinguished themselves and innovated with respect to their predecessors. The course offers a global perspective but the emphasis is European and, in particular, Italian.

Prereqs. ART 166 History of Architecture I, or equivalent.

Renaissance Architecture

ART 291 F

Cr: 3; Contact hrs: 45

European architecture was reinvented in Italy between 1400 and 1600. This course is a comprehensive examination of this groundbreaking period, involving both secular public and private buildings (town halls, tribunals, hospitals, warehouses, fortifications, private palaces, villas, theaters) and religious structures (churches, chapels, convents). Both major and minor architects are discussed, among them Brunelleschi, Leon Battista Alberti, Leonardo, Michelangelo, Francesco di Giorgio Martini, and Luciano Laurana. Important topics include the role of patronage, the nature and function of the artistic treatise, building practices, regional styles, and the relation of Renaissance structures to their medieval and classical predecessors. Site visits allow students to study and experience a number of these masterpieces first-hand.

Prereqs. ART 166 History of Architecture I, or ART 180 Art History I, or equivalent.

Leonardo da Vinci: The Renaissance Genius at Work

ART 295 F

Cr: 3; Contact hrs: 45

What makes Leonardo da Vinci so emblematic of the Renaissance belief in the boundless potential of the human mind? Was it the fact that he was self-educated, his insatiable curiosity, his extraordinary powers of observation, or his confidence in working in such a wide variety of disciplines (anatomy, hydraulics, geography, astronomy, botany, mechanics, optics)? No less important, of course, were his contributions as an artist, whether in painting frescoes and portraits or casting with bronze. Students explore the breadth of Leonardo's artistic and scientific interests, using his writings, such as his treatise On Painting, to gain insight into his creative process, his ability to transfer visual analogies from one field of inquiry to another, and his unique interpretation of traditional artistic subjects.

Prereqs. ART 180 Art History I, or ART 186 Art History II, or equivalents.

International Art Business

ART 297 F; Cross-listed: BUS 290 F

Cr: 3; Contact hrs: 45

This course is an introduction to the art market and the institutional networks that support and promote art-based transactions. Students explore the buying and selling of works of art in the auction framework and elsewhere. Interactive classes and interactions with sector specialists help students develop their ability to identify and analyze pieces of art, access marketing opportunities, and devise effective strategies for a variety of professional roles. The course investigates the role of the art dealer and art administrator and provides students with a firm understanding of the international laws, standards, and codes of conduct that regulate the field.

Prereqs. ART 180 Art History I, or ART 186 Art History II, or equivalents.

The Artistic Revolution in 14th-Century Florence

ART 305 F

Cr: 3; Contact hrs: 45

In the span of just a few years, from 1290 to 1348, the city of Florence underwent a dramatic transformation: magnificent public palaces, grand cathedrals, and the widest city walls in Europe were erected. What were the factors behind this economic and cultural miracle, and what role did the artists play? The rise of the mendicant orders, the establishment of the Comune (or Municipality), and the wealth generated by the wool trade and banking all directly forever changed the role of the artist. While civic and monastic commissions had a significant impact on the physical landscape of Florence, private commissions in the form of palaces, chapels, and altarpieces served both spiritual and familial needs. The course closely examines masterpieces from the visual arts of 14th-century Florence, with some attention given to other artistic centers such as Siena and Padua. Since artworks often combine painting, sculpture, and even architecture, many lessons involve site observation of works within their unique contexts.

Prereqs. ART 180 Art History I, or equivalent.

Images and Words

ART 355 F

Cr: 3; Contact hrs: 45

What is art? Where do we see it, and why do we look at it? How do we talk about, describe, or explain a work of art? Is it possible to "read" images the same way we can "see" stories, and if so, how? The interdisciplinary approach of this course aims to help students develop their ability to read, discuss, and write about both visual and written texts. This exploration of the relationship between us (spectators and creators), images, and words opens up new ways of seeing and perceiving works of art. The course is an introduction to the most relevant theoretical ideas, followed by a close examination of visual and written works, including prose and poetry. Students actively engage with the entire universe of artistic experience through the teachings and methods of art theory and art history, literature, museology, and sociology.

Prereqs. 1) Junior standing; 2) ART 186 Art History II, or equivalent.

Museum/Gallery Internship

ART 360 F

Cr: 3; Contact hrs: 135

This experience offers hands-on, professional experience in cultural mediation and museum education. Interns observe how collections are managed at their host institutions, conduct individual research, participate in giving guided tours, and organize events and activities. An on-site supervisor and a faculty member carry out monitoring. Grades reflect weekly reports, one paper, a special project, and an overall evaluation. Students spend, on average, 10–12 hours a week at the internship site. Schedules and on-site duties may vary. Museum and gallery internships require some Saturday hours.

Note: Requires 135 internship hours minimum (120 hrs on-site, plus 15 hrs to complete meetings and assignments). Places are limited, especially for students without Italian language skills. Application requirements: CV, two letters of reference, and a formal letter of intent. Supporting documentation must be submitted by the application deadline, and acceptance is subject to an on-site interview during the first week of the term and an Italian language placement test.

Prereqs. 1) Art History / Museum Studies majors of sophomore standing; 2) concurrent enrollment in a course in the same field; 3) Italian fluency is recommended but not required.

From the Revolutions to the Avant-Gardes: Art in the 19th Century

ART 365 F

Cr: 3; Contact hrs: 45

This course is a detailed investigation of European art between 1790 and 1900 and the emergence of modernity. Nineteenth-century Europe witnessed enormous changes in all spheres of life, from family to politics to technology. Students explore how these societal changes brought about or influenced various movements in the art world, including Neoclassicism, Romanticism, and Post-Impressionism–the herald of the 20th-century avant-garde. Topics include critics and the public, exhibitions and salons, Romanticism, Naturalism, Realism, Impressionism, Orientalism and "Japonisme," nature and landscape, dreams and inspiration, and heroism. Students explore these topics through the masterpieces of David, Goya, Delacroix, Turner, Courbet, Monet, Degas, Van Gogh, Cezanne, Seurat, Gauguin, Ensor, and Munch, as well as the most representative Italian artists and movements.

Prereqs. 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

This course focuses on modern art in Europe and America in the first half of the 20th century, dealing with the likes of Picasso, Matisse, Kirchner, Duchamp, Boccioni, De Chirico, Ernst, Magritte, and Pollock. After reviewing the artistic and cultural revolutions of the previous half-century, students explore Cubism, Expressionism, Futurism, Constructivism, New Objectivity, Dada, Metaphysical painting, Surrealism, Abstract Expressionism, and Neo-Dada, with a particular focus on the pre-World War II avant-garde. Students discover what was so revolutionary about their ideas, methods, and artistic expressions and what they were reacting against or promoting. Students investigate what impact the traumas of the two world wars of the first half of the 20th century had on art.

Prereqs. ART 186 Art History II, or equivalent.

Contemporary Art

ART 375 F

Cr: 3; Contact hrs: 45

Taking in artists like Pollock, Rothko, Dubuffet, Rauschenberg, Giacometti, Bacon, Warhol, Morris, Kosuth, Abramovic, Richter, Basquiat, Hirst, Banksy, this course provides a wide-ranging exploration of the most significant figures and stylistic trends in late 20th-century art. This course investigates the interdisciplinary nature of the contemporary art world, firmly placing artistic production in its social, political, and philosophical context, and examines how contemporary artistic languages and the art business interrelate. Topics include Abstract Expressionism, informal art, Neo-Dada, Minimalism, site-specific art, Conceptualism, Neo-Expressionism, and graffiti and street art. The course develops students' aptitude for independent, critical thinking and research in the field of art history.

Prereqs. ART 186 Art History II, or equivalent.

BUS – INTERNATIONAL BUSINESS

Introduction to Business

BUS 130 F

Cr: 3; Contact hrs: 45

The world of business is vast and ever-changing and needs to be understood from multiple perspectives. How are the various functions and roles within a company interrelated? What is the place of business in today's society? Is there more to business than the profit motive? What ethical questions do business leaders need to consider? Students explore the fundamentals, not just from the point of view of CEOs and managers but those of workers and consumers, too. The main topics include marketing, finance, business intelligence, and management (operations, human resources, etc.). The course provides a solid foundation for further studies in the field.

Introduction to Economics

BUS 140 F

Cr: 3; Contact hrs: 45

What is economics, and what does it tell us about the world? How are economics and the economy related? Could our economic model be reimagined on more ethical lines for a more equitable and sustainable use of the world's resources? Students investigate the economic principles and governmental policies that play a crucial role in determining the direction of our lives, including the ethical dimensions of organizing economies. Offering an introduction to both microeconomics (the individual decision-making by consumers and businesses) and macroeconomics (the study of larger, societal-scale problems, e.g., economic growth, inflation, unemployment, government spending and taxes, money and interest rates, etc.), this course explores how economic principles affect our daily lives, and how we can use this knowledge to understand the functioning of markets and government policies.

Note: Not intended for Business, Finance, Economics, Marketing or Management majors/minors.

Principles of Microeconomics

BUS 178 F

Cr: 3; Contact hrs: 45

How do individuals and businesses "behave" economically? How do the markets work? Economic analysis is an essential tool for understanding social phenomena and the ethics of doing business. This course covers the basic concepts of economics, introducing students to economic theory and specific analytical methods and assumptions. Students explore microeconomic language, methods, and modeling; the production process and market strategies for individual businesses; consumer theory and how economists model individual behavior; and how the competitive and non-competitive markets work. Case studies and the analysis of specific economic policies relevant to more general topics provide useful context and show how theory works on the ground. The course is useful for students in the applied social sciences and an essential foundation for further studies in economics and business.

Principles of Macroeconomics

BUS 180 F

Cr: 3; Contact hrs: 45

What does it mean for a country to be in a recession? How important is national debt, and why does it seem to be more of a problem for some nations than others? How are public health and social welfare related to macroeconomic questions? Compared to human demand, the resources necessary for producing goods and services are always limited. Economics is the study of how we make choices in conditions of scarcity. This course explores how these choices are made on a large scale, such as that of a city, state, country, continent, or the entire planet. How governments develop economic policies, and how these choices are modeled and studied by economists. Topics include growth vs. stagnancy/contraction, business cycles, inflation and deflation, unemployment, and the ethics of market capitalism and alternative economic models.

Prereqs. BUS 178 Principles of Microeconomics, or equivalent.

Foundations of Management

BUS 195 F

Cr: 3; Contact hrs: 45

Managers are the decision-makers. On what basis do they make decisions? This course is designed to provide core concepts and terminology for those with no prior background in business management and an interest in further studies in the field. The course introduces and explores what managers do and how planning, organizing, directing, and controlling can, if done properly, work in synergy to achieve goals. Key concepts are approached first in theoretical terms; then, students analyze how theory applies to the practical problems managers face on a day-to-day basis and the ethical dimensions of their decisions.

Corporate Social Responsibility

BUS 200 F

Cr: 3; Contact hrs: 45

Corporate social responsibility (or CSR) is how companies ensure that business success goes hand in hand with policies that safeguard and promote the health and welfare of local communities and society at large. Who is "responsible" for corporate social responsibility? Individual workers, specific departments, or companies as a whole? How can corporations affect the world, both positively and negatively? CSR is intimately linked to the concept of sustainability, or our ability to reconcile human activity with the planet's long-term well-being. This course focuses on the benefits of making a company "sustainable." Topics include the frameworks, contexts, processes of ethical decision-making, environmental ethics, NGOs, auditing, social performance reporting, and stakeholder management.

Principles of Marketing

BUS 210 F

Cr: 3; Contact hrs: 45

What makes marketing such a dynamic and exciting field? What can good marketing give to a company, and how can it help overcome the challenges businesses face on an everyday basis? How can marketing contribute to a more ethical and sustainable business environment? Students explore the essential principles and concepts of marketing and the nature and scope of marketing management. Topics include marketing strategy, the four Ps, market planning, retailing and wholesaling, target marketing, market segmentation, and services marketing. The course also covers the strategic importance of marketing for organizations, whether they be for-profit commercial enterprises or non-profit or charitable organizations.

Principles of Finance

BUS 222 F

Cr: 3; Contact hrs: 45

This course introduces students to the basic concepts of finance. These include the time value of money, valuation and risk, assets, securities, long and short-term financing, capital markets, and the ethics and sustainability of financing in a globalized economy. Students are also exposed to basic procedures for the application and interpretation of financial statement analysis. The course combines the theoretical underpinnings of finance with real-world examples, including several case study discussions.

Prereqs. 1) BUS 178 Principles of Microeconomics; 2) BUS 180 Principles of Macroeconomics; 3) MAT 130 Topics in Mathematics for Liberal Arts, or an introductory course in accounting, or equivalent. Mathematical aptitude is required.

China's Development and the Global Shift

BUS 240 F; Cross-listed: POL 240 F

Cr: 3; Contact hrs: 45

Why is China so central to the current world economy? Is its growth rate sustainable? Can the Chinese model be exported, and if so, what are its short and long-term costs? Understanding the history of Chinese economic reform, its political, environmental, and social context, and its implications is crucial to understanding the contemporary world. This course explores the mechanisms and consequences of modern Chinese economic development and China's role in the global economy. The course focuses on the period after 1978 when China began its dramatic transformation from a planned to a market economy. Major topics and themes include the historical and institutional background of modern China, the country's geopolitical "rise," and key diplomacy issues.

Prereqs. None.

Recommended: POL 150 Introduction to Political Science and BUS 180 Principles of Macroeconomics, or equivalents.

International Business

BUS 250 F

Cr: 3; Contact hrs: 45

This course explores the principal characteristics and features of the EU business environment, analyzing the main opportunities and challenges for companies operating within it. It includes a review of the EU's history and development, the European business landscape, economics, finance, funding mechanisms, and the "Europeanization" of business management and marketing. The course also interrogates EU policies in terms of sustainability and ethical practices. Using Italy as a case study, students examine Italian business culture, starting and managing a business in Italy, the taxation system, intellectual property protection, and the role of Italian SMEs in the European context.

Wine Business & Marketing

BUS 252 F; Cross-listed: IGC 252 F

Cr: 3; Contact hrs: 45

How is wine sold? Why are certain wines available worldwide while others remain well-kept secrets? This course explores the business and marketing of wine, with a special focus on Italian wines in foreign markets. Topics include sourcing, shipment chains, trading channels, market impact, and sustainable and ethical production and distribution. The course includes business simulations and a student-created startup or marketing project to develop the skills necessary for working in the wine and beverage industry.

Prereqs. BUS 210 Principles of Marketing, or BUS 130 Introduction to Business, or BUS 195 Foundations of Management, or equivalents.; or concurrent enrollment in the Two Italies program.

Sustainability: Science, Political Economy and Business

BUS 259 F; Cross-listed: POL 259 F

Cr: 3; Contact hrs: 45

The word "sustainability" seems to be everywhere these days, but how has this concept evolved? What are the fundamental ideas and theories that support it, and what are its scientific, technological, and economic dimensions? In examining these questions, this course illustrates the roles of various stakeholders, such as governments, NGOs, and businesses, in promoting a more sustainable society. Some stakeholders have opposed or impeded sustainable practices. Students explore how they have done so and their reasons, both stated and otherwise. Students develop sustainability-based projects concerning a specific field of their choice.

Prereqs. POL 150 Introduction to Political Science or BUS 140 Introduction to Economics, or equivalents.

Cross-Cultural Communication in the Workplace

BUS 270 F; Cross-listed: COM 271 F

Cr: 3; Contact hrs: 45

The workplace is becoming increasingly multicultural. Whether working side by side in an office or collaborating on international projects, intercultural communication is a vital skill. The goal of this course is to help students understand intercultural interactions in business or the workplace from both a theoretical and practical standpoint and to encourage them to critically interrogate their value systems and cultural assumptions. Students explore business practices in various countries, with case studies focusing on Italy and students' home countries, and discuss them in the context of case studies. Students also actively participate in role-play and observational exercises designed to help anticipate and manage intercultural misunderstandings.

Made in Italy: A Culture of Excellence

BUS 283 F; Cross-listed: SOC 283 F

Cr: 3; Contact hrs: 45

"Made in Italy" signifies superlative quality. Home to iconic labels, brands, and exceptional craftsmanship, Italy is known for both its historical legacy and present-day excellence in a variety of fields. Through the fields of cuisine, fashion, industrial and architectural design, and more, this course explores how expertise has been maintained and innovation promoted. Students connect the distinctly Italian creative process with patterns of continuity and change in Italian society to understand how the "Made in Italy" phenomenon has affected the country, particularly since World War II, and the effects of globalization. The course focus may vary in order to highlight recent developments. The course includes guest lectures and site visits.

Beyond Modern Capitalism: Rethinking the Global Socioeconomic Order

BUS 286 F; Cross-listed: POL 286 F

Cr: 3; Contact hrs: 45

How did the current socioeconomic order come into existence? What are its origins, its most important developments, and what, if any, are the alternatives? With a critical, multidisciplinary approach, this course examines the role of political, economic, and social forces in the evolution of the current capitalist system, giving students a thorough understanding of both its positive and negative aspects. Students explore whether capitalism has a "sustainable" future and investigate the feasibility of alternate models to determine whether they are more capable of satisfying socioeconomic needs in fair and equitable ways.

Prereqs. POL 150 Introduction to Political Science, or equivalent.

Recommended: BUS 140 Introduction to Economics, or equivalent.

International Art Business

BUS 290 F; Cross-listed: ART 297 F

Cr: 3; Contact hrs: 45

This course is an introduction to the art market and the institutional networks that support and promote art-based transactions. Students explore the buying and selling of works of art in the auction framework and elsewhere. Interactive classes and interactions with sector specialists help students develop their ability to identify and analyze pieces of art, access marketing opportunities, and devise effective strategies for a variety of professional roles. The course investigates the role of the art dealer and art administrator and provides students with a firm understanding of the international laws, standards, and codes of conduct that regulate the field.

Prereqs. ART 180 Art History I, or ART 186 Art History II, or equivalents.

Human Resources Management

BUS 301 F

Cr: 3; Contact hrs: 45

What is the function of human resources (HR) management in a corporate setting? How can it be a key to success when done effectively? The focus of this course is developing the knowledge and skills necessary for effective managers and leaders: the basic principles of designing and operating business organizations, developing mission, vision, and strategy, and mastering key organizational features and processes. Students explore a range of issues connected to managing people in a company: hierarchy, leadership, and communication; systems of reward and recognition; and personnel recruitment and training. In their recently expanded roles, how do corporations deal with social problems and issues? How can human resources managers act as champions for ethical labor practices? The course hones student skills in public speaking and presenting, conflict resolution, teamwork, and business project management.

Prereqs. BUS 195 Foundations of Management, or BUS 130 Introduction to Business, or equivalents.

Sociology of Consumerism

BUS 303 F; Cross-listed: SOC 303 F

Cr: 3; Contact hrs: 45

This course concerns the rise and development of consumer cultures. Approaching the subject from an interdisciplinary and theoretical standpoint, students explore the history of consumerism through a number of key themes: the development of theories concerning consumer culture, the rise of commercial society, the relationship between freedom of choice and the power of commercial systems; models of consumer psychology and behavior; the ethical and environmental implications of consumerism; the nature of self and identities in the modern world; prosperity and progress; how class, gender, ethnicity, and age affect our participation in consumer culture; the evolution of capitalism and the history of commodities in numerous settings (advertising, food, and drink, fashion, and clothes); and the social, cultural, and economic context of specific consumer groups and case studies of specific commodities.

Prereqs. Introductory social science or business course.

Consumer Behavior

BUS 307 F

Cr: 3; Contact hrs: 45

What determines why people buy certain things at certain times? How can consumers be driven in certain directions, and how can consumers avoid being manipulated by marketing and advertising? What are the ethics of using marketing to drive consumer behavior? This course explores consumer behavior across a number of domains, from the cognitive biases that affect consumers' daily decisions and the role played by the world around them in driving consumer choices. The course takes an interdisciplinary approach that draws on concepts and materials in behavioral economics, psychology, and marketing, offering a broad introduction as well as a specific analysis of case studies to illustrate general ideas and principles.

Prereqs. 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

What challenges do modern corporations face in organizing international business operations? The goal of this course is to give students a global perspective on long-term trends in world economic change so they understand how countries interact with one another. Students explore the dynamics of international trade and investment, the relationship between trade and economic growth, the risks of trade imbalances and protectionism, the role of economic and political institutions (WTO, IMF, etc.), the characteristics of the most important emerging economies, India and China, as well as some of the negative effects of globalization on artisans, communities, and local production chains. Other topics include alternative perspectives on the origins and processes of globalization, competition, development, exchange rate theory, the international monetary system, ethics, decision-making, and strategic operations in an international environment.

Prereqs. BUS 178 Principles of Microeconomics, or BUS 180 Principles of Macroeconomics, or equivalent.

Organizational Behavior

BUS 311 F

Cr: 3; Contact hrs: 45

How do people and groups within organizations behave, react to, and interpret events? What strategies can guide the parts to working effectively toward the goals of the whole? Students explore the role of organizational systems, structures, the ethics of managing people in an organization, and processes in shaping individual and collective behavior and analyze why organizations function (or malfunction) the way they do. Our interdisciplinary approach draws on concepts and research from the fields of Management, Anthropology, Sociology, and Psychology to provide a foundation for managing people successfully, but also ethically, in any context.

Prereqs. BUS 195 Foundations of Management, or BUS 130 Introduction to Business, or equivalents.

International Marketing

BUS 312 F

Cr: 3; Contact hrs: 45

In a globalized world of cutthroat competition, effective international marketing is critical to a company's success. The benefits of operating in an international market include access to new sourcing materials, capital, labor, and expertise, the relocation of manufacturing, and the distribution of products and services to new markets. Nevertheless, the risks, particularly in the short term, are significant, and the benefits may not be immediate. Students apply the principles of marketing to the complexities of foreign markets, emphasizing the various economic, social, ethical, and cultural factors that determine successful international marketing strategies and how the Four Ps (product, price, places of distribution, and promotion) can change in a global business environment.

Prereqs. BUS 210 Principles of Marketing, or equivalent.

Integrated Marketing Communication

BUS 313 F; Cross-listed: COM 313 F

Cr: 3; Contact hrs: 45

New technologies have expanded the possibilities of human communication and interaction on a global scale. How can marketers take advantage of these new channels to capture customers' attention more effectively, and what are the ethical problems associated with direct advertising? The importance of this question explains why marketing communication is one of the most exciting, fastest-growing fields in modern marketing. This course explores the most relevant theoretical concepts and the practical techniques most applicable to today's major marketing communication functions: ads, direct marketing, sales promotion, public relations, personal selling, and the internet. Student projects assess a selected company's marketing approach and develop an effective strategy proposal.

Prereqs. BUS 210 Principles of Marketing, or BUS 130 Introduction to Business, or BUS 195 Foundations of Management, or equivalents.

Recommended: COM 204 Advertising Principles, or equivalent.

Economics of the European Union

BUS 315 F

Cr: 3; Contact hrs: 45

The growth of the EU's global reach and economic significance, as well as the increasing integration of its member states' economies, merits in-depth study. How did this economic bloc come about and develop? What has its impact been both in Europe and internationally? This course examines the economic foundations of the European Union through a close analysis of the history of European integration and an exploration of its economic characteristics and prospects. Topics include the transition from the EEC to the EU, the EU's expansion into Eastern Europe, economic aspects of EC law and policy (the regulation of competition, agriculture, etc.), the European Monetary System (from the ECU to the Euro), the EU's economic relationships with foreign states and organizations, and the Union's role in a globalized moral economy.

Prereqs. BUS 180 Principles of Macroeconomics, or equivalent. Familiarity with advanced mathematics is required.

International Business Negotiation

BUS 322 F

Cr: 3; Contact hrs: 45

The demand for competent, professional negotiators has never been higher. In recent decades, the rise of new commercial powers and the emergence of the internet have drastically reshaped the global economy, making the world more interconnected and businesses more innovative and competitive. Students explore and develop the skills needed to communicate and negotiate effectively in the context of international business transactions. Topics include coping with cultural differences and dealing with the challenges of today's local and global markets. Specific case studies and practical simulations are analyzed and discussed to provide concrete examples of the concepts and theories presented.

Prereqs. BUS 130 Introduction to Business or BUS 195 Foundations of Management, or equivalents.

Corporate Finance

BUS 345 F

Cr: 3; Contact hrs: 45

How do you make effective marketing decisions? What are the keys to effective operations management? What ethical questions exist in the context of corporate finance? Questions such as these depend in part on corporate finance, which must be well integrated into overall corporate strategy. This course covers corporate finance from the vantage point of the financial managers responsible for making crucial investment and financing decisions. Students investigate topics such as leasing and leveraged buyouts, dividend policies, capital market efficiency, capital budgeting, financial analysis and forecasting, and ethics in corporate finance. Examples and case studies are used frequently to illustrate how concepts and theories play out in the real world.

Prereqs. 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; Cross-listed: FAS 352 F

Cr: 3; Contact hrs: 45

Luxury brand management is both a concept and a global reality, representing a multi-billion-dollar market of goods and services. How has it developed over time? What are its political, economic, and social aspects, and how does it relate to design, pop culture, and the arts? What are the implications of sustainability and ethical concerns for luxury brand managers? Through a range of case studies and products in the fashion sector and beyond, students explore the challenges of building, protecting, and strengthening a luxury brand, as well as its economic management and distribution. The course also traces the evolution of luxury brand identities in terms of key concepts such as desire, status, exclusivity, supply and demand, consumption, and value to understand how luxury brands resist global economic recession.

Prereqs. BUS 210 Principles of Marketing or FAS 215 Fashion Marketing or equivalents., or Business, Management, Marketing or Merchandising majors of junior standing.

Global Sales Management

BUS 353 F; Cross-listed: FAS 353 F

Cr: 3; Contact hrs: 45

Developing sales management skills is key to increased performance and profitability for any business. This course focuses on studying all facets of sales management, from estimating sales potential and forecasting sales to interfacing with company functions in the management of the supply chain. Students learn essential tools needed to manage territories and supervise sales teams, including training and motivating the sales force and the ethics of people management. Effective communication and an understanding of diverse channels of distribution are also covered.

Prereqs. BUS 195 Foundations of Management or BUS 210 Principles of Marketing, or equivalent.

Marketing/Advertising Internship

BUS 361 F

Cr: 3; Contact hrs: 135

This internship is a practical, professional experience at an events management company. Interns participate in activities including managing actual events, assisting vendors with site visits and clients, social media marketing campaigns, designing marketing materials, analyzing a brand image, market appeal and customer projections, and clerical and administrative work as required. An on-site supervisor and a faculty member carry out monitoring. The faculty supervisor assigns grades based on weekly reports, one paper and one special project, and an overall evaluation. Students work an average of 10–12 hours weekly at the internship site.

Note: Placement opportunities are limited and subject to change. Admission requirements: CV, two letters of reference, a formal letter of intent, and a sample of marketing work (i.e., blog writing, social media campaigns, press releases, advertising projects). Supporting documentation must be submitted by the application deadline, and acceptance is subject to an on-site interview during the first week of the term.

Prereqs. 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 (ITL/ITC).

Recommended: Social networking experience.

Marketing Internship: LdM Marketing Office

BUS 362 F

Cr: 3; Contact hrs: 135

This internship is a practical, professional experience in LdM's Social Media Office or at an advertising or communication agency. Interns perform tasks that include social media-based market research, promotional and advertising strategy development, photo archive management and development, managing and interacting with the LdM alumni network and its communication tools, and managing online databases. An on-site supervisor and a faculty member carry out monitoring. The faculty supervisor assigns grades based on weekly reports, one paper and one special project, and an overall evaluation. Students work an average of 10–12 hours weekly at the internship site.

Note: Placement opportunities are limited and subject to change. Admission requirements: CV, two letters of reference, a formal letter of intent, and samples of writing and marketing work (i.e., blog writing, social media campaigns, press releases, advertising projects). Supporting documentation must be submitted by the application deadline, and acceptance is subject to an on-site interview during the first week of the term.

Prereqs. 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 is a practical, professional experience at an events management company. Interns participate in activities including managing actual events, assisting vendors with site visits and clients, social media marketing campaigns, designing marketing materials, analyzing a brand image, market appeal and customer projections, and clerical and administrative work as required. An onsite supervisor and a faculty member carry out monitoring. The faculty supervisor assigns grades based on weekly reports, one paper and one special project, and an overall evaluation. Students work an average of 10–12 hours weekly at the internship site.

Note: Placement opportunities are limited and subject to change. Admission requirements: CV, two letters of reference, a formal letter of intent, and a writing sample.

Supporting documentation must be submitted by the application deadline, and acceptance is subject to an onsite interview during the first week of the term. Public transport costs may apply. Prereqs: 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. Italian fluency is recommended but not required.

Social Media Marketing Internship

BUS 369 F; Cross-listed: COM 370 F

Cr: 3; Contact hrs: 135

This internship is a practical, professional experience in LdM's Social Media Office or at an advertising or communication agency. Interns perform tasks that include social media-based market research, promotional and advertising strategy development, photo archive management and development, managing and interacting with the LdM alumni network and its communication tools, and managing online databases. An onsite supervisor and a faculty member carry out monitoring. The faculty supervisor assigns grades based on weekly reports, one paper and one special project, and an overall evaluation. Students work an average of 10–12 hours weekly at the internship site.

Prereqs: 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 is recommended but not required.

Global Financial Markets

BUS 380 F

Cr: 3; Contact hrs: 45

Globalization and integration of international financial markets present unique opportunities and risks for investors, bankers, firms, and policymakers. This course is aimed at students seeking advancement or employment in the banking industry or wishing to understand financing opportunities for entrepreneurial activities. Students focus on the competitive dynamics and performance of the global financial markets. Topics include organizational strategy, capital market products, risk diversification, market developments, including the US, Europe, and emerging markets, and ethical practice. Attention is also given to the structure and types of capital markets, and how to identify key participants and their impact on the market. Throughout the course, current events are used to illustrate and reinforce class material.

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

Operations Management

BUS 388 F

Cr: 3; Contact hrs: 45

Effective operations management is crucial in the industrial, service, and other sectors. Students investigate best practices and incisive methodologies useful in these and other professional contexts: quantitative decision-making techniques, forecasting, planning techniques for managing capacities, locations, and processes, resource and materials planning, the design of job and work measurement systems, and ethical practice. Other key topics include inventory systems, models, and quality-control methods.

Prereqs. 1) MAT 150 Calculus I, or Calculus with Management Applications; 2) MAT 186 Introduction to Statistics; 3) Accounting or BUS 130 Introduction to Business, or equivalents. Recommended: BUS 178 Principles of Microeconomics and BUS 180 Principles of Macroeconomics, or equivalents.

Global Strategic Marketing Management

BUS 392 F

Cr: 3; Contact hrs: 45

This advanced course builds on previous studies in international marketing to explore the complexities of effective global strategic marketing. Topics include the cultural, social, legal, political, financial, ethical, and geographic dimensions of the global marketplace. Students assess the impact and integration of global factors on marketing programs and tactics. Topics include company strategies, market entry scenarios, product and service adaptation requirements, pricing issues, logistics and distribution challenges, and the global branding and communications issues that arise when companies go global.

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

Developing Leadership Skills

BUS 400 F

Cr: 3; Contact hrs: 45

What makes a good leader? How do leaders influence people and mobilize them to achieve change and realize goals? This develops the know-how and confidence necessary to lead organizations, initiating students on the path of personal leadership development. Students explore the fundamental theories of leadership, how ideas about what makes a good leader have evolved, as well as past and contemporary models and perspectives from a variety of contexts. Students also develop critical self-awareness as they interrogate the ethical dimensions of good leadership. The course requires students to be curious, reflective, open-minded, and willing to share in class discussions and leadership development groups.

Prereqs. Two management course.

COM – COMMUNICATIONS

Speaking in Public

COM 105 F

Cr: 3; Contact hrs: 45

Learning to speak in public is crucial for both our professional and private growth. This course provides students with real-life skills to reduce performance anxiety, engage an audience with effective body language and words, read an audience accurately, and project their thoughts and emotions powerfully.

Introduction to Communications

COM 130 F

Cr: 3; Contact hrs: 45

What ethical issues are at stake in the world of communications, and what global opportunities and challenges does it offer? How are new technologies affecting the way we think about communications, and the types of professional opportunities available? This course introduces students to the essential concepts and fundamental theories that describe the processes, functions, types, and effects of communication. Students become familiar with the basic communicative categories (interpersonal, group, organizational, mediated, cultural) and explore how specific contexts affect their forms. The course develops critical thinking and writing skills, as well as confidence and effectiveness in group work and presentations.

New Media: Communication in the Digital Age

COM 182 F

Cr: 3; Contact hrs: 45

Mass media has existed for centuries, but what does the term signify today? In decades past, it consisted of physical, paper newspapers, radio, and television. Still, the digital age has introduced new devices for receiving and sharing information (laptops, digital cameras, smartphones, iPads) and new virtual locations (blogs, chat rooms, social networks, online shops, peer-to-peer platforms). It is not always clear whether these platforms are responding to our needs or "creating" needs we did not have before. This course explores the causes and effects of the digital revolution, the features and functions of the principal digital communications devices (and sites), and how they have impacted us as citizens, artists, professionals, and individuals.

Introduction to Journalism

COM 185 F; Cross-listed: WRI 185 F

Cr: 3; Contact hrs: 45

Journalists matter. But who exactly is a journalist today, what do they do, and how do they do it? What is journalism's relationship to politics, economics, and the world of culture? Today, journalism encompasses a huge range of information output across all media and represents an influential form of communication in almost every country in the world. This course explores how journalists produce information and report on events, who decides what is "newsworthy," how ideas and controversies are contextualized for the general public, and how journalists assess the validity and truthfulness of words and actions. The history of print and broadcast journalism and the practical skills they require. The course includes guided exercises for research and interviewing techniques and writing news articles, reviews, and features for a variety of media.

Note: Personal laptop for in-class projects required.

Prereqs. WRI 150 Writing for College, or equivalent.

Advertising Principles

COM 204 F

Cr: 3; Contact hrs: 45

What makes for successful advertising? Advertising is far more than just organizing images into commercials. Every advertisement on the internet, television, or in print is designed to deliver a specific message to a defined target audience, aiming to create a positive perception of the product in the consumer's mind. Students explore the theory and practice of contemporary advertising: the media and graphic strategies used to deliver it, the philosophy behind it, its impact on the economy and consumer behavior, and current advertising trends from a creative and marketing standpoint. The impact of stereotypes in advertising and society's reaction to them is also analyzed.

Prereqs. COM 180 Mass Communication, or BUS 210 Principles of Marketing, or equivalent.

Introduction to Cross-Cultural Communication: Bridging the Borders of Difference

COM 205 F

Cr: 3; Contact hrs: 45

Even a common language is no guarantee that people are able to express themselves effectively in ways that are fully understood. In a relentlessly globalizing world, understanding how to appreciate and anticipate social and cultural differences has never been more important for interpersonal communication. This course explores and explains how those differences can be overcome, especially the cultural obstacles that so often create miscommunication and mistrust: everything from the influence of culture on personal identity, differing conceptions and norms of personal space, rituals, speech patterns, myths, ideologies, and the mass media's influence on cross-cultural representations of reality.

The Body Speaks: The Power of Non-Verbal Communication

COM 212 F

Cr: 3; Contact hrs: 45

How we physically present ourselves – our body language – is a critical element of how we are perceived in every aspect of our personal and professional lives. Students develop important communication skills by learning to "embody" their emotional and intellectual messages. Frequent voice exercises, good use of the hands, and eye contact have a profound impact on successful performance. Students learn and practice techniques that will help them project confidence as well as greater individual energy into all of their interpersonal interactions.

Food Writing

COM 216 F; Cross-listed: IGC 216 F / WRI 216 F

Cr: 3; Contact hrs: 45

This course is an introduction to the full spectrum of writing about what we eat: reviews, articles, blogs, books, menus, social media, and essays. Students learn how to craft vivid descriptions of taste and place. They explore culinary writing through different types of media, including text, photos, video, and audio. They experiment with and develop a set of observational skills that engage and exploit all five senses, as well as stylistic techniques for writing about food in an efficient, concise, and captivating way.

Note: Personal laptop for in-class projects required.

Prereqs. WRI 150 Writing for College, or equivalent.

Communications Research Methods

COM 225 F

Cr: 3; Contact hrs: 45

Knowing how to conduct research is just as important as knowing what to research. This course explores a range of methods for conducting communications research in academic and professional settings. These methods involve finding information, evaluating it, and drawing conclusions that have value for communications issues in the real world. Students also learn the fundamentals of research design and strategy, source identification and data gathering, and types of qualitative and quantitative analysis.

Prereqs. COM 130 Introduction to Communication, or equivalent.

Media Ethics in the Techno Age

COM 245 F

Cr: 3; Contact hrs: 45

The media's rapid evolution has not only revolutionized the way we receive information, it has also changed the century-old rules and norms that govern the content it carries. Is there anything that cannot be said or done? Are there ethical rules for journalists or media companies? And if so, who makes them? As technology explodes with innovations in social media and artificial intelligence, is a universal understanding of media's ethical responsibility even possible? This course explores how communications professionals decide what to say and what to censure, and the ethical challenges of digital convergence on the new frontier of mass communication.

Digital Cultures

COM 248 F

Cr: 3; Contact hrs: 45

We are immersed in a digital environment: a vast, interconnected techno-economic infrastructure that influences cultural and marketing strategies, learning methodologies, science, and art, among other things. Many argue that it is reshaping our minds and bodies, suspending us between cyberspace and reality, and making us increasingly dependent on the digital devices that connect the two levels. This course examines this great technological and cultural shift and its impact, investigating how extensive digitization and the deep networking of society are altering our view of ourselves and our interactions with others. Topics include the history of the internet, social media, big data research, hacker ethics, remix and tactical media theory, gamification, and "virality." Students produce a final project focusing on hybrid anthropological research/virtual fieldwork.

Media's Evolving Role in Modern Society

COM 249 F

Cr: 3; Contact hrs: 45

The media was born of the most basic human need: communication. No matter how much technology changes or how it works and looks, the ability to connect people, information, and ideas remains the only enduring reason for its existence. This course explains how the many facets of new and legacy media: journalism, advertising, public relations, sports, entertainment, and informational content all interact with each other and the culture and society in which they exist. Students also learn about the financial, political, and economic realities to which all commercial media are subject and how they influence and define global society.

Note: Includes workshops (mandatory if enrolled in the Applied Integrated Marketing Certificate Program).

This course can be taken individually or as part of the AIM certificate programs (see pp. 36 and 37).

The World-Changing Convergence of Media and Technology

COM 250 F

Cr: 3; Contact hrs: 45

The explosive evolution of technology has completely reorganized the media and communications landscape, extinguishing legendary media empires and giving rise to new ones. Students learn how brands and technologies that did not exist when they were born are disrupting and redefining global cultural, societal, and financial structures, creating polarization and disturbing changes in societal norms. Most importantly, it explores the critical role and ethical responsibilities of individuals in creating new guidelines for media and the ever-evolving technologies that deliver news, information, and entertainment to the global community.

Note: Includes workshops (mandatory if enrolled in the Applied Integrated Marketing Certificate Program).

This course can be taken individually or as part of the AIM certificate programs (see pp. 36 and 37).

Food Marketing & Communication

COM 253 F; Cross-listed: IGC 253 F

Cr: 3; Contact hrs: 45

This course serves as an introduction to the fundamental operational and strategic dynamics that shape marketing and communications in the agri-food industry. Students compare and contrast different gastronomic cultures and traditions, comparing and contrasting the food marketing strategies related to them. They examine and analyze case studies and success stories, ranging from small-scale producers to multinational companies, investigating the importance of geographical and social context in communicating food from a variety of perspectives. They then implement the tools and methodologies covered in class to design and develop an integrated marketing and communication plan for an agri-food business catering to both the client and the consumer.

Prereqs. BUS 210 Principles of Marketing, or equivalent. 2) sophomore standing. 3) A prior course in Communications is recommended.

The Power of Interpersonal Communication

COM 265 F

Cr: 3; Contact hrs: 45

Interpersonal communication is the soul of any human interaction. How you represent yourself and your message is the single most important factor in whether you succeed or fail in just about every aspect of your personal, social, or professional life. It is so essential that it transcends the borders of language, politics, and culture. This course explores foundational concepts such as cultural bias, perception and norms, conflict resolution, and power dynamics. Most of all, it demonstrates how skills like storytelling, empathetic listening, recognizing non-verbal cues, and constructively harnessing your emotions make you a powerful and effective communicator in every aspect of your personal and professional life.

This course can be taken individually or as part of the AIM certificate programs (see pp. 36 and 37).

Cross-Cultural Communication in the Workplace

COM 271 F; Cross-listed: BUS 270 F

Cr: 3; Contact hrs: 45

The workplace is becoming increasingly multicultural. Whether working side by side in an office or collaborating on international projects, intercultural communication is a vital skill. The goal of this course is to help students understand intercultural interactions in business or the workplace from both a theoretical and practical standpoint and to encourage them to critically interrogate their value systems and cultural assumptions. Students explore business practices in various countries, with case studies focusing on Italy and students' home countries, and discuss them in the context of case studies. Students also actively participate in role-play and observational exercises designed to help anticipate and manage intercultural misunderstandings.

Visual Culture in Italy Since 1945 (Art, Design, Media)

COM 277 F; Cross-listed: ART 277 F

Cr: 3; Contact hrs: 45

What do Vespa scooters, Vittorio De Sica's neorealist movies, Gucci's bamboo bag, Gio Ponti's "Superleggera" chair, Giuseppe Cavalli's photos of Southern Italian trulli, and Alberto Burri's canvases spattered with tar have in common? Is there such a thing as a shared Italian visual culture? Students explore this question with a communications-based approach to visual culture in post-World War II Italy. This course concerns contemporary art and design as communicators of cultural messages that blur the often artificial distinction between these two fields. Case studies highlight how designers, directors, and artists influenced one another and even collaborated directly, instances in which theory took a back seat to process and context.

Sports, Culture, and Communication

COM 282 F

Cr: 3; Contact hrs: 45

Sports can be a powerful communicator. Athletes can transmit cultural values, promote health and disease prevention, and support efforts toward social integration. This course explores why sports is such a powerful mouthpiece for so many potential messages and the many channels through which this communication occurs. How do people interpret and act on this information, and what is the place of amateur and professional sports in the broader social context? Specific topics include nationalism and civic pride, health and wellness, social deviance, gender, race, social stratification, sports in higher education, and politics. Students examine both written texts and films that highlight the importance of sports in society. Particular emphasis is placed on approaches to sports in Italy and Europe and how they compare with the US.

Prereqs. Sophomore standing.

The Art of Persuasion, from Antiquity to Modern Times

COM 289 F; Cross-listed: ANC 289 F

Cr: 3; Contact hrs: 45

Since ancient times, the art of persuasive speaking has empowered people and offered tools to succeed in social, political, and judicial contexts. This course covers the techniques that have made language powerful through the ages in both Greco-Roman antiquity and modern political discourse. Both linguistic and non-linguistic strategies are analyzed: creation of arguments, choice of vocabulary, use of proof and demonstrative strategies, performance, construction of the political self, and weakening of the opponent. Comparisons between ancient and modern rhetorical strategies are constantly drawn. During interactive sessions, students actively apply the techniques they have studied during the course. Notably, they learn to build and deliver effective persuasive speeches and confront their classmates in debates on mostly fictitious model cases.

Public Relations

COM 300 F

Cr: 3; Contact hrs: 45

What does "public relations" actually mean? What does someone in PR do, and how have jobs in this sector changed over the decades? This course explores PR theory, as well as the tools and strategies for a successful public relations campaign (planning, issue analysis, research methods, and goals). Through case studies and exercises, students become familiar with the fields in which PR professionals operate: media relations, event management, crisis management, corporate identity, internal/external communications, community relations, international PR and marketing support, and effectiveness evaluation. The course also examines the future of the field and how new technologies may contribute to more effective and original PR solutions.

Prereqs. COM 130 Introduction to Communications, or equivalents.

War and Media

COM 301 F; Cross-listed: POL 301 F

Cr: 3; Contact hrs: 45

Truth is the first casualty of war, and the chief culprit in distorting wartime truth has historically been the media. From the use of disinformation to fan the flames of conflict to its role in motivating combatants and their respective home fronts, media has been as essential to war as the weapons with which it has been fought. That destructive power has exponentially multiplied as global news networks project images and information in seconds to audiences it would have taken weeks or months to reach in the past, and artificial intelligence blurs the boundary between fact and fiction in ways never before imagined possible. This course also covers the role of war in film, art, and popular culture, the emergence of non-Western media, and the spread of ethnic conflicts and terrorism.

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

Communication and the Art of Leadership

COM 304 F

Cr: 3; Contact hrs: 45

Leadership is the most difficult human attribute to define but also the easiest to recognize. Legends abound of how the personal dynamism of a leader turned the tide of history. At no time in the human experience has there been a greater need for effective leadership, especially in media and communications. This course explores how the role of the individual, especially in times of extreme volatility, is essential to positive outcomes. Students explore strategies, skills, and approaches of innovative leaders, as well as examples of how a combination of compassion, charisma, and intuition can create a transformative leader capable of inspiring meaningful change.

Prereqs. COM 130 Introduction to Communications or equivalent.

Integrated Marketing Communication

COM 313 F; Cross-listed: BUS 313 F

Cr: 3; Contact hrs: 45

New technologies have expanded the possibilities of human communication and interaction on a global scale. How can marketers take advantage of these new channels to capture customers' attention more effectively? The importance of this question explains why marketing communication is one of the most exciting, fastest-growing fields in modern marketing. Students explore the most relevant theoretical concepts and the practical techniques most applicable to today's major marketing communication functions: ads, direct marketing, sales promotion, public relations, personal selling, and the Internet. Students prepare a project to assess a selected company's marketing approach and develop an effective strategy proposal.

Prereqs. BUS 210 Principles of Marketing, or BUS 130 Introduction to Business, or BUS 195 Foundations of Management, or equivalents.

Recommended: COM 204 Advertising Principles, or equivalent.

Global Sports Marketing

COM 352 F

Cr: 3; Contact hrs: 45

Technology and the evolution of media have created a global marketplace hungry for information and entertainment, and nothing surpasses the value, power, and universal appeal of sports. This course explains how sports teams and leagues work, how they attract fans, and how they, and the athletes that participate, monetize one of the world's most powerful forms of pop cultural entertainment. Students will learn how media deals, sponsorships, licensing, and product endorsements propel one of the world's truly global industries, all driven by the marketing efforts that put those components in play.

Global Media Strategies

COM 360 F

Cr: 3; Contact hrs: 45

In an age in which our target market is often the world, what constitutes a winning media strategy? How can both traditional and new media be harnessed to develop captivating content through all stages of the customer relationship cycle? Students learn how to develop, measure, and improve multi-channel communications strategies for acquiring new customers, retaining existing ones, encouraging repeat purchases, and building long-term, profitable relationships. Students gain familiarity with analyzing media usage habits, a key tool in discovering the best ways to reach and dialogue with new and existing customers.

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

Communications Internship

COM 362 F

Cr: 3; Contact hrs: 135

This internship is a hands-on, professional experience at a communications agency. Interns perform tasks that may include writing new articles and updating and adapting preexisting articles in various media formats, database entry, contributing to blogs, social media, and websites, and developing new projects. An on-site supervisor and a faculty member monitor the internship. Grades reflect the assessment of weekly reports, one paper and one special project, and an overall evaluation. Interns work for an average of 10–12 hours weekly at the internship site.

Note: Placement opportunities are limited and subject to change. Admission requirements include a student's CV, two reference letters, a formal letter of intent, and a writing sample. Supporting documentation must be submitted by the application deadline, and acceptance is subject to an on-site interview during the first week of the term.

Prereqs. 1) English/Writing/Journalism majors of junior standing; 2) Concurrent enrollment in a course in the same field; 3) Excellent written English.

Recommended: Strong communication skills and fluency in Italian.

Public Relations Internship

COM 365 F

Cr: 3; Contact hrs: 135

This internship is a practical, professional experience at a local communications or public relations agency. Interns perform tasks that may include drafting pitches and press releases, social media management, blog writing, marketing research on effective, creative PR strategies and client potential, analyzing client materials and online presence to improve and expand marketing communications campaigns, and giving creative input for innovative PR solutions. An on-site supervisor and a faculty member carry out monitoring. Grades reflect the assessment of weekly reports, one paper and one special project, and an overall evaluation. Interns work for an average of 10–12 hours weekly at the internship site.

Note: Placement opportunities are limited and subject to change. Admission requirements: student's CV, two reference letters, a formal letter of intent, and a writing sample. Supporting documentation must be submitted by the application deadline, and acceptance is subject to an on-site interview during the first week of the term. Proficiency in Italian is required.

Prereqs. 1) Public Relations 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) Advanced Italian 1 (ITL 301 level) and concurrent enrollment in an Italian class (ITL/ITC).

Recommended: Strong writing and communication skills.

Communications / Event Planning Internship

COM 367 F

Cr: 3; Contact hrs: 135

This internship offers students the opportunity to gain practical and professional communications experience at a local Florentine community-driven communications agency, organization, or similar establishment. Interns have the opportunity to develop a range of skills in writing, speaking, editing, and some media management, as well as gain experience in developing new projects. An on-site supervisor and a faculty member continually monitor interns, and work is assessed through weekly reports, a paper, a special project, and an overall evaluation. Interns are expected to commit for an average of 10–12 hours per week to their internship plus bi-weekly meetings with the Internship supervisor(s).

Note: Placement opportunities are limited and subject to change. Admission requirements: student's CV, two reference letters, a formal letter of intent, and a writing sample. Supporting documentation must be submitted by the application deadline, and acceptance is subject to an on-site interview during the first week of the term.

Prereqs. 1) Communications / PR / Marketing / 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 is recommended but not required.

Social Media Marketing Internship

COM 370 F; Cross-listed: BUS 369 F

Cr: 3; Contact hrs: 135

This internship is a practical, professional experience in LdM's Social Media Office or at an advertising or communication agency. Interns perform tasks that include social media-based market research, promotional and advertising strategy development, photo archive management and development, managing and interacting with the LdM alumni network and its communication tools, and managing online databases. An on-site supervisor and a faculty member carry out monitoring. The faculty supervisor assigns grades based on weekly reports, one paper and one special project, and an overall evaluation. Students work an average of 10–12 hours weekly at the internship site.

Note: Requires 135 internship hours minimum (120 hrs. on-site, plus 15 hrs. to complete meetings and assignments). Placement opportunities are limited and subject to change. Admission requirements: student's CV, two reference letters, a formal letter of intent, samples of writing and marketing work (blog writing, social media campaigns, press releases, advertising projects, photos). Supporting documentation must be submitted by the application deadline, and acceptance is subject to an on-site interview during the first week of the term. Public transport costs may apply.

Prereqs. 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 is recommended but not required.

Communications Internship in Italian

COM 380 F; Cross-listed: ITC 380 F

Cr: 3; Contact hrs: 135

This internship is a practical, professional experience at a local Florentine communications agency or similar business. Activities include writing articles, updating and adapting preexisting articles in various formats, clerical tasks, managing blogs, social media and websites, and developing new projects. An on-site supervisor and a faculty member monitor interns. Grades reflect the assessment of weekly reports, two papers, and an overall evaluation. Students work 10–12 hours weekly at the internship site; schedules and on-site duties may vary.

Note: requires 135 internship hours minimum (120 hrs. on-site, plus 15 hrs. to complete meetings and assignments). Limited placement opportunities. Admission requirements: student's CV, two reference letters, a formal letter of intent in Italian, an English writing sample (due by the application deadline), an Italian language placement test, and an on-site interview prior to acceptance. Student interns must maintain full-time status with a minimum of 15 credits per semester. Public transport costs may apply.

Prereqs. Advanced Italian I (ITL 301 level) and concurrent enrollment in an Italian class (ITL/ITC).

Recommended: Strong writing and communication skills.

Global Brand Management

COM 411 F

Cr: 3; Contact hrs: 45

What makes brands successful across cultures and borders, able to survive economic crises and prosper on a global level? This course is an in-depth analysis of the recipe for worldwide profitability and visibility, developing and applying research-based strategic planning to the management of new or existing global brands: analyses of consumer behavior, the impact of current consumer and global economic trends on new and existing brands, and image management and marketing in a multicultural context. The course project requires students to design and develop an integrated communications campaign to launch a brand, acquire customers, and develop long-term, profitable relationships in multiple global markets.

Prereqs. BUS 307 Consumer Behavior, or Knowledge of essential concepts of Marketing.

Consumer Insights and Strategic Development

COM 421 F

Cr: 3; Contact hrs: 45

This course is designed to help students get into the minds of consumers. What makes shoppers choose between competing brands, products, and retailers? How are they influenced by their cultural and socio-economic backgrounds, families, peers, or the media? This course explores the behavior that consumers, groups, or organizations display in searching for, purchasing, using, evaluating, and disposing of products and services they expect to satisfy their needs and how to use this information to best develop marketing strategies. Students take a theoretical and practical approach with a global perspective in order to understand what drives consumer behavior and how individuals and businesses can use this knowledge most effectively.

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

Global IMC Campaign Development

COM 441 F

Cr: 3; Contact hrs: 45

Using the skills developed in previous Global Integrated Marketing Communication courses, students develop a comprehensive, insight-driven, multimedia IMC campaign. Work includes the necessary primary and secondary research to determine and analyze ideal target audiences and collect key customer feedback; the creation of a "big" campaign idea and the development of an integrated multimedia strategy based on consumer behavior research; and bringing these together with a feasible, measurable media strategy and the creative elements required to make the campaign memorable and successful.

Prereqs. 1) BUS 312 International Marketing; 2) COM 411 Global Brand Management or COM 360 Global Media Strategies, or equivalents.

Capping: Communications Studies

COM 461 F

Cr: 3; Contact hrs: 45

This capping course is a requirement for all senior communications majors. It ties together the various elements in a student's course of study and academic experience, uniting the various sub-fields in which students have specialized and reinforcing the connections between them and the applications of these subjects in their professional future.

Prereqs. Communications majors of senior standing.

EDU – EDUCATION

Intercultural Competencies in the Contemporary Global Context

EDU 307 F

Cr: 3; Contact hrs: 45

What changes and challenges has the globalization process brought to international education? Does a more global world make intercultural exchanges in various types of academic institutions more or less of a priority? What about this international experience makes a person more attractive in the job market? This course explores the benefits of studying abroad, how such experiences have changed over the years, successful strategies for engaging with and developing skills and competencies required by the global market, and what the next generation of executives, entrepreneurs, and CEOs has to gain from education with a global perspective.

Prereqs. Sophomore standing.

Former course code: EDU 307 F; Cross-listed: COM 307 F.

Introduction to Multicultural Education

EDU 350 F

Cr: 3; Contact hrs: 45

This course is an exploration of the concepts, theories, and strategies comprising the five major dimensions of multicultural education as defined by James A. Banks: equity pedagogy, content integration, knowledge construction process, prejudice reduction, and empowerment in school culture and social structure. How are these concepts and methods applicable in the context of Italian schools and Italian culture more generally, where cultural differences and dynamics of inclusion and exclusion are key issues? This course reflects on how multicultural education informs our experiences in the Italian context and how our notions of race, culture, and ethnicity shape our beliefs, values, and assessments. An immersive, firsthand experience in Italian schooling helps students better understand their own beliefs and behaviors.

Prereqs. An introductory course in Education or equivalent.

ENV – ENVIRONMENTAL STUDIES AND GEOGRAPHY

Introduction to Environmental Issues

ENV 180 F

Cr: 3; Contact hrs: 45

Perhaps never before has the environment been such a central theme in our lives. Yet, it is also a potentially limitless field in which it is easy to get lost or sidetracked. This course explores the major concepts and questions to provide a foundation for understanding the critical environmental issues of today and tomorrow: climate change, population growth, natural resource management, pollution, global changes in biodiversity and wildlife, habitat loss, land and coastal erosion, food production, water resources, and changing consumption and living habits. Students reflect on global environmental issues within an earth systems framework that places the various pieces of the puzzle in dialogue with one another.

Sustainable Food and the New Global Challenge

ENV 280 F; Cross-listed: IGC 280 F

Cr: 3; Contact hrs: 45

What are the big-picture consequences of developing sustainable food sources? Are there any negative effects from an economic perspective? What is the place of individual consumers in today's global food system, and how can they exercise power and make their choices count? Food and culinary culture through the lens of environmental preservation, sustainable agriculture, biological and culinary diversity, and global social justice. The multidisciplinary approach of this course combines current academic research with the traditional, grassroots knowledge of farmers and producers, exploring the nutritional, social, and environmental aspects of food and food systems.

GND – GENDER STUDIES

Introduction to Women's Studies

GND 190 F

Cr: 3; Contact hrs: 45

How have the social and political roles of women changed from antiquity to the early 21st century? How has the study of gender changed in recent times? This course explores the universe of movements promoting women's rights in the realms of education, work, sexuality, and reproduction. Students discover how feminism has evolved and the forces and ideas that have supported and hindered its progress. The interdisciplinary approach taken in this course allows students to explore how gender connects and interacts with topics such as feminism, race, ethnicity, religion, and sexuality.

Women and Equality: Policy Matters

GND 266 F; Cross-listed: POL 266 F

Cr: 3; Contact hrs: 45

Many companies, organizations, and societies still organize their division of labor and career opportunities according to norms, whether written or unwritten, that discriminate against women. This course takes a global, comparative, and interdisciplinary approach to exploring this persistent problem that affects even the most strategic policy sectors. Which specific inequalities do women face? What are the most daunting challenges and obstacles to achieving gender equality? Students develop a working proposal in the field of public policy (or business) to address and rectify a gender inequality issue in a specific social context.

Prereqs. POL 150 Introduction to Political Science or SOC 160 Introduction to Sociology, or equivalents.

Love and Natural Selection: Science and Myth

GND 280 F; Cross-listed: PSY 280 F

Cr: 3; Contact hrs: 45

Darwin's *On the Origin of Species* triggered a profound intellectual revolution in both the natural and social sciences. The scientist's theory of natural selection had a deep impact on countless issues related to our understanding of religion, gender, race, and human behavior. This course examines the essential principles of Darwin's theory before examining the theoretical bases of evolutionary psychology. Students engage with some of the most widespread (and controversial) theories of evolutionary psychology concerning human reproduction, gender, love relationships, and beauty. Students learn about the uses and misuses of post-Darwinian evolutionary ideas –eugenics in particular, and what they tell us about the flaws in popular scientific thinking and the potential limits of the scientific method and its associated culture.

Women Artists: From the Renaissance to the Present

GND 281 F; Cross-listed: ART 281 F

Cr: 3; Contact hrs: 45

Despite women's active role in the art world for centuries, they tend to be identified more as patrons, muses, and models than as artists. Countering this trend, Students explore the extraordinary contribution of female artists to Western art history and discover how women have shaped the evolution of artistic language from the Renaissance to today. A critical analysis and contextualization of artists such as Plautilla Nelli, Artemisia Gentileschi, Sofonisba Anguissola, Rosalba Carriera, Berthe Morisot, Tamara de Lempicka, Frida Kahlo, Cindy Sherman, and Marina Abramovic, whose works are analyzed in their historical and socio-cultural context, as well as in a larger art-historical perspective, allows students to appreciate how female artists have gained increasing prominence in the art world in recent centuries as they grapple with the question of whether art by women possesses qualities that distinguish it from work by their male counterparts.

Prereqs. ART 180 Art History I, or ART 186 Art History II, or equivalent.

Women in Religion

GND 286 F; Cross-listed: REL 286 F

Cr: 3; Contact hrs: 45

How do sacred texts and rituals define who we are and our roles as men and women? What do religious traditions teach communities about gender, bodies, sexuality, and the divine? Women have been defined by, harmed by, excluded from, but also enriched by religions. This course considers the difficult question of gender (im)balances in three major monotheistic religions, examining both how they influence women and how women, as individual participants or feminist religious scholars, have influenced them. Traditional religious beliefs and values are examined from an interfaith gender studies perspective, providing the resources to understand, evaluate, and potentially challenge gender-exclusive language and institutions within religious communities and in the public sphere.

Women of the Medici Family

GND 290 F; Cross-listed: HIS 295 F

Cr: 3; Contact hrs: 45

For four centuries and thirteen generations (1368–1743), the Medici were the most important family in Tuscany. Even today, they remain a source of incredible prestige, their history deeply intertwined with the city of Florence and its territory. They emerged as merchants, became the most powerful bankers of the time, and transformed themselves into the lords of Florence and one of the most influential families in Europe. This course reveals the role the Medici women played in the spectacular trajectory of their family, not only as wives, mothers, and daughters but as agents with political power and influence. Through the lens of some of the family's most famous women, students explore what it was like to live as a woman at the height of Renaissance Florence, how the Medici women participated in the major social, political, and cultural phenomena of the age, and their influence on the fate of not only their family but European history in general.

Prereqs. HIS 130 Western Civilization, or equivalent, or sophomore standing.

History of Prostitution

GND 302 F

Cr: 3; Contact hrs: 45

Prostitution is and always has been a complex phenomenon. It lies at the intersection of gender roles, sexual practices, religious and moral views, social power, and legal boundaries. What role did prostitution play in changing ideas about women, sexuality, and the body in the formative centuries of the Western tradition? This course covers the period from classical antiquity to the Protestant Reformation. The course approaches the subject of prostitution from an interdisciplinary perspective. It draws on sources from history, religion, mythology, philosophy, the visual arts, literature, and legal documents to explore what prostitution meant, why it has always both existed and been fiercely condemned and why it continues to divide public opinion up to the present day.

Prereqs. Junior standing.

Female Characters in 20th Century Fiction

GND 303 F; Cross-listed: LIT 303 F

Cr: 3; Contact hrs: 45

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*: some of the most interesting and significant female characters in 20th-century European and American fiction were created by men writers. The course compares and contrasts these protagonists with those created by women authors, including Virginia Woolf's *Orlando*, Anna in Doris Lessing's *The Golden Notebook*, Christa Wolf's *Cassandra*, and Villanelle in Jeanette Winterson's *The Passion*. Students explore what a gender studies approach can tell us about these characters and the different interpretations of womanhood given by their authors and how we can overcome the limitations of critical theory and learn to appreciate the fact that great literature can never be reduced to a mere system.

Prereqs. A prior course in Literature or Women's/Gender Studies.

Contemporary Feminist Theories

GND 310 F

Cr: 3; Contact hrs: 45

What is feminism, and what is the sex/gender debate all about? Students examine some of the key conceptual and political issues in contemporary feminist theories in creative works, including film, essays, and other art forms. The focus is on European and Anglo-American feminisms, exploring themes such as power and the production of knowledge, the personal as political, and the relationship between feminist theories and queer theory. This course invites students to participate in lively intellectual discussion and debate to effectively engage with foundational notions and practices of contemporary feminist theories and practices.

Prereqs. GND 190 Introduction to Women's Studies, or equivalent.

Contemporary Italian Women Writers

GND 325 F; Cross-listed: LIT 325 F

Cr: 3; Contact hrs: 45

The 20th century in Italy saw significant shifts in the social condition of women: changes that were reflected in Italian literature. This course concerns the literary work of some of the most important Italian women authors of the period and their social contexts, from those striving for emancipation (Sibilla Aleramo, Natalia Ginzburg, Lalla Romano) to the leaders of "second wave" feminism (Elsa Morante and Elena Ferrante). The Italian feminist movement (symbolized by the 1970 "Feminine Revolt" manifesto) is also explored. Using the tools of literary criticism, students read and analyze a series of ground-breaking works in translation, primarily fiction and autobiography. Several works are read in their entirety.

Prereqs. Sophomore standing and a college-level English course.

HIS – HISTORY

Western Civilization

HIS 130 F

Cr: 3; Contact hrs: 45

How did the West get to where it is today, and where is it headed? This course explores the most important political, social, and cultural developments in Western civilization, from its origins in the ancient Near East to the present. Topics include the Judeo-Christian and Greco-Roman heritage, Europe's transformation from the Middle Ages to the present, the impact of imperialism, nationalism, industrialization, totalitarianism, and globalized warfare, and the challenges of the later 20th and early 21st centuries.

The Idea of Europe: From the Congress of Vienna to the Fall of the Berlin Wall

HIS 155 F

Cr: 3; Contact hrs: 45

This broad survey presents the making of modern Europe as a history of tension between competing nationalisms and a project of European integration. The course is bookended by the dismantling of Napoleon's empire at the Congress of Vienna (1815) and the Maastricht Treaty (1992), which laid the foundation of an "ever closer union" in the wake of the collapse of the Soviet Union. Students learn about the major developments in European political identity during this period, like the birth of European nation-states and the rise of nationalism in the 19th century, the role of nationalism in the outbreak of the First World War, national self-determination and the League of Nations, the rise of totalitarian nationalisms and the Second World War, the postwar settlement and the Cold War, and the role of the EEC and then the European Union in overcoming national divisions through political and economic integration.

Former title: Europe from 1815 to the Present.

The Medici and the Journey of Flavors Beyond the Legend

HIS 165 F; Cross-listed: IGC 165 F

Cr: 3; Contact hrs: 45

Florence's wealthy and powerful Medici family established a cultural legacy that goes beyond the arts and finance to embrace the myths and legends of the Renaissance kitchen. Students explore the contribution of the Medici to culinary history, with a particular focus on Catherine de' Medici and her image as a "foodie queen." After marrying the French king-to-be and becoming queen in 1547, she is credited with introducing a series of food innovations into France that eventually spread to the rest of Europe and the world. What and how did the Medici eat during the Renaissance? How did Catherine, in particular, this Italian queen of France, manage to exert such a powerful influence on French food culture? To what extent do contemporary French cooking and eating habits reflect this cultural cross-pollination?

Ancient Rome

HIS 200 F; Cross-listed: ANC 200 F

Cr: 3; Contact hrs: 45

This course is a comprehensive introduction to ancient Roman civilization, from its origins in the 8th century BCE to its fall 14 centuries later. Through key events and major figures, students explore a variety of themes and methodological issues: the primary sources of ancient history, the political organization of the Roman state, Rome's territorial expansion and its cultural and administrative influence in subject lands, Roman religion and the spread of Christianity, the end of the Roman world and the rise of new social models, and the historiographical "myth of Rome." The problem-oriented approach aims to stimulate critical-thinking skills and develop students' ability to work with historically significant primary sources.

ImagiNation: The Idea of Italy

HIS 202 F

Cr: 3; Contact hrs: 45

"Italy is merely a geographical expression," commented Europe's most influential statesman, Prince Metternich of Austria, in 1814, as he violently suppressed nationalist revolts in his country's Italian provinces. However, Metternich would be proved wrong. Around 50 years later, in 1861, after a long struggle, the peninsula was united under one flag, and the modern nation-state we know today was founded with Florence as its first capital. This broad sweep of Italian history is bookended on one end by the Roman Republic, under which the peninsula was unified as a single political entity for the first time, and by the proclamation of the modern Republic of Italy after the end of the Second World War. This course teases out the conceptual threads that animate the long history of the peninsula as it oscillated between unity and disunity, monarchism, and republicanism. Despite its broad focus, this course has a specific aim: to explain how Italy came into existence, first as an idea and then as a mature nation.

New course.

Medieval Civilization and Culture

HIS 212 F

Cr: 3; Contact hrs: 45

Between the promulgation of Constantine's Edict of Milan in 313 CE and the rise of humanist culture in the 14th century, Western civilization was profoundly transformed. This was not the stagnant "dark" age of popular conception; it was a period of dynamic and drastic shifts in both values and borders. In political theory and the visual arts, classical heritage survived, evolved, was reinterpreted, and given new life. This course explores continuity and change in politics, society, economics, and culture, surveying some of the most significant historical, literary, archaeological, and artistic sources. Topics include the late Roman Empire and the "barbarian" invasions, monasticism and medieval Christianity, the Crusades, the rise of the Italian city-states, the Black Death, the roots of the Renaissance, and the evolution of the arts. The course includes site visits in and around Florence or Tuscania, depending on course location.

Florentia: The Ancient Roots of Florence

HIS 215 F; Cross-listed: ANC 215 F

Cr: 3; Contact hrs: 45

This course covers Florence's ancient past, from the city's origins to the end of the Roman Empire. Roman Florentia gradually reveals itself to students in the texts of ancient and medieval authors and the archaeological evidence displayed in local museums or only recently unearthed. Students explore how the urban space developed and what patterns can be identified today in the remains of the main temples and sacred spaces, public buildings, and private residences. The course analyzes the impact of "barbarian" rulers on the evolution of the ancient city and its territory. The course also discusses the city in the context of more general topics in Roman civilization, including art, architecture, infrastructure, and lifestyle. On visits to Florence's National Archeological Museum and little-known archaeological sites, students gain first-hand access to the city's ancient past.

The Holocaust: Jewish and Christian Responses

HIS 235 F; Cross-listed: REL 235 F

Cr: 3; Contact hrs: 45

This course is an introduction to the Holocaust, its causes, its legacy, and its implications. What role did Christian anti-Judaism play in the Nazi rise to power and the "Final Solution"? How did the Vatican and world Jewry react to the racist policies and violence of Europe's Fascist regimes? This course examines a series of accounts of life in the Nazi-controlled Jewish ghettos and death camps to try to understand what happened and how it was possible. The course then examines the efforts of particular Christian and Jewish communities to remember and learn from the Holocaust and the question of how best to represent those events today. The course has a special focus on the Italian Jewish experience leading up to and during the Holocaust, including the rise of Fascism in Italy and the Racial Laws it implemented.

The Social World of Renaissance Italy

HIS 248 F

Cr: 3; Contact hrs: 45

What can individual lives tell us about broader social and cultural movements? How did individual choices and experiences influence more general historical phenomena? This course concerns the development of the medieval Italian communes, the splendor of the Renaissance, and its lasting legacy. Students explore the main social, cultural, and religious developments that characterized one of the most creative and dynamic periods in Italian history. Students wander through a virtual portrait gallery filled with people, both ordinary and extraordinary, who were representative of the Italian society of the time. Peasants, city dwellers, merchants, and friars introduce students to rural and urban life in the communal age. At the same time, scholars, artists, princes, and courtesans accompany them on their journey of discovery of the world of cultural renewal of the Renaissance. Finally, heretics and inquisitors illustrate the potential and limits of religious and intellectual freedom and the rise of a new cultural atmosphere.

The Quarters of Florence: History and Culture

HIS 250 F

Cr: 3; Contact hrs: 45

Students embark on an in-depth, immersive tour of Florence's historical center and the four quartieri, or neighborhoods, into which the city has been divided since 1252. Named after their principal church, they have each presented their own unique social, political, and urban characteristics over the centuries, and these themes and questions form the backbone of the course. Students learn about the prestigious families, major buildings, artistic masterpieces, economic activities, and historical events that marked the development of each neighborhood and trace the legacy of each neighborhood's history in the present day. Other topics include the construction of identity (individual, family, neighborhood, civic), the nature of social capital, networks, and agency; the creation and preservation of local culture; and the complex balance between heritage and transformation. The course includes frequent site visits.

Galileo's World: His Life and Contributions to Modern Science

HIS 252 F

Cr: 3; Contact hrs: 45

Galileo was a genius and a pioneer, but he did not live in a vacuum. This course explores how his discoveries and work helped change our understanding of the natural world and the personal sacrifices his brilliant mind required of him. Building on the insights of Copernicus, Kepler, and others, Galileo (1564–1642) boldly challenged the Aristotelian geocentric worldview and laid the groundwork for a new scientific methodology. The course examines his social and academic standing, his hypochondria, his religious faith, his connections to the Medici, and his relationship with the Church. A careful look at both primary and secondary sources helps students cut through the myths and legends about his life, work, and encounters with the Inquisition and reveal the man, his flaws, and his accomplishments.

Lifestyle in Renaissance Florence

HIS 280 F; Cross-listed: ART 280 F

Cr: 3; Contact hrs: 45

To what extent can visual and material culture inform us about the daily lives of people in the past? This course is about the social, economic, political, and religious life of Renaissance Florence and its close ties to the fortunes of a group of elite families like the Medici, Rucellai, and Strozzi. Students are given a window into the lives of the illustrious and privileged in Renaissance Florence. This course examines their art (architecture, painting, and sculpture) and artistic objects such as wedding chests and other furniture, ceramics, jewelry, clothing, and coats of arms. Through the lens of art and patronage, students explore the public and private lives of the elite families and other social groups in Renaissance Florence in order to discover what set Florence apart from similar contexts and the continuing legacies of this distinguished past on the modern city.

Italy's Contribution to Modern Science

HIS 281 F; Cross-listed: PHI 281 F

Cr: 3; Contact hrs: 45

This course is an introduction to Italy's most significant contributions to the development of scientific disciplines, with a focus on the country's most distinguished intellectuals and scientists and their invaluable contributions to knowledge. The course covers a chronological period stretching from the early modern era to the present, examining how monumental figures such as Fibonacci, Galileo, Malpighi, Fermi, and others have contributed to advances in scientific thought and knowledge in fields such as biology, chemistry, physics, and astronomy. Students discover how historical events and pre-existing belief systems influenced these figures and learn about their contributions to the birth of empiricism, the "pure" scientific method, and ethical frameworks related to scientific research and experimentation.

The Renaissance Theory of Love

HIS 285 F; Cross-listed: PHI 285 F

Cr: 3; Contact hrs: 45

The briefest glance at contemporary literature, poetry, music, or film quickly reveals the centrality of love as a central theme in human artistic expression. In the Renaissance the concept of "love," based on Marsilio Ficino's interpretation of Plato, had a profound influence on a variety of genres of artistic forms. Beginning with the Neoplatonists, this course traces Renaissance ideas about love from Ficino to the broader visions of thinkers such as Leone Ebreo. Students explore how these concepts found their way into 16th-century art and literature, the role of the princely court in promoting and spreading these ideas and practices, and who, outside the courtly milieu, may have had access to such literature and images. The course has as its focus the 15th and 16th-century sources (both philosophical and literary) and the visual texts of Titian, Michelangelo, and other artists.

Prereqs. PHI 185 The Well-Examined Life, or HIS 130 Western Civilization, or equivalent.

Florence and the House of the Medici

HIS 286 F

Cr: 3; Contact hrs: 45

How did one family amass and wield such immense power? How was it able to rule Florence, control the papacy, act as the "needle of the Italian compass," and, at times, influence the policies of an entire continent for such a long time? This course introduces students to the Medici family and their pivotal role in the history of the city of Florence. Students trace the fortunes of the family over three hundred years, from the rise of the Medici bank in the late 14th and early 15th centuries to the extinction of the princely dynasty in 1737. The family's ranks included statesmen, scholars, patrons of the arts, collectors, entrepreneurs, impresarios, poets, and even popes. Through studying the Medici, students also explore some of the most important philosophical and artistic movements of their time and the great artists and intellectuals–including Michelangelo, Politian, Donatello, and Botticelli–who worked under their patronage. Students visit several palaces, churches, and museums, tracing the vestiges left by the Medici in the artistic and architectural landscape of Florence.

Italy in the American Imagination

HIS 288 F

Cr: 3; Contact hrs: 45

Italy is more than a country. For many foreigners, and Americans in particular, it is a culture and an idea to be admired, envied, and imitated. Why does Italy loom so large in the American imagination? How do American visions of Italy influence how they think of themselves and their own identities? This course explores the factors that have shaped American ideas about Italy and how these ideas have compared with the Italian reality and the relationship between the US and Italy over the past 200 years. Important topics include the depiction of Italy in American literature and film, the impact of Italian migration to the United States, and the experience of Americans in Italy in the two world wars, particularly in World War II, as Italy went from foe to friend.

Prereqs. None. A prior course in history, sociology, or international relations is recommended.

Women of the Medici Family

HIS 295 F; Cross-listed: GND 290 F

Cr: 3; Contact hrs: 45

For four centuries and thirteen generations (1368–1743), the Medici were the most important family in Tuscany. Even today they remain a source of incredible prestige, their history deeply intertwined with the city of Florence and its territory. They emerged as merchants, became the most powerful bankers of the time, and transformed themselves into the lords of Florence and one of the most influential families in Europe. This course reveals the role the Medici women played in the spectacular trajectory of their family, not only as wives, mothers, and daughters but as agents with political power and influence. Through the lens of some of the family's most famous women, students explore what it was like to live as a woman at the height of Renaissance Florence, how the Medici women participated in the major social, political, and cultural phenomena of the age, and their influence on the fate of not only their family but European history in general.

Prereqs. HIS 130 Western Civilization, or equivalent, or sophomore standing.

Italian Renaissance Civilization and Culture

HIS 300 F

Cr: 3; Contact hrs: 45

"Man is the measure of all things." This philosophy lay at the heart of Renaissance humanism with its exaltation of human capabilities and its stunning achievements. This course explores the artistic, literary, and political accomplishments of one of the most remarkable and intellectually vibrant periods in Italian history. The course focuses on prominent figures who marked this era in a variety of fields: the prominent Medici, Sforza, and Della Rovere families, artists and architects like Brunelleschi, Alberti, Leonardo, and Michelangelo, writers, poets, and philosophers such as Dante, Petrarch, Boccaccio, Pico della Mirandola, and Machiavelli, and merchants, bankers, and courtiers.

Prereqs. HIS 130 Western Civilization, or equivalent.

The Second World War

HIS 390 F

Cr: 3; Contact hrs: 45

World War II caused over 50 million deaths. How could such a devastating conflict have been allowed to occur so soon after the First World War–the so-called war to end all wars? This course examines the causes of the Second World War, with a particular focus on the rise of Nazism in Germany, before exploring the conflict itself in political, economic, social, and military terms. Students learn about the primary strategies of the main powers and the decisive military campaigns and turning points in the conflict. The effects on civilian populations are given special attention, and one class is dedicated to the Holocaust. Finally, students learn about the aftermath of the war and its lasting impact on the shape of the post-war world and the global conflict that characterized the half-century to come up to and including the collapse of the Soviet Union.

Prereqs. HIS 130 Western Civilization, or equivalent.

LIT – LITERATURE

Survey of Western Literature

LIT 150 F

Cr: 3; Contact hrs: 45

This course explores the major texts that have shaped and guided the Western cultural tradition from antiquity to the present. Students discover, analyze, and discuss these works, emphasizing genre, period, and style. They develop their literary awareness and the skills to appreciate and critique individual works from a wide range of historical periods. All readings are in English translation.

The Culture of Food in Italian Literature

LIT 212 F; Cross-listed: IGC 212 F

Cr: 3; Contact hrs: 45

How are food and cooking tied to the physical environment and history of Italy? How do writers use food symbolically? Given how essential food is to human life, it is no surprise that it also plays a central role in literary representations of the human experience from the everyday to the extraordinary. This centrality is even more pronounced in Italian culture and, consequently, in Italian literature. This course explores how Italian authors have used food as a narrative element in their literary production from the Middle Ages to the present. Students study and analyze texts by a range of literary giants, including Boccaccio, Marinetti, Vittorini, and Calvino. Students find out how literature has helped introduce new ideas about sensory perception, taste, and the pleasure of eating. The course includes hands-on kitchen experience preparing some of the dishes mentioned in class readings.

Italian Crime Fiction

LIT 220 F

Cr: 3; Contact hrs: 45

In the mid-twentieth century, Italian writers such as Gadda and Sciascia began integrating features of the crime genre into their novels and short stories to such an extent that the detective novel became a powerful tool for narrating the Italian experience. By the 1990s, a new generation of writers, including Camilleri, Ammaniti, and Lucarelli, had created the "Italian noir" genre, which aimed to reveal disconcerting truths in a fictional, entertaining framework. This course examines some of the genre's most representative works for what they tell us about Italian culture and society.

Italian Cinema and Literature: Connecting Art Forms

LIT 230 F Cross-listed: FMA 230 F

Cr: 3; Contact hrs: 45

How are cinema and literature connected? How have the works of classic Italian literature influenced the themes and stylistic choices of some of the greatest directors in Italian cinema? This course offers an in-depth study of the reciprocal relationship between traditional literature and films regarded as modern classics. The coursework uses a comparative approach to literary and cinematic narratives, blending the study of academic film theory and literary discourse with weekly film screenings to further one's understanding of the artistic, political, and sociological aspects of Italian culture. Selected cinema works observed include Federico Fellini, Paolo Sorrentino, and Lina Wertmuller.

Italian Literature and Society: 1945 to the Present

LIT 245 F

Cr: 3; Contact hrs: 45

This course is an introduction to contemporary Italian literature and society that focuses on improving students' ability to perform close readings of a literary text. The course deals with works of fiction, including novels by Leonardo Sciascia, Alberto Moravia, Pier Paolo Pasolini, and Italo Calvino, but also explores texts concerning Italian history and society. Our readings are complemented by a series of documentaries and feature films that help contextualize the literary works within the social and cultural landscape of contemporary Italy. Grades are based on individual assignments, participation in class discussions, and oral presentations.

Freaks and Monsters

LIT 270 F

Cr: 3; Contact hrs: 45

This course offers an interdisciplinary approach to the unusual in art, literature, circus, and medical history centered on "otherness" as a cultural phenomenon. The focus is on Italy with devils and demons in church art, monstrous and hybrid beings in mythology and tales (Dante, Basile, Collodi, Calvino, Leopardi), garden sculpture, and cabinets of curiosities: dragons, sphinxes, basilisks, and goose trees. Life and death through memento mori art, reliquaries, and wax anatomical models. The history of Italian court and freak show stars: Tocci brothers, "Sicilian Fairy" and others. This is Florence seen, read, and experienced through its odd stories and corners. Excursions required. Suitable for non-literature majors.

Note: In collaboration with the University of Hawai'i at Mānoa.

Romeo and Juliet: A Love Story Across the Arts

LIT 273 F; Cross-listed: PER 273 F

Cr: 3; Contact hrs: 45

Romeo and Juliet are undoubtedly the most famous couple in Western culture. Driven by the fatal attraction that intertwines their destinies, the young star-crossed lovers of Shakespeare's tragedy symbolize the destructive yet passionately vital struggle for freedom regardless of social norms and expectations. The course explores the universal appeal of this myth as it has been interpreted in diverse genres and media without ever losing its powerful impact: in ballet, through the choreographies and productions based on the scores of Tchaikovsky and Prokofiev; in theatre, with Franco Zeffirelli's groundbreaking 1960 production at the Old Vic theatre in London; and in film, from West Side Story, the musical loosely based on the original play, to the more faithful versions directed by Zeffirelli and Baz Luhrmann.

Our Soul is a Foreign Country: Florence in the Literary Imagination

LIT 275 F

Cr: 3; Contact hrs: 45

Why have Tuscany, and Florence in particular, occupied such a prominent place in the Anglo-American literary imagination? How have Florentine authors as different as Dante Alighieri and Vasco Pratolini influenced English-language masterpieces? This course examines early Tuscan influences on English literature before introducing the analysis of travel notes, journals, novels, and poems. Students then discover the works of British and American novelists, writers, and poets who drew particular inspiration from the Tuscan and Florentine environment: P.B. Shelley, Elizabeth Browning, D.H. Lawrence, E.M. Forster, Thomas Harris. Particular attention is also given to films drawn from novels set in Florence, such as Forster's A Room with a View.

Former title: Florence in the Literary Imagination.

Many Italies, Other Italies: Modern Literary Representations

LIT 285 F

Cr: 3; Contact hrs: 45

Italian culture is anything but homogeneous. It is a complex "text" in which diverse, often conflicting voices and images merge and clash. Focusing on Italian and Anglo-American literature and films, Students explore representations of Italy in the 20th and 21st centuries and transcend mainstream and stereotypical ideas about Italy. This course examines the peninsula's stereotyped image as many famous foreigners have propagated it throughout the ages, then focuses on how Italy's writers and filmmakers have represented it, including the many marginal yet fundamental voices that often go unheard: those of southern Italians, Jewish Italians, emigrants (and Italian Americans), political dissidents, women, and more recently, immigrants from around the globe.

Dante's Quest for Love—from the Divine Comedy to Contemporary Culture and Media

LIT 288 F; Cross-listed: FMA 288 F

Cr: 3; Contact hrs: 45

"Therefore, I pray you, gentle father, dear, to teach me what love is." Dante's plea to Virgil in the Divine Comedy engaged some of the brightest minds in late medieval Europe: natural philosophers, theologians, and poets. The Florentine poet's spiritual and emotional journey has never ceased to inspire his fellow artists. This course begins by examining the Comedy's sources (particularly references to classical culture, French and Italian courtly love poetry, chivalric novels, and the theological debate on the nature of God and the soul). Then, students dive into Dante's magnum opus itself, becoming familiar with the most significant characters and passages in this foundational text. Finally, the course explores how this medieval masterpiece has inspired a series of works in the figurative arts, music, TV, and film.

Contemporary European Literature

LIT 300 F

Cr: 3; Contact hrs: 45

Students are immersed in the works of Nobel Prize winners like Samuel Beckett (France/Ireland), Heinrich Böll (Germany), and William Golding (England), as well as other leading literary figures such as Martín Gaite (Spain), Italo Calvino, Antonio Tabucchi, Alessandro Baricco (Italy), and Angela Carter (England). Besides getting to know major figures in the continent's leading literary traditions, we also explore non-European authors who lived in Europe and had a significant impact on European literature, including Jorge Luis Borges and Nobel Prize winner Gabriel García Márquez.

Prereqs: LIT 150 Survey of Western Literature, or equivalent.

Shakespeare's Italy

LIT 302 F

Cr: 3; Contact hrs: 45

Approximately one-quarter of Shakespeare's plays are set in Italian cities such as Rome, Verona, and Venice, whether in antiquity or the early modern period. In these "Italian plays," which include Romeo and Juliet and The Merchant of Venice, the English language's greatest dramatist combines historical truth and fiction, past and present, both to increase dramatic effect and as a means of creating the necessary space for social commentary regarding his age. This course explores Shakespeare's works, as well as his personality as a playwright and citizen of his age. It examines the relations between Elizabethan literary and theatrical culture and Renaissance Italy. Students also have the opportunity to hone their acting skills in the performance of selected scenes.

Prereqs. LIT 150 Survey of Western Literature, or equivalent.

Female Characters in 20th Century Fiction

LIT 303 F; Cross-listed: GND 303 F

Cr: 3; Contact hrs: 45

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*: some of the most interesting and significant female characters in 20th-century European and American fiction were created by men writers. Students compare and contrast these protagonists with those created by women authors, including Virginia Woolf's *Orlando*, Anna in Doris Lessing's *The Golden Notebook*, Christa Wolf's *Cassandra*, and Villanelle in Jeanette Winterson's *The Passion*. Students explore what a gender studies approach can tell us about these characters and the different interpretations of womanhood given by their authors and how we can overcome the limitations of critical theory and learn to appreciate the fact that great literature can never be reduced to a mere system.

Prereqs. A prior course in Literature or Women's/Gender Studies.

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

LIT 306 F; Cross-listed: ANC 306 F

Cr: 3; Contact hrs: 45

How did the Greeks use myths to express the archetypal values that would become the cornerstones of future generations and civilizations? How did myths function as examples of storytelling prowess, expressions of ancient cultural traditions, and basic forms of communication and instruction? This course is a comparative analysis of some of the oldest and greatest literary works in Western civilization. Using the most significant chapters from *The Iliad* and *The Odyssey*, students are immersed in the epic, supernatural world of Homer's heroes and delve into the lifeworld of these 8th-century BCE poems that constitute the veritable "bible" of classical civilization. The course also explores the influence of this Greek tradition on the Romans, with students analyzing a selection of passages from *The Aeneid*, Virgil's foundational epic from the 1st century BCE.

Prereqs. A prior course in Classics, Literature, or Religion.

Masterpieces of Italian Literature

LIT 307 F

Cr: 3; Contact hrs: 45

This course is a broad introduction to the most important Italian writers and literary movements from the 13th century to the present. Students read some of Italy's most representative literary works in translation, exploring their structures, original features, and their relevance, both past and present. Regardless of their level of Italian, students have the opportunity to familiarize themselves with the essentials of Italian literature and, through these works, gain insight into the country's history and society over the centuries.

Prereqs. LIT 150 Survey of Western Literature, or equivalent.

Struggling with the Self: Literature and the Modern Condition

LIT 312 F

Cr: 3; Contact hrs: 45

This course deals with some of the fundamental themes of modernist literature by surveying four foundational figures of modern European literature spanning a roughly 100-year period from the mid-1800s to the middle of the 20th century, a time characterized by profound psychosocial alienation and spiritual destitution in the wake of industrialization, rapid urbanization, the death of God, devastating mechanized wars, and violent revolutions. Students engage with Dostoevsky's moral quandaries, the humorous and horrifying in Kafka, the metaphysical and social musings of Camus, and Eliot's radical experiments with form. Students embark on an exploration of these authors' lives and work, how they responded to and shaped their times and the literary landscape, and their search for meaning at the heart of the human condition as all the certainties once taken for collapsed around them raising questions that remain unresolved to this day and securing their place at the heart of the modern Western canon.

Prereqs. LIT 150 Survey of Western Literature, or equivalent.

New course.

Contemporary Italian Women Writers

LIT 325 F; Cross-listed: GND 325 F

Cr: 3; Contact hrs: 45

The 20th century in Italy saw significant shifts in the social condition of women: changes that were reflected in Italian literature. This course concerns the literary work of some of the most important Italian women authors of the period and their social contexts, from those striving for emancipation (Sibilla Aleramo, Natalia Ginzburg, Lalla Romano) to the leaders of the "second wave" of feminism (Elsa Morante and Elena Ferrante). The Italian feminist movement (symbolized by the 1970 "Feminine Revolt" manifesto) will also be explored. Using the tools of literary criticism, students read and analyze a series of groundbreaking works in translation, primarily fiction and autobiography. Several will be read in their entirety.

Prereqs. Sophomore standing and a college-level English course.

Italian Grand Tour: Italy Through the Eyes of Famous Travelers

LIT 350 F

Cr: 3; Contact hrs: 45

Was the Grand Tour mere tourism for Europe's elite, or did it have a deeper significance? What can it tell us about the Italy of the time, and the "tourists" themselves? Students are immersed in the memoirs, letters, and diaries of some of the most famous artists, writers, and intellectuals who traveled through and lived in Italy between the 18th and 20th centuries, shedding light on the history, works of art, monuments, and local folkloristic events of the main Grand Tour destinations: Venice, Florence, and Rome. The course also explores the contrasts and contradictions between the often-idealized descriptions and landscapes and the negative views expressed with regard to the Italian people. It goes on to compare these perceptions with the contemporary foreign imagination of Italy.

The Fantastic and Strange in Italy: Art, Curiosity Collections, and Tales

LIT 374 F

Cr: 3; Contact hrs: 45

This course is an interdisciplinary study of the fantastic, the strange, and the otherworldly from the Etruscans to today. A mixture of art, the decorative arts, mythology, and literature, with forays into fashion, film, and culinary history. Excerpts from Hesiod, Pausanias, Ovid, and Ariosto, and tales by Straparola, Basile, Tarchetti, and Calvino. Focus on Italy in the European context, with special attention to art: Etruscan necropolises, representations of the Greek and Roman underworld, sea monsters, grotesque, giants in Renaissance garden sculpture, food and desires, outsider art, urban muses, and urban angst. Required excursions to Palazzo Vecchio courtyard, Archaeological Museum, Pitti Palace Silver Museum, Museo del Novecento, and an invitation to treat all of Italy as your classroom.

Note: In collaboration with the University of Hawai'i at Mānoa.

PHI – PHILOSOPHY

Introduction to Ethics

PHI 170 F

Cr: 3; Contact hrs: 45

Ethics is the branch of philosophy examining right and wrong actions. It addresses the practical question: What shall I do? This is not just a hypothetical issue but something that concerns all of us in our daily lives. In this course, students investigate several diverging and conflicting approaches to this ethical question and critically engage with them in order to examine their strengths and weaknesses. The course also examines how different ethical theories might guide our actions when faced with contemporary ethical dilemmas: Is it wrong to eat meat? Should we open all borders? Does one have the right to choose to die? Should we physically enhance human beings? Students exercise conscious ethical reflection by trying to live out a moral philosophy for one week and through the critical analysis of a typical moral dilemma.

The Well Examined Life: Key Western Philosophers

PHI 185 F

Cr: 3; Contact hrs: 45

How did the key ideas of ancient Greek, Roman, and early Christian philosophers influence their medieval and early modern successors? What was Catholicism's impact on philosophy and vice versa, especially in the Italian tradition? This course is an introduction to the methods, content, and questions of philosophy following the evolution of the main schools of Western thought. We focus on the life and work of fundamental thinkers from the Ancient Greek world to the beginning of the Scientific Revolution, including Socrates, Plato, Aristotle, St. Augustine, St. Thomas Aquinas, Dante, Petrarch, Marsilio Ficino, Pico della Mirandola, Machiavelli, Giordano Bruno, and Galileo Galilei.

Beauty Will Save the World: Introduction to Aesthetics

PHI 200 F; Cross-listed: ART 200 F

Cr: 3; Contact hrs: 45

Aesthetics literally means "the science of sense perception," it is the study of sensory messages, the mediums through which they are conveyed, and artistic expressions that "massage" the senses. The highest expression of human experience, art serves as a response to the unimaginable atrocities perpetrated by humanity, reminding us of the importance of maintaining faith in the human spirit. But what is art? Is there any intersubjective standard of taste, or is it solely based on subjective feelings? Is art becoming obsolete in the age of AI and cybernetic reproduction, or is it undergoing a new transformation? All of these questions revolve around the fundamental issue: what is human creativity? Through class discussions, readings, debates, hands-on exercises, and visits to renowned artistic institutions in Florence, students investigate how art and philosophy inform one another and shape our understanding of the world.

The Pursuit of Happiness: Cultivating Well-Being in Challenging Times

PHI 220 F; Cross-listed: PSY 220 F

Cr: 3; Contact hrs: 45

Happiness is trendy both in academic and popular culture. Self-help books and internet guides to living a happier life have proliferated over the last decade. But is it truly possible to define and measure happiness? How can you tell whether you, or others, are happy or not? With an interdisciplinary approach that draws from philosophy and positive psychology, this course investigates the great Eastern and Western thinkers on the subject of happiness: from Plato, Aristotle, Confucius, and Lao Tzu to Nietzsche, Mill, and Thoreau. Students also engage in a series of thought experiments, activities, and narrative exercises to stimulate reflection on the topic and promote their own social and emotional well-being.

Logical, Critical, and Creative: The Power of Reason

PHI 225 F

Cr: 3; Contact hrs: 45

Logic is essential in academics and vital in daily life. How do you devise arguments to convince others? What skills can help you assess those made by others, including the increasingly intrusive advertising characteristic of the digital age? Students analyze sources in a wide variety of media while exploring the tools for logical thinking and sound reasoning, learning to construct well-reasoned arguments on a variety of topics, such as immigration, art, animal rights, and robotics. This course covers both traditional logic and modern logical concepts and techniques. Students learn to structure arguments, how to distinguish between arguments/non-arguments and deductive/inductive arguments, and how to evaluate them in terms of validity, strength, soundness, and cogency. Other topics include formal logic, categorical propositions, syllogisms, propositional and predicate logic, and how to use truth tables.

Environmental Philosophy

PHI 230 F

Cr: 3; Contact hrs: 45

Global warming, the energy crisis, land degradation, nuclear issues, pollution: the human-influenced environmental problems with which we have to cope are many and complex. Do science and technology represent our best hope for solving them? Or is it a question of finding a sustainable balance between conservation and resource use? How should we relate to the environment in general, and to what ultimate purpose? This course focuses on environmental ethics, going beyond philosophy to ask not only what the right ideas are but how we should act and make decisions concerning the natural world. Topics include the exploration of various schools of environmental thought, as well as questions of ontology, aesthetics, and theology, and a comparison of anthropocentric vs. biocentric ethical theories.

Italy's Contribution to Modern Science

PHI 281 F; Cross-listed: HIS 281 F

Cr: 3; Contact hrs: 45

This course is an introduction to Italy's most significant contributions to the development of scientific disciplines, with a focus on the country's most distinguished intellectuals and scientists and their invaluable contributions to knowledge. The course covers a chronological period stretching from the early modern era to the present, examining how monumental figures such as Fibonacci, Galileo, Malpighi, Fermi, and others have contributed to advances in scientific thought and knowledge in fields such as biology, chemistry, physics, and astronomy. Students discover how historical events and pre-existing belief systems influenced these figures and learn about their contributions to the birth of empiricism, the "pure" scientific method, and ethical frameworks related to scientific research and experimentation.

The Renaissance Theory of Love

PHI 285 F; Cross-listed: HIS 285 F

Cr: 3; Contact hrs: 45

The briefest glance at contemporary literature, poetry, music, or film quickly reveals the centrality of love as a central theme in human artistic expression. In the Renaissance the concept of "love," based on Marsilio Ficino's interpretation of Plato, had a profound influence on a variety of genres of artistic forms. Beginning with the Neoplatonists, this course traces Renaissance ideas about love from Ficino to the broader visions of thinkers such as Leone Ebreo. Students explore how these concepts found their way into 16th-century art and literature, the role of the princely court in promoting and spreading these ideas and practices, and who, outside the courtly milieu, may have had access to such literature and images. The course has as its focus the 15th and 16th-century sources (both philosophical and literary) and the visual texts of Titian, Michelangelo, and other artists.

Prereqs. PHI 185 The Well-Examined Life, or HIS 130 Western Civilization, or equivalent.

The Love of Life: Bioethical Reflections for Tomorrow's World

PHI 288 F; Cross-listed: BIO 288 F

Cr: 3; Contact hrs: 45

Should we genetically engineer "better" humans? How much control should we have over the time and place of death? Should children be enrolled in clinical research? How are disability rights and animal ethics connected? Students are invited to think critically and openly about these questions that intersect with issues of equality, diversity, and inclusion. Medical care and biotechnology are important ethical battlegrounds. What makes these areas so problematic from an ethical standpoint, and what are the terms of the debate as espoused by the most important thinkers in the area? After a brief introduction to the history of bioethics, students explore some of the most important and fascinating ethical issues that arise in medicine and health.

POL — POLITICAL SCIENCE AND INTERNATIONAL STUDIES

Introduction to Political Science

POL 150 F

Cr: 3; Contact hrs: 45

What are the different systems of government in today's world, and how have these differences come about? How is power exercised and opposed at various levels, from local associations and councils to national governments and international organizations? In this introduction to the formal study of politics, students become familiar with the essential vocabulary of the discipline, explore the different methods by which political issues are studied and analyzed, and develop critical reading and thinking skills. Topics include the scope of politics as a concept and a field of study, government and governance, the idea of the nation and the state, types of modern political systems, and what drives the evolution of political institutions.

China's Development and the Global Shift

POL 240 F; Cross-listed: BUS 240 F

Cr: 3; Contact hrs: 45

Why is China so central to the current world economy? Is its growth rate sustainable? Can the Chinese model be exported, and if so, what are its short and long-term costs? Understanding the history of Chinese economic reform, its political, environmental, and social context, and its implications is crucial to understanding the contemporary world. This course explores the mechanisms and consequences of modern Chinese economic development and China's role in the global economy. The course focuses on the period after 1978 when China began its dramatic transformation from a planned to a market economy. Major topics and themes include the historical and institutional background of modern China, the country's geopolitical "rise," and key foreign relations issues.

Prereqs. None.

Recommended: POL 150 Introduction to Political Science and BUS 180 Principles of Macroeconomics, or equivalents.

Globalization and Social Change

POL 250 F

Cr: 3; Contact hrs: 45

How does globalization condition society while simultaneously being a consequence of that society? Despite being a phenomenon that has been underway for centuries in various forms, the impact of globalization on society has never been so great. Combining perspectives from Sociology, Anthropology, Political Science, Economics, and Philosophy, our interdisciplinary approach highlights the fundamental features of globalization. It uses case studies to analyze its concrete effects at particular places and times. Students explore the impact of changing communication techniques and social networks, and globalization's main economic, political, and ideological dimensions. Specific topics include the role of capitalism, the IMF, and the World Bank, changes in global governance, the relationship between globalization, inequality, and poverty, the fate of cultural diversity, and questions of gender, ethnicity, the environment, social justice, and human rights.

Sustainability: Science, Political Economy and Business

POL 259 F; Cross-listed: BUS 259 F

Cr: 3; Contact hrs: 45

The word "sustainability" seems to be everywhere these days, but how has this concept evolved? What are the fundamental ideas and theories that support it, and what are its scientific, technological, and economic dimensions? In examining these questions, this course illustrates the roles of various stakeholders, such as governments, NGOs, and businesses, in promoting a more sustainable society. Some stakeholders have opposed or impeded sustainable practices. Students explore how they have done so and their reasons, both stated and otherwise. Students develop sustainability-based projects concerning a specific field of their choice.

Prereqs. POL 150 Introduction to Political Science or BUS 140 Introduction to Economics, or equivalents.

Women and Equality: Policy Matters

POL 266 F; Cross-listed: GND 266 F

Many companies, organizations, and societies still organize their division of labor and career opportunities according to norms, whether written or unwritten, that discriminate against women. This course takes a global, comparative, and interdisciplinary approach to exploring this persistent problem that affects even the most strategic policy sectors. Which specific inequalities do women face? What are the most daunting challenges and obstacles to achieving gender equality? Students develop a working proposal in the field of public policy (or business) to address and rectify a gender inequality issue in a specific social context.

Prereqs. POL 150 Introduction to Political Science or SOC 160 Introduction to Sociology, or equivalents.

Italy and the European Union

POL 272 F

Cr: 3; Contact hrs: 45

What is Italy's place in the EU, and how has this position evolved in the history of post-war European integration? What are the key structures and institutions in the EU, and why does Italy have an at times, ambiguous, even contradictory relationship with Brussels? The course first explores the institutional history of the European Union, its jurisdiction, functions, and the major challenges and crises it has recently faced. The course considers how Italy has developed socially and politically as a nation over the last 75 years and how this trajectory has affected the country's relationship with European integration and EU governance.

The European Union

POL 281 F

Cr: 3; Contact hrs: 45

Europe has pioneered an international project of regional integration and collective sovereignty of a historically unprecedented scale and scope. This course tracks the development of the EU from the aftermath of World War II to its 2004 expansion into Central and Eastern Europe and the ratification of the Lisbon Treaty in 2009, exploring the nature and unique characteristics of European integration. This course is a review of the ideas, events, and actors that contributed to the foundation of the European Coal and Steel Community (ECSC) and European Economic Community (EEC) and the latter's subsequent enlargement from 6 to 27 countries. Students take a deep dive into EU institutions and policies, particularly the crucial years from 1985 to 1993.

Participation, Empowerment, and Social Change

POL 283 F

Cr: 3; Contact hrs: 45

How is empowerment related to conflict resolution? Which tools and techniques are most useful in mobilizing people to take an active role in civic life, thus making sure that democracy is not participatory in name only? Empowerment is intimately connected to citizens' participation in the shaping of public policies. Individuals and groups that are aware of their power and capabilities are more effective in making their voices heard about issues that affect and matter to them, whether it is real estate speculation, public safety, or fair pay. This course explores the theories, models, and practical examples of direct democracy and individual and group empowerment. Recent developments in web-based participation are an important focus. The course includes hands-on experience with empowerment techniques and relevant role-playing exercises.

Beyond Modern Capitalism: Rethinking the Global Socio-Economic Order

POL 286 F; Cross-listed: BUS 286 F

Cr: 3; Contact hrs: 45

How did the current socioeconomic order come into existence? What are its origins, its most important developments, and what, if any, are the alternatives? With a critical, multidisciplinary approach, this course examines the role of political, economic, and social forces in the evolution of the current capitalist system, giving students a thorough understanding of both its positive and negative aspects. Students explore whether capitalism has a "sustainable" future and investigate the feasibility of alternate models to explore whether they are more capable of satisfying socioeconomic needs in fair and equitable ways.

Prereqs. POL 150 Introduction to Political Science, or equivalent. Recommended: BUS 140 Introduction to Economics, or equivalent.

International Politics

POL 288 F

Cr: 3; Contact hrs: 45

Why should we care about what goes on at the United Nations? Why is it important that even small nations have a forum in which to make their voices heard? What is the role of international law and diplomacy? How has globalization affected processes of regional integration and international economic organizations? How are international relationships affected by questions such as war, terrorism, and migration? This course covers the fundamental concepts of international politics, and the most important events in the world of international relations from the Peace of Westphalia (1648) to the present. Students discover the main differences between the traditional nation-state system and the present global order, highlighting the growing importance of international organizations and their role in promoting peace, democracy, and human rights.

International Conflict Resolution

POL 292 F

Cr: 3; Contact hrs: 45

How are violent international conflicts guided and transformed toward peace? What are the major concepts and theories that govern intervention in such situations, and how do they play out on the ground? The importance of international conflict resolution in recent years has made it the subject of intense debate, and this course examines the new roles and tasks that have emerged for international organizations such as the UN and OSCE, as well as the increasing importance of "second-track" citizens' diplomacy and third-party non-violent intervention. In the case of Italy, students explore the importance of Catholicism and a long tradition of local self-government in shaping peace organizations and mobilizing city and regional governments and NGOs to contribute to international peace and development initiatives.

War and Media

POL 301 F; Cross-listed: COM 301 F

Cr: 3; Contact hrs: 45

Truth is the first casualty of war, and the chief culprit has historically been the media. From the use of disinformation to fan the flames of conflict to its role in motivating combatants and their respective home fronts, media has been as essential to war as the weapons with which it has been fought. That destructive power has exponentially multiplied as global news networks project images and information in seconds to audiences it would have taken weeks or months to reach in the past, and artificial intelligence blurs the boundary between fact and fiction in ways never before imagined possible. This course also covers the role of war in film, art, and popular culture, the emergence of non-Western media, and the spread of ethnic conflicts and terrorism.

Prereqs. 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

Healthy international relations hinge on the reciprocal respect of rules. Nevertheless, nations are also independent entities, prone to acting in their self-interest. How can international law function effectively when states so often choose to ignore or flagrantly violate its dictates? This course explores international law, the matters it regulates, and its influence on how states conduct both domestic and foreign policy. Topics include the jurisdiction of international law, international organizations (with a focus on the UN), treaties, liability, and crime (such as international terrorism.

Prereqs. POL 150 Introduction to Political Science, or equivalent; or majors in Legal Studies.

Understanding the Middle East

POL 318 F

Cr: 3; Contact hrs: 45

This course provides comprehensive coverage of the current volatile political situation in the Middle East. Students explore the most recent developments and pressing issues in their historical, cultural, social, and religious contexts. Topics include the Israeli and Palestinian conflict, ISIS and al-Qaeda, the civil wars in Syria, Yemen, and Libya, the Saudi-Iranian rivalry, and Turkey's evolving role in the region. Through active discussion and an in-depth analysis of case studies, we reflect on what the future holds for the region and what the international community's role ought to be in that future.

Prereqs. An International Relations course or POL 150 Introduction to Political Science, or equivalents.

Former title: Government and Politics in the Contemporary Middle East.

Anthropology of Violence and Conflict

POL 326 F; Cross-listed: ANT 326 F

Cr: 3; Contact hrs: 45

Conflict and violence seem to permeate our lives, constantly erupting into our daily experiences. What is the distinction between the two terms? Are there intelligent, effective ways of dealing with them? This course uses concepts and theories from anthropology and political science to explore the dynamics of various types and levels of conflict and violence in contemporary society, both between two people and in larger groups. Our focus tends toward the "macro" level: how communities and states deal with conflict escalation and the real or presumed conditions underlying violence (exclusion, asymmetries in power structures, etc.). Other topics include the impact of globalization, cultural differences, identity, and constituency, and the processes that foster conflict transformation, peace, and reconciliation.

PSY – PSYCHOLOGY

Introduction to Psychology

PSY 150 F

Cr: 3; Contact hrs: 45

This course explores the major areas of psychology and the scientific and non-scientific approaches to investigating psychological phenomena. Students explore the most current research and theoretical debates, discussing topics such as anthropological assumptions and implications, deontology, sensation and perception, cognitive processes, consciousness, language, learning, personality, development, and psychopathology. The principal theories are analyzed from diverse perspectives (e.g., biological, behavioral, cognitive, and psychodynamic). Students become familiar with different types of scientific research (e.g., experiments, correlational research, review, meta-analysis) and the typical structure of a research paper (introduction, method, results, discussion, limitations, and implications).

Social Psychology

PSY 200 F

Cr: 3; Contact hrs: 45

How do we think about, influence, and relate to other people? What is the role of others in forming our perception of ourselves, our attitudes, and the degree to which we obey rules and generally conform? This course explores human social behavior through the field's major theories, findings, approaches, and methods, emphasizing an interpersonal perspective. Specific topics include attribution theory, causes of prejudice and aggression and methods for reducing them, altruism, development of gender roles, stereotypes, and nonverbal behavior. The Italian context is used as a case to compare and contrast the influence of different cultures on individual and group behavior.

Prereqs. PSY 150 Introduction to Psychology, or equivalent.

Child Psychology

PSY 210 F

Cr: 3; Contact hrs: 45

What knowledge do infants have at birth? How does aggression develop in children? Are children confused by early exposure to multiple languages? How do you raise an altruistic child? This course explores development from the prenatal period through adolescence, examining the major theories, findings, approaches, and methods of developmental psychology. Given their importance, the domestic and educational environments are analyzed particularly closely. The course involves practical exercises such as in-person and video-based observations of children. Students design appropriate methods for collecting developmental data to explore the differences between their own and Italian culture.

Prereqs. PSY 150 Introduction to Psychology, or equivalent.

The Pursuit of Happiness: Cultivating Well-Being in Challenging Times

PSY 220 F; Cross-listed: PHI 220 F

Cr: 3; Contact hrs: 45

Happiness is trendy both in academic and popular culture. Self-help books and internet guides to living a happier life have proliferated over the last decade. But is it truly possible to define and measure happiness? How can you tell whether you, or others, are happy or not? With an interdisciplinary approach that draws from experimental philosophy and positive psychology, this course investigates the great Eastern and Western thinkers on the subject of happiness: from Plato, Aristotle, Confucius, and Lao Tzu to Nietzsche, Mill, and Thoreau. Students also engage in a series of experiments, activities, and narrative exercises to stimulate reflection on the topic and promote their own social and emotional well-being.

Love and Natural Selection: Science and Myth

PSY 280 F; Cross listed: GND 280 F

Cr: 3; Contact hrs: 45

Darwin's On the Origin of Species triggered a profound intellectual revolution in both the natural and social sciences. The scientist's theory of natural selection had a deep impact on countless issues related to our understanding of religion, gender, race, and human behavior. This course examines the essential principles of Darwin's theory before examining the theoretical bases of modern evolutionary biology. Students engage with some of the most widespread (and controversial) theories of evolutionary psychology concerning human reproduction, gender, love relationships, and beauty. Students learn about the uses and misuses of post-Darwinian evolutionary ideas, eugenics in particular, and what they tell us about the flaws in popular scientific thinking and the potential limits of the scientific method and its associated culture.

Adolescent Psychology

PSY 290 F

Cr: 3; Contact hrs: 45

Adolescence is a fascinating time from a psychological perspective. Driven by complex neuro-developmental and hormonal changes, our bodies develop markedly, sexual feelings arise, we grapple with new physical urges, and our value systems shift. Our identity is remolded as we renegotiate family and social relationships, and our growing need for autonomy clashes with our craving for guidance and connections. This course explores the major theories and studies on adolescence and adolescent development, as well as contemporary issues and concerns related to its psychology (school, family, social media, sexuality, bullying, eating habits, religion, etc.). Students develop theoretical knowledge and a capacity for critical analysis through reading and critiquing the scientific literature and presenting their research in group projects and individual assignments.

Prereqs. PSY 150 Introduction to Psychology, or equivalent.

Organizational Psychology: Understanding Workplace Dynamics

PSY 302 F

Cr: 3; Contact hrs: 45

How does psychology apply to the workplace? How are professional results linked to the mental and emotional states of those tasked with achieving them? We examine individual behavior, group functioning, and organizational processes and dynamics through lectures, experiential exercises, readings, case studies, reflections, and group work. Topics covered in this course include self-awareness, conflict management, communication and the impact of technology, dealing with uncertainty, substance abuse within an organization, and individual and organizational growth. Students develop critical insight and creativity in seeking implementable, effective solutions to real workplace problems.

Prereqs. Junior standing.

Psychology of Crime

PSY 305 F

Cr: 3; Contact hrs: 45

Why drives criminal behavior? How does this behavior impact criminals themselves and the societies in which they live? This course approaches the psychology of criminality from developmental, cognitive-behavioral, and other psychological perspectives, with the basic premise that multiple variables, both intrinsic and extrinsic, affect people's behavior. Topics include criminological theory, biological and psychological models of criminal behavior, crime and mental disorders, human aggression and violence, sexual assault, and criminal homicide. Students also examine etiology, risk factors, assessment, and treatment in relation to different typologies of criminal behavior through the most up-to-date research in the field.

Prereqs. PSY 150 Introduction to Psychology, or equivalent.

Forensic Psychology

PSY 315 F

Cr: 3; Contact hrs: 45

What are the major ways in which psychologists are involved in the justice system? How do psychologists help the courts assess a defendant's competency to confess, to be sentenced, and whether they pose a risk of future violence? Can psychologists contribute to preventing crimes from being committed, or do they only intervene after the fact? Throughout the course, special emphasis is given to consulting with courts and the aftercare of victims and offenders. Students also explore the field of investigative psychology and the connected practices of geographical and criminal profiling. Specific topics include criminal homicide, stalking, sexual and family violence, and child abuse.

Prereqs. PSY 150 Introduction to Psychology, or equivalent.

Recommended: PSY 305 Psychology of Crime, or equivalent.

Psychology of Eating

PSY 318 F

Cr: 3; Contact hrs: 45

Why do people make certain food choices? Why are some people seemingly able to control their eating habits with ease while others appear at the mercy of sudden urges and looming temptations? We explore the psychology and cognitive processes that underlie our everyday food choices and how specific types of food-related behaviors develop. A particular focus is given to the health impact of food from a psychological perspective, including the motivations behind eating, food marketing dynamics, and clinical eating problems. We also look at how eating habits are changing globally and whether these changes are sustainable.

Prereqs. PSY 150 Introduction to Psychology, or equivalent.

Psychology of Art and Human Creativity

PSY 320 F

Cr: 3; Contact hrs: 45

Creativity is universal to our species, and art is one of its most fascinating forms of expression. What do we really know about creative expression from a psychological perspective? What drives people to make art? At the intersection of the arts, neuroscience, cognitive studies, psychoanalysis, and cultural and developmental psychology, Students look at the psychological processes that underlie human creativity and its expression in various art forms (painting, sculpture, architecture, performance art, dance, music, film, photography) in the context of our cultural and cognitive evolution. The course includes experiential workshops, hands-on class activities, a meeting with a local artist, inspiring site visits, and a creative personal project that will form part of a group exhibition.

Prereqs. PSY 150 Introduction to Psychology, or equivalent.

Introduction to Neuroscience

PSY 360 F; Cross-listed: BIO 360 F

Cr: 3; Contact hrs: 45

This course provides a study of the organization and function of the human nervous system and brain. Students gain an understanding of the physiological properties of neurons and examine the structure and function of the system's brain that serves the senses and commands voluntary movements. Particular emphasis is given to the neurology of human behavior, including motivation, sex, emotion, sleep, language, attention, and mental illness. Students will also explore how the environment modifies the brain. Specific attendance and grading policies apply.

Prereqs. General Biology I with Laboratory or equivalent. Enrollment is restricted to Science or Psychology majors only.

REL – RELIGIOUS STUDIES

In collaboration with CAMNES.

Introduction to the Bible (Old Testament)

REL 180 F

Cr: 3; Contact hrs: 45

What makes the Bible probably the most influential book in the Western world? How is such an ancient text, or collection of texts, still relevant thousands of years later in our contemporary world? This course focuses on what many regard as its first part: The Hebrew Bible, or Old Testament. The history of the text itself and the ancient peoples of Israel are recounted in it. Principal themes and characters are addressed with a narrative approach, and the course discusses various other methodological approaches and interpretations. Through a combination of close reading and active class discussions, students discover how the Bible was a product of ancient Near Eastern cultures and environments and lay a foundation for further studies by highlighting essential questions concerning political, cultural, and theological ideas and practices.

New course.

Yoga: Breathing, Meditation, Spirituality

REL 190 F

Cr: 3; Contact hrs: 45

Yoga is a historical religious phenomenon, a set of physical practices, and a mainstay of modern culture. Students explore its roots in ancient India and its discussion in essential texts such as the *Upaniṣads* and Patanjali's *Yoga Sutras*, its place in contemporary culture, and its connection to social, political, and environmental activism. Yoga is a spiritual, mental, and physical practice, aiming to achieve spiritual union with the divine, inner quiet and focus, and healing and bodily harmony. The course covers various breathing (*Pranayama*) and meditation techniques, along with Ayurveda, an ancient Indian healing system and "science of life." Students are introduced to a wide variety of Yoga styles, such as Hatha, Vinyasa, Ashtanga, Iyengar, Kundalini, Yin, Laughter, Restorative, and Bikram. The relationship between yoga and a healthy diet is also explored.

Former code: REL 224 F.

World Religions

REL 210 F

Cr: 3; Contact hrs: 45

This course is a historical and cultural survey of the basic teachings and doctrines of the world's major religious traditions: Christianity, Islam, Hinduism, Buddhism, Confucianism, Taoism, and Judaism. For each religion, students examine a variety of themes: the problem of defining religions, the nature of our world and the universe, the relationship between the individual and the divine, man's fate after death, the meaning and goals of worldly life, the importance of worship and rituals; and ethics and human action. Students engage in discussing in-class readings excerpts from the most important texts of each tradition, including the Old and New Testament, the Qur'an, the Vedas, the Bhagavad Gita, the Tao Te Ching, Buddhist sutras, and the Confucian canon.

Mindfulness: A Buddhist Path to Emotional Balance

REL 212 F

Cr: 3; Contact hrs: 45

This mindfulness course offers students an introduction to the history, philosophy, and practice of Buddhism and mindfulness with an emphasis on emotional regulation. Students explore some of the core teachings found in Buddhist scriptures alongside modern research in the area of MBSR (Mindfulness-Based Stress Reduction). Students bring together elements of both Buddhist and Western Psychology to cultivate greater well-being and happiness. Students learn mindfulness skills to identify triggers, reduce emotional reactivity, cultivate kindness, and overcome intense emotions. The benefits of these practices are felt from the very first steps taken on the path. In fact, in the traditional Buddhist scriptures, it is said that the path of mindfulness is "good in the beginning, good in the middle, and good in the end" (Kamala Sutta).

History of Christianity

REL 222 F

Cr: 3; Contact hrs: 45

How did Christianity evolve from a tiny Jewish heresy in the Middle East to become one of the world's most populous faiths? Why are there so many different forms of Christianity? How has the role of women changed within the major Christian churches? This course surveys the history of the Christian faith and its many offshoots, from its ancient origins to the present day. Topics include the birth of Christianity in its historical and religious context, the figures of Jesus Christ and his first disciples, Christianity's early propagation and affirmation, and its successive developments and key historical figures from the Middle Ages onwards. Students explore core Christian theological, political, and cultural ideas and how they relate to concrete ecclesiastical institutions and practices.

The Holocaust: Jewish and Christian Responses

REL 235 F; Cross-listed: HIS 235 F

Cr: 3; Contact hrs: 45

This course is an introduction to the Holocaust, its causes, its legacy, and its implications. What role did Christian anti-Judaism play in the Nazi rise to power and the "Final Solution"? How did and why did the Vatican and World Jewry react to the racist policies and violence of Europe's Fascist regimes? This course examines a series of accounts of life in the Nazi-controlled Jewish ghettos and death camps to try to understand what happened and how it was possible. The course then examines the efforts of particular Christian and Jewish communities to remember and learn from the Holocaust and the question of how best to represent those events today. The course has a special focus on the Italian Jewish experience leading up to and during the Holocaust, including the rise of Fascism in Italy and the Racial Laws it implemented.

Ayurveda and Yoga

REL 240 F

Cr: 3; Contact hrs: 45

Both Yoga and Ayurveda can be traced back to ancient Indian Vedic knowledge on health, longevity, the prevention of disease, and rejuvenation. In this course students explore the history and links between these two great traditions or sister sciences. Students critically examine the holistic approach of Ayurvedic medicinal practices and learn various Ayurvedic rituals that may be incorporated into modern life in order to live a more balanced and happy life.

Note: This course is purely theoretical and does not include physical yoga practice.

New course.

Moving Bodies: Perceptions of Beauty in Ballet and Indian Classical Dance

REL 250 F; Cross-listed: PER 250 F

Cr: 3; Contact hrs: 45

Dance has been understood as the expression of the primordial language of the universe in many spiritual traditions, a means of reaching trance states and communing with the divine. Anthropologists have noted that dance has been used as a spiritual practice in many cultures. The course introduces students to the aesthetics of the body in the performing arts and the idea of dance as a spiritual practice in Western classical ballet and bharatanātyam–a form of Indian classical dance from Tamil Nadu. In this course, these forms are the mediums by which students explore dance as a spiritual and aesthetic practice by exercising both their minds and their bodies. A wide range of visual materials, including photographs, documentaries, and live performances, are used to compare and contrast the aesthetics of these two classical dance traditions as students discover the deep artistic and spiritual intentions that they share.

Food and Religion: Rituals, Traditions and Taboos

REL 251 F; Cross-listed: ANT 251 F

Cr: 3; Contact hrs: 45

Food is crucial to understanding sacred traditions, whether past or present. Why do people feast and fast for religious reasons? How pervasive are "food taboos"? Why have Muslims and Jews banned pork from their diet? Why do Christians eat fish on Fridays, while Hindus and Buddhists are largely vegetarian? Religions not only attribute values to nourishment, they use food to create symbolic codes of personal and group identity, to mediate with the divine, and to promote spiritual growth. With a thematic, comparative, and interdisciplinary approach, this course uses food to explore religious beliefs and practices from various cultures and periods. Sources include case studies, guest lectures, anthropological studies, and ethical and sacred texts. During their stay, students have the chance to witness some of these food-centered religious practices and taboos firsthand.

The Yoga Tradition: History, Philosophy and Practice

REL 260 F

Cr: 3; Contact hrs: 45

This yoga course offers a comprehensive exploration of traditions and texts that have greatly influenced the practice and philosophy of yoga. This course is aimed at experienced yoga practitioners and examines both the Buddhist and Hindu roots of this popular practice. Students explore topics such as asceticism (past and present), Tantra yoga, Raja yoga, the Bhakti movement, and Sufism. The course examines the profound wisdom found in texts such as the Bhagavatapurana. In addition, critically reflect on the role of women in yoga (past and present). Through a blend of theory, practical exercises, and experiential learning, students will delve into the origins, philosophy, and diverse approaches to yoga. Students should possess an open mind and willingness to explore different aspects and traditions of yoga, as well as engage in self-reflection and personal growth.

Prereqs. Minimum one year of consistent yoga practice.

New course.

Women in Religion

REL 286 F; Cross-listed: GND 286 F

Cr: 3; Contact hrs: 45

How do sacred texts and rituals define who we are and our roles as men and women? What do religious traditions teach communities about gender, bodies, sexuality, and the divine? Women have been defined by, harmed by, excluded from, but also enriched by religions. We consider the difficult question of gender (im)balances from within the three major monotheistic religions, examining both how they influence women and how women, as individual participants or feminist religious scholars, can influence them. Traditional religious beliefs and values will be examined from an interfaith Gender Studies perspective, providing the resources to understand, evaluate, and potentially challenge the gender-exclusive languages and institutions within religious communities and in the public sphere.

Magic, Divination, and Ghosts in the Ancient World

REL 288 F; Cross-listed: ANC 288 F

Cr: 3; Contact hrs: 45

In ancient cultures, the supernatural was everywhere. How did people make contact with and represent spirits, specters, the afterlife, and the netherworld, and how did these practices evolve across time and space? This course focuses on the various aspects of magic and sorcery, including shamanism, divination, necromancy (evoking the dead), and curses (especially binding and love curses). The course also examines the subject of the "restless dead" (i.e., ghosts), whom ancient people believed acted as mediums, giving them access to the world beyond the grave. Sources include reproductions of ancient magical papyri and cursed tablets. The course takes a comparative approach by examining ancient beliefs and practices alongside those of more modern cultures and folklore.

Mystery Cults of the Ancient Mediterranean

REL 321 F; Cross-listed: ANC 321 F

Cr: 3; Contact hrs: 45

Students explore the most important features of Greek and Roman religion and mythology, with a particular focus on the mystery cults dedicated to Isis, Mithra, Demeter and Kore, and other deities. Their elaborate initiation rituals and their social importance in ancient Greece and Rome as revealed in literary and archaeological sources. These cults are placed in their long-term historical context, and their later evolution between the Renaissance and the present day is examined.

Prereqs. A prior course in ancient Greco-Roman religion, mythology or history, or equivalent.

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 structures and forces at work within them, which have given rise to such diverse results throughout human history. Students in this introductory course examine the major questions guiding sociological analysis but also practice sociological inquiry first-hand in the exploration of our everyday social world and the influences that shape it. Students are introduced to the vast range of topics sociologists study and their methods for doing so, providing the tools for a better understanding of how the world works and how to go about changing it to achieve a more just, equal, and diverse society.

Organized Crime: Sociology and History of the Italian Mafia

SOC 260 F

Cr: 3; Contact hrs: 45

Italy is world-famous for its culture, cuisine, design, and craftsmanship, but also, unfortunately, for the mafia. Students explore organized crime in Italy from a historical, social, and cultural perspective, tracing its evolution from the 19th century to the present. The focus is the Sicilian Mafia, a pioneer in many ways and a model for similar organizations, both in other Italian regions and for the American "Mob," a direct outgrowth of Sicilian criminal culture. Students analyze how the mafia uses language, with its message systems and "code of silence," the role of violence, structures of power, social relationships, and the economics of organized crime and its impact on Italian society and politics are explored.

Made in Italy: A Culture of Excellence

SOC 283 F; Cross-listed: BUS 283 F

Cr: 3; Contact hrs: 45

"Made in Italy" signifies superlative quality. Home to iconic labels, brands, and craftsmanship, Italy is known for both its historical legacy and present-day excellence in a variety of fields. Through the fields of cuisine, fashion, industrial and architectural design, and more, this course explores how expertise has been maintained and innovation promoted. Students connect the distinctly Italian creative process with patterns of continuity and change in Italian society to understand how the "Made in Italy" phenomenon has impacted the country, particularly since World War II, and the effects of globalization. The course focus may vary in order to highlight recent developments. The course includes guest lectures and site visits.

Italian Society Today

SOC 286 F

Cr: 3; Contact hrs: 45

This course interrogates how Italian society has changed from the end of World War II to the present, with a focus on the last thirty years. Students explore the opportunities and challenges that have characterized Italian life during the economic and cultural revival that followed post-war reconstruction. Topics include everyday life, demographics and lifespan, health, gender issues, family, education, religion, politics, law, business and labor, culture, consumption and leisure, identities and self-perception, urban and rural life, Italian regions and the "Southern question," emigration and immigration, and cultural and religious diversity and integration (European, Mediterranean, global).

Sociology of Consumerism

SOC 303 F; Cross-listed: BUS 303 F

Cr: 3; Contact hrs: 45

This course concerns the rise and development of consumer cultures. Approaching the subject from an interdisciplinary and theoretical standpoint, students explore the history of consumerism through a number of key themes: the development of theories concerning consumer culture, 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 self and identities in the modern world; prosperity and progress; how class, gender, ethnicity, and age affect our participation in consumer culture; the evolution of capitalism and the history of commodities in numerous settings (advertising, food, and drink, fashion, and clothes); and the social, cultural, and economic context of specific consumer groups and case studies of specific commodities.

Prereqs. Introductory social science or business course.

WRI – WRITING

Writing for College

WRI 150 F

Cr: 3; Contact hrs: 45

This course is an intensive written exploration of themes such as cultural diversity, nature and the environment, civic engagement, and quantitative reasoning. Constant, practical exercises enhance skills and confidence while strengthening students' grasp of the fundamentals of writing in an academic setting. Students focus on recognizing and overcoming common problems such as documentation and citation errors, poor word choice, clichés, and plagiarism. They develop a critical eye toward their writing and a greater awareness of and respect for the complexity, non-linearity, and gradual nature of the writing process, as well as the pleasure and satisfaction that come from approaching it effectively.

Note: Personal laptop for in-class projects required.

Introduction to Journalism

WRI 185 F; Cross-listed: COM 185 F

Cr: 3; Contact hrs: 45

Journalists matter. But who exactly is a journalist today, what do they do, and how do they do it? What is journalism's relationship to politics, economics, and the world of culture? Today, journalism encompasses a huge range of information output across all media and represents an influential form of communication in almost every country in the world. This course explores how journalists produce information and report on events, who decides what is "newsworthy," how ideas and controversies are contextualized for the general public, and how journalists assess the validity and truthfulness of words and actions. The history of print and broadcast journalism and the practical skills they require. The course includes guided exercises for research and interviewing techniques and writing news articles, reviews, and features for a variety of media.

Note: Personal laptop for in-class projects required.

Prereqs. WRI 150 Writing for College, or equivalent.

Food Writing

WRI 216 F; Cross-listed: IGC 216 F / COM 216 F

Cr: 3; Contact hrs: 45

This course is an introduction to the full spectrum of writing about what we eat: reviews, articles, blogs, books, menus, social media, and essays. Students learn how to craft vivid descriptions of taste and place. They explore culinary writing through different types of media, including text, photos, video, and audio. They experiment with and develop a set of observational skills that engage and exploit all five senses, as well as stylistic techniques for writing about food in an efficient, concise, and captivating way.

Prereqs. WRI 150 Writing for College, or equivalent.

Fashion Journalism

WRI 218 F; Cross-listed: FAS 218 F

Cr: 3; Contact hrs: 45

In this writing-intensive course, students develop skills needed to contribute to the field of fashion journalism. Students are introduced to the history of fashion writing, story development, and both traditional and digital media. Students learn how to research, report, and select images for fashion articles. They discover the various professionals involved in the production of fashion publications: writers, editors, critics, and online content creators. In addition to learning how to write copy for this specific market, students engage deeply with questions of journalistic ethics and the influence of social media.

Note: Personal laptop for in-class projects required.

Prereqs. Junior status. WRI 150, Writing for College, or equivalent. Major or minor in communication, journalism, or a fashion program.

New course.

Creative Writing

WRI 220 F

Cr: 3; Contact hrs: 45

This course explores both the theoretical and practical aspects of creative writing through the basic principles and techniques for producing quality written work. The course introduces and explores a variety of writing aids and inspirational exercises to stimulate students' creativity and pave the way for producing various types of texts. Written work is read out loud and critiqued as a class, enabling students to develop a greater critical awareness of their own writing as well as learn from their peers' experiences and solutions. This course is geared toward seriously motivated, self-disciplined students looking to develop their ability to write creatively and effectively. Includes mid-term and final writing projects that reflect the themes and processes discussed during the semester.

Note: Personal laptop for in-class projects required.

Prereqs. WRI 150 Writing for College, or equivalent.

Writing About the Self

WRI 280 F

Cr: 3; Contact hrs: 45

Writing is a very powerful tool for understanding ourselves. It puts us in touch with our own unique perception of the world, our idiosyncrasies, and our infinite creative potential. Students explore the many ways of giving voice to our instincts, thoughts, and sensations, both as a technique of personal discovery and in order to enhance writing skills for use in any academic or professional arena. Students read pieces by prominent writers as models of form, style and content, while in-class writing exercises and discussions provide opportunities for peer learning and act as a source of mutual motivation and encouragement. Includes weekly writing assignments.

Note: Personal laptop for in-class projects required.

Travel Writing

WRI 290 F

Cr: 3; Contact hrs: 45

Historically, Italy has been an incredibly potent source of inspiration for writers and poets from around the world. Countless novels, stories, and poems have emerged from authors' travels and experiences in the bel paese. Students explore the art and craft of travel writing with a particular emphasis on Italian cities. With their minds and pens, students wander through real and imagined worlds. The course includes visits to sites of historic, artistic, and cultural importance in and around Florence. Readings of a selection of the best in world travel literature provide students with inspiration and models. Guided exercises and assignments help students explore and practice firsthand the distinctive qualities of travel writing––its combination of history, culture, information, musings, and memory––and how it can lead to a deeper understanding of our own experiences and cultural identity.

Note: Personal laptop for in-class projects required.

Prereqs. WRI 150 Writing for College, or equivalent.

The School of Italian Language and Culture has decades of experience and research in teaching Italian language and culture to international students. Its mission is to be a driving force in teaching and promoting the language, literature, and culture of Italy. The curriculum provides invaluable insight into the origins and development of the Italian language and its continuing legacy and influence in today's globalized world. LdM integrates academic activities with cultural programs that foster confidence in a newly acquired language and further enrich students' stay in Italy.

Italian Language and Culture
Italian Language

6.2 SCHOOL OF ITALIAN LANGUAGE AND CULTURE / FLORENCE

ITC – ITALIAN LANGUAGE AND CULTURE

Italian Through Cooking (in Italian only)

ITC 220 F

Cr: 3; Contact hrs: 45

This course expands students' knowledge of the Italian language and culture through the study of regional foods. Students explore a variety of recipes in the context of local history, geography, lifestyle, and culture. Each class combines a grammar topic with a brief hands-on cooking session focusing on a popular Italian regional dish. Frequent oral and written reports stimulate students to develop the four main linguistic skills in the context of the culinary and cultural topics discussed in class.

Prereqs. ITL 102 3-Hour Italian Language Elementary II, or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results. Students who have completed Intermediate Italian II or above are not admitted. Intermediate Italian II or above are not admitted.

Italian for Conversation (in Italian only)

ITC 260 F

Cr: 3; Contact hrs: 45

In this course students build fluency through a variety of techniques (e.g., dramatization, interviews, dialogues, role play) and develop strategies for effective listening, a key ability in taking a more active part in conversations. By listening to informal dialogues, formal presentations, and group conversations, watching Italian movies and TV programs, and interacting with native speakers, students strengthen their listening and speaking skills while becoming familiar with Italian society and culture. Students are encouraged to reflect on their study skills and work on language-based learning strategies.

Prereqs. ITL 201 3-Hour Italian Language Intermediate I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Italian for Tourism (in Italian only)

ITC 270 F

Cr: 3; Contact hrs: 45

This course is aimed at students in hospitality and tourism programs who already have a basic knowledge of Italian. Students develop industry-specific oral and written communication skills, such as welcoming tourists, providing information, and managing reservations. Students gain a broad understanding of the Italian tourism sector and learn about popular destinations, approaches to customer care, procedures, travel and tourism products and services, and product advertising and promotion. They acquire technical terms and study core texts in the field.

Prereqs. ITL 201 3-Hour Italian Language Intermediate I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Introduction to Renaissance Art (in Italian only)

ITC 305 F

Cr: 3; Contact hrs: 45

This course examines what made the Renaissance a unique moment in art history and the artists and masterpieces that most distinguish it. What did painters, sculptors, and architects borrow from classical antiquity and the medieval period, and how did they innovate? Visits to museums, galleries, churches, and other sites bring students face-to-face with the original works of art and the contexts in which they were created, consolidating classroom learning. They also familiarize themselves with the Italian language necessary to describe, compare, and discuss works of art. They also learn to engage with texts of different genres and registers (e.g., biographies, gallery information, criticism, and museum catalogs).

Prereqs. ITL 202 3-Hour Italian Language Intermediate II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Academic Reading and Writing (in Italian only)

ITC 310 F

Cr: 3; Contact hrs: 45

This course provides students with an opportunity to consolidate and expand their fluency in reading and writing in Italian by working directly with both literary and non-literary texts. Students read, discuss, and write about a selection of Italian authors, mostly from the contemporary period, in areas including literature, art, film, and communications.

Prereqs. ITL 202 3-Hour Italian Language Intermediate II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Contemporary Italy Through the Media (in Italian only)

ITC 320 F

Cr: 3; Contact hrs: 45

Students read and discuss articles from prominent Italian magazines and newspapers, view television broadcasts and documentaries, and listen to radio transmissions to explore how the media represents Italy and Italians in the contemporary world. Topics include politics, education, religion, economy, art, science, entertainment, and other areas of modern Italian life. The course includes frequent oral and written reports to strengthen reading, writing, speaking, and listening skills and develop a command of contemporary Italian in a variety of contexts.

Prereqs. ITL 202 3-Hour Italian Language Intermediate II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Food in Italian Culture (in Italian only)

ITC 335 F

Cr: 3; Contact hrs: 45

Students broaden their linguistic and cultural know-how through the study of Italian regional culinary specialties and these dishes' historical, geographical, and cultural contexts. Readings reveal the complex relationship between food, culture and society, while frequent oral and written reports stimulate knowledge and reflection while strengthening linguistic skills across the board. Classes combine theory and discussion with hands-on cooking activities and explorations of culinary Florence and its surrounding territory.

Prereqs. ITL 202 3-Hour Italian Language Intermediate II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Italian Through Community Service (in Italian only)

ITC 340 F

Cr: 3; Contact hrs: 45

Students learn Italian by taking part in local volunteer work. Students attend weekly seminars, where they share their experiences and explore issues concerning ethnic minorities and immigration, children and school, women, stereotypes and intercultural relations, and globalization. Volunteer work is with organizations engaged in these and related social issues, supervised by the instructor and on-site tutor(s).

Prereqs. ITL 202 3-Hour Italian Language Intermediate II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

High Renaissance and Mannerism (in Italian only)

ITC 345 F

Cr: 3; Contact hrs: 45

This course is an exploration of the major trends in 16th-century Italian art, a period dominated by the work of Leonardo da Vinci, Raphael, Titian, and especially Michelangelo. Students examine these artists in great detail, not only as far as their works are concerned, but as public and private figures and the contexts in which they lived and worked, including the questions of patronage and the social position of the artist in this period. Michelangelo's work serves as a jumping-off point to explore Mannerism, the complex and refined style partly inspired by his artistic solutions and well represented in Florence by the work of Pontormo, Bronzino, and Cellini. Students develop the confidence and vocabulary to discuss and critique the major artists, works, and genres of the period in Italian.

Prereqs. ITL 301 3-Hour Italian Language Advanced I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Translation Techniques (in Italian only)

ITC 350 F

Cr: 3; Contact hrs: 45

This course is aimed at students interested in learning to produce accurate, meaningful translations, with a focus on working from English to Italian. It includes a brief theoretical grounding in some of the basics of linguistics (non-equivalencies between languages, the diversity of grammatical and lexical categories, etc.). Students build up a significant toolkit of practical techniques and solutions as they compare Italian and English versions and perform translations in a variety of textual genres.

Note: Excellent English reading and writing skills are required.

Prereqs. ITL 202 3-Hour Italian Language Intermediate II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Italian for Business (in Italian only)

ITC 360 F

Cr: 3; Contact hrs: 45

This course is aimed at students with an advanced level of Italian who are looking to refine their linguistic skills in the business arena. They explore and consolidate the specific vocabulary and expressions that are crucial to success in the field. Students familiarize themselves with Italian business operations and environments, recreating and experiencing the types of communicative situations (meetings, calls, negotiations, presentations), preparing them to handle both professional and social scenarios with confidence. The course includes a review of Italian formats for composing formal business letters, faxes, emails, and résumés.

Prereqs. ITL 202 3-Hour Italian Language Intermediate II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Contemporary Italian Politics (in Italian only)

ITC 370 F

Cr: 3; Contact hrs: 45

This course explores and discusses a series of crucial historical issues and situations between the end of World War II and the present: the structures of the Italian state and government, political parties and their evolution, the post-war economic miracle, the influence of the mafia on public and political life, the era of political terrorism, the Tangentopoli corruption scandal, recent governments, and immigration and integration. Students familiarize themselves with the history of contemporary Italian politics while expanding their vocabulary and conversational Italian skills. They also explore how language is used (and abused) in the political arena and political terms and expressions that have become part of everyday language.

Prereqs. ITL 301 3-Hour Italian Language Advanced I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Communications Internship in Italian

ITC 380 F; Cross-listed: COM 380 F

Cr: 3; Contact hrs: 135

This internship is a practical, professional experience at a local Florentine communications agency or similar business. Activities include writing articles, updating and adapting preexisting articles in various formats, clerical tasks, managing blogs, social media and websites, and developing new projects. An on-site supervisor and a faculty member monitor interns. Grades reflect the assessment of weekly reports, two papers, and an overall evaluation. Students work 10–12 hours weekly at the internship site; schedules and on-site duties may vary.

Note: The internship requires a minimum of 135 hours (120 on-site, plus 15 to complete meetings and assignments). There are limited placement opportunities. Admission requirements include a student's CV (English and Italian), two reference letters (English or Italian), a formal letter of intent in Italian, an English writing sample (due by the application deadline), an Italian language placement test, and an on-site interview prior to acceptance. Student interns must maintain full-time status with a minimum of 15 credits per semester. Public transport costs may apply.

Prereqs. Advanced Italian I (ITL 301 level) and concurrent enrollment in an Italian class (ITL/ITC).

Recommended: Strong writing and communication skills.

Italian Through Children's Literature (in Italian only)

ITC 400 F

Cr: 3; Contact hrs: 45

This course is a survey of Italy's most important children's books. This genre only established itself in Italy at the beginning of the 19th century, before which children tended to read foreign books in translation. Following an introduction to children's literature in general, students analyze the most popular Italian children's books, reading works by Collodi, De Amicis, Vamba, Salgari, Gianni Rodari, and Italo Calvino. Students familiarize themselves with the predominant structures and themes of children's books in different periods, develop their literary and pedagogical vocabulary, and gain a better grasp of children's literature as a genre.

Prereqs. ITL 301 3-Hour Italian Language Advanced I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

20th-Century Italian Literature (in Italian only)

ITC 410 F

Cr: 3; Contact hrs: 45

This course explores 20th-century Italian literature, investigating the works of such modern masters as Pirandello, Montale, Morante, and Pratolini. Students learn to approach, understand, and interpret literary texts conceived in the Italian language and the peculiarities of its cultural environment. Each class session addresses a particular theme or author, and students engage closely with texts (mainly novels, short stories, and poetry) and develop their technical vocabulary and ability to analyze and discuss both content and style. Requirements include a paper analyzing a complete work by a 20th-century Italian author to be submitted and presented in class at the end of the term.

Prereqs. ITL 301 3-Hour Italian Language Advanced I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Italian Film (in Italian only)

ITC 425 F

Cr: 3; Contact hrs: 45

This course covers twentieth-century Italian society and culture through film. Students examine the masterpieces of legendary directors such as Federico Fellini, Roberto Rossellini, and Michelangelo Antonioni, as well as the lesser-known films of the early Italian film movements, Neorealism, classic comedies, and contemporary Italian cinema. By viewing, discussing, and writing about these expressions of the "7th art," students develop the vocabulary and analytical tools to describe and critique how these films and directors portrayed and commented on the Italy of their time and how art, in general, can be used as a window into the society in which it was created.

Prereqs. ITL 301 3-Hour Italian Language Advanced I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Italian Civilization and Culture (in Italian only)

ITC 430 F

Cr: 3; Contact hrs: 45

How have individual and collective identities been shaped and portrayed in Italy from the Middle Ages to the present? This course explores this vast question through the lens of history, language, politics, literature, and film. In addition to studying the artifacts of cultural production, students investigate the importance and influence of major events, movements, and figures in Italian history. The approach is thematic, though within a broadly chronological framework that attempts to underline both continuity and change in how people have lived and thought of themselves in Italy over the centuries.

Prereqs. ITL 301 3-Hour Italian Language Advanced I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Italian Women's Literature (in Italian only)

ITC 435 F

Cr: 3; Contact hrs: 45

This course is about the representation of women from the late 19th century to the present in contemporary writings and films by Italian female authors and directors. Topics include the relationship between women and their cultural and social backgrounds, women's historical, cultural, and artistic contributions to Italian and world history, and continuity and ruptures with the dominant male tradition. Students take part in group discussions and written assignments to develop vocabulary and critical thinking skills and analyze the meanings and value of women's experiences as portrayed by some of Italian culture's most preeminent voices.

Prereqs. ITL 301 3-Hour Italian Language Advanced I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Capping: Contemporary Italian Thought (in Italian only)

ITC 477 F

Cr: 3; Contact hrs: 45

This course is an exploration of contemporary Italian thought based on the analysis and discussion of a selection of 20th-century novels, poems, critical essays, and films. Students discover the relation of literature to culture, society, and identity, as well as questions of language and genre. Topics include nonconformity, marginality, war, and nationalism, providing stimuli for the Capping Thesis, an interdisciplinary research paper on a topic of the student's choice. Students present their research papers at a departmental capstone ceremony at the end of the semester.

Prereqs. ITL 301 3-hour Italian Language Advanced I, or equivalent; restricted to seniors majoring in Italian Language (or with prior instructor consent). Placement test upon arrival; students may be moved to a different level depending on test results.

ITL – ITALIAN LANGUAGE 3-CREDIT COURSES

3-Hour Italian Language Elementary I

ITL 101 F

Cr: 3; Contact hrs: 45

This course is aimed at students with no previous knowledge of Italian. In this first of six levels, students become familiar with the basics of the language, developing vocabulary and grammar skills to deal with everyday situations and express themselves in both the present and past tenses. By the end of the course, students are able to use and understand a range of words and basic phrases and interact in straightforward situations to resolve their most pressing needs.

3-Hour Italian Language Elementary II

ITL 102 F

Cr: 3; Contact hrs: 45

Students consolidate their knowledge of the basic structures of the Italian language and move on to acquire new skills and techniques, such as the ability to describe their personal background and immediate environment, express wishes and talk about future plans, and respond to simple direct questions or requests for information. By the end of the course, students can understand and participate in simple exchanges of information on familiar activities and use short phrases to describe people and living conditions.

Prereqs. ITL 101 3-Hour Italian Language Elementary 1 or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

3-Hour Italian Language Intermediate I

ITL 201 F

Cr: 3; Contact hrs: 45

Students move on to acquiring more complex language structures in this course. They learn to express personal opinions and preferences. The emphasis of the course is maintaining interactions and coping flexibly, in both writing and speaking, with the problems of everyday life. By the end of the course students are able to manage conversations on topics of personal interest or everyday life, describe experiences, and tell stories.

Prereqs. ITL 102 3-Hour Italian Language Elementary 2 or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

3-Hour Italian Language Intermediate II

ITL 202 F

Cr: 3; Contact hrs: 45

This course focuses on acquiring complex language structures and skills: expressing personal opinions, preferences, doubts, and hypotheses, combining different tenses when talking about the past, and switching focus in writing. Students learn to use Italian in social contexts and gain the ability to sustain social interactions effectively and contribute to discussions. They also gain a deeper awareness of the language and familiarity with a broader range of vocabulary and types of texts.

Prereqs. ITL 201 3-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

3-Hour Italian Language Advanced I

ITL 301 F

Cr: 3; Contact hrs: 45

This course focuses on developing the ability to manage conversations and collaborative strategies and correctly use a wider linguistic range to create clear, logical, and effective texts. By the end of the course students are able to take an active part in conversations, explain and justify their points of view, and give clear presentations on a range of subjects related to their interests in both spoken and written form.

Prereqs. ITL 202 3-Hour Italian Language Intermediate II or equivalent, and placement test upon arrival. Students may be moved to a different level depending on test results.

3-Hour Italian Language Advanced II

ITL 302 F

Cr: 3; Contact hrs: 45

Students develop their ability to understand and interact with prolonged conversations and complex, specialized texts. Students gain the ability to use language flexibly in both social and professional contexts, recognizing and correctly using a wide range of idiomatic expressions and acquiring a better command of shifts in linguistic register.

Prereqs. ITL 301 3-Hour Italian Language Advanced I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

ITL – ITALIAN LANGUAGE 4-CREDIT COURSES

4-Hour Italian Language Elementary I

ITL 111 F

Cr: 4; Contact hrs: 60

This course is aimed at beginners with no previous knowledge of Italian. In this first of six levels, students explore the basics of the language, developing the vocabulary and grammar skills to deal with everyday situations and express themselves in both the present and past tenses. By the end of the course, students are able to use and understand a range of words and simple phrases and interact in straightforward situations to resolve their most pressing needs. The course is designed as an immersive learning experience. It includes out-of-the-classroom activities that provide a useful complement to the academic experience and help students build linguistic self-confidence.

4-Hour Italian Language Elementary II

ITL 112 F

Cr: 4; Contact hrs: 60

Students consolidate their knowledge of the basic structures of the Italian language and move on to acquire new skills and techniques, such as the ability to describe their personal background and immediate environment, express wishes and talk about future plans, and respond to simple direct questions or requests for information. By the end of the course, students can understand and participate in simple exchanges of information on familiar activities and use short phrases to describe people and living conditions. The course is designed as an immersive learning experience. It includes out-of-the-classroom activities that provide a useful complement to the academic experience and help students build linguistic self-confidence.

Prereqs. ITL 101 3-Hour Italian Language Elementary I or ITL 111 4-Hour Italian Language Elementary I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

4-Hour Italian Language Intermediate I

ITL 211 F

Cr: 4; Contact hrs: 60

Students move on to acquiring more complex language structures in this course. They learn to express personal opinions and preferences. The emphasis of the course is maintaining interactions and coping flexibly, in both writing and speaking, with the problems of everyday life. By the end of the course students are able to manage conversations on topics of personal interest or everyday life, describe experiences, and tell stories. The course is designed as an immersive learning experience. It includes out-of-the-classroom activities that provide a useful complement to the academic experience and help students build linguistic self-confidence.

Prereqs. ITL 102 3-Hour Italian Language Elementary II or ITL 112 4-Hour Italian Language Elementary II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

4-Hour Italian Language Intermediate II

ITL 212 F

Cr: 4; Contact hrs: 60

This course focuses on acquiring complex language structures and skills: expressing personal opinions, preferences, doubts, and hypotheses, combining different tenses when talking about the past, and switching focus in writing. Students learn to use Italian in social contexts and gain the ability to effectively sustain social interactions and contribute to discussions. Students gain a deeper awareness of the language and familiarity with a broader range of vocabulary and types of texts. The course is designed as an immersive learning experience. It includes out-of-the-classroom activities that provide a useful complement to the academic experience and help students build linguistic self-confidence.

Prereqs. ITL 201 3-Hour Italian Language Intermediate I or ITL 211 4-Hour Italian Language Intermediate I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

4-Hour Italian Language Advanced I

ITL 311 F

Cr: 4; Contact hrs: 60

This course focuses on developing the ability to manage conversations and collaborative strategies and correctly use a wider linguistic range to create clear, logical, and effective texts. By the end of the course students are able to take an active part in conversations, explain and justify their points of view, and give clear presentations on a range of subjects related to their interests in both spoken and written form. The course is designed as an immersive learning experience. It includes out-of-the-classroom activities that provide a useful complement to the academic experience and help students build linguistic self-confidence.

Prereqs. ITL 202 3-Hour Italian Language Intermediate II or ITL 212 4-Hour Italian Language Intermediate II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

4-Hour Italian Language Advanced II

ITL 312 F

Cr: 4; Contact hrs: 60

Students develop their ability to understand and interact with prolonged conversations and complex, specialized texts. Students gain the ability to use language flexibly in both social and professional contexts, recognizing and correctly using a wide range of idiomatic expressions and acquiring a better command of shifts in linguistic register. The course is designed as an immersive learning experience. It includes out-of-the-classroom activities that provide a useful complement to the academic experience and help students build linguistic self-confidence.

Prereqs. ITL 301 3-Hour Italian Language Advanced I or ITL 311 4-Hour Italian Language Advanced I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

ITL – ITALIAN LANGUAGE 6-CREDIT COURSES

6-Hour Italian Language Elementary I and II

ITL 122 F

Cr: 6; Contact hrs: 90

This is an intensive course with daily language study and practice that covers the basics of the Italian language. It gives students all the tools they need to successfully navigate everyday situations, describe their personal background and immediate environment, express wishes, talk about past experiences and plans, and respond to simple questions and requests for information.

6-Hour Italian Language Elementary II and Intermediate I

ITL 221 F

Cr: 6; Contact hrs: 90

This intensive course with daily language study and practice focuses on the acquisition of new and more complex linguistic structures, such as expressing personal opinions and being able to give simple accounts of past events. Students gain confidence in managing conversations on topics of personal interest or everyday life.

Prereqs. ITL 101 3-Hour Italian Language Elementary I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

6-Hour Italian Language Intermediate I and II

ITL 222 F

Cr: 6; Contact hrs: 90

This intensive course, with daily language study and practice, emphasizes the acquisition of complex language structures for expressing personal opinions, preferences, doubts, and hypotheses and the knowledge of which tenses to use when talking about past events. Students become comfortable expressing themselves in various social situations in both oral and written form.

Prereqs. ITL 102 3-Hour Italian Language Elementary II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

6-Hour Italian Language Intermediate II and Advanced I

ITL 321 F

Cr: 6; Contact hrs: 90

This intensive course focuses on preparing students to understand and engage with a wide range of topics in both spoken and written Italian. Students take an active part in conversations about matters of interest and practice defending their points of view. By the end of the course, students can produce detailed descriptions and write clear texts on subjects related to their interests. A more intensive learning experience thanks to daily language study and practice.

Prereqs. ITL 201 3-Hour Italian Language Intermediate I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

6-Hour Italian Language Advanced I and II

ITL 322 F

Cr: 6; Contact hrs: 90

This intensive course focuses on managing complex and specialized texts and developing the fluency and flexibility necessary to participate effectively and comfortably in both social and professional environments. Students develop familiarity with a wide range of idiomatic expressions and gain the ability to shift linguistic registers depending on what they are talking about and to whom.

Prereqs. ITL 202 3-Hour Italian Language Intermediate II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

6.3 SCHOOL OF CREATIVE ARTS / FLORENCE

Film and Media Arts
Painting, Drawing and Mixed Media
Performing Arts
Photography
Printmaking
Restoration
Sculpture and Ceramics

The School of Creative Arts fosters the development of the professional skills and intellectual growth necessary for undertaking creative and intellectual inquiries. This evolution is achieved through the study of the artistic traditions of the masters while embracing a culture of innovation and change. By building an expressive language, students acquire a refined set of tools for personal awareness, expression, and creativity. The curriculum relies on a flexible structure aiming to elicit students' drive to create, and to encourage both natural expression and critical self awareness. Students learn to better understand the aesthetic, social, and intellectual contexts integral to the field of art in today's globalized world.

FMA – FILM AND MEDIA ARTS

Introduction to Acting

FMA 100 F; Cross-listed: PER 100 F

Cr: 3; Contact hrs: 60

This course develops both voice technique and movement skills. Students learn to express their creative potential through drama. Both monologues and selected short scenes give participants the opportunity to create roles and perform more effectively in front of an audience. Various approaches to acting are examined, including the difference between film and theater, between classical drama and contemporary experimental theater. With the help of the instructor, students devise a piece of their choice, which is given a public performance towards the end of the course.

Understanding Movies

FMA 170 F

Cr: 3; Contact hrs: 45

Motion pictures were certainly one of the 20th century's most distinctive innovations, and they remain a uniquely thrilling sensory experience. In our media-dependent culture, developing a critical understanding and practical knowledge of this form of entertainment and storytelling is vital. The course explores both the theories and techniques of filmmaking, analyzing the ever-evolving language of film in both its historical development and its key genres and movements. How do directors and cinematographers choose and execute cinematic style? How are images and sequences edited to create the final product we see on screen? Students become familiar with the aesthetic and technical vocabulary, rules, conventions, and assumptions filmmakers use to build meaning. Includes stylistic exercises designed to give students a hands-on experience behind the camera.

Note: Personal laptop for in-class projects required.

Former course code: FMA 215 F.

Filmmaking I

FMA 180 F Semester Cr: 3; Contact hrs: 90
FMA 181 F Short-Term Cr: 3; Contact hrs: 60

What goes on behind the scenes of a film, and what skills and know-how do filmmakers need? What separates an amateur product from a compelling work of art? This course covers the basics of individual shots, frame composition, elementary scripting, and editing. Students use personal devices (smartphones, basic photo/video cameras, etc.) and familiarize themselves with more professional video-making tools, develop creative projects, test their visual storytelling capabilities, and produce a short digital film by the course's end. The course combines hands-on activities with classroom analysis, discussions of cinematic language, and an exploration of the medium's recent evolution (e.g., the YouTube galaxy, on-demand video services, new media devices, and practices).

The History of World Cinema: Origins to the Present

FMA 190 F

Cr: 3; Contact hrs: 45

This course introduces students to the history, analytical concepts, and critical vocabulary needed to understand movies as a major 20th- and 21st-century art form. It explores different styles and movements of storytelling on film, including early movies, various European schools of avant-garde cinema, classic Hollywood, Italian Neorealism, French New Wave, and Postmodernism. Students become familiar with key directors, producers, actors, and significant figures in the film industry.

Stop-Motion Workshop: The Art of Animating Objects

FMA 200 F

Cr: 6; Contact hrs: 90

Students discover the art of stop-motion animation, where clay, sand, paper, and other materials are used to produce visually stunning narratives. Hosted at the prestigious Misseri Studio in the beautiful Castello di Montalbano, this workshop immerses participants in an environment where renowned TV series like Bert & Ernie's Great Adventures, Pozzie, Mio Mao, and Mofy are brought to life. This immersive experience covers essential aspects such as scriptwriting, storyboarding, character design, animation, and post-production editing, equipping students with the necessary skills to unleash their creativity. Students craft captivating paper folding animations, both individually and in groups, and use industry-standard software such as Dragonframe, Adobe After Effects, and Adobe Premiere. In addition to the hands-on experience, valuable insights into job opportunities within television and online media are explored, providing participants with a broader understanding of the industry.

Prereqs. Manual ability required.

Acting for the Screen

FMA 207 F; Cross-listed: PER 207 F

Cr: 3; Contact hrs: 90

How does an actor communicate in front of a camera that is different than acting on stage? An actor needs to know where to go within themselves to bring forth the truth of their intentions. Energy dictates their vocal volume, physicalization, and subtleties in performance. Combining the technical aspects of filming with personal action-driven choices ultimately leads to cinematic magic that affects an audience. This course provides a way of working personally and creatively in front of a lens. Understanding how to act and react through improvisation exercises thus establishes the focus and concentration necessary to reduce self-consciousness. This course incorporates text from on-camera scenes and scripts, learning how to slate, audition, self-tape, and perform a role. Script analysis and breaking down individual scenes to score one's part. Experiential participation with the use of a (cell) camera setup, lighting, angles, and basic on-set language. The class uses the exercises created and developed by Sanford Meisner that led many actors who trained with him to perform Academy Award-winning roles.

Former contact hours: 60.

Introduction to Music Production

FMA 209 F; Cross-listed: PER 210 F

Cr: 3; Contact hrs: 90

This course is a deep dive into the theoretical and practical aspects of music production. Students explore the acoustic principles of music and techniques for recording sound from the principal sources and instruments in pop music. They also learn how to use Ableton Live, a state-of-the-art music production software, for shaping original musical ideas. The course includes a final project in which students conduct research on different sound sources, recording techniques, and musical styles (Pop, EDM, Beats, etc.), transforming ideas and findings into original pieces of music. A significant part of the course is dedicated to lab work, where the theoretical concepts from lectures are applied to individual skills and interests in music production.

The Animated Short Film

FMA 212 F

Cr: 3; Contact hrs: 90

How can digital media tools be used to design and create a brief animated story and turn it into a film? This course covers every step of the creative process, from producing hand-drawn sketches of characters and backgrounds to creating model sheets, storyboards, and digital animatics and pulling together a short animated film complete with music and sound. Students receive close, constant supervision, but they are also encouraged to explore and develop each stage of the procedure for themselves, learning through experience and letting their creativity guide them.

The Marriage of Opera and Cinema

FMA 220 F; Cross-listed PER 220 F

Cr: 3; Contact hrs: 45

Opera and film have had a close relationship since the beginning of cinema. This course explores the collision and cross-pollination of two dramatic art forms, uncovering the cinematic in opera and the operatic in cinema. The birth of opera in Florence over five hundred years ago and its rapid rise to popularity in the country and the rest of Europe cemented Italy's reputation as the home of the art of extravagant spectacle. It is only natural that the birthplace of one of the early-modern period's most important cultural innovations should have embraced cinema, the 20th century's signature dramatic art form with such panache and enthusiasm, rising to become a leading nation in filmmaking. Students embark on an audiovisual exploration of the most emblematic operas and their adaptations for the screen by famous directors. The course includes live musical demonstrations, an opera film at the cinema, a live opera at the theater, and a visit to the Zeffirelli Museum.

New course.

Italian Cinema and Literature: Connecting Art Forms

FMA 230 F; Cross-listed: LIT 230 F

Cr: 3; Contact hrs: 45

How are cinema and literature connected? How have the works of classic Italian literature influenced the themes and stylistic choices of some of the greatest directors in Italian cinema? This course offers an in-depth study of the reciprocal relationship between traditional literature and films regarded as modern classics. The coursework uses a comparative approach to literary and cinematic narratives, blending the study of academic film theory and literary discourse with weekly film screenings to further one's understanding of the artistic, political, and sociological aspects of Italian culture. Selected cinema works observed include Federico Fellini, Paolo Sorrentino, and Lina Wertmuller.

History of Animation

FMA 240 F

Cr: 3; Contact hrs: 45

Animation has a fascinating history that long predates its appearance in film. From prehistory to Ancient Greece, Medieval tapestries to the 19th-century zoetrope and praxinoscope, there were predecessors of modern animation long before Émile Cohl's 1908 Fantasmagorie, the first animated film. The course explores the ancestors of modern animation, then looks at the wide variety of styles, techniques, and themes that have evolved with animation's use in the film medium, from cut-outs and stop motion to 3D-CGI. Another focus of the course is the contribution to the history of animation made by individual artists and directors and specific geographical areas (USA, Japan, Canada, France, Eastern Europe, and, naturally, Italy).

Screenwriting I

FMA 242 F

Cr: 3; Contact hrs: 45

Screenplays require a specific architecture that distinguishes them from other types of writing. This course examines the basic principles of screenwriting using workshops, discussions, and writing exercises. Topics include theories of screenwriting, structure and development, style, format, writing with images, plot analysis, and creation of three-dimensional characters. Students then develop a subject of their choice into a roughly 20-page screenplay inspired by their experiences in Italy, a story, or another source. Their original idea is articulated first into a coherent outline, then transformed into a solid, formal screenplay based on a three-act structure.

Note: Personal laptop for in-class projects required.

Filmmaking II

FMA 275 F Semester Cr: 3; Contact hrs: 90
FMA 277 F Short-Term Cr: 3; Contact hrs: 60

This follow-up to Filmmaking I explores the language of film images and the figurative and narrative components that give these images meaning. Students engage in greater depth with all phases of filmmaking, such as screenwriting, producing, cinematography, and editing. The best way to learn filmmaking is by making films. Students start working on their final project right from the beginning of the course by writing or adapting a script, location scouting, pre-producing, and then filming with professional cameras and lighting equipment. They then edit their short film. By learning how the various creative stages function and fit together, they achieve a comprehensive view of the power of the medium and how to transform an idea into a finished product.

Prereqs. FMA 180 Filmmaking I, or equivalent.

Music and Film: Understanding Soundtracks and Scores

FMA 276 F; Cross-listed: PER 276 F

Cr: 3; Contact hrs: 45

How does music function as a source of drama and emphasis in a film's plot? This course is an introduction to the role of music in the defining art form of the 20th century. Students explore film music from its silent-era origins to the present day. Key topics include an overview of film history, musical forms, the concept of associative listening, and major film music techniques and how composers use them in scoring. The course also analyzes some of movie history's most iconic soundtracks by such composers as Morricone, Williams, Rota, Horner, and many others, including films by Alfred Hitchcock, Stanley Kubrick, Federico Fellini, Sergio Leone, James Cameron, and Wes Anderson, and discuss what makes these scores so effective.

Former title: Music and Film.

History of Italian Film

FMA 282 F

Cr: 3; Contact hrs: 45

This course is a survey of Italian cinema from Neorealism to the present. This intermediate-level course covers seminal directors like Rossellini, De Sica, Visconti, Fellini, Antonioni, and Pasolini. Students analyze the most significant works of both the Neorealist and post-Neorealist periods, like *Rome Open City*, *Bicycle Thieves*, *Riso Amaro*, and *La Strada*. Topics include the influence of fascism on Italian cinema, the post-World War II crisis, portrayals of the Italian "economic miracle" on the big screen, the 1968 protests and their effects on cinematic culture, along with the central themes and approaches of Italian cinema such as social injustice, psychological and existential analysis, neuroses and

alienation, the crisis and decadence of the middle class, and a generally ironic view of Italian society. Films are discussed in terms of genre, cinematographic technique, style, language, and symbolism.

Italian Cinema and Society

FMA 284 F

Cr: 3; Contact hrs: 45

This course is a social and cultural history of Italy through its most representative films. Movies have been a powerful tool for exploring and critiquing customs, ideologies, language, gender roles, and social problems in this beautiful land full of contradictions. Our main areas of focus include fascism, World War II, the Italian "economic miracle," the Southern question, 1970s political terrorism, commercial television, the Second Italian Republic, the Mafia, and the contemporary phenomenon of immigration. These themes and questions are examined through the major works of key directors and the most important genres, analyzing the intellectual, historical, cultural, and literary background that informs each work. Students look at both popular and avant-garde films, as both categories can tell us much about the Italian society from which they arose.

Dante's Quest for Love—from the Divine Comedy to Contemporary Culture and Media

FMA 288 F; Cross-listed: LIT 288 F

Cr: 3; Contact hrs: 45

"Therefore, I pray you, gentle father, dear, to teach me what love is." Dante's plea to Virgil in the Divine Comedy engaged some of the brightest minds in late medieval Europe: natural philosophers, theologians, and poets. The Florentine poet's spiritual and emotional journey has never ceased to inspire his fellow artists. This course begins by examining the Comedy's sources (particularly references to classical culture, French and Italian courtly love poetry, chivalric novels, and the theological debate on the nature of God and the soul). Then, students dive into Dante's magnum opus itself, becoming familiar with the most significant characters and passages in this foundational text. Finally, the course explores how this medieval masterpiece has inspired a series of works in the figurative arts, music, TV, and film.

Voices of an Artist: The Creative Universe of Franco Zeffirelli

FMA 289 F; Cross-listed: PER 289 F

Cr: 3; Contact hrs: 45

This course delves into Franco Zeffirelli's artistic achievements, career, and legacy as a renowned Italian director in lyric opera, theater, and cinema from 1954 to 2009. Over five decades, he made significant contributions to various art forms, attracting new audiences. The course places him within his historical and critical contexts, uncovering his unique position in Italian and international arts and entertainment industries, as well as in social spheres. Zeffirelli's exploration of enduring themes like love and spirituality, his distinctive visual style, and his ability to cast celebrities reflect his bold and versatile talents. Through analyzing selected films and productions alongside similar works, students gain insights into his distinctly Italian artistic character. The course also provides invaluable insights into his mindset and artistic journey through the voices of guest speakers from different fields and by giving students access to the museum and archives of Fondazione Zeffirelli in Florence, the city where he was born, lived, and studied.

Film Art: The Aesthetics of Cinema

FMA 295 F

Cr: 3; Contact hrs: 45

The course explores the cinematic text through the in-depth study of various styles, trends, and cinematic poetics. Film art, as a discipline, delves into the artistry and cultural significance of films, examining how they communicate and resonate with audiences. It encompasses a range of analytical approaches, considering films as complex texts that combine visual, auditory, and narrative elements. This course empowers students with the ability to understand and appreciate the multiple layers of meaning embedded within a film. Students will analyze key cinematic elements, focusing on the director's artistic choices and how they are combined to produce a holistic artistic experience. Students gain insight into the techniques and theories that underpin the art of filmmaking, enhancing their ability to critically engage with and appreciate the cinematic medium.

Prereqs. A prior course in Film and Media Studies.

Former title: Film Studies.

Documentary Filmmaking

FMA 300 F

Cr: 3; Contact hrs: 90

Fact is stranger than fiction. The objective of this course is to teach students how to uncover fascinating stories and weave them into captivating documentary films, using visual, auditory, and narrative techniques to produce dramatic story arcs. In this intensive and practical course, students acquire the fundamental skills to face the challenges of the documentary and reportage genre, such as working with people and filming reality. Students develop an understanding of the current state of documentary filmmaking based on the history of the documentary genre, learn to do effective research for a story, improve their interpersonal skills, acquire techniques to operate professional filming equipment in different scenarios and setups and improve editing skills.

Prereqs. FMA 275 Filmmaking II, or equivalent.

Former course code: FMA 280 F

Advertising Filmmaking

FMA 302 F

Cr: 3; Contact hrs: 90

This course introduces a broad range of techniques for the creation of an advertising video, music video, or a fashion film, from research and planning to shooting, editing, and finalizing. Students learn how to film in a studio and on location and the specific cinematographic techniques involved in producing effective advertising videos. Students leave this course with an understanding of the principles and practicalities of promotional, editorial, and independent fashion filmmaking, innovative techniques to accomplish them, and the ability to work with and manage small crews. Students also develop a critical awareness of the relationship between film advertising and its underlying commercial, cultural, and even political agendas.

Prereqs. FMA 275 Filmmaking II, or equivalent.

New course.

Masters of Italian Cinema

FMA 303 F

Cr: 3; Contact hrs: 45

This course offers an in-depth look at the work of some of the great Italian directors of the post-war period, including Fellini, Pasolini, Rossellini, Antonioni, and De Sica. What about their work made these directors among the foremost practitioners of their art? What do their films tell us about themselves as artists and about Italian culture and society more generally? The course focuses on the careers of a selection of up to three of these major figures, exploring what made their work–its style, form, and content–so innovative from the standpoint of both Italian and international cinemas. Students conduct critical analyses of a series of films in light of their historical and cultural contexts, considering a range of interdisciplinary issues relevant to the creation of a film at a given moment. The choice of director(s) may vary.

Prereqs. A prior course in Film and Media Studies.

Cinema of the Real: Documentary Films

FMA 305 F

Cr: 3; Contact hrs: 45

What have been the major trends and styles in non-fiction films? How has it served as an investigative and educational tool in the fields of ethno-anthropology, history, art, and sociology and been used for political and military propaganda? What does the future hold for documentary film? This course is an exploration of documentary filmmaking, its history, and its uniqueness as a film genre. Through extensive readings and screenings, students examine the documentary and its uses from the birth of film to today, focusing on the form's most representative directors and works. The course also looks at contemporary documentarists and the original possibilities offered by new media and devices.

Prereqs. An introductory course in Film Studies.

The Serial: TV and Beyond

FMA 310 F

Cr: 3; Contact hrs: 45

What are the specific creative and production strategies behind a series, and how do these differ from a one-off, complete work? TV series have never been more popular, but the way they tell stories is far from new. The origins of this phenomenon are analyzed, starting from the Epic Poem through the Matter of Rome, Victorian novels, newspapers, radio, cinema, and finally, even the web content by presenting narratives in serial form. This course explores how seriality functions as a storytelling technique, comparing different media and analyzing a variety of serial texts from a historical perspective. The course also explores the social effects of the phenomenon, the concept of "fandom," and the revolution in media consumption habits in the age of digital devices, Netflix, and Amazon.

Prereqs. A course in English, Media Studies, or Communications.

The Venice Film Festival

FMA 315 F

Cr: 3; Contact hrs: 45

This course presents the history of the oldest international film festival, from its birth in 1932 to the present. The festival was established to give Italian films greater visibility abroad and introduce international movies to Italian audiences. Today's festival promotes a global vision of international film "as an art, an industry, and as entertainment, in a spirit of freedom and tolerance." What role has the festival played in film history, and what has been its influence on film criticism and other festivals? The course highlights the many directors, actors, films, and even national film industries that have used success at the Venice Film Festival as a springboard for enduring international prominence. The course includes screenings and analysis of some of the festival's most iconic films.

Prereqs. An introductory course in Film Studies.

Screenwriting II

FMA 342 F

Cr: 3; Contact hrs: 45

This follow-up to Screenwriting I gives students the guidance and skills to take their screenplays to the next level. Building on the foundations consolidated during the previous course, they now develop a screenplay based on an original subject for a medium-length feature film (50–70 minutes, 60–70 pages). The course begins with an in-depth analysis of screenwriting and its major principles in the context of workshopping and class discussions. Then, students create a detailed, structured outline for their screenplay, followed by a finished draft, which they both critique themselves and submit to their classmates for peer review.

Note: Personal laptop for in-class projects required.

Prereqs. FMA 242 Screenwriting I, or equivalent.

PDM – PAINTING, DRAWING AND MIXED MEDIA

Principles of Drawing and Composition

PDM 130 F

Cr: 3; Contact hrs: 60

Students acquire essential techniques and concepts for drawing figures and objects and arranging them in relation to one another. The course introduces the fundamentals of drawing with charcoal, pencil, red chalk, and a variety of other media. Each session aims to transmit a core concept and skills, which are then consolidated through observation and practical exercises. Students draw a range of subjects, including still lives, the human figure, architecture, and landscapes, and learn to analyze their subjects from both a technical and compositional standpoint. Abundant inspiration and material for analysis are provided by the exceptional works of art, architecture, and landscapes of the host city and its surroundings. Students consolidate their abilities in a variety of genres and media and acquire a better theoretical understanding, giving them a solid basis for future studies in studio art.

Foundation Oil Painting

PDM 140 F Semester Cr: 3; Contact hrs: 90
PDM 141 F Short-Term Cr: 3; Contact hrs: 60

This course uses structured class sessions, complete with demonstrations and guided exercises, to gradually familiarize students with the fundamental skills and techniques of oil painting. Students develop their observational skills and learn to analyze and create form, tone, and color on two-dimensional surfaces. To achieve this, students study color theory and mixing, linear perspective, and effective composition. The course focuses on still life, but the host city itself provides a range of exceptional works of art and architecture that students can look to for inspiration and analyze as a way of enhancing their sensibilities, knowledge, and abilities. Prior studio training is not required, and non-majors are eligible.

Expanding Creativity

PDM 150 F

Cr: 3; Contact hrs: 60

A space in which fine arts majors can engage critically with the creative process in their work, problem-solve, explore the boundaries and connections between media, exchange ideas, and better define their visions. Students cultivate self-reflection, expanded creativity, and the ability to work independently. Wherever they are in their course of study, they receive effective support and guidance in formulating and developing projects that represent precise, ambitious, and feasible goals. Resources and solutions include switching from one medium to another, adopting a mixed-media approach, overcoming limits with regard to a certain skillset, finding new inspiration, or developing and applying particular creative strategies.

Digital Sketchbook

PDM 165 F; Cross-listed: GRA 165 F

Cr: 3; Contact hrs: 90

This course helps students expand their artistic portfolios by combining traditional and digital media. In drawing sessions in the historic center of Florence, students explore fundamental drawing concepts and techniques: creating three-dimensional space through the use of linear perspective and construction of complex forms using simple volumes, drawing sculpted and live human figures, and creating balanced and interesting compositions. The course then introduces how to create drawings suitable for digitalization. In the lab sessions, students learn to scan selected drawings and paint them with Photoshop, developing know-how crucial for both traditional and digital painting. Exercises include creating multiple versions of a single painting, painting a set of images with gouache, and developing and modifying traditional paintings using Photoshop.

Recommended: Drawing and Photoshop experience.

Florence Sketchbook - Beginner

PDM 183 F

Cr: 3; Contact hrs: 60

This course offers a unique opportunity to develop observational, drawing, and watercolor skills. Students create a series of sketchbooks, which they transform into finished drawing projects. Florence's vibrant street life, formal gardens, and outdoor sculptures and squares–the unparalleled artistic heritage of medieval and Renaissance Florence– form both the subjects and the environment in which students develop their ability to capture impressions efficiently in various media and at various rates and scales as they learn to use a journal for recording notes, ideas, and sketches, analyzing artwork, and developing personal interests. After an introduction to basic drawing techniques with pencil, pen, and other media, students dedicate themselves to outdoor sketching in and around the city, honing their skills in representing a variety of subjects, including the human form, architecture, and landscape.

Fundamentals of Art and Design: Color Theory

PDM 190 F

Cr: 3; Contact hrs: 60

What is the relationship between form and color? How does color influence space, composition, perception, and chromatic balance (the illusion of color)? Students learn to analyze color from a theoretical standpoint, exploring how to use both harmonies and contrasts effectively. Topics include color purity, light-dark (chiaroscuro) and hot-cold color contrasts, complementary colors, simultaneous contrast, quality and quantity contrast. Students grasp the expressive force of color as an essential element of the creative process, develop their eyes through experience and trial and error, and use various color theory criteria to understand the effects of choosing a certain color or color combination in practical exercises involving landscapes and the wonders of Florence's artistic heritage.

Performance Art

PDM 201 F

Cr: 3; Contact hrs: 60

This course is an experiential, interdisciplinary introduction to performance art. What types of activities does this discipline include? How did it evolve historically? Topics include Futurism and DADA, the documents of performance art (written reports, black and white pics from the 1960s, virtual reality avatars), and focuses on a variety of important geographical settings (Europe, USA, Japan, China, and the Middle East). Students become familiar with the work of leading practitioners (Yoko Ono, Marina Abramovic, Joseph Beuys, Vito Acconci), the contemporary performance art scene, and how performances relate to theatre, dance, video art, photography, architecture, and fashion and its effects on popular culture and its political implications (body art, gender, and performative political works). Students present individual or group performances, open to the public. The course includes yoga and meditation-inspired physical and mental exercises useful during a performance.

Content Design and Research for Artists

PDM 202 F; Cross-listed: GRA 202 F

Cr: 3; Contact hrs: 45

This course equips students with the basic skills for creating publishing material to launch and promote their artistic careers. The primary goal is to enable students to develop thoughtful content and successfully present it. Students explore how to conduct effective research, manage textual and visual content, and present it creatively through the basic principles of visual communication. The course includes an introduction to Adobe InDesign and the basic Photoshop techniques used in Desktop Publishing to create three different types of publishing output.

Installation Art and Assemblage

PDM 203 F

Cr: 3; Contact hrs: 60

Art installation and assemblage are among the most original and fertile forms of contemporary art. Designing artistic interventions for spaces is strongly linked to the rules of visual perception and the impact these have on the way viewers experience environments. The art of installation and assemblage takes art out of the studio and the gallery and brings it into contact with the world. This course enables students to study the basics of three-dimensional work, assemblage, installation, and environmental art. It introduces the skills, processes, concepts, and visual language that they need in future creative work. Students work on a series of projects designed to raise critical awareness, interpretative skills, and research methods to improve their practice. The coursework investigates the objective and subjective qualities of space, material, and form and the meanings created through their juxtaposition. Students design and create indoor and outdoor installations and assemblage pieces that can incorporate sculptural elements, everyday objects, light, sound, or other devices.

Comic Art

PDM 220 F; Cross-listed: GRA 220 F

Cr: 3; Contact hrs: 60

How do you tell a story with pictures? What are the secrets to making an aesthetically effective, entertaining comic? Students explore the process of writing with pictures, applying basic drawing concepts, linear perspective, coloring, and composition to the unique art of comics leading up to the final project in which they create a complete comic book of their own. They learn how to prepare drawings for digital painting. Other topics include how to achieve effective body language and facial expressions, the creation of a rich, believable world with convincing characters, and the diverse range of comic styles and genres, including graphic novels. The course includes visits to various historical locations that reveal, through various genres, how image-based stories have been told in the past.

Note: Experience in drawing or illustration is beneficial.

Florence Sketchbook - Intermediate

PDM 230 F

Cr: 3; Contact hrs: 60

This course is a chance to conduct artistic research and give free rein to your creativity, sketching from the museums, streets, and public spaces of Florence, part of a centuries-long tradition in which countless artists have participated. Students immerse themselves in the city and its magical aura, drawing inspiration from sculptures, paintings, architecture, formal gardens, and squares, as well as the daily life of streets and markets. Technical focuses include an effective use of foreshortening and perspective. Students are encouraged to jot down notes and impressions and actively pursue their own areas of interest. This course presents a lively, refreshing approach to developing observational skills and drawing and painting techniques while compiling an array of source material for future projects.

Prereqs. PDM 130 Principles of Drawing and Composition, or equivalent.

Intermediate Drawing

PDM 260 F

Cr: 3; Contact hrs: 60

This course is an opportunity for students to build on and refine their abilities to draw both objects and human figures. The course focuses on the structure and anatomy of the human body, the relationship between individual elements in a composition, and the effective positioning of figures in space, allowing students to hone their perceptive abilities and more incisively transfer their ideas and observations to the page. Students also have the chance to explore and familiarize themselves with a variety of drawing techniques and media (charcoal, pencils, red chalk, ink). Naturally, Florence's exceptional artistic heritage provides the backdrop to our artistic efforts, offering countless subjects and sources of inspiration.

Prereqs. PDM 130 Principles of Drawing and Composition, or equivalent.

Intermediate Painting

PDM 270 F Semester Cr: 3; Contact hrs: 90
PDM 271 F Short-Term Cr: 3; Contact hrs: 60 (summer only)

In this follow-up to the beginning-level course, students are guided toward a deeper knowledge of and confidence in oil painting theory and practice. Focuses include the human figure as well as object painting and the exploration of various approaches to painting from life. The course covers the most important oil painting techniques to provide students with a solid foundation for taking on more ambitious work: color mixing, command of brush strokes, glazing, and scumbling, as well as traditional canvas preparation. The rich artistic heritage of Florence provides the backdrop to our artistic efforts, offering countless subjects and materials to explore and analyze.

Prereqs. PDM 140 Foundation Oil Picture, or equivalent.

The Portrait in Oil

PDM 278 F Semester Cr: 3; Contact hrs: 90
PDM 279 F Short-Term Cr: 3; Contact hrs: 60

The allure of the human face has fascinated artists for millennia. With its capacity to express psychological depth and emotion, the portrait has always been and has remained one of the most important practiced and popular forms of visual art. This course is designed to improve students' proficiency in oil painting techniques as they create quality portraits from live subjects. Through a series of projects, students develop the skills and methodology required for portrait painting: observational analysis, proportion, capturing a likeness, composition, and color mixing. Studio practice is explored, including lighting, designing an effective pose, setting up the model, and perspective. Both historical and modern approaches are addressed with an emphasis on exploring the psychological and expressive capacity of the human face. Drawing and painting exercises include the study of expressions and facial anatomy. In addition to painting models from life, students also create a self-portrait.

Prereqs. PDM 140 Foundation Oil Painting or equivalent.

New course.

Making Video Art

PDM 280 F

Cr: 3; Contact hrs: 90

Video art is considered the most innovative contemporary form of art with expressive boundaries that are constantly shifting and evolving. In an age where everyone has a 4K camera in their pocket and the potential to reach an audience of billions through the use of social media, how can we, through video art, create works that are original, creative, and conceptually relevant? This studio-based course offers a critical and practical introduction to video art, with a focus on the experimental possibilities of digital moving images in contemporary art and culture. Through hands-on exercises, screenings, critical readings, and group critiques, this course teaches the basic tools and approaches to video art, allowing students to engage in creative thinking. Students engage with the works of artists with radically different approaches to this medium and discover how social, technical, and cultural changes have influenced video art and cemented its position in the world of contemporary art.

Note: Personal laptop for in-class projects required.

Prereq. ART 186 F Art History II or equivalent.

New course.

Plein Air Landscape Painting

PDM 282 F

Cr: 3; Contact hrs: 60

The urban and rural landscapes of Florence, Fiesole, and the surrounding area inspire the minds and challenge the artist's brush. Students explore a variety of approaches to outdoor (en plein air) oil painting, honing observational skills and developing a command of value, color, composition, shape, pattern, texture, and atmosphere. The goal is to achieve a direct style that captures the spontaneity and freshness of these locations. Class projects are begun working outdoors at various sites with charcoal and oil sketches based on direct observations, then re-elaborated into larger, finished works in the studio. For intermediate-level students, but those at the advanced level may also find it useful and challenging.

Prereqs. PDM 140 Foundation Oil Painting, or equivalent.

Advanced Drawing I: Observation and Interpretation

PDM 340 F

Cr: 3; Contact hrs: 90

This course provides a space for consolidating the knowledge and practice of the principal drawing techniques (charcoal, pencil, red chalk, ink) and experimenting with diverse color solutions, including pastels and mixed media. The course elaborates on the concepts and techniques discussed in previous courses to equip students to grapple with more ambitious projects. This process includes moving gradually away from direct observation and toward more personal ideas and concepts that express students' artistic voices. The course includes projects and highly structured exercises and is designed for students with a mature understanding and experience of figure and object drawing. The city and art of Florence provide students with countless subjects for analysis and inspiration.

Prereqs. PDM 260 Intermediate Drawing, or equivalent.

Advanced Painting I: Observation and Interpretation

PDM 350 F

Cr: 3; Contact hrs: 90

This course advances students' knowledge and practice of oil painting through figurative and object work, with the aim of enhancing the quality of work and achieving a mastery of the subtleties of the medium. Students also explore and experiment with other painting techniques, such as the use of acrylics. The idea is to move gradually away from direct observation and toward more spontaneous, individual means of expressing ideas and concepts. Exercises and projects focus on consolidating skills related to color, composition, and technical experimentation, such as glazing, impasto, and other painting media. Florence's rich artistic heritage provides ample material for analysis and inspiration.

Prereqs. PDM 270 Intermediate Painting, or equivalent.

Studio Art Professional Portfolio

PDM 380 F

Cr: 1; Contact hrs: 15

What do you need to know and know how to do to pave the way for a successful career in the arts? This course gives students the skills and materials that students should master to excel in the professional art world: assembling a professional digital portfolio, creating a functional and compelling website, writing an effective CV and getting the necessary letters of reference, a familiarity with precious research tools, knowing how to balance a budget, and preparing for and performing successfully in interviews.

Prereqs. Three semesters of Studio Art courses.

The Making of an Exhibition

PDM 385 F

Cr: 3; Contact hrs: 45

A successful exhibition is a work of art in itself. Students find out what it means to prepare and organize an art show, from the creation of the art itself to the exhibition's opening. They learn how to write an artist's biography and statement, develop exhibition invitations, and catalog, label, and price the pieces. As for the art itself, students decide on an exhibition theme at the beginning of the semester, and their projects, discussed with and approved by the instructor, may include a variety of media. Students meet and discuss contemporary art world realities with gallery managers and professional artists in the context of visits and lectures. The course provides an opportunity for practical artistic exchange and collaboration with students from the Graphic Design and Art History departments.

Prereqs. Fine Arts majors of junior standing.

Advanced Drawing II

PDM 390 F

Cr: 3; Contact hrs: 90

This course builds on a solid prior knowledge of the principles and elements of drawing figures and objects. It explores a variety of exercises and techniques that question and transcend the concepts and approaches of traditional drawing. The goal is to achieve a consistently high technical quality of work through a personal approach that investigates individual ideas and themes in the context of several projects. Students take on and overcome complex drawing problems to expand the boundaries of their talent and their comfort zone in drawing in a wide variety of academic and professional contexts. Florence's extraordinary art and architectural heritage provide the backdrop and ample material for analysis and inspiration.

Prereqs. PDM 340 Advanced Drawing I: Observation and Interpretation, or equivalent.

Advanced Painting II

PDM 392 F

Cr: 3; Contact hrs: 90

This course provides an opportunity for students with considerable painting experience to develop and execute projects centering on their original interests while honing the overall quality of their technique. Projects may take the form of a single work or a series of works, which can vary in both size and the media used. Students are tasked with finding solutions to translate observation and experience into a personal aesthetic language and experience a consolidation of style, expressive techniques, and originality. They engage with a high technical level of painting, focusing on the effective use of color, form, composition, and surface treatment with various materials and techniques. Florence's incredible art and architectural heritage are the focus of the exploration and analysis provided in this course.

Prereqs. PDM 350 Advanced Painting I: Observation and Interpretation, or equivalent.

Major Project in Fine Arts

PDM 420 F

Cr: 3; Contact hrs: 60

This project course sees students conceiving, developing, researching, and executing an individual or group project under expert guidance and supervision. Completed works are exhibited as part of the end-of-year art show. The course emphasizes independent learning and developing the skills and mentality associated with it, including the capacity to reflect critically on our artistic production. The course is roughly divided into two parts: research and experimentation, followed by production and exhibition.

Prereqs. Fine Arts majors of senior standing.

PER – PERFORMING ARTS

Introduction to Acting

PER 100 F; Cross-listed: FMA 100 F

Cr: 3; Contact hrs: 60

This course develops both voice technique and movement skills. Students learn to express their creative potential through drama. Both monologues and selected short scenes give participants the opportunity to create roles and perform more effectively in front of an audience. Various approaches to acting are examined, including the difference between film and theater, between classical drama and contemporary experimental theater. With the help of the instructor, students devise a piece of their choice, which is given a public performance towards the end of the course.

Introduction to Modern Dance

PER 142 F

Cr: 3; Contact hrs: 45

This course explores the world of modern dance with its unique focus on individualized movements rather than standardized patterns. Students will concentrate on working with the breath and different articulations of the torso. They also practice floor work and discover the potential of improvisation - both individually and in groups. They learn to experience dance as both a means of self-expression and a way of recreating what they see in the world they inhabit.

Note: With site-specific final performance.

Introduction to Ballet

PER 143 F

Cr: 3; Contact hrs: 45

This course teaches ballet from the ground up, including correct posture and body control, basic feet and arm positioning, and preparation with both floor exercises and the barre. Exercises aim to mold the dancer's body into a beautiful, graceful form, transforming it into a tool for giving voice to creative expression.

Flamenco

PER 200 F

Cr: 3; Contact hrs: 45

This course teaches basic techniques, correct posture, *vueltas* (turns), *zapateado* (stamping), and the coordination of arms and feet. Students explore the structure of the various Flamenco rhythms, starting with Tango and the easier rhythms and moving on to the more irregular variants: the slow *soleares*, medium *alegrías*, and fast *bulerías*. Instructors demonstrate basic concepts and choreographies, giving students the tools to improvise and create their own sequences.

Acting Dante's Inferno

PER 206 F

Cr: 3; Contact hrs: 60

This course provides a unique approach to exploring the roots of the Italian culture and language as represented by the work of Dante Alighieri, particularly his Divine Comedy. Classes are divided into two parts: the first hour is devoted to preparatory exercises to develop on-stage awareness, theatrical discipline, and group cohesion; then, students study passages (in Italian) from cantos V, XXVI, and XXXIII of Dante's Inferno (the Paolo and Francesca, Ulysses, and Count Ugolino episodes), learning to comprehend and transmit the semantic and evocative power of Dante's language and imagery. At the end of the course, students perform extracts from these cantos as "living pictures" in the Inferno Room at the Franco Zeffirelli Foundation museum.

Acting for The Screen

PER 207 F; Cross-listed FMA 207 F

Cr: 3; Contact hrs: 90

How does an actor communicate in front of a camera that is different than acting on stage? An actor needs to know where to go within themselves to bring forth the truth of their intentions. Energy dictates their vocal volume, physicalization, and subtleties in performance. Combining the technical aspects of filming with personal action-driven choices ultimately leads to cinematic magic that affects an audience. This course provides a way of working personally and creatively in front of a lens. Understanding how to act and react through improvisation exercises thus establishes the focus and concentration necessary to reduce self-consciousness. This course incorporates text from on-camera scenes and scripts, learning how to slate, audition, self-tape, and perform a role. Script analysis and breaking down individual scenes to score one's part. Experiential participation with the use of a (cell) camera setup, lighting, angles, and basic on-set language and universally applied methods of acting terminology. The class uses the exercises created and developed by Sanford Meisner that led many actors who trained with him to perform Academy Award-winning roles.

Former contact hours: 60.

Introduction to Music Production

PER 210 F; Cross listed: FMA 209 F

Cr: 3; Contact hrs: 90

This course is a deep dive into the theoretical and practical aspects of music production. Students explore the acoustic principles of music and techniques for recording sound from the principal sources and instruments in pop music. They also learn how to use Ableton Live, a state-of-the-art music production software, for shaping original musical ideas. The course includes a final project in which students conduct research on different sound sources, recording techniques, and musical styles (Pop, EDM, Beats, etc.), transforming ideas and findings into original pieces of music. A significant part of the course is dedicated to lab work, where the theoretical concepts from lectures are applied to individual skills and interests in music production.

The Marriage of Opera and Cinema

PER 220 F; Cross-listed: FMA 220 F

Cr: 3; Contact hrs: 45

Opera and film have had a close relationship since the beginning of cinema. This course explores the collision and cross-pollination of two dramatic art forms, uncovering the cinematic in opera and the operatic in cinema. The birth of opera in Florence over five hundred years ago and its rapid rise to popularity in the country and the rest of Europe cemented Italy's reputation as the home of the art of extravagant spectacle. It is only natural that the birthplace of one of the early-modern period's most important cultural innovations should have embraced cinema, the 20th century's signature dramatic art form with such panache and enthusiasm, rising to become a leading nation in filmmaking. Students embark on an audiovisual exploration of the most emblematic operas and their adaptations for the screen by famous directors. The course includes live musical demonstrations, an opera film at the cinema, a live opera at the theater, and a visit to the Zeffirelli Museum.

New course.

Intermediate Modern Dance

PER 242 F

Cr: 3; Contact hrs: 45

This course explores modern dance as an art form and a means of expression, consolidating and expanding students' musical awareness and the techniques learned at the introductory level. Students reflect on how modern dance and music have evolved historically, developing a broader dance vocabulary and more complex combinations. Focuses include a range of different modern and contemporary styles (Graham, Cunningham, Orton), which are approached through videos of performances by professional dancers, and student performances of more elaborate choreographies.

Prereqs. PER 142 F Introduction to Modern Dance, or equivalent.

Moving Bodies: Perceptions of Beauty in Ballet and Indian Classical Dance

PER 250 F; Cross-listed: REL 250 F

Cr: 3; Contact hrs: 45

Dance has been understood as the expression of the primordial language of the universe in many spiritual traditions, a means of reaching trance states and communing with the divine. Anthropologists have noted that dance has been used as a spiritual practice in many cultures. The course introduces students to the aesthetics of the body in the performing arts and the idea of dance as a spiritual practice in Western classical ballet and bharatanātyam–a form of Indian classical dance from Tamil Nadu. In this course, these forms are the mediums by which students explore dance as a spiritual and aesthetic practice by exercising both their minds and their bodies. A wide range of visual materials, including photographs, documentaries, and live performances, are used to compare and contrast the aesthetics of these two classical dance traditions as students discover the deep artistic and spiritual intentions that they share.

Romeo and Juliet: A Love Story Across the Arts

PER 273 F; Cross-listed: LIT 273 F

Cr: 3; Contact hrs: 45

Romeo and Juliet are undoubtedly the most famous couple in Western culture. Driven by the fatal attraction that intertwines their destinies, the young star-crossed lovers of Shakespeare's tragedy symbolize the destructive yet passionately vital struggle for freedom regardless of social norms and expectations. The course explores the universal appeal of this myth as it has been interpreted in diverse genres and media without ever losing its powerful impact: in ballet, through the choreographies and productions based on the scores of Tchaikovsky and Prokofiev; in theatre, with Franco Zeffirelli's groundbreaking 1960 production at the Old Vic theatre in London; and in film, from West Side Story, the musical loosely based on the original play, to the more faithful versions directed by Zeffirelli and Baz Luhrmann.

Music and Film: Understanding Soundtracks and Scores

PER 276 F; Cross listed: FMA 276 F

Cr: 3; Contact hrs: 45

How does music function as a source of drama and emphasis in a film's plot? This course is an introduction to the role of music in the defining art form of the 20th century. Students explore film music from its silent-era origins to the present day. Key topics include an overview of film history, musical forms, the concept of associative listening, and major film music techniques and how composers use them in scoring. The course also analyzes some of movie history's most iconic soundtracks by such composers as Morricone, Williams, Rota, Horner, and many others, including films by Alfred Hitchcock, Stanley Kubrick, Federico Fellini, Sergio Leone, James Cameron, and Wes Anderson, and discuss what makes these scores so effective.

Former title: Music and Film.

Voices of an Artist: The Creative Universe of Franco Zeffirelli

PER 289 F; Cross-listed: FMA 289 F

Cr: 3; Contact hrs: 45

This course delves into Franco Zeffirelli's artistic achievements, career, and legacy as a renowned Italian director in lyric opera, theater, and cinema from 1954 to 2009. Over five decades, he made significant contributions to various art forms, attracting new audiences. The course places him within his historical and critical contexts, uncovering his unique position in Italian and international arts and entertainment industries, as well as in social spheres. Zeffirelli's exploration of enduring themes like love and spirituality, his distinctive visual style, and his ability to cast celebrities reflect his bold and versatile talents. Through analyzing selected films and productions alongside similar works, students gain insights into his distinctly Italian artistic character. The course also provides invaluable insights into his mindset and artistic journey through the voices of guest speakers from different fields and by giving students access to the museum and archives of Fondazione Zeffirelli in Florence, the city where he was born, lived, and studied.

Italian Culture Through Music

PER 292 F

Cr: 3; Contact hrs: 45

This course is an exploration of Italian society and culture through its rich and varied musical traditions. The country's geography and its complex political history have produced a great diversity of styles and cultures of music. Students journey from one end of the peninsula and islands to the other, examining sacred, secular, and dramatic traditions from the major cities, as well as going off the beaten path to discover the vibrant folk traditions of villages and rural communities. Particular focus is given to the origins and influence of Italy's operatic tradition, from the early multimedia spectacles of 16th-century Florence to the patriotism of Verdi and the realism of Puccini. Classes include live musical demonstrations. Students are encouraged to attend related concerts and musical events in Florence and Tuscany to experience these traditions firsthand.

Intermediate Ballet

PER 300 F

Cr: 3; Contact hrs: 45

This course consolidates and expands the skills developed in the beginning-level course, taking on more challenging and intensive barre and center exercises, turnouts, jumps and point study, and adagio exercises. Historically and culturally speaking, the focus is on ballet's Romantic period, and students familiarize themselves with the era's most important figures in music and dance.

Prereqs. PER 143 Introduction to Ballet, or equivalent.

Drawing for the Scene / Theatrical Set Design

PER 310 F

Cr: 3; Contact hrs: 90

This course immerses students in the work of a professional stage designer. Students begin with the initial analysis of a dramatic or operatic text, which the class chooses with instructor guidance. This is followed by the necessary documentary and iconographic research to identify sources of inspiration for the environments in which the action takes place, and an analysis of the stage space, its structure, technical features, and the rules of perspective projection. The focus shifts to the theories and techniques of scenic design, explored through practical, sketching-based workshops and visits to both a traditional theater (Teatro della Pergola) and a contemporary variant (Opera di Firenze – Teatro del Maggio Musicale Fiorentino). The best student sketches may be chosen for exhibition at the Franco Zeffirelli Foundation.

Prereqs. PDM 130 Principles of Drawing, or equivalent.

PHO – PHOTOGRAPHY

Introduction to Classic Photography

PHO 120 F Semester Cr: 3; Contact hrs: 90
PHO 121 F Short-Term Cr: 3; Contact hrs: 60

How does an analog camera actually work? What do you need to know to develop and print traditional, black-and-white film? This course explores the essential concepts and techniques for using the photographic medium with confidence and in a creative, expressive way. Students develop a working vocabulary of basic photography, allowing them to interface effectively with the technical aspects of all types of cameras. The course covers all basic black-and-white printing and some digital post-production techniques. In the final part of the course, students implement their greater technical know-how and more critical eye into developing an individual project. The course is 80% film and darkroom and 20% digital.

Note: Each student must have an SLR film camera with a manual setting and at least one lens.

Introduction to Digital Photography

PHO 130 F Semester Cr: 3; Contact hrs: 90
PHO 131 F Short-Term Cr: 3; Contact hrs: 60

Students become familiar with the functions and potential of a digital camera. The course explores the history and aesthetics of photography to help students express themselves photographically in a more conscious, creative manner. Topics include focal length, aperture, shutter speed, composition, and light quality, along with techniques specific to digital capture and the manipulation of images. Students acquire Photoshop for processing and printing photographic images. Targeted assignments are designed to consolidate knowledge of specific digital techniques, giving students increased technical control of the medium and helping them develop a more critical eye.

Note: Each student must have a DSLR camera with a manual setting and at least one lens.

Principles of Landscape and Architecture Photography

PHO 175 F

Cr: 3; Contact hrs: 90

The city of Florence, with its unique historical and cultural heritage, offers a fantastic environment to learn landscape and architecture photography. This course provides an imperative basic approach to photographic practice, with a focus on the essentials of the landscape and architecture aspects of this art medium. Under the instructor's guidance and through analysis of modern and contemporary work, students explore Florence and its surrounding areas, learning how to select interesting subjects and exercise effective technical and compositional control. The course is divided into field practice outdoor shooting, darkroom technique sessions for B&W, and digital lab sessions for color. Focus is also placed on the use of 35mm, medium and large format film cameras. Lab practice provides students with the opportunity to develop photographic prints as well as the development of selected digital Photoshop techniques specific to architecture and landscape photography.

Note: Each student must have a DSLR camera with a manual setting and at least one lens.

Principles of Fashion Photography

PHO 185 F Semester Cr: 3; Contact hrs: 90
PHO 186 F Short-Term Cr: 3; Contact hrs: 60

This course introduces the fundamental concepts and techniques of photography, with a focus on its uses and applications in the fashion sector. The course explores the history, aesthetics, and technology of photography and its essential role both on and off the catwalk. The technical focuses of the course include lighting, settings, locations, use of flash units, portable and studio units, and light metering. Students also familiarize themselves with classic B&W photography skills and digital know-how that are specifically useful in fashion, emphasizing digital photography coloring with Camera Raw and Photoshop. Includes studio and on-location shooting with live models, and possible collaborations with the Fashion Department for developing realistic fashion-based projects. The course is 70% digital and 30% film and darkroom.

Note: Each student must have a DSLR camera with a manual setting and at least one lens.

Italy Through a Photographic Perspective

PHO 210 F

Cr: 3; Contact hrs: 60

This course explores the representation of Italy through photography, examining its historical significance and cultural impact. Students analyze photographers and their work from both an aesthetic and historical perspective, focusing on iconic images that depict national events, cultural movements, and political eras. Field trips and guided visits to exhibitions and cultural sites in Florence provide practical exposure. Emphasis is placed on deconstructing images, understanding their aesthetic and historical contexts, and analyzing the evolution of Italian society. Practical aspects include learning camera operations, composition, and editing basics. Assignments encourage students to document the present and uncover connections to the past. Through assignments like visual journals, a midterm, and a final project, students become witnesses of the present, learning to read and document traces of the past.

Note: DSLR, rangefinder, or mirrorless digital camera with manual setting and at least one lens required. Please check specific requirements. Lab fee required.

Beyond the Postcard: Documenting Florence and Its Community

PHO 215 F Semester Cr: 3; Contact hrs: 90
PHO 216 F Short-Term Cr: 3; Contact hrs: 60

Florence is one of the most photographed cities but most visitors are unaware of the complex realities that exist beyond the typical postcard. With an emphasis on photojournalism and storytelling, students focus on a specific district of Florence and aim to communicate the contemporary reality and daily lives of its inhabitants. Through in-depth research of a particular area of the city and interacting with the local communities, students gain a deeper understanding of the sociological aspects of the Tuscan capital. In relation to the topics discussed, relevant photographic movements are explored, such as the New Topographics of the 1970s, as well as works of contemporary European photographers. By employing digital technologies, the students strengthen their post-production editing techniques using software. At the end of the course, students present their photographic studies of their selected district.

Note: Each student must have a DSLR camera with a manual setting and at least one lens.

Intermediate Digital Photography

PHO 230 F Semester Cr: 3; Contact hrs: 90
PHO 231 F Short-Term Cr: 3; Contact hrs: 60

This course takes the form of a series of workshops for mastering professional photography techniques in both artistic and commercial fields. Students explore the theory behind digital photography, shot optimization, and professional post-production, including RAW file to Photoshop processing, HDR and B&W workflows, managing noise, sharpness and white balance, and final image preparation for the web, publishing, or large-format printing. The course includes field trips and studio sessions to aid in developing individual projects. The course is 70% digital, 30% film, and darkroom (professional archiving, using large-format 4x5"-view film camera, darkroom techniques).

Note: Each student must have a DSLR camera with a manual setting and at least one lens.

Prereqs. PHO 120 Introduction to Classic Photography or PHO 130 Introduction to Digital Photography, or equivalent.

Food Photography

PHO 234 F; Cross-listed: IGC 234 F

Cr: 3; Contact hrs: 90

Presentation, not just preparation, is key to a memorable culinary experience. This course examines how food and beverages can be styled, capturing their essence in photography through accomplished technical and compositional control. Students develop their creativity in a field with concrete, practical applications. In the lab, students process, develop, and print photographs, learning to use Photoshop tools particularly useful in food photography. The course focuses on lighting techniques, how to compose and create appealing settings, and the art of visual storytelling. Students also receive a firm grounding in the key theoretical elements of food design with visual and stylistic analysis. The course includes guest speakers (including a professional food stylist and a chef) and field trips to a selected restaurant and other culinary venues.

Note: Each student must have a DSLR camera with a manual setting and at least one lens.

Former course title: Fundamentals of Food Design, Styling, and Photography.

Landscape and Architecture Photography

PHO 245 F

Cr: 3; Contact hrs: 90

How do you take beautiful photographs of large-scale subjects? What are the technical and compositional keys to expressing your artistic vision effectively? Students divide their time between indoor and outdoor shooting exercises with digital and analog cameras, darkroom sessions to learn how to handle B&W film, and digital lab sessions for B&W and color. In exploring representative works of modern and contemporary photographers, this course looks at how techniques and strategies in this area have evolved and what makes for a unique, memorable photograph. Students gain experience with a 4"x5"-view camera, particularly important for architectural photography, and the relevant Photoshop tools. The course is 40% film and darkroom, and 60% digital.

Note: Each student must have a DSLR digital camera with a manual setting and at least one lens. An SLR film camera is optional.

Prereqs. PHO 120 Introduction to Classic Photography, or PHO 130 Introduction to Digital Photography, or equivalent.

Fashion Photography

PHO 280 F

Cr: 3; Contact hrs: 90

A theoretical and practical approach to the role of photography in the fashion industry. How have fashion photography styles and trends changed since the early 20th century? How has technology changed how fashion is communicated? Technical topics include composition, lighting, settings, locations, use of flash units, portable and studio units, and light metering. The course emphasizes color digital photography but also covers various B&W and darkroom techniques such as color toners for B&W prints, solarization, and colored filters for B&W. Includes experience with both on-location and studio shooting of models and possible collaborative projects with the Fashion Department. The course is 70% digital, 30% film, and darkroom.

Note: Each student must have a DSLR camera with a manual setting and at least one lens. An SLR film camera is optional.

Prereqs. PHO 130 Introduction to Digital Photography, or equivalent.

Advertisement and Commercial Photography

PHO 300 F

Cr: 3; Contact hrs: 90

This course is a theoretical and practical approach to the historical, cultural, aesthetic, and technical aspects of advertising and commercial photography. Students explore the last 100 years of photographic history, focusing on the techniques that have been most influential in the commercial sector. The course emphasizes lighting, settings, location, use of flash units, portable and studio units, light metering, large-format 4x5"-view cameras, B&W darkroom work, relevant Photoshop tools, and the essentials of still-life and studio work setup. The course may also include on-location shoots and interdepartmental projects and is 80% digital and 20% film and darkroom.

Note: Each student must have a DSLR camera with a manual setting.

Prereqs. PHO 130 Introduction to Digital Photography or equivalent.

Photography Portfolio

PHO 360 F

Cr: 3; Contact hrs: 90

This course is a theoretical and practical approach to the historical, cultural, aesthetic, and technical aspects of advertising and commercial photography. Students explore the last 100 years of photographic history, focusing on the techniques that have been most influential in the commercial sector. The course emphasizes lighting, settings, location, use of flash units, portable and studio units, light metering, large-format 4x5"-view cameras, B&W darkroom work, relevant Photoshop tools, and the essentials of still-life and studio work setup. The course may also include on-location shoots and interdepartmental projects and is 80% digital and 20% film and darkroom.

Note: Each student must have a camera and the materials of their choice.

Prereqs. PHO 230 Intermediate Digital Photography or another intermediate-level photography course.

PRI – PRINTMAKING

Basic Printmaking

PRI 120 F Semester Cr: 3; Contact hrs: 90
PRI 121 F Short-Term Cr: 3; Contact hrs: 60

What is the history of printmaking as a unique form of visual communication, both in Italy and in the rest of Europe since the Renaissance? What role did prints play in the social, political, and intellectual history of Europe? This course is an introduction to the theory and techniques of black-and-white printmaking: etchings (hard and soft ground, aquatint, sugar lift, dry point, pastel, spit bite, and mixed media), woodcuts, and linoleum cuts. Students explore and implement the art and techniques of designing on and printing from metal plates, wood panels, linoleum, and other matrices. Students analyze works in these media by Mantegna, Pollaiuolo, Parmigianino, Rembrandt, and Goya, as well as more modern artists such as De Chirico, Carrà, Picasso, Munch and Seurat.

Etching

PRI 220 F

Cr: 3; Contact hrs: 90

Students learn the techniques and visual possibilities of black-and-white and color etching: intaglio, aquatints, soft ground, super aquatint, and photo etching. They develop the skills to manage both the preparation of the original matrix and the printing process that allows the engraved image to be reproduced. Students employ their knowledge to create prints in a variety of subject matters: creative interpretations of the human figure, still lives, landscapes, and abstract and geometric structures. They hone their command of form, value, line, and composition and their general ability to express themselves creatively, stimulated by instructor prompts aimed at developing a wide range of artistic skills. Florence's extraordinary artistic and architectural heritage provides a unique backdrop and endless material for inspiration and analysis.

Prereqs. PRI 120 Basic Printmaking, or equivalent.

Relief Printmaking

PRI 272 F

Cr: 3; Contact hours: 90

This course is an introduction to traditional relief printing, with an emphasis on woodcuts and linocuts, color printing, paper types, and large-scale printing. Students explore the various techniques for color and black-and-white relief printing, including black-and-white woodcuts (one matrix), multiple color woodcuts (three matrices), and reduction woodcuts (multiple colors with one matrix), as well as the printing process itself (manual and relief press). The course focuses on two-dimensional pictorial constructions (figures, still lifes, landscapes, geometric structures) and a refined use of form, value, line, and composition. Students investigate and analyze exceptional works of art in this field, both in Florence and elsewhere.

Prereqs. PRI 220 Etching or equivalent.

Advanced Etching Portfolio

PRI 320 F

Cr: 3; Contact hours: 90

This course is an opportunity to develop a personalized, contemporary approach to the etching medium (including color etching, photogravure, Plexiglas relief, computer processing, etc.). Student work centers on developing skills in the planning and execution of a unique stylistic vision necessary to build a complete, refined artistic portfolio that will serve artists well in their professional careers. Students deepen their knowledge of individual artistic techniques, experiment with and become familiar with the potential connections between them, and enjoy the space and flexibility to cultivate and expand their creativity.

Prereqs. PRI 220 Etching, or equivalent.

RES – RESTORATION

Furniture, Wood Objects, and Gilding Conservation

RES 140 F

Cr: 3; Contact hrs: 90

This course explores conservation and restoration theory and methods for wooden and gilded objects (antique furniture, decorations, art, and its frames) and practical experience implementing them in the Restoration Lab. Under close instructor guidance, students learn about the different qualities and types of wood, correct techniques and practices, safety procedures, and how to keep accurate lab records.

Fresco Painting and Restoration I

RES 160 F

Cr: 3; Contact hrs: 90

The correct restoration of frescoes and other types of wall painting requires an in-depth knowledge of how they were painted. Students explore every phase of the art of traditional fresco painting, starting with an enlargement of an Old Master's preparatory drawing (of the student's choice). They learn to mix the appropriate plaster base and correctly use pigments to paint on the still-wet intonaco. Students prepare the preliminary drawing for a fresco painting (sinopia), then complete their own small fresco that is detached (strappo) and used in a conservation exercise. Students also study and create a wall decoration in the graffito style as seen on many Florentine buildings.

Painting Conservation I

RES 175 F

Cr: 3; Contact hrs: 90

This course is an introduction to the conservation of wood and canvas paintings, as well as the fascinating medium of polychrome wooden sculpture. The course explores methodologies, techniques, and materials. Students benefit from close guidance at every step of the process. They learn the proper handling of works of art in a precarious state of conservation, how to analyze their material composition, how they were made, and what interventions they require for conservation. Students gain practical experience working on panels where they experiment and learn infilling and basic chromatic selection techniques. Students also have the opportunity to work on original pieces in the Restoration Lab.

Drawing for Conservators

RES 185 F

Cr: 3; Contact hours: 90

This course introduces the historical evolution of drawing techniques. The concepts and methods for developing an eye for proportion, measurement techniques, and composition are practiced by accurately copying Old Masters' drawings. Students explore techniques for drawing the full human figure as well as anatomical sections (hands, head, feet), the relationship of figures to space, uncommon perspectives such as foreshortening, focus, and detail, and the *tratteggio* shading technique, often used to achieve a chiaroscuro effect. Targeted exercises strengthen manual dexterity and technical drawing ability. Final grades are based on proficiency in specific Renaissance-era drawing techniques, and a portfolio of anatomical drawings and portions of copies done with *tratteggio*.

Archaeology Workshop

RES 193 F; Cross-listed: ANC 193 F / ANT 193 F

Cr: 3; Contact hrs: 45

This course is a practical introduction to ancient artifact conservation and documentation. Students gain first-hand experience working with 2500-year-old artifacts recently unearthed at the necropolis of Bosco della Riserva and Sasso Pinzuto, near Tuscania in Central Italy, part of an ongoing joint excavation with CAMNES. Students discover what happens to archaeological finds after they leave the dig site and how they are processed and reassembled to help us better understand our ancient past. Students learn and participate in the basic steps of restoration, conservation, documentation, study, and storage. Completing this course makes students eligible for the Tuscania Summer Field School held on-site at one of our ongoing archaeological excavations.

Florence and Central Italy Easel Paintings and Wood Conservation Workshop

RES 225 F

Cr: 6; Contact hrs: 90

The course comprises ten days in Florence and twenty days at a field location. In Florence, students gain the knowledge and basic practical skills necessary to tackle causes of decay to canvas and wood artifacts. By working with original works of art from the 14th to 17th centuries, students learn how to use the principal modern painting restoration techniques. Aided by museum visits, the course surveys historical oil and tempera painting techniques. Students learn to accurately date paintings and to utilize the primary techniques used in modern-day painting conservation. During the field workshop week, students apply appropriate materials and conservation and restoration techniques to authentic works of art available in various ancient churches and religious complexes under the direction of the Ministry of Cultural Heritage. Following a diagnostic study of the artwork in order to understand dating and conservation conditions, participants concentrate on cleaning, consolidating, and retouching the artwork, employing different products for the restoration of the surface layers.

Past editions of the workshop have taken place at Monte Santa Maria Tiberina, a historical town in Umbria, and on Capraia Island in Tuscany.

Florence and Central Italy Fresco, Easel Painting, and Wood Conservation Workshop

RES 226 F

Cr: 6; Contact hrs: 90

The course comprises ten days in Florence and twenty days at a field location. In Florence, students gain the knowledge and basic practical skills necessary to tackle causes of decay to canvas and wood artifacts. At the LdM labs, participants learn the original fresco techniques, from the mixing of fresco mortar (intonaco) to its application on supports and the use of pigments. Each student makes a sinopia (preliminary underdrawings for a fresco) and completes a small fresco on a terracotta support. Participants work with original masterpieces dating from the 14th to 17th centuries as they learn how to utilize primary techniques used in modern-day painting conservation. Aided by museum visits, the course surveys historical oil and tempera painting techniques, and students learn to recognize the century in which paintings were created. During the field workshop week, students apply appropriate materials of conservation and restoration techniques to authentic works of art under the direction of the Ministry of Cultural Heritage. Following a diagnostic study of the artwork in order to understand dating and conservation conditions, students concentrate on cleaning, consolidating, and retouching the artwork, employing different products for the restoration of the surface layers and concluding with the pictorial layer.

Past editions of the workshop took place at the historical towns of Piancastagnaio In the Province of Siena and Pitigliano in the Province of Grosseto.

Theory of Conservation

RES 230 F

Cr: 3; Contact hrs: 45

What ideas lie at the foundation of art conservation and restoration? What are the principal objectives of this sort of work, and what are the limits of the discipline? This course reveals the methodological foundations of the practice of conservation at an intermediate level. Topics include the history of conservation and how it has evolved, and the various schools of thought, methods, and ethical systems that exist in the field. Students learn about the influence of conservation theory on national and international legislation in the field of cultural heritage protection, as well as international guidelines for best practices. The course fosters a critical, responsible approach to art and its care that is just as important as a conservator's technical skills.

Historical Painting Lab I

RES 245 F

Cr: 3; Contact hrs: 90

Understanding how painters have worked in various historical periods is key to a conservator's ability to analyze the techniques and materials used to create a work of art (fresco, tempera, oil, etc. Students experiment with small panels and various samples to familiarize themselves with the techniques, processes, and materials used for the paintings in centuries past, using early Renaissance artist Cennino Cennini's *The Craftsman's Handbook* as a guide to understanding these traditional materials and procedures, students discover how to handle egg-based tempera, the gesso primer for canvas and panels, gilding and other decorative arts, etc. Students meticulously prepare samples, which go on to form a vital part of their conservator's portfolio.

Fresco Painting and Restoration II

RES 260 F

Cr: 3; Contact hrs: 90

This course takes the form of a largely on-site restoration project of original frescoes under close instructor guidance. Intermediate-level students continue or complete the conservational tasks required at given points in a broader, ongoing project, which may include fresco cleaning, repairing cracks in its support, consolidating the original underlayer of intonaco, plastering areas where there is a loss of paint or cement, and retouching painted surfaces. Details vary according to the projects available during the semester, the conservation needs of the work of art, and the techniques necessary to carry out the restoration. Students develop their skills in documenting restoration work.

Prereqs. RES 160 Fresco Painting and Restoration I, or equivalent.

Painting Conservation II

RES 275 F

Cr: 3; Contact hrs: 90

Working exclusively with original paintings, students develop a more independent approach to conservation through a full immersion in the various phases of conservation. Specific methods and techniques vary according to the conservation needs of the work of art and available projects. Mid-term and final grades are based on the accuracy and completeness of lab records, including relevant research and photographic documentation, emphasizing the importance of monitoring the state and progress of conservation activities for the benefit of future work and study.

Prereqs. RES 175 Painting Conservation I, or equivalent.

Science for Conservators II

RES 340 F; Cross-listed: CHM 340 F

Cr: 3; Contact hrs: 45

This course concerns the scientific concepts, materials, and techniques at the foundation of art conservation and restoration. Students explore an array of topics, including 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 chemical reaction-based cleaning.

Prereqs. CHM 135 General Chemistry I with Laboratory, or equivalent.

Historical Painting Lab II

RES 345 F

Cr: 3; Contact hrs: 90

In this course students use various historical painting techniques to make precise replicas of paintings chosen (preferably a work of art found in Florence). Work is evaluated on the basis of accuracy in technique, drawing, and color, demonstrating the development of manual dexterity, perceptiveness, and observational skills. The finished replica is an important asset in the student's portfolio for further conservation studies.

Prereqs. RES 245 Historical Painting Lab I, or equivalent.

Advanced Fresco Painting and Restoration

RES 360 F

Cr: 3; Contact hrs: 90

This project-based course centers on original works of art under instructor supervision. Students outline, research, and write a thesis on specific techniques or topics in fresco restoration and conservation. Work includes written and photographic documentation of all aspects of the conservative/restorative intervention.

Prereqs. RES 260 Fresco Painting and Restoration II, or equivalent.

Advanced Painting Conservation

RES 375 F

Cr: 3; Contact hrs: 90

Students with advanced knowledge of painting conservation acquire further experience and confidence in practical scenarios and the methods and techniques necessary for fieldwork. In this third course in the sequence, instructors provide close supervision, proposing both the type of conservation and restoration treatments needed as well as the techniques and materials the students are to use. Grades are based on the accuracy and completeness of work, in-depth documentation and lab records, relevant research, and the demonstration of advanced proficiency in mock-ups.

Prereqs. RES 275 Painting Conservation II, or equivalent.

Special Topics in Restoration

RES 399 F

Cr: 3; Contact hrs: 60

This course offers high-level, detailed conservation or restoration work related to a variety of materials, specialized techniques and documentation methods, and current issues. Students take considerable personal responsibility for working on original works of art. Topics may vary from year to year.

Note: In the 2024-2025 Academic Year, under Special Topics in Restoration, the Department is offering paper restoration. Paper restoration is the process of repairing and preserving damaged or deteriorated paper-based items, such as books, manuscripts, maps, prints, and artworks.

Prereqs. Restoration majors of junior standing.

Advanced Project for Painting Conservation

RES 400 F

Cr: 3; Contact hrs: 60

In this final course in the sequence, students carry out demanding conservation work on original works of art under close instructor supervision but with a high level of autonomy and responsibility. Whether individually or as part of a team, they confront tasks typically faced by professionals in the field and are held to the same professional standards. Requirements include the preparation of a professional-quality lab report documenting every phase and the techniques used, orderly working procedures, solid and pertinent research, a precise analysis of the work's support, ground, binders, and paint layers (with visible, raking, and UV light, trans-illumination, and the stereomicroscope), and accurate written and photographic documentation.

Prereqs. RES 375 Advanced Painting Conservation, or equivalent.

Advanced Project for Fresco and Mural Painting Restoration

RES 405 F

Cr: 3; Contact hrs: 90

Students carry out restoration work on original wall paintings, with instructor supervision, at a historic location in or near Florence. Projects are designed to offer students the opportunity to conduct every phase of restoration, from preliminary analysis to completion. Requirements include a lab report documenting every step and every technique used that enables others to authenticate the quality of the work done. Focuses include documentation, such as photography, analysis of support, ground, binders, and paint layers, as well as art historical research. The course goes beyond lab work to embrace the theoretical problems encountered, the ethics of restoration, and the choices restorers must make. It consolidates skills related to pre- and post-restoration phases, and to the specific procedures during each phase of analysis and restoration.

Prereqs. RES 360 Advanced Fresco Painting and Restoration, or equivalent.

SCU — SCULPTURE AND CERAMICS

Ceramics and Well-Being

SCU 130 F Semester Cr: 3; Contact hrs: 90
SCU 131 F Short-Term Cr: 3; Contact hrs: 60

Students explore a wide range of concepts and practices for developing this outlet for creative expression that is also a proven source of psycho-physical well-being resulting from the tactile experience involved, the focus on creativity and self-expression, and the sense of reconnection between the body and the earth. Not only do students delve into the technical processes of producing ceramics (working clay, firing, finishing with slips and glazes), but they do so with an emphasis on optimal posture and positioning of hands, wrists, and fingers in order to associate this experience with a sense of physical comfort. The course is suitable for students with little or no clay hand-building or wheel-throwing experience.

Introductory Sculpture

SCU 160 F Semester Cr: 3; Contact hrs: 90
SCU 161 F Short-Term Cr: 3; Contact hrs: 60

In this course students explore the materials, manual and technical skills, and associated procedures used to create sculptures in a variety of media. They learn how to construct figurative forms in three dimensions, the differences between additive and subtractive sculpture, and their pros and cons. Students familiarize themselves with clay, plaster, wax, wood, and metal, gaining firsthand experience in a series of projects organized around the challenges and satisfactions of sculpture in the round, reliefs, and molds. Students also focus on developing their capabilities in terms of constructive self- and peer criticism, laying the foundations for the ability to discuss both their own work and that of others with appropriate terminology and argumentation.

Intermediate Ceramics

SCU 230 F

Cr: 3; Contact hrs: 90

This course builds on a foundation of basic clay-working skills to develop a variety of functional and decorative techniques. Students experiment with various types of clay and modes of production and take on more ambitious projects. They expand their knowledge of materials technology and develop their dexterity and precision in hand-building, throwing, firing, and glazing. The course also explores the evolution of practices in the field and some finer points on the technical side, achieving a deeper understanding of the creative process and the science, history, and aesthetics of ceramics. The course includes frequent opportunities for group discussion and critique.

Prereqs. SCU 130 Ceramics and Well-Being, or equivalent.

Intermediate Sculpture

SCU 260 F Semester Cr: 3; Contact hrs: 90
SCU 261 F Short-Term Cr: 3; Contact hrs: 60

This course exposes students to more sophisticated, critical approaches to their chosen area of focus in contemporary sculpture. The work in this course takes the form of independent projects that develop observational skills and draw on personal interests. Important topics include working in clay, wire, and plaster and casting from plaster and flexible molds in gesso, wax, and paper. Structured exercises are designed to consolidate both technical and interpretive skills. This course is aimed at students who already possess the foundations of figurative sculpture or who have worked with other approaches and wish to improve technical skills through class exercises.

Prereqs. SCU 160 Introductory Sculpture, or equivalent.

The School of Design in Florence offers a comprehensive methodology to design that fosters innovative ideas and individual thinking. The curriculum promotes intercultural and interdisciplinary dialogue through courses that cater to both beginners and advanced students. Students participate in a wide range of learning activities with concentrations in architecture, fashion design, marketing, merchandising, graphic design, interior design, and jewelry design. Preparing themselves to become leaders in their future international careers, students learn how to make strategic decisions in professional contexts, read market trends, formulate dynamically successful designs, and build their professional portfolios.

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

6.4 SCHOOL OF DESIGN / FLORENCE

ARC – ARCHITECTURE

Foundations of Architectural Design

ARC 175 F

Cr: 3; Contact hrs: 45

This course is an introduction to the systems of architectural representation: plan, section, and elevation. Students explore the characteristics and uses of each of these methods of portraying space, how to execute them from a technical standpoint, and then use our knowledge to study and analyze a particular space or building in Florence. The goal is to achieve a comprehensive grasp of the architectural elements that compose and control an architectural space using any analytical tools at our disposal. A final design project further familiarizes students with the processes and goals of architectural design.

The Built Environment of Florence

ARC 201 F; Cross-listed: ART 201 F

Cr: 3; Contact hrs: 45

How have architectural style and city planning changed, as revealed in Florence's buildings, city walls, streets, and squares? What was the relationship of the city's physical growth to its exceptional economic, cultural, and artistic ascent in its historical prime and developments in the rest of Europe generally? Students engage with the remarkable architectural history of Florence. The course is a survey of the evolution of the city's built environment from its origins to the present day, with a particular focus on the period between the Middle Ages and the late Renaissance (11th–17th century). Numerous site visits allow students to compare historical and scholarly sources with physical evidence and learn to "read" the stylistic as well as the material and socio-cultural histories of buildings and spaces.

20th-Century Design and Architecture

ARC 202 F; Cross-listed: ART 202 F

Cr: 3; Contact hrs: 45

How have politics, economics, and scientific and technological discoveries impacted society, art, and architecture? What forces have driven innovation in materials and aesthetics in the past? How has design changed the world? This course is an introduction to the tools and methods for understanding and recognizing choices and styles in architectural design in both interior and exterior settings. Students explore the work of the 19th and early 20th-century masters (up to c. 1960) who expressed their talents and aesthetic vision from the small scale of objects and interiors to the grand ideas underlying entire buildings, neighborhoods, and cities. Given the close relationship between interior design, object design, and architecture, students examine the history of these three fields, beginning with the Industrial Revolution.

Aesthetics of Design: Theory and Practice

ARC 220 F; Cross-listed: INT 220 F

Cr: 3; Contact hrs: 45

How do the concepts and methods of aesthetic theory (the investigation of what makes something a work of art) apply to the field of design (products, interiors, architecture, graphics)? How do new forms of design come about, how is the value attributed to them, and what governs the ways we experience them? Is design a form of art? This course explores the meanings of formalism and expressionism, the cultural, social, and political influences on design, and the unique evolution of design in Italy, from its Renaissance heritage to the decades that made it internationally famous (1960s–80s). How does the Italian design experience compare with its modern and contemporary counterparts abroad? Florence's extraordinary visual design tradition forms an ideal backdrop to the intellectual investigation students embark on in this course.

Prereqs. INT 170 Product Design I, or ART 180 Art History I, or ART 186 Art History II, or equivalent.

Perception of Form and Space

ARC 230 F; Cross-listed: INT 230 F

Cr: 3; Contact hrs: 45

The goal of this course is for students to understand the interactions of form and space and their artistic and environmental applications. What are the factors that influence our perception? How are forms and space related to our psycho-physical well-being? Students explore these and other related questions through the examination of object design, the development of interior and exterior spaces, and the interaction between inside, outside, and the objects that occupy and shape these spaces. Also discussed are fundamentals of three-dimensional design, and how they can be applied to provide real-world solutions.

History and Theory of Landscape Architecture

ARC 260 F

Cr: 3; Contact hrs: 45

Sculpted, manicured landscapes are essential elements of Italy in the collective imagination, both past and present. This modeling of plants and terrain can be a result of the practical needs of agriculture or, in the case of gardens, the search for a space conducive to religious contemplation, an artistic creation, a mode of displaying wealth, a natural theater, or a site for botanical experimentation. Students explore how plants and the landscape have been used and modified by humans throughout Tuscan history, from productive olive groves and vineyards to architectural hedges and topiaries, giving us precious insights into local history and society in a constant interplay between horticulture and culture. Also investigated is the symbolism of certain types of plants, and why they have been employed in specific times and places.

Public Space Design

ARC 269 F Semester Cr: 3; Contact hrs: 90
ARC 270 F Short-Term Cr: 3; Contact hrs: 60

This course concerns the shaping of public spaces in contemporary cities. How can urban areas be transformed into sites that attract people and make them feel positive? What is the role of buildings, plants and gardens, materials, and other factors in urban spaces that work well and those that do not? This course presents recent work by world-renowned architects, landscape designers, and artists to familiarize students with a variety of methods and approaches. Students complete a class project consisting of the selection of a specific site in Florence or the surrounding area, in which students develop a concept and plan to improve the space. Students produce a final presentation complete with drawings, models, videos, etc. The course includes numerous visits to relevant local sites.

Prereqs. INT 190 CAD for Interior Design I and ARC 175 Foundations of Architectural Design, or equivalent.

Contemporary Architecture

ARC 286 F; Cross-listed: ART 286 F

Cr: 3; Contact hrs: 45

How has contemporary architecture reflected changes in broader society and culture? This course focuses on major developments in architecture, interior design, and city planning from 1960 to the present, with a particular focus on the first two decades of the 21st century. Students engage with important current debates surrounding aesthetic and architectural theory, including the controversies surrounding the supposed "decline" of modernism. Students also familiarize themselves with key architects and studios and how they have distinguished themselves and innovated with respect to their predecessors. The course offers a global perspective but the emphasis is European and, in particular, Italian.

Prereqs. ART 166 History of Architecture I, or equivalent.

Sustainable Architecture

ARC 320 F Semester Cr: 3; Contact hrs: 90
ARC 321 F Short-Term Cr: 3; Contact hrs: 60

How do we reduce our energy needs? How can renewable energy sources (such as solar, wind, geothermic, hydroelectric, or biomass-based power) be integrated into architectural solutions and made affordable for families and companies? Sustainability is a question for architecture. Designing buildings with locally sourced materials that are energy efficient and use renewable fuel sources helps combat climate change and pollution and aids regional economies. Students explore the sustainable architectural solutions from yesterday, today, and tomorrow for making buildings as self-sufficient and cost-effective as possible while rendering highly polluting fossil fuels obsolete. Other topics include traditional strategies for creating a pleasant home or environment in adverse climatic conditions, and alternative sustainable lifestyle solutions such as cohabitation and coworking.

Prereqs. At least three prior semesters in studio Architecture courses.

Architecture in its Environment

ARC 340 F Semester Cr: 3; Contact hrs: 90
ARC 341 F Short-Term Cr: 3; Contact hrs: 60

How is a building's architecture related to the world around it? Why do environmental issues, understood in the broadest sense, play such an important role in the overall success of an architectural intervention? Students explore the vertical and horizontal dimensions of cities and towns, how urban spaces are shaped and used, and how the natural landscape can be used to enhance built environments. Students carry out a major project linked to a specific urban context: after extensive firsthand analysis of the site (including observation and sketching), its history, and its surroundings, they analyze and critique its major elements, themes, and problems. Completed projects, including sketches, plans, and elevation and sectional diagrams, are presented to the class.

Note: A personal laptop computer is highly recommended for design projects.

Prereqs. At least three prior semesters in studio Architecture courses.

Conservation of Historic Buildings

ARC 360 F

Cr: 3; Contact hrs: 45

This course is an introduction to current trends in the theory and practice of historic conservation and restoration. Students learn about the principles of effective analysis and criticism and the evolution of conservation and restoration culture over the centuries. Students conduct a restoration analysis project (covering such issues as materials diagnostics, supports, masonry, and other structures and features) to investigate how buildings are maintained and renewed, and the procedures and techniques used to do so.

Prereqs. At least three prior semesters in Architecture courses.

Architecture Studio: Special Topics

ARC 380 F

Cr: 3; Contact hrs: 90

This course presents students with an opportunity to conceive and carry out advanced design projects based on themes of local or national importance. Projects generally involve the comprehensive design and analysis of modern medium-to-large scale complexes and public buildings such as museums, airports, railway stations, waterfronts, or hospital complexes. Students expand and hone the skills necessary to create a comprehensive architectural vision and implement plans of significant scale and complexity.

Prereqs. At least three prior semesters in studio Architecture courses.

Architecture Studio: Designing within and for Communities

ARC 382 F

Cr: 3; Contact hrs: 90

This course is an opportunity for both immersive, experiential learning and community service, emphasizing team approaches to solving complex design problems for the betterment of people's lives. Students develop architectural projects in the local community, working hand-in-hand with institutional or non-profit clients. They conduct client interviews, write reviews, do research and analysis of existing sites, and contribute to sustainable goalsetting, the planning and permit process, architectural programming, drawing up plans, and project management and documentation.

Note: A personal laptop is highly recommended for design projects.

Prereqs. At least three prior semesters in studio Architecture courses.

FAS — FASHION DESIGN, MARKETING AND MERCHANDISING

Introduction to the Fashion Industry

FAS 100 F

Cr: 3; Contact hrs: 45

This course is an overview of the history and current functioning of the fashion industry, both globally and in Italy specifically. From research and design to the marketing of finished products, students explore the entire process of apparel production, from initial idea to end user. Specific topics include case studies of the global textile industry and the leather market, as well as the history of the "Made in Italy" phenomenon. Students familiarize themselves with basic industry vocabulary and the various professional positions that guide the evolution of fashion as we know it.

Fashion Figure Drawing

FAS 130 F

Cr: 1; Contact hrs: 45

This course is a beginner-level exploration of the tools, concepts, and techniques for drawing fashion figures, with a particular focus on proportions and poses. Students develop their skills in expressing line, style, and personality in these representations, which serve as a crucial first step in the design process. Students discuss and experiment with a variety of approaches, focusing on understanding and recreating three-dimensional forms on paper with this technical form of drawing. It includes first-hand demonstrations to help students gain confidence in communicating their artistic vision on paper.

Construction Techniques

FAS 150 F

Cr: 3; Contact hrs: 90

How is clothing physically created? Students head into the production lab in the first of a series of technical studio courses in fashion design, learning to use different pieces of equipment and getting to know the process of assembling a garment and the various construction methods used in the apparel industry. Students explore sewing techniques, including stitches and seam treatments, the application of trim and garment components, and gain practical experience doing finishing work on muslin samples. They develop a sample book of techniques as a reference guide and put these methods to use in the production of their very own complete garment by the end of the course.

Fashion Illustration I

FAS 160 F Semester Cr: 3; Contact hrs: 90
FAS 161 F Short-Term Cr: 3; Contact hrs: 60

This course explores the fascinating world of illustrating for the fashion industry. Students learn to draw fashion figures and render fabrics and designs using a variety of media, including markers, pencils, and collage. Students focus on illustrating fashion designs attractively and precisely, particularly through technical flats, and strengthening coloring and shading skills. The course also covers the creation of conceptual mood boards, researching target markets, and the creation of a collection, which students undertake as part of their coursework. Students visit the world-renowned Museum of Costume and Fashion at the Pitti Palace.

Patternmaking

FAS 180 F

Cr: 3; Contact hrs: 90

The flat-pattern method allows designers to draft and modify patterns or blocks efficiently and create new patterns with custom measurements. Students begin with basic patterns, learning to adjust fit and design lines within the broader framework of the basic rules of patternmaking. During the semester, students create two original designs, which they cut first in muslin to resolve any issues related to fit and construction. The course provides a broader understanding of the possibilities of apparel design and construction.

Prereqs. FAS 150 Construction Techniques, or equivalent.

Anthropology of Fashion and Desirability: Beyond the Catwalk

FAS 185 F; Cross-listed: ANT 185 F

Cr: 3; Contact hrs: 45

What can anthropological methods tell us about fashion? How are beauty, gender, and the body constructed through clothing design and visual culture? How do ancient artifacts influence designers? What is the relationship between fashion and art? Ever since fashion became a subject of academic study in the 1980s, these and many other questions have come to the forefront, and their answers continue to challenge us on a daily basis. This course explores anthropology's contribution to the study of fashion as an academic discipline and to our understanding of clothes and accessories as forms of cultural expression. Key topics include the construction of meaning in fashion and visual culture and the interaction of fashion with material culture through the production and consumption of "fashion objects."

Sustainable Materials

FAS 191 F

Cr: 3; Contact hrs: 45

Recognizing options in textiles and materials is fundamental to addressing the increasing interest in sustainability. Students examine the history and manufacturing processes to further understand sustainable practices that contribute to the preservation of the planet. The content, construction, and features of eco-friendly materials and alternatives of diverse industries using textiles are at the heart of this course. The course includes an examination of emerging trends of sustainable materials implemented to meet consumer demands for product transparency.

Textile Science

FAS 195 F

Cr: 3; Contact hrs: 45

This course introduces students to the fundamentals of textile and fabric science. They learn about a variety of materials used in fashion and their applications. The course is a comprehensive overview of the textile industry, focusing particularly on dyeing, printing, and finishing. Students expand their sector-specific vocabulary, gaining in-depth knowledge concerning fibers and their origins, structure, properties, and characteristics. Other topics include yarns, construction, weaves, and knit structures. The course enables students to make appropriate fabric selections for the design and execution of both apparel and home furnishing upholsteries.

CAD for Fashion Design I

FAS 200 F

Cr: 3; Contact hrs: 60

This course familiarizes students with the essential tools and techniques of computer-aided design for the fashion industry. Using Adobe Illustrator and Adobe Photoshop, students create digital layouts and become familiar with the entire design process, from conceptualization and the research process to technical flat drawings for industry. The course also covers various presentation formats and techniques specific to the field. Coursework includes mood boards, color stories, fabric, textile prints, and pattern designs.

Note: A basic understanding of garment construction is recommended.

Prereqs. FAS 160 Fashion Illustration I, or equivalent; or concurrent enrollment

Fashion Styling

FAS 210 F

Cr: 3; Contact hrs: 60

How is fashion used as a form of communication? This course explores the process of creating a fashion image for a brand, publication, media, or the entertainment industry through styling. Students gain both a theoretical and practical understanding of how to give creative expression to a concept, plan out projects, manage a team, and interact with photographers and other key figures in the fashion industry. The course develops expertise in identifying key trends and professional roles in the field.

Prereqs. Majors in Fashion Design, Fashion Marketing, Fashion Merchandising, or Fashion Communication; at least sophomore standing

Fashion Marketing

FAS 215 F

Cr: 3; Contact hrs: 45

This course covers strategies for selling fashion successfully in a digital, globalized world. Students focus on brand and marketing strategies for product development, advertising, promotion, and retailing and discover the thinking behind promotional campaigns and the importance of the emotional aspects of fashion communication. They learn about current business practices, new and emerging trends, and issues that impact the fast-moving environment of the fashion and textile industry. Students also investigate the aspects connected specifically to the internationalization of the industry, such as trade shows and other key events. Case-study analysis provides a vision of how companies in today's environment are developing marketing plans to meet new consumer demands in terms of product design, distribution, and communication.

Fashion Journalism

FAS 218 F; Cross-listed: WRI 218 F

Cr: 3; Contact hrs: 45

In this writing-intensive course, students develop skills needed to contribute to the field of fashion journalism. Students are introduced to the history of fashion writing, story development, and both traditional and digital media. Students learn how to research, report, and select images for fashion articles. They discover the various professionals involved in the production of fashion publications: writers, editors, critics, and online content creators. In addition to learning how to write copy for this specific market, students engage deeply with questions of journalistic ethics and the influence of social media.

Note: Personal laptop for in-class projects required.

Prereqs. Junior status. WRI 150, Writing for College, or equivalent. Major or minor in communication, journalism, or a fashion program.

New course.

Fabric Styling

FAS 220 F

Cr: 3; Contact hrs: 60

This is a practical studio course where students learn to manipulate and modify surface designs through techniques such as dyeing, painting, screen-printing, and digital printing. The course covers a range of unique surface treatments, including embroidery, beading, and appliqué. Students hone their visual communication skills through the presentation of concept development, trend research, and mood boards. The course includes the creation of a digital portfolio to illustrate the diverse techniques mastered and how they are integrated into the design of original textiles.

Fashion Consumer Behavior

FAS 225 F

Cr: 3; Contact hrs: 45

How do consumers make purchasing decisions in the fashion sphere? What are their primary motivations, and what does wearing or owning certain types of clothing mean to them? How does the purchase itself impact consumers, and what sensations do they associate with the process? This course concerns the importance of perception, communication, and ethics in determining why people become customers and the reasons why they might remain faithful to a certain style or brand. Students explore the key concepts and theories for understanding consumer behavior. They learn to identify cultural influences and analyze demographics, psychographics, and consumer dynamics. Students have the opportunity to analyze actual research data and apply their findings in exercises for developing marketing strategies.

Visual Merchandising

FAS 235 F

Cr: 3; Contact hrs: 45

This is a course in contemporary visual merchandising strategies. Students focus on the primary techniques, concepts, and processes and how visual merchandising efforts contribute to specific trends and sales success in retail. They learn the philosophy behind the creative process and the resources available for idea development, such as marketplace dynamics and consumer statistics. Students develop the skills to design, plan, and organize store windows and in-store displays that effectively communicate brand identity. The course offers a vision of how today's retailers are adapting visual merchandising and communication strategies to meet consumer demands in the digital age.

Costume Design

FAS 236 F

Cr: 3; Contact hrs: 60

This course is an opportunity to build research skills and construct period-inspired costumes. Through the costume During the design process, students explore costume history, develop concepts, create mood boards, and sketch design ideas. They also learn the sewing techniques for constructing theater costumes and keep a design journal where they record the process and techniques as a source of reference. In a final project, they implement the skills learned to produce an individual design based on historical patterns. The course includes visits to the Museum of Fashion and Costume at the Pitti Palace.

Prereqs. FAS 150 Construction Techniques and FAS 180 Patternmaking, or equivalents.

Fashion Illustration II

FAS 245 F

Cr: 3; Contact hrs: 90

This course is an intermediate-level drawing course that builds on a basic knowledge of fashion design and drawing skills. Students develop the ability to render a variety of fabrics and textural effects on a garment as the foundation of a personal illustration style. Students further refine their technical drawing skills to expand their range and deepen their knowledge of industry methods. Assignments include designing an original collection with a conceptual mood board, including target market research.

Prereqs. FAS 160 Fashion Illustration I, or equivalent.

Draping

FAS 250 F

Cr: 3; Contact hrs: 90

This course teaches students a particular method of pattern development that begins with shaping muslin on a dress form. It is an introduction to the rules of draping and how to create variations on the basic bodice and skirt. From concept to finished garment, student designers have the opportunity to experiment with a creative implementation of the various construction details. The course focuses on using the draping method to express original designs and includes a final design project in which students combine technical proficiency and creative flair. The course requires accurate workmanship and attention to detail.

Prereqs. FAS 150 Construction Techniques, or equivalent.

Retail Management

FAS 265 F

Cr: 3; Contact hrs: 45

This course explores how the retail environment has evolved and its major characteristics in today's global digital society. Students develop an in-depth knowledge of retail strategies, operations, and organizational structures and formats, including managerial ethics and promotional design, building the skills required for a successful career in the field. Topics also include omni-channel and international retailing strategic planning, and supply chain and human resources management.

Prereqs. FAS 100 Introduction to the Fashion Industry, or equivalent (or concurrent enrollment), or an introductory business course.

Knitwear I

FAS 270 F

Cr: 3; Contact hrs: 90

This course is an exploration of the knitwear sector and its entire production process, from yarn characteristics and structures to knitting techniques and finished hand-knitted garments. Students master basic knit stitches and construction techniques and have the opportunity to design and create individual designs, from initial yarn selection to the finished handmade product. The course includes significant drawing and experimental components, as well as machine-knitting demonstrations. Students' coursework, the result of their individual journey and research process, becomes part of their personal knitwear portfolio.

Prereqs. FAS 160 Fashion Illustration I, or equivalent; or concurrent enrollment.

Accessory Design

FAS 280 F Semester Cr: 3; Contact hrs: 90
FAS 281 F Short-Term Cr: 3; Contact hrs: 60

Accessory design has assumed an increasingly prominent role in the global fashion industry. While contemporary fashion designers have often expanded brand identity by developing accessory lines, many European luxury fashion brands actually originated in the accessory design field. This course explores the design and technical skills necessary for creating fascinating, useful, and beautiful accessories. Topics include trend forecasting, sketching, and technical drawings. Using CAD technology, students design a range of accessories and develop their very own collection centering on handbags, millinery, scarves, and more, which becomes a part of their portfolio. The course includes site visits.

Prereqs. 1) FAS 200 CAD for Fashion Design I, 2) FAS 160 Fashion Illustration I, or equivalent.

History of Costume

FAS 285 F

Cr: 3; Contact hrs: 45

This course is a survey of the history of Western styles of clothing and adornment from the ancient Egyptians to the 21st century. Students investigate how social and political developments, technology, and economic and manufacturing innovations and constraints have influenced clothing styles. They investigate major historical figures who have shaped the history of costume and discover how world religions have influenced clothing, prescribing what garments and ornamentation their members were permitted to wear.

Prereqs. Sophomore standing.

Fashion Buying Concepts

FAS 300 F

Cr: 3; Contact hrs: 45

Fashion retail is a fascinating and constantly evolving field, and understanding its dynamics and main principles is critical to success in buying, selling, or communicating consumer fashion products and services. This course explores the fundamentals of retail buying, including planning, assorting, pricing, and purchasing fashion inventories, and the effects of different retail formats on purchasing, identifying and evaluating resources, and sourcing ethics. Given that fashion is a reflection of society, another important aspect is understanding current events and their effects on retail buying. The course is aimed at students with basic knowledge in the field who are exploring the possibility of a career in fashion buying, merchandising, or marketing. The course develops communication and teamwork skills.

Prereqs. Majors/minors in Fashion Merchandising, Retail, Marketing, or Management; or Business majors.

History of Italian Fashion

FAS 305 F

Cr: 3; Contact hrs: 45

This course is an introduction to the major styles, concepts, and definitions of fashion and fashion design throughout Italian history, from its ancient origins to the contemporary period. The course explores the evolution of Italian fashion in context, using historical documents and other materials to illustrate the most impactful eras, styles, and productive techniques. Students also take an in-depth look at the lives and careers of some of the most significant Italian designers, including Schiaparelli, Ferragamo, Fontana, Capucci, Valentino, Pucci, Armani, Versace, Dolce & Gabbana, Prada, Gucci, and Cavalli. The course has a special focus on the rise of Florence as a capital of Italian fashion in the 1950s.

Prereqs. Junior standing or Fashion majors/minors.

Advanced Project in Fashion Design

FAS 312 F

Cr: 3; Contact hrs: 90

This course is an opportunity to experience a working environment that realistically simulates the thinking and practices of the fashion industry. Working in groups to design and execute a professional fashion design project under expert supervision, students discover the richness and complexity of the design process, developing their ideas from the initial concepts, sketches, and pattern development to the final presentation of completed garments for a target market. As they work, they keep individual design journals to document their research in materials, concepts, and line development.

Prereqs. FAS 245 Fashion Illustration II and FAS 250 Draping, or equivalents.

Fashion Communication

FAS 314 F

Cr: 3; Contact hrs: 45

Fashion communication takes place through all types of media: newspapers, magazines, film, the visual arts, social media, photography, blogging, and more. This course prepares students to convey fashion brand identity and positioning through both traditional and digital channels. Students explore trends and solutions for improving the communication of a brand's value. They learn to analyze web marketing and advertising campaigns and strategies, write about and review fashion and fashion shows, and use social media and marketing research data to enhance the value of a brand and communicate it to a broader, global consumer base.

Prereqs. FAS 215 Fashion Marketing, or BUS 210 Principles of Marketing, or equivalents.; or majors/minors in Communications or Journalism.

Advanced Pattern Development

FAS 319 F

Cr: 3; Contact hrs: 90

This advanced course develops students' patternmaking skills and their ability to utilize flat-pattern and draping methods to produce original designs. The focus is on bias draping and cutting techniques and on creating volume, which students explore and implement in their semester project, consisting of two complete eveningwear outfits. Designs must meet specific technical requirements and display competent target market research.

Prereqs. FAS 180 Patternmaking and FAS 250 Draping, or equivalents.

Product Development

FAS 325 F

Cr: 3; Contact hrs: 45

Students learn to plan, implement, and manage the development of apparel lines. The course offers an in-depth look at target market description and analysis, trend forecasting, garment styling, material selection, sourcing, and production. Students also explore the possibilities and specificities of private label products (made by a third-party company), and strategies for managing costs and quality control in the development process from concept to finished product.

Prereqs. Fashion majors/minors of junior standing.

Collection Development I

FAS 330 F

Cr: 3; Contact hrs: 90

This course allows students to create a coherent collection that expresses a strong personal style supported by a professional presentation and layout. Students learn how to take a concept and organize and plan a collection based on a target customer and market, select appropriate fabrics and trims, and present an eye-catching, convincing portfolio. They gain familiarity with industry standards at every stage of the garment development process (conceptual development, research, the design process, line development, materials, construction techniques, and presentation styling).

Prereqs. 1) FAS 245 Fashion Illustration II or FAS 345 Design Workshop; 2) FAS 312 Advanced Project in Fashion Design or FAS 319 Advanced Pattern Development, or equivalents.

Knitwear II

FAS 332 F

Cr: 3; Contact hrs: 60

This course teaches the principles of design and construction for fully-fashioned knitwear––swatch development, yarn selection, and garment construction, with a special focus on the analysis and identification of knitted structures and construction techniques. Students become familiar with advanced stitches such as cables, links, and lace, as well as industrial methods of measuring and sizing. Both hand and machine-knitted projects give rise to a portfolio of research material, concept development, and trend directions.

Prereqs. FAS 270 Knitwear I, or equivalent.

Corsetry

FAS 333 F

Cr: 3; Contact hrs: 60

The corset has played a significant historical role in defining the female form and dress. From its early origins to the contemporary age, corsetry has evolved in dialogue with the social trends of the period in question. From Catherine De Medici to Alexander McQueen, the corseted silhouette has been a means of creative expression, in addition to a point of reference for the fit and shape of other garments and the female body itself. Students focus on the design and construction techniques for corsets over the centuries, which inspires them to design one of their own. The course includes site visits to garment museums.

Prereqs. FAS 150 Construction Techniques and FAS 180 Patternmaking or FAS 250 Draping, or equivalents.

CAD for Fashion Design II

FAS 335 F

Cr: 3; Contact hrs: 60

Students deepen their knowledge of computer-aided design technology to transform creative abilities into professional digital presentations using industry-standard software. The course consolidates and expands research skills for identifying target markets and developing concepts. Students develop skills to design comprehensive collections, from planning to line development, including the choice of materials and the execution of technical flats and spec sheets for industry use.

Prereqs. FAS 200 CAD for Fashion Design I, or equivalent.

Design Workshop

FAS 345 F

Cr: 3; Contact hrs: 60

This course covers the fashion design process in its entirety, from concept to realization. Students conduct trend and historical research to produce original illustrated designs for specific apparel categories and markets. The emphasis is on creativity and innovation during all stages of the design process toward a finished article, including fabric, trims, surface decoration, and applied and structural details. Students express themselves creatively and use the opportunity to develop their skills in focused research, line development, illustrations, and presentation techniques and layout.

Prereqs. FAS 245 Fashion Illustration II, FAS 180 Patternmaking, and FAS 250 Draping, or equivalents.

Fashion and Sustainability

FAS 347 F

Cr: 3; Contact hrs: 45

Sustainability plays a crucial role in the future of the fashion industry by fostering change in the product development process and consumer purchasing practices. Students gain an understanding of sustainable practices in the fashion and textiles industries while specifically addressing social, environmental, economic, and cultural factors influencing solutions, including historical perspectives and business and supply chain considerations. The vital impact of social responsibility and change are considered within the relevant key issues in the production of eco-intelligent products and as it affects lifestyle. This course serves to build upon problem-solving skills while promoting transparency and systems of sustainable thinking in making responsible decisions for the manufacturer, retailer, and consumer.

Prereqs. Junior Standing. FAS 100 Introduction to the Fashion Industry, or equivalent, or concurrent enrollment.

Luxury Brand Management

FAS 352 F; Cross-listed: BUS 352 F

Cr: 3; Contact hrs: 45

Luxury brand management is both a concept and a global reality, representing a multi-billion-dollar market of goods and services. How has it developed over time? What are its political, economic, and social aspects, and how does it relate to design, pop culture, and the arts? What are the implications of sustainability and ethical concerns for luxury brand managers? Through a range of case studies and products in the fashion sector and beyond, students explore the challenges of building, protecting, and strengthening a luxury brand, as well as its economic management and distribution. The course also traces the evolution of luxury brand identities in terms of key concepts such as desire, status, exclusivity, supply and demand, consumption, and value to understand how luxury brands resist global economic recession.

Prereqs. BUS 210 Principles of Marketing or FAS 215 Fashion Marketing or equivalents, or Business, Management, Marketing or Merchandising majors of junior standing.

Global Sales Management

FAS 353 F; Cross-listed: BUS 353 F

Cr: 3; Contact hrs: 45

Developing sales management skills is key to increased performance and profitability for any business. This course focuses on studying all facets of sales management, from estimating sales potential and forecasting sales to interfacing with company functions in the management of the supply chain. Students learn essential tools needed to manage territories and supervise sales teams, including training and motivating the sales force and the ethics of people management. Effective communication and an understanding of diverse channels of distribution are also covered.

Prereqs. BUS 195 Foundations of Management or BUS 210 Principles of Marketing, or equivalents.

Trend Forecasting

FAS 355 F; Cross-listed: INT 355 F

Cr: 3; Contact hrs: 45

This course develops research and analytical skills through the principal methods of forecasting fashion trends over both short and long-term periods. Students learn the differences between macro and close-to-season trends and why trend forecasting is crucial to the fashion industry. The course examines the forecasting framework and the analysis of trend and lifestyle information, marketplace dynamics, and consumer profiling as a means of increasing product value. Students discover how forecasts influence future business and affect industries from automotive to apparel and household products..

Prereqs. Fashion, Textile, Interior, or Industrial Design majors/ minors.

Recommended: Knowledge of Adobe Illustrator/Photoshop.

Experimental & Sustainable Fashion Design

FAS 360 F

Cr: 3; Contact hrs: 60

This course is an exploration of fashion and how the elements of an environment contribute to shaping design concepts. Students look to Florence's rich artistic and cultural history as a source of inspiration and potential solutions in experimental fashion design. They are encouraged to be creative in unexpected ways, whether in their research, assigned projects, or interactive site visits. They investigate alternative approaches to materials in creating fashion designs, challenging students to reflect on issues concerning environmental and economic sustainability and think outside the box. This course expands creative skills using unconventional materials and pushes the boundaries of the fundamental task of clothing the human body.

Prereqs. FAS 250 Draping, FAS 160 Fashion Illustration I or equivalents.

Fashion Design Internship

FAS 362 F

Cr: 3; Contact hrs: 135

This is a practical professional experience in fashion design and apparel construction. Interns are placed with small fashion boutiques and related businesses, where they perform activities including product development, fabric/ garment prototyping, cutting and sewing of garments and accessories, and design assistance. An on-site supervisor and a faculty member carry out monitoring. Grades reflect the assessment of weekly reports, one paper and one special project, and an overall evaluation. Students work an average of 10–12 hours weekly at the internship site. Schedules and on-site duties vary.

Note: Requires 135 internship hours minimum (120 hrs on-site, plus 15 hrs to complete meetings and assignments). Placement opportunities are limited and subject to change. Admission requirements: student's CV, two reference letters, a formal letter of intent, and a sewing portfolio. Supporting documentation must be submitted by the application deadline, and acceptance is subject to an on-site interview during the first week of the term and an Italian language placement test. Fluency in Italian is recommended. Public transport costs may apply.

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

Fashion Merchandising Internship

FAS 364 F

Cr: 3; Contact hrs: 135

This is a practical professional experience in fashion merchandising. Interns are placed with independent fashion-related businesses, boutiques, or tailoring workshops, where they participate in various activities, including retail management, visual merchandising, window display design, events, sales, customer service, sales and inventory reports, and cataloging. An on-site supervisor and a faculty member monitor them. Grades reflect the assessment of weekly reports, one paper and one special project, and an overall evaluation. Students work an average of 10–12 hours weekly at the internship site. Schedules and on-site duties vary.

Note: Placement opportunities are limited and subject to change. Admission requirements: student's CV, two reference letters, and a formal letter of intent. Supporting documentation must be submitted by the application deadline, and acceptance is subject to an on-site interview during the first week of the term and an Italian language placement test. Fluency in Italian is recommended. Public transport costs may apply.

Prereqs. 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 general overview of the mathematical concepts students need to know to engage in profitable merchandising. Students are exposed to real-life retailing scenarios, in which they apply the methods and formulas they learn in situations such as open-to-buy, mark-up, and stock turnover.

Interdisciplinary Design

FAS 368 F; Cross-listed: GRA 368 F / INT 368 F

Cr: 3; Contact hrs: 60

This course provides students with an opportunity to engage in a team-based, collaborative approach to finding creative solutions in a wide variety of design disciplines. Students from different majors and with diverse skill sets work in teams to respond to research development and problem-solving tasks while exploring how a holistic design process transcends their particular fields. Students are tasked with responding to current design needs and solving problems by integrating ideas to create innovative, effective solutions. The course familiarizes students with a variety of design perspectives in a global context, simulating the demands of today's multidisciplinary work environment.

Prereqs. At least three prior semesters of design courses (architecture, fashion, graphic, interior, product, industrial, or textile design).

Portfolio Development

FAS 380 F

Cr: 3; Contact hrs: 90

Students have the opportunity to prepare a professional portfolio. First, students develop their market-specific capsule collections, which include fabrics, illustrations, and technical flats. Then, they create a digital portfolio to be paired with the traditional paper format version. The course focuses on refining portfolio presentation, as well as related career-oriented items such as a business card and a digital brochure. Students improve rendering skills and carry out and analyze up-to date trend research to create an accurate, detailed presentation layout.

Prereqs. FAS 200 CAD for Fashion Design I, FAS 245 Fashion Illustration II, or equivalent.

Global Fashion Merchandising

FAS 382 F

Cr: 3; Contact hrs: 45

This course provides a global perspective on the merchandising practices of both retail and wholesale apparel companies. Students explore a range of diverse historical, organizational, and cultural topics relevant to emerging global markets where company managers and merchandisers source raw materials and view potential production sites. Students discover how different cultural, religious, legal, and political landscapes compare with the merchandising system in their own countries.

Prereqs. 1) FAS 100 Introduction to the Fashion Industry; 2) BUS 210 Principles of Marketing or FAS 265 Retail Management or equivalent.

Collection Development II

FAS 400 F

Cr: 3; Contact hrs: 90

This is a capstone course in which students apply the knowledge they have acquired during their studies to develop a coherent collection of original designs. This capsule group of completed outfits is based on selected category and target market research, the development of a concept and line, and the finished garments. The project gives students an opportunity to display their creativity, originality, technical skill, execution, and marketability. Students document each step of the design process in a journal and develop portfolio-ready fashion illustrations.

Prereqs. FAS 330 Collection Development I, or equivalent.

Fashion Employment Seminar

FAS 415 F

Cr: 1; Contact hrs: 15

This course helps launch upper-level fashion students' careers in the world of fashion. Students gain the skills and confidence they need to present themselves to fashion companies with a view to obtaining their first full-time job in the business. The course covers topics like portfolio development, résumé refinement, creating business cards, writing captivating cover letters, and preparing for success in interviews.

Prereqs. Junior standing and three semesters of fashion courses.

Fashion Entrepreneurship

FAS 430 F

Cr: 3; Contact hrs: 45

Students gain crucial experience by planning a virtual company, from concept to creation. Students learn to write a business plan, analyze markets and competition, create a brand image, select multiple distribution channels, and manage human resources. While focused on fashion, the skills developed in this course are relevant and applicable to students with interests in any business field.

Prereqs. Junior standing in Fashion Design, Textile Design, or Business; or concurrent enrollment in the Fashion Marketing and Merchandising certificate. Knowledge of basic marketing is recommended.

GRA — GRAPHIC DESIGN

Digital Toolbox

GRA 103 F

Cr: 3; Contact hrs: 45

This course teaches essential skills in digital media applications, including developing text, still and moving images, information graphics, and audio files for web-based presentations in a wide range of communication professions. It is an essential foundation for more advanced courses involving web-based production.

Digital Graphic Techniques Fundamentals

GRA 120 F Semester Cr: 3; Contact hrs: 90
GRA 121 F Short-Term Cr: 3; Contact hrs: 60

This course is an introduction to fundamental computer graphics techniques and skills for utilizing the standard set of software applications for the design field. It is an in-depth exploration of image optimization and manipulation, graphic illustration basics, and web design principles. Students carry out practical individual projects involving image creation and enhancement, graphic illustration, and web layout design. They also have the opportunity to develop professional printing skills through experience at a commercial printing center.

Former course codes: GRA 185, GRA 186.

20th-Century Graphics and Illustration

GRA 150 F

Cr: 3; Contact hrs: 45

This course presents the history of graphic design and illustration and its interpretation in different cultures from the late 1800s to the present. Students investigate the origins of modern graphic design in Europe, Russia, and the United States and how it built on the ancient visual culture of the Near and Far East, Europe, and the Americas. The course is an in-depth study of the graphic arts, including signs, letters, drawn lines, colors in a painting, and dots in a photograph, and how all of these can form images and communicate ideas.

Digital Sketchbook

GRA 165 F Semester Cr: 3; Contact hrs: 90
GRA 166 F Short-Term Cr: 3; Contact hrs: 60

This course helps students expand their artistic portfolios by combining traditional and digital media. In drawing sessions in the historic center of Florence, students explore fundamental drawing concepts and techniques: creating three-dimensional space through the use of linear perspective and construction of complex forms using simple volumes, drawing sculpted and live human figures, and creating balanced and interesting compositions. The course then introduces how to create drawings suitable for digitalization. In the lab sessions, students learn to scan selected drawings and paint them with Photoshop, developing know-how crucial for both traditional and digital painting. Exercises include creating multiple versions of a single painting, painting a set of images with gouache, and developing and modifying traditional paintings using Photoshop.

Recommended: Drawing and Photoshop experience.

Graphic Design

GRA 170 F Semester Cr: 3; Contact hrs: 90
GRA 171 F Short-Term Cr: 3; Contact hrs: 60

This course is a theoretical and practical introduction to graphic design in the era of digital communication. Students explore the practical applications of computer graphic techniques, searching for harmony of shape, color, and words with cutting-edge tools. Projects make use of bidimensional vector graphics and consolidate the fundamental knowledge of how images can be created and modified digitally. Students consider graphic design, particularly vis-à-vis advertising and communications, exploring the principal media and investigating ways of working with different targets. Students also develop professional printing skills through experience at a commercial printing center.

Prereqs. GRA 120 Digital Graphic Techniques Fundamentals, or equivalent.

Foundations of Visual Communication

GRA 190 F Semester Cr: 3; Contact hrs: 90
GRA 191 F Short-Term Cr: 3; Contact hrs: 60

Students learn the principles of creating "good design" using a variety of tools. The course explores the skills and rules that underpin the creation of graphic work that conveys both aesthetic quality and communicative power. The course is structured into a series of projects, lessons, analyses, and drawing exercises, which, through the study and application of design theories, offer methods for finding solutions to graphic and visual projects. Topics include B/W techniques, layouts and grids, color and shape balance, mirror and rotational symmetries, patterns, archetypes and primary shapes, font and typography, the cultural backgrounds of visual language, stylistic analysis, formats and harmonic proportions, icons, logotypes and trademarks, 3D modeling, and packaging. The great tradition of Italian design and Florentine examples of it are a constant point of reference.

Content Design and Research for Artists

GRA 202 F; Cross-listed: PDM 202 F

Cr: 3; Contact hrs: 45

This course provides students with the basic skills they need to create publishing material to promote themselves as artists. The primary goal of the course is to enable students to develop thoughtful content and effective presentation through the process of content design. Students explore how to conduct effective research, manage textual and visual content, and present it creatively through the basic principles of visual communication. The course includes an introduction to Adobe InDesign and the basic Photoshop techniques used in Desktop Publishing to create three different types of publishing output.

Web Design

GRA 215 F

Cr: 3; Contact hrs: 45

This course is an exploration of the essential theories and techniques of web design. Students acquire the fundamentals of information and communication technology, then move on to more advanced techniques of digital editing to familiarize themselves with the basic tools of graphic design in a web context. As the course is communications-based, students are encouraged to design and carry out projects that put their know-how to use in a multimedia environment that reflects the majority of professional opportunities in today's world.

Prereqs. GRA 120 Digital Graphic Techniques Fundamentals or equivalent.

Comic Art

GRA 220 F; Cross-listed: PDM 220 F

Cr: 3; Contact hrs: 60

How do you tell a story with pictures? What are the secrets to making an aesthetically effective, entertaining comic? Students explore the process of writing with pictures, applying basic drawing concepts, linear perspective, coloring, and composition to the unique art of comics leading up to the final project in which they create a complete comic book of their own. They learn how to prepare drawings for digital painting. Other topics include how to achieve effective body language and facial expressions, the creation of a rich, believable world with convincing characters, and the diverse range of comic styles and genres, including graphic novels. The course includes visits to various historical locations that reveal, through various genres, how image-based stories have been told in the past.

Note: Experience in drawing or illustration is beneficial.

Typography: The Art of Text

GRA 225 F Semester Cr: 3; Contact hrs: 90
GRA 226 F Short-Term Cr: 3; Contact hrs: 60

Cr: 3; Contact hrs: 90

Text is an essential part of the communication process. Since the invention of the press, typefaces have been used to inform, entertain, or seduce the audience of designed pieces. But how are types designed and how can we properly design with fonts? This course provides students with the professional knowledge and skills they need to understand and develop typefaces, from calligraphic tools to type design software and editorial projects based on typography. Students come to understand ad hoc type design functions for brand design and editorial graphics through studies and applications of graphic composition and illustration.

Rendering Essentials

GRA 230 F

Cr: 3; Contact hrs: 90

This course is an introduction to the basics of integrating 2-D design environments with virtual 3-D rendering techniques. Students analyze both the theoretical and practical side of the process, developing the know-how to solve practical problems and gaining familiarity with real-world applications. Particular emphasis is placed on the rendering of three-dimensional objects for professional purposes like designs of products for mass production, virtual spaces, graphic symbols, and packaging. Projects allow students to explore the possibilities of these technologies in the area of their choosing.

Prereqs. GRA 120 Digital Graphic Techniques Fundamentals, or equivalent.

Workshop in Graphic Design

GRA 262 F

Cr: 3; Contact hrs: 45

This course involves students in more ambitious design projects by offering them the opportunity to learn experientially, working on real cases with actual professional objectives. The majority of coursework revolves around a professional brief, which students analyze and discuss before moving on to develop appropriate solutions. Students gain the knowledge and know-how that come with taking on the needs of real businesses or tenders released by crowd-sourcing platforms. With instructor guidance, students gain a thorough understanding of the specific project goals and then develop and refine the most effective techniques for realizing their proposals. Includes group work, and a final presentation is required. Projects may be printed, web-based, or a hybrid.

Prereqs. GRA 120 Digital Graphic Techniques Fundamentals, or equivalent.

Creative Processes in Visual Communication

GRA 280 F

Cr: 3; Contact hrs: 90

This intermediate-level course emphasizes creativity and the principles of aesthetic quality, both essential features of "Italian Style." Topics include the rules of visual perception, structural grids, harmonic proportions, color contrasts, the spatial relations of shapes, compositions, and figuration and abstraction, which students explore theoretically and through practical projects. The course is an immersion in the world of art and deals with the question of how artists are able to move and inspire their audiences. The course is suitable both for students with a graphic design background and art students looking to learn more about graphic arts for their communications and advertising applications.

Prereqs. GRA 170 Graphic Design, or equivalent.

Web Marketing

GRA 290 F

Cr: 3; Contact hrs: 45

The web has revolutionized marketing and become the most powerful advertising medium capable of reaching highly targeted consumers. Students analyze the concepts and tools that today's web marketing experts need to master. They use software and other technological resources in professional contexts that prepare students for real-life work situations and allow them to explore areas of particular interest through research and targeted web marketing projects.

Prereqs. BUS 210 Principles of Marketing, or equivalent.

Dynamic Web Design

GRA 295 F

Cr: 3; Contact hrs: 45

This course prepares students to develop interactive communication projects for publishing on the web. Students explore the technologies used to code web pages, diving into HTML5, CSS3, JavaScript, VUE.JS, and PHP. Due to the course' advanced level, students undergo an entrance exam on the first day of class consisting of practical exercises and quizzes.

Prereqs. GRA 215 Web Design, or equivalent.

Workshop in Creative Advertising

GRA 305 F

Cr: 3; Contact hrs: 45

Why are some adverts witty and entertaining while others are so deathly boring and uninspiring? Are there rules in the advertising industry, or is it simply a matter of personal talent? Advertising is more than combining images and a slogan. It is about building a positive perception of the product in the consumer's mind, and every advert is designed to deliver a particular message to a particular audience. This course offers students the opportunity to work on a realistic advertising project, learning to express their creativity within the bounds of the field's rules and limitations. Students receive briefs on a variety of products and themes as they would at an actual agency, creating a series of captivating, effective, professional-level ads.

Prereqs. 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

Expand your graphic design portfolio through the development of creative, refined projects that express both aesthetic and functional quality. First, the course explores the most important areas of printed works of graphic design, such as corporate identity, typography, icons and logos, packaging, color palettes, photo and illustration management, fonts, and creative bookmaking. Another important theme is the Italian and Florentine methodological contribution to graphic design culture. Students then concentrate on developing and executing individual projects that are presented in the context of an enriched professional portfolio. The course is aimed at students with significant graphic design experience who are interested in learning and experimenting with new approaches and perspectives.

Prereqs. GRA 120 Digital Graphic Techniques Fundamentals, or equivalent.

Web Animation

GRA 320 F

Cr: 3; Contact hrs: 45

This course is an exploration of the most popular techniques for creating a wide variety of internet-based animation. Students learn to identify the best software for a given task and apply a range of theoretical knowledge and methods to practical situations, pushing creative boundaries as they learn the ins and outs of the latest generation of animation tools. Students develop their own stories and visual language, exploiting the full potential of the digital revolution to program complex, aesthetically convincing interactive applications.

Prereqs. 1) GRA 120 Digital Graphic Techniques Fundamentals; 2) GRA 215 Web Design, or equivalent.

Graphic Design Internship

GRA 361 F

Cr: 3; Contact hrs: 135

This is a hands-on, professional experience in the field of graphic design. Students intern at an advertising or communications agency or the LdM Graphic Design Office. They perform tasks involving graphic design, packaging, corporate identity, logos, posters and flyers, catalogs, marketing materials, social media posting, layout of applications and e-commerce sites, web programming, and art direction. An on-site supervisor and a faculty member monitor interns. Grades reflect the assessment of weekly reports, one paper and one special project, and an overall evaluation. They work an average of 10–12 hours weekly on-site. Schedules and duties may vary.

Prereqs. 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, and MAC computers.

Recommended: Creativity, drawing skills / Web programming knowledge. Fluency in Italian may be advantageous but is not required.

Interdisciplinary Design

GRA 368 F; Cross-listed: FAS 368 F; INT 368 F

Cr: 3; Contact hrs: 60

This course provides students with an opportunity to engage in a team-based, collaborative approach to finding creative solutions in a wide variety of design disciplines. Students from different majors and with diverse skill sets work in teams to respond to research development and problem-solving tasks while exploring how a holistic design process transcends their particular fields. Students are tasked with responding to current design needs and solving problems by integrating ideas to create innovative, effective solutions. The course familiarizes students with a variety of design perspectives in a global context, simulating the demands of today's multidisciplinary work environment.

Prereqs. At least three prior semesters of design courses (architecture, fashion, graphic, interior, product, industrial, or textile design).

Motion Graphic Techniques

GRA 370 F

Cr: 3; Contact hrs: 90

This course trains students in the technical side of professional multimedia advertising. Students explore and experiment with all the most relevant digital resources for realizing quality digital video productions. They expand their creative universe and their individual and group research skills. Class projects include the creation and editing of advertising promos, video clips, and motion trails.

Prereqs. GRA 262 Workshop in Graphic Design, or equivalent.

Brand Design

GRA 382 F

Cr: 3; Contact hrs: 45

Brand management is now a major part of the professional graphic designer's activity. This course guides students through the process of creating a new brand: analyzing pertinent economic trends, forecasting consumer behavior, shaping corporate identity, and using this information to design, textually and visually, all the facets of a new commercial creation: name, logo, general look and feel, payoff, slogans, and multimedia formats. Students learn the marketing and copywriting skills they need to become an all-around graphic designer in today's business world.

Prereqs. 1) Knowledge of essential concepts of Marketing, and 2) Intermediate-level skills in Adobe Illustrator, Adobe InDesign and Adobe Photoshop.

Mobile Web Design

GRA 392 F

Cr: 3; Contact hrs: 45

Students learn to design and publish for the mobile web. With the rapid increase in the number and capability of mobile devices, this is an area of significant creative and commercial interest. Students explore and familiarize themselves with the most useful graphic design techniques and tools for building a mobile website, as well as modes of testing and improving already existing mobile projects.

Prereqs. GRA 215 Web Design, or equivalent.

Former prereq. GRA 315 Professional Blog Design, or equivalent.

Graphic Design for Advertising

GRA 400 F

Cr: 3; Contact hrs: 45

Students develop targeted skills in terms of branding, naming, lettering, copywriting, and imaging––the fundamentals of advertising. From the basics of art direction and copywriting, this course teaches students to analyze the characteristics of a brand, product, or cultural event and how to synthesize the key points on which to build an effective ad campaign. The course also introduces students to marketing, the process by which a campaign's ideal target is identified. The focus is on the visual construction of advertising––the creation of graphic illustrations, logotypes, and trademarks, the manipulation of images, and the basics of typography and lettering. Students also strengthen their skills using the hardware, software and digital tools required in modern advertising production.

Prereqs. GRA 262 Workshop in Graphic Design, or equivalent.

Computer 3D Animation

GRA 405 F; Cross-listed: INT 375 F

Cr: 3; Contact hrs: 90

This course introduces students with a basic knowledge of static rendering to the next level of computer graphics––animation. Students learn how to create 3-D animations of graphic design projects to achieve more impactful presentations. Topics include how to represent moving and walking through 3D architectural spaces, designing objects to be assembled using animation techniques, managing and depicting changes in daylight for interior design projects with time-lapse animation, proposing various solutions/assets for open-space offices that change dynamically, and animating logos. After learning basic animation techniques, students proceed to the editing process scripting and learn how to distribute and deliver animated presentations using different media.

Prereqs. GRA 230 Rendering Essentials, or INT 350 Computer Rendering for Interior Design or equivalent.

INT – INTERIOR DESIGN

Interior Design I

INT 160 F Semester Cr: 3; Contact hrs: 90
INT 161 F Short-Term Cr: 3; Contact hrs: 60

This course introduces the concepts and skills for creating efficient and aesthetically pleasing spaces for living and working. Students explore the fundamental concepts of design, spatial planning, and furnishing, learning to analyze an existing space and investigate how it can be improved according to a range of criteria. From a simple kitchen or bathroom to an entire residential apartment, they engage with the problems and challenges faced by the interior designer and learn strategies and know-how for finding solutions. Topics include the visual representation of space and the correct use of scale, choosing materials and colors, and creativity within the designer-client relationship. Students begin exercises and projects in the classroom under instructor guidance and then complete them individually.

Product Design I

INT 170 F

Cr: 3; Contact hrs: 45

Design means creating a close connection between conception and production. This course explores the world of industrial design and the artistic qualities of objects created for mass production. The industrial designer's task encompasses not only technology, materials, assembly, and the challenges of serial production but also–and most importantly–the formal and artistic value of the objects themselves. Our broad perspective investigates not only production processes and the design of individual products but also their final destination in a space alongside other objects with which they must coexist aesthetically. Class sessions include presentations, group discussions of readings, exercises in basic product design, and field trips to relevant stores.

Perspective Drawing and Rendering

INT 180 F Semester Cr: 3; Contact hrs: 90
INT 182 F Short-Term Cr: 3; Contact hrs: 60

This course develops students' ability to depict interiors and objects by hand with precision. Students learn drawing techniques and their professional applications without the use of the computer, both freehand and with the aid of technical tools. Subjects include finishes, fabrics, furniture, and accessories in many different materials (wood, plastic, stone, etc.), which are represented using rendering tools such as Promarkers or other professional markers, chalks, and watercolors. Students discuss questions of presentation and the different methods of visual representation, including sketching and technical 2-D and 3-D drawing.

Technical Drawing

INT 181 F

Cr: 3; Contact hrs: 45

Students learn to execute a wide range of technical drawings using orthographic projections, axonometry, and perspective applications. Students explore different methods of geometrical presentation and familiarize themselves with techniques for executing plans, sections, and elevations. The course is an opportunity to hone sketching and rendering skills with applications in architectural, interior, and product design. Students develop a better understanding of the codes and scales of construction drawings. The course uses case studies and drawing exercises to gradually increase students' confidence and expertise. Students develop a portfolio project.

Prereqs. INT 180 Perspective Drawing and Rendering, or equivalent.

CAD for Interior Design I

INT 190 F

Cr: 3; Contact hrs: 90

The foundations of computer-aided design for interiors, as both a drawing and management tool during a project. Through lectures and hands-on experience, students explore the theory and practical applications of CAD software to facilitate and enrich the interior design process. They learn how to create, view, and manipulate technical drawings. Topics include the logic of CAD drawing, the organization of the project elements in a CAD environment, and 2-D applications as they relate to design disciplines. Students gain experience producing computer-generated plans, sections, and elevations and grasp the interdisciplinary, multifaceted nature of the design process.

Design for Living Spaces

INT 210 F Semester Cr: 3; Contact hrs: 90
INT 212 F Short-Term Cr: 3; Contact hrs: 60

In this course students sharpen their analytical and technical skills by creating design solutions for living spaces that represent a range of contemporary lifestyles and needs (single unit, family, etc.). They acquire the techniques and tools that allow interior designers to respond to clients' specific requirements in terms of space, technology, emotional atmosphere, and accessibility. Students are encouraged to explore design solutions that express a well-defined decorative and architectural approach. The course covers effective programming, building code issues, spatial planning, finishing, and furniture choice and arrangement. The students' main project requires them to consider the functional and aesthetic elements of a space, design an appropriate solution, and present it effectively and accurately.

Prereqs. INT 160 Interior Design I, or equivalent; INT 190 CAD for Interior Design I, or equivalent.

Former prereq. INT 160 Interior Design I, or equivalent.

Aesthetics of Design: Theory and Practice

INT 220 F; Cross-listed: ARC 220 F

Cr: 3; Contact hrs: 45

How do the concepts and methods of aesthetic theory (the investigation of what makes something a work of art) apply to the field of design (products, interiors, architecture, graphics)? How do new forms of design come about, how is the value attributed to them, and what governs the ways we experience them? Is design a form of art? This course explores the meanings of formalism and expressionism, the cultural, social, and political influences on design, and the unique evolution of design in Italy, from its Renaissance heritage to the decades that made it internationally famous (1960s–80s). How does the Italian design experience compare with its modern and contemporary counterparts abroad? Florence's extraordinary visual design tradition forms an ideal backdrop to the intellectual investigation students embark on in this course.

Prereqs. INT 170 Product Design I, or ART 180 Art History I, or ART 186 Art History II, or equivalent.

Design and Craftsmanship

INT 225 F

Cr: 3; Contact hrs: 60

The Bauhaus school (1919–33) aimed to bridge the gap between artists and craftsmen ("makers"). This course explores the relationship between art and craft and how they merge in the figure of the designer. Being able to combine artistic vision with a knowledge of materials and manufacturing procedures is enormously valuable, especially for finding new solutions to old problems. This course explores the Italian artisanal tradition from ancient Rome to the present, inspiring students to become craftsmen themselves and realize their artistic visions. The course includes experiential learning with local craftsmen to see how they manage the potential of different materials and the opportunities and limitations of technology and economics.

Perception of Form and Space

INT 230 F; Cross-listed: ARC 230 F

Cr: 3; Contact hrs: 45

The goal of this course is for students to understand the interactions of form and space and their artistic and environmental applications. What are the factors that influence our perception? How are forms and space related to our psycho-physical well-being? Students explore these and other related questions through the examination of object design, the development of interior and exterior spaces, and the interaction between inside, outside, and the objects that occupy and shape these spaces. Also discussed are fundamentals of three-dimensional design, and how they can be applied to provide real-world solutions.

Design Materials

INT 240 F

Cr: 3; Contact hrs: 90

Effective design depends on a thorough knowledge of materials, and the development of new materials often goes hand in hand with the emergence of new ways of conceiving objects. This course explores materials, both new and old, and processing methods from the perspective of contemporary interior design. Students learn about the composition, mechanical properties, durability, and workability of stone, wood, fabric, paint, plaster, ceramics, plastics, rubber, resin, metal, glass, composite materials, as well as recycled and sustainable materials and technologies. Other topics include finishing, surface treatments, and color choice. Students explore different spaces or objects and the relation of their material composition to the functional and aesthetic outcome of a project.

Prereqs. 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 Semester Cr: 3; Contact hrs: 90
INT 251 F Short-Term Cr: 3; Contact hrs: 60

Students redesign the interior of an existing site. Students begin with a survey and technical drawings of a space, then develop an original design solution in its entirety, from marketing and target identification to resolving technical problems and the creation of a new layout. Students consider both functional and aesthetic aspects and present their solutions in an attractive, effective manner. Classes revolve around case study discussions and fleshing out the main elements and features of student projects. Students produce a general layout and inspiration board, plans, elevations, sections, perspective drawings, and sketches, along with any images, photos, and other materials, which they present in class on the day of the exam.

Prereqs. INT 160 Interior Design I, or equivalent; INT 190 CAD for Interior Design I, or equivalent.

Former prereq. INT 160 Interior Design I, or equivalent.

CAD for Interior Design II

INT 290 F

Cr: 3; Contact hrs: 90

This course covers the basics of three-dimensional drawing and solid modeling following the BIM logic (Building Information Modelling). Students acquire the essential tools for analyzing and presenting design concepts in three-dimensional form while familiarizing themselves with the methods and materials of model construction. BIM allows centralized control of the project drawing, managing in a unified way both the 3-D modelling and the 2-D representation of the project. Topics include solid composition and modeling, 3-D orthographic views, perspectives, shading and rendering, management of lighting and materials, and multiple representations of a single object or space. The objective is to use solid modeling not only as a method of representation but in order to control and verify the creative process, developing students' capabilities of visualizing and designing interiors.

Prereqs. INT 190 CAD for Interior Design I, or equivalent.

Product Design II

INT 293 F Semester Cr: 3; Contact hrs: 90
INT 294 F Short-Term Cr: 3; Contact hrs: 60

This course is an opportunity to put conceptual and technical design knowledge to use in designing a new product. Students explore design and its meanings, the evolution of design in history, and the work of some of the most famous Italian and international designers. Other topics include an introduction to bionics (biologically inspired engineering) and the history of the materials and technologies used in industrial manufacturing. The main project has students producing an original product design, complete with sketches, renderings, packaging, technical drawings of the appropriate dimensions, and 3-D drawings that constitute much of the final presentation book. Students also produce a physical model of their product in the material of their choice.

Prereqs. INT 170 Product Design I, or equivalent; Familiarity with advanced 3D drawing software.

Retail Design

INT 300 F Semester Cr: 3; Contact hrs: 90
INT 301 F Short-Term Cr: 3; Contact hrs: 60

This course is an exploration of the importance of design in the creation of displays for consumer merchandise. Students study the various aspects of designing shops, learning to conceive complete retail layouts and represent them using technical drawings. Students complete a retail-centered design project during the semester, researching contexts similar to their subjects, expanding on their knowledge to create innovative, effective solutions in terms of both functionality and aesthetics and presenting their results convincingly.

Prereqs. INT 250 Interior Design II and INT 290 CAD for Interior Design II, or equivalents.

Lighting Design

INT 330 F Semester Cr: 3; Contact hrs: 90
INT 331 F Short-Term Cr: 3; Contact hrs: 60

Lighting is essential to the way we experience and appreciate interiors. This course explores the world of lighting design practices, equipment, and solutions, covering a vast range of topics, including hardware (the varieties of lighting fixtures produced today by leading companies in the sector), the various light sources, the goals of lighting, visual comfort and pleasantness, color rendering, decoration, architectural and mood lighting, lighting control, and the various fields of application (homes, offices, shops, and exhibition spaces). Students also familiarize themselves with case studies for specific lighting solutions and have the chance to design

illumination systems of their own for a variety of simulated spaces.

Prereqs. 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

This course is about using software to create digital photorealistic images from a 3D model. Students become familiar with various imaging technologies, exploring such topics as modeling, color theory, materials rendering, and light control in their applications to the technical drawings of interior spaces and objects. Students also familiarize themselves with post production techniques and the hardware characteristics necessary to support this type of software and the capabilities of the programs themselves in the interior design field and beyond.

Prereqs. INT 290 CAD for Interior Design II, or equivalent.

Trend Forecasting

INT 355 F; Cross-listed: FAS 355 F

Cr: 3; Contact hrs: 45

This course develops research and analytical skills through the principal methods of forecasting fashion trends over both short and long-term periods. Students learn the differences between macro and close-to-season trends and why trend forecasting is crucial to the fashion industry. The course examines the forecasting framework and the analysis of trend and lifestyle information, marketplace dynamics, and consumer profiling as a means of increasing product value. Students discover how forecasts influence future business and affect industries from automotive to apparel and household products.

Prereqs. Fashion, Textile, Interior, or Industrial Design majors/minors.

Recommended: Knowledge of Adobe Illustrator/Photoshop.

Web Portfolio Presentation

INT 360 F

Cr: 3; Contact hrs: 90

The digital era demands a knowledge of the best solutions and most appropriate media for displaying creative work. Students explore how to prepare a web portfolio using design and computer drafting programs, how to generate hard copies of work, how to showcase individual talents and interests in the best possible light, how to present the various phases of a project, placing finished work in context and connection with the rest of the portfolio, and solutions to common problems in web design and image formats. The course also includes an extensive overview of web design concepts (usability, accessibility, information design, and graphic design).

Prereqs. GRA 120 Digital Graphic Techniques Fundamentals, or equivalent.

Sustainable Design

INT 365 F

Cr: 3; Contact hrs: 90

Sustainability is a means of survival. So it is no surprise that sustainable designers are in high demand, figures capable of envisioning and creating urban complexes, buildings, interiors, and objects that are functional, energy-efficient, and compatible with long-term environmental conservation. This course explores a variety of strategies for sustainable design, construction, and future maintenance. A holistic approach is taken to examine a range of challenges and potential solutions, the range of renewable energy sources (sun, wind, water, and geothermal power), and the recycling, reuse, and reduction of materials in both construction and product design. Students also gain experience putting their creativity and technical know-how to work developing feasible solutions for real-life situations.

Prereqs. INT 250 Interior Design II, or INT 293 Product Design II, or equivalent.

Interdisciplinary Design

INT 368 F; Cross-listed: GRA 368 F / FAS 368 F

Cr: 3; Contact hrs: 60

This course provides students with an opportunity to engage in a team-based, collaborative approach to finding creative solutions in a wide variety of design disciplines. Students from different majors and with diverse skill sets work in teams to respond to research development and problem-solving tasks while exploring how a holistic design process transcends their particular fields. Students are tasked with responding to current design needs and solving problems by integrating ideas to create innovative, effective solutions. The course familiarizes students with a variety of design perspectives in a global context, simulating the demands of today's multidisciplinary work environment.

Prereqs. At least three prior semesters of design courses (Architecture, Fashion, Graphic, Interior, Product, Industrial, or Textile Design).

Concepts and Strategies in Retail Design

INT 370 F

Cr: 3; Contact hrs: 90

This course is a comprehensive survey of the role of design and designers in retail, with a particular focus on design theory and the strategic use of space to communicate effectively. Through lectures, workshops, site visits, guest speakers, case studies, and individual assignments, students explore the design concepts and strategies that can revolutionize retail programs, from the products themselves to fashioning the space in which they are displayed. Students discover the relevance of design to multi-channel retail strategies in both brick-and-mortar and web-based vendors. Topics include the development of a retail space format, target analysis, site selection, and corporate image management. Coursework strengthens presentation skills and the ability to communicate design concepts clearly and straightforwardly.

Prereqs. INT 250 Interior Design II and INT 290 CAD for Interior Design II, or equivalent.

Computer 3D Animation

INT 375 F; Cross-listed: GRA 405 F

Cr: 3; Contact hrs: 90

This course introduces students with a basic knowledge of static rendering to the next level of computer graphics––animation. Students learn how to create 3-D animations of graphic design projects to achieve more impactful presentations. Topics include how to represent moving and walking through 3D architectural spaces, designing objects to be assembled using animation techniques, managing and depicting changes in daylight for interior design projects with time-lapse animation, proposing various solutions/assets for open-space offices that change dynamically, and animating logos. After learning basic animation techniques, students proceed to the editing process scripting and learn how to distribute and deliver animated presentations using different media.

Prereqs. GRA 230 Rendering Essentials, or INT 350 Computer Rendering in Interior Design or equivalent.

Furniture Design

INT 380 F Semester Cr: 3; Contact hrs: 90
INT 381 F Short-Term Cr: 3; Contact hrs: 60

How is furniture designed to be both functional and aesthetically pleasing? This course examines the various design processes and procedures for the pieces themselves, the materials and their characteristics, and the importance of the features and limitations of the space in which furniture is used. Other topics include sustainability, target audiences, and the communicative and symbolic potential of furniture design. Classes are structured as design workshops, in which students have the opportunity to carry out personal research on specific pieces of furniture, materials, and designers to expand their knowledge and develop their style.

Prereqs. 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 Semester Cr: 3; Contact hrs: 90
INT 391 F Short-Term Cr: 3; Contact hrs: 60

This course presents an architectural approach to designing exhibition spaces. Students examine challenges and solutions in designing temporary trade fairs and conventions. They learn how to manage and present spaces effectively from both a functional and aesthetic standpoint. Another main area of focus is museum exhibitions. The course explores organizational difficulties and how to present objects in such a way that their intended meaning is conveyed to the public while safeguarding the materials and the museum itself. Students analyze and discuss themes and problems concerning the design of spaces more generally and the multiple professional applications available. Individual projects stimulate students' conceptual and practical design skills and their creativity in a variety of contexts.

Prereqs: 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

Under instructor guidance, student teams develop a comprehensive interior design project for a selected space. Once the theoretical client and project parameters have been decided on, each group develops a concept and main ideas, the space's style and character, colors and atmosphere, and the individual furnishings that complete it through a series of visual representations of the space and its contents. The required technical drawings are discussed and assigned in class.

Note: A personal laptop is highly recommended.

Prereqs. At least three semesters in Interior Design.

Interior Design Internship

INT 461 F

Cr: 3; Contact hrs: 135

This course is a hands-on, professional experience in interior design. Interns work at a local architect/interior design studio. Their activities include designing interiors, working with architects on room layouts, and proposing color schemes, window treatments, hardware and lighting fixtures, wall treatments, carpeting, furniture, and artwork. An on-site supervisor and a faculty member carry out monitoring. Grades reflect the assessment of weekly reports, one paper and one special project, and an overall evaluation. Students work for an average of 10–12 hours weekly at the internship site. Schedules and on-site duties may vary.

Note: Requires 135 internship hours minimum (120 hrs on-site, plus 15 hrs to complete meetings and assignments). Placement opportunities are limited and subject to change. Admission requirements: student's CV, two reference letters, a formal letter of intent, and a portfolio. Supporting documentation must be submitted by the application deadline, and acceptance is subject to an on-site interview during the first week of the term. Public transport costs may apply.

Prereqs. 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 and Symbolism of Jewelry

JWY 150 F

Cr: 3; Contact hrs: 45

How has jewelry evolved over human history, both aesthetically and symbolically? What can jewelry tell us about changes in style, fashion, and taste? This course explores the history of these objects, from primitive shell beads to the Renaissance, Art Nouveau, and modern jewelry masters. Topics include the symbolism of jewelry – both the pieces in and of themselves and their use in painting, architecture, and decorative art. Students discover the power of jewelry and learn about history's greatest designers, from Benvenuto Cellini to Tiffany. Students develop a knowledge of jewelry-making techniques, expand their technical vocabulary, and familiarize themselves with research methodologies. The course includes visits to museums, exhibitions, and workshops in Florence.

Former title: History of Jewelry and Their Symbolism.

Jewelry Design I

JWY 155 F

Cr: 3; Contact hrs: 90

Students learn techniques for designing jewelry using sketching and a variety of other manual techniques. Drawing techniques include orthographic projections and 3-D sketches, followed by rendering techniques using watercolors, gouache, markers, and pastels. Through different creative approaches, students begin to develop their style, discovering ideas and inspirations and evolving them into designs. Students explore and analyze published examples by renowned designers, as well as jewels from selected museums and exhibitions, to see how the various approaches play out in the real world and become familiar with the process by which new jewelry begins to take form.

Metals in Jewelry Making

JWY 165 F

Cr: 3; Contact hrs: 45

This course is an introduction to the characteristics of the major metals used in modern jewelry, whether precious (silver, gold, platinum), non-precious (including copper, brass, iron, aluminum), or metal alloys. Students explore the chemical and physical properties of different metals, such as melting point, malleability, and conductivity, how alloys are made, and familiarize themselves firsthand with these notions and processes by handling metals and conducting experiments. They discover where metals come from, how they are treated and fashioned, and the principal ways in which they are used in contemporary jewelry.

Note: Only open to students in the Jewelry Design Professional Certificate program.

Wax Carving and Casting Techniques I

JWY 170 F

Cr: 3; Contact hrs: 60

This course introduces students to wax carving techniques for the lost-wax casting method in making jewelry. Students explore how to design jewelry, model them in hard and soft wax, which are then cast in a metal of their choosing, and then fashion the piece of metal into a finished, wearable piece of jewelry. Students create several pieces during the semester, gradually improving their skills and working with wax to express their creative voices. Working with the process, they discover the technical factors to keep in mind to ensure that original concepts are translated into final products.

Jewelry Making I

JWY180 F Semester Cr: 3; Contact hrs: 90
JWY181 F Short-Term Cr: 3; Contact hrs: 60

This course is an introduction to crafting jewelry creatively and safely. Students become familiar with the main equipment and tools used in jewelry making (machinery, pliers, files, and saws) and important safety regulations. Students experience work at a genuine goldsmith's bench, learning the fundamental techniques of jewelry making, such as design transfer, sawing, filing, soldering, hammering, and bending. The pieces created during the semester include a pendant, earrings, and a ring with a cabochon (without a cabochon during short-term sessions). Students also explore the process of lost-wax casting and basic wax carving techniques, helping to further develop manual and creative capabilities. (Does not apply to Certificate students, for whom a dedicated course is provided).

Gemstone Mythology (Summer only)

JWY 186 F

Cr: 3; Contact hrs: 45

This course is an exploration of the role of gemstones in ancient myths, legends, and folklore from around the world and the connections of this symbolism to their actual gemological properties. How are the natural characteristics of these precious stones connected to the symbolic or supernatural properties humans have attributed to them? How have these non-scientific features of gemstones influenced beliefs and behavior in both traditional and contemporary societies? Students discover the place of gems in magic rites and healing procedures and learn about their physical characteristics using specialized gemological tools to identify and distinguish between them.

Gemology

JWY 215 F

Cr: 3; Contact hrs: 90

What determines a gem's quality, and what factors influence its value? This course provides the practical essentials of gemology that every aspiring jeweler should know. This course sees students learning and applying general analytical procedures that can then be applied to all gemstones. Topics of discussion include the ins and outs of diamond certification, pearl grading, and the identification process for colored stones. Students receive abundant firsthand experience observing actual gemstones and distinguishing between authentic and fake stones, using gemological instrumentation, analyzing different certificate types, and familiarizing themselves with the evolution of current prices.

Jewelry Design II

JWY 235 F

Cr: 3; Contact hrs: 90

This course builds on a basic knowledge of manual jewelry design to cover additional technical and practical skills, further developing individual style by means of computer-aided design. Students learn to produce sketches, geometric 3-D drawings, and axonometric representations and how to use Rhino 3-D modeling software to create virtual models of original jewels, which they can then learn to produce in a variety of materials.

Prereqs. JWY 155 Jewelry Design I, or equivalent.

Jewelry Making II

JWY 255 F

Cr: 3; Contact hrs: 90

This course builds on a basic knowledge of jewelry making to expand students' creative and manual skills at the goldsmith's bench. They gain experience by engaging in various techniques of jewelry manufacturing, different approaches to creating settings for stones, brooch mechanisms, and a variety of surface treatments for metals. The course also covers more advanced soldering and metal manipulation techniques.

Prereqs. JWY 180 Jewelry Making I, or equivalent.

Jewelry Brand Identity

JWY 265 F

Cr: 3; Contact hrs: 45

What factors constitute a jewelry brand's identity? How can they be developed to effectively reach the target audience? This course concerns marketing and design strategies for jewelry brands. Students conduct thorough research and analysis of their target jewelry market, including potential competitors and their products. They create a potential scenario for developing their own brand, from selecting pieces to designing visual and graphic references. Research and analysis come together to form students' "brand book," of the sort professional jewelry designers present to prospective clients.

Note: Knowledge of Adobe Illustrator/Photoshop is recommended.

Stone Setting I

JWY 270 F

Cr: 3; Contact hrs: 60

What is the most appropriate type of setting for the various types of stones and styles of jewelry? Students learn the principal methods for setting both cabochons and faceted stones. Students explore how to use the various tools for different techniques and maintain them in optimal condition. Techniques covered include several types of prong settings, bezel settings for stones of different shapes, and fishtail settings. The course includes demonstrations of these methods and techniques and practical exercises in which students put into practice the techniques they have learned.

Prereqs. JWY 180 Jewelry Making I, or equivalent.

Florentine Jewelry Engraving Techniques

JWY 275 F

Cr: 3; Contact hrs: 90

This course is an introduction to the graver technique of engraving metals, one of classic Florentine-style jewelry's most characteristic methodologies. Manual engraving can create refined, delicate effects and reflections on the metal that cannot be achieved through industrial processes. This course covers the fundamentals of the technique, the various types of gravers for different effects, engraving designs on flat surfaces, and various engraving techniques on jewelry pieces, such as different textures and typical Florentine decorative details on jewelry surfaces and edges. Students learn how this technique has been used over the centuries and acquire the ability to use it in original and innovative ways.

Recommended: JWY 180 Jewelry Making I, or equivalent.

Jewelry Design III

JWY 300 F

Cr: 3; Contact hrs: 60

This course introduces students to the theory and practice of contemporary jewelry design. Students explore when, where, and how contemporary jewelry developed and familiarize themselves with the most important designers and makers. The analysis of the theoretical and conceptual universe of major jewelry artists lays the foundation for practical drawing exercises, allowing students to develop their concepts into workable designs, building on the skills they have acquired in previous jewelry design courses.

Prereqs. JWY 235 F Jewelry Design II, or equivalent.

Jewelry Making III

JWY 335 F

Cr: 3; Contact hrs: 90

This advanced course is a deep dive into jewelry making for students who already have strong foundations in the craft. With practical exercises, students explore refined mechanisms for creating moving connections, links, closures, and clasps. Students refine their creative style while studying solutions for combining their artistic vision with functionality in the form of wearable jewelry.

Prereqs. JWY 255 Jewelry Making II, or equivalent.

Wax Carving and Casting Techniques II

JWY 370 F

Cr: 3; Contact hrs: 60

Students consolidate and expand on the basic wax carving skills developed in the previous course. Students learn advanced techniques, alternative methods of wax modeling, and different casting techniques, such as sand and cuttlefish casting. They learn how to use rubber molds to produce multiple pieces at the same time. The course provides a space for experimentation, in which to test the results of the various casting techniques and enhance students' familiarity with the materials and their ability to use these methods to express their creative vision.

Prereqs. JWY 170 F Wax Carving and Casting Techniques I, or equivalent.

Stone Setting II

JWY 380 F

Cr: 3; Contact hrs: 60

This course is an in-depth study of various stone-setting techniques, namely channel settings, flush settings, and various traditional Florentine-style grain settings for both single and multiple stones. Students explore the structural principles of how the settings are constructed, gaining a more comprehensive understanding of the strengths and weaknesses of a given piece of jewelry. Techniques are taught through both live demonstrations and guided practical exercises.

Prereqs. JWY 270 F Stone Setting I, or equivalent.

Portfolio Development in Jewelry

JWY 400 F

Cr: 3; Contact hrs: 45

Build on your knowledge and know-how from previous Jewelry Design courses to create professional presentations of both your work and yourself as a designer and artist. Our goal is to guide students to the completion of a professional individual portfolio with a coherent, visually-convincing concept. Work includes hand-drawn and digital renderings using 3-D modeling software such as Rhino, as well as photography of jewelry pieces. Portfolio contents should reflect designs and pieces made in the framework of the program.

Note: Only open to students in the Jewelry Design Professional Certificate program.

Prereqs: JWY 335 Jewelry Making III and JWY 300 Jewelry Design III, or equivalents.

Jewelry Making IV

JWY 410 F

Cr: 3; Contact hrs: 90

This is a high-level jewelry-making course for students who already possess advanced knowledge and skills in the field. The course provides an opportunity to reinforce and further extend technical capabilities through exercises focusing on complex structures and assembly methods. It also includes individual projects in which students can apply and refine their creative styles, starting from concept, design, and the choice of the techniques and materials that best fit the style and leading up to the final execution of the piece.

Prereqs. JWY 335 F Jewelry Making III, or equivalent.

Professional Jewelry Experience

JWY 415 F

Cr: 3; Contact hrs: 90

The Florentine goldsmith tradition combines the legacy of the Renaissance artisanal workshop with contemporary research and design, making the local jewelry design scene vibrant and eclectic. Many international brands, designers, and artists choose Florence as their production base for high-quality jewelry. The professional jewelry experience course gives students the opportunity to collaborate with industry experts directly in their jewelry studio practices, focusing on personal projects while experiencing first-hand the practices of established jewelry designers and makers. Students learn how to interact and collaborate with a variety of creative professionals involved in all aspects of production, from goldsmiths and stone setters to CAD experts, graphic designers, and photographers, as well as how to plan an exhibition to showcase their work. This experiential learning course provides the know-how to run a thriving jewelry studio, from producing one-of-a-kind pieces to managing a successful business.

Note: Only open to students in the Jewelry Design Professional Certificate program.

Prereqs. JWY 335 Jewelry Making III and JWY 300 Jewelry Design III, or equivalent.

Jewelry Artist Summer Workshop (Summer only)

JWY 430 F

Cr: 3; Contact hrs: 60

A guide to the creative and technical process of developing a jewelry collection from a core idea. Students are given either a formal or conceptual theme: they collect ideas, do research and analysis, make sketches, and create prototypes. Provides experience in real-life situations where, from a set of initial conditions, we must turn ideas into concrete forms, make a series of design choices, and find technical solutions for a group of pieces that reflect our own personal style. The artist will introduce his/her approach to designing and making jewelry, offering a stimulating example of styles and techniques. For students with previous technical experience in jewelry making.

Prereqs. JWY 255 Jewelry Making II, or equivalent.

The School of Nutrition, Italian Gastronomy and Culture conducts rigorous, scientific investigations into the principles of nutrition and the cultural aspects of Italian culinary heritage. The chemistry and biology of nutrition and the physiological principles that underlie a balanced diet are examined, along with the origins and development of food cultures in relation to environmental conditions and agricultural production. Students learn about the richness of food by examining contemporary literary sources as well as anthropological data on the eating habits of the ancient peoples of the Mediterranean. To supplement the academic experience, students not only engage in hands-on preparations of traditional Mediterranean and Italian dishes, but also learn to pair food and wine.

Italian Gastronomy and Culture
Nutrition

6.5 SCHOOL OF NUTRITION, ITALIAN GASTRONOMY AND CULTURE / FLORENCE

IGC – ITALIAN GASTRONOMY AND CULTURE

Representing Food in the Visual Arts

IGC 125 F; Cross-listed: ART 125 F

Cr: 3; Contact hrs: 45

Food plays a central role in society and culture, and artists have often portrayed it very meaningfully. What can artists' modes of depicting food and drink tell us about their human subjects and about the society in which these works of art were created? What does the presence of wine, fresh fruit, and meat tell us about certain social contexts, and what might the representation of bread and vegetables indicate? Students explore the social and cultural meanings of food in Italian art from the Middle Ages to the modern age and compare these representations with those in similar periods in other cultures.

Not Just Italian Food: Culinary & Cultural Traditions

IGC 160 F

Cr: 3; Contact hrs: 45

How does food relate to local customs and lifestyle? How can these local particularities best be preserved and promoted, becoming true resources of the territory? Italian cuisine is the sum of the contributions of various regional culinary traditions, which, despite standardizing trends, have managed to maintain unique flavors and ingredients. Students explore the diversity of Italy's culinary microcultures, with a particular focus on the social and historical context in which these dishes and cooking practices evolved, and the particular local geographical and environmental conditions that make them unique.

The Medici and the Journey of Flavors Beyond the Legend

IGC 165 F; Cross-listed: HIS 165 F

Cr: 3; Contact hrs: 45

Florence's wealthy and powerful Medici family established a cultural legacy that goes beyond the arts and finance to embrace the myths and legends of the Renaissance kitchen. Students explore the contribution of the Medici to culinary history, with a particular focus on Catherine de' Medici and her image as a "foodie queen." After marrying the French king-to-be and becoming queen in 1547, she is credited with introducing a series of food innovations into France that eventually spread to the rest of Europe and the world. What and how did the Medici eat during the Renaissance? How did Catherine, in particular, this Italian queen of France, manage to exert such a powerful influence on French food culture? To what extent do contemporary French cooking and eating habits reflect this cultural cross-pollination?

Wine and Culture I: Wines of Italy

IGC 170 F

Cr: 3; Contact hrs: 45

This course concerns the place of wine in Italian history, philosophy, culture, and lifestyle. Since the Etruscan and Roman periods, wine has not only been a beloved beverage in Italy, but an essential part of rich cultural traditions and a lens through which we can learn much about the practices and values of earlier cultures and our own. Students explore the distinct traditions and economic, geographic, and climatic features of the most prestigious Italian wine-producing areas. They become familiar with grape varieties, winemaking techniques, and the various regional and national classification systems. The course includes experience with organoleptic analyses (visual, olfactory, and gustatory) of a series of representative wines to help develop enological vocabulary and tasting skills and the foundations of effective wine and food pairings.

Florence Bites: Understanding a City through Food

IGC 180 F

Cr: 3; Contact hrs: 45

This course is ideal for students who are passionate about travel, Italian traditional food, and gastronomic culture. Florence is the capital of Tuscany, one of the most important regions from a gastronomic and historical standpoint. Florence was forged by several centuries of changes: From the Roman period, the Middle Ages, and the Renaissance until modern times, every era enriched the gastronomy of the city. This course unravels the city's rich history, providing cultural and historical context along the way, also by means of guided gastronomical heritage tours. Students "devour" theory lessons, didactic tastings, site visits, and field trips, enjoying an immersive experience into the heart of gastronomic Florentine customs.

Italian Identity Across Food and Culture

IGC 198 F; Cross-listed: ANT 198 F

Cr: 3; Contact hrs: 45

You may be what you eat, but why do you eat the way you do? Why do people make different food choices in their daily lives? What makes certain social classes avoid or value certain types of foods? Food is an important factor in how we define ourselves: people's attitudes toward it can reveal not just personal characteristics but a broader food ideology. Students explore the relationships between food's multiple meanings and the physical acts of cooking and eating, and how food influences personal and group identity. Students discover the role food plays in constructing ethnic identity, displaying religious beliefs and negotiating gender roles, and food's ability to transmit and preserve cultures and values.

InGrained in our History: the Bread Experience

IGC 200 F

Cr: 3; Contact hrs: 45

When did humans begin harvesting grain and baking bread? What was the religious, anthropological, economic, and nutritional significance of bread in ancient societies? This course explores the multiple meanings of bread throughout history and civilizations while applying the techniques and methods used for baking and kneading (which students experience firsthand). Students explore the different types of grain production on the field, to better understand the industrial demand around this historical baked good. The course includes a sociological analysis of local Florentine grain products.

The Culture of Food in Italian Literature

IGC 212 F; Cross-listed: LIT 212 F

Cr: 3; Contact hrs: 45

How are food and cooking tied to the physical environment and history of Italy? How do writers use food symbolically? Given how essential food is to human life, it is no surprise that it occupies a prominent place in literary representations of the human experience from the everyday to the extraordinary. This prominence is even more pronounced in Italian culture and, consequently, in Italian literature. This course explores how Italian authors have used food as a narrative element in their literary production from the Middle Ages to the present. Students study and analyze texts by a range of literary giants, including Boccaccio, Marinetti, Vittorini, and Calvino. Students find out how literature has helped introduce new ideas about sensory perception, taste, and the pleasure of eating. The course includes hands-on kitchen experience preparing some of the dishes mentioned in class readings.

Food Writing

IGC 216 F; Cross-listed: COM 216 F / WRI 213 F

Cr: 3; Contact hrs: 45

This course is an introduction to the full spectrum of writing about what we eat: reviews, articles, blogs, books, menus, social media, and essays. Students learn how to craft vivid descriptions of taste and place. They explore culinary writing through different types of media, including text, photos, video, and audio. They experiment with and develop a set of observational skills that engage and exploit all five senses, as well as stylistic techniques for writing about food in an efficient, concise, and captivating way.

Note: Personal laptop for in-class projects required.

Prereqs. WRI 150 Writing for College, or equivalent.

Current Trends in Italian Cuisine

IGC 220 F

Cr: 3; Contact hrs: 45

What is new in the world of Italian cooking? From family dinner or haute cuisine, students explore how Italian cooks and chefs are reinterpreting regional traditions and revaluating marginalized ingredients and techniques, with the overall effect of creating a lighter, healthier style of Italian cuisine. In the hands-on portion of the class, students have the opportunity to consolidate basic cooking skills, learn to select quality ingredients and explore more specialized techniques. Students compare their own eating habits with those of Italians, both past and present, and examine specific regional culinary cultures and how social and environmental forces have influenced them.

Food Photography

IGC 234 F; Cross-listed: PHO 234 F

Cr: 3; Contact hrs: 90

Presentation, not just preparation, is key to a memorable culinary experience. This course examines how food and beverages can be styled, capturing their essence in photography through accomplished technical and compositional control. Students develop their creativity in a field with concrete, practical applications. In the lab, students process, develop, and print photographs, learning to use Photoshop tools particularly useful in food photography. The course focuses on lighting techniques, how to compose and create appealing settings, and the art of visual storytelling. Students also receive a firm grounding in the key theoretical elements of food design with visual and stylistic analysis. The course includes guest speakers (including a professional food stylist and a chef) and field trips to a selected restaurant and other culinary venues.

Note: Each student must have a DSLR camera with a manual setting and at least one lens.

Former course title: Fundamentals of Food Design, Styling, and Photography.

An Italian Sensory Experience: Pairing Food and Wine

IGC 245 F

Cr: 3; Contact hrs: 45

The variety of Italy's regional culinary traditions has played a large part in the fame and worldwide success of Italian cuisine. Nowhere is this diversity more relevant than in the skilled pairing of food and wine to enhance the flavors of both and the culinary experience in general. Students explore both traditional and more innovative techniques used by professionals in the science of eno-gastronomic pairings. Students develop their knowledge of the classification systems and technical terminology for Italian wines and familiarize themselves with the chemistry of wine and health issues related to its consumption.

From History to the Kitchen: Flavors and Traditions

IGC 250 F

Cr: 3; Contact hrs: 45

Italy possesses a treasure trove of centuries-old culinary traditions. Students work with original recipes published in major culinary treatises of the past, rediscovering ancient flavors (herbs, spices, sauces) and learning how to adapt old techniques to new circumstances and ingredients. The course is a journey into the past and a sensory immersion. Students have the opportunity to gain a unique perspective on the flavors at the roots of modern Italian cuisine and the tools for creating innovative recipes of their own using the secrets of an ancient culinary culture.

Wine Business & Marketing

IGC 252 F; Cross-listed: BUS 252 F

Cr: 3; Contact hrs: 45

How is wine sold? Why are certain wines available worldwide while others remain well-kept secrets? This course explores the business and marketing of wine, with a special focus on Italian wines in foreign markets. Topics include sourcing, shipment chains, trading channels, market impact, and sustainable and ethical production and distribution. The course includes business simulations and a student-created startup or marketing project to develop the skills necessary for working in the wine and beverage industry.

Prereqs. BUS 210 Principles of Marketing, or BUS 130 Introduction to Business, or BUS 195 Foundations of Management, or equivalents; or concurrent enrollment in the Two Italies program.

Food Marketing & Communication

IGC 253 F; Cross-listed: COM 253 F

Cr: 3; Contact hrs: 45

This course serves as an introduction to the fundamental operational and strategic dynamics that shape marketing and communications in the agri-food industry. Students compare and contrast different gastronomic cultures and traditions, comparing and contrasting the food marketing strategies related to them. They examine and analyze case studies and success stories, ranging from small-scale producers to multinational companies, investigating the importance of geographical and social context in communicating food from a variety of perspectives. They then implement the tools and methodologies covered in class to design and develop an integrated marketing and communication plan for an agri-food business catering to both the client and the consumer.

Prereqs. BUS 210 Principles of Marketing, or equivalent; sophomore standing. A prior course in Communications is recommended.

Co(ok)quinarius: Ancient Sources of Italian Cuisine

IGC 264 F; Cross-listed: ANC 264 F / ANT 264 F

Cr: 3; Contact hrs: 45

In the fascinating setting of Florence's Central Market, this course provides a hands-on exploration of the ancient Mediterranean's major culinary cultures, the forerunner of modern Italian cuisine. Making use of the tools of experimental archaeology, students prepare and taste ancient Etruscan, Greek, Roman, and Near Eastern dishes and explore the distinction between how food was consumed and how it was used symbolically. Topics include the social dimensions of food, a history of specific commodities, everyday eating habits and etiquette, and culinary rituals and taboos. Students also develop practical food preparation skills.

Winemaking I

IGC 270 F

Cr: 3; Contact hrs: 45

This course explores the scientific and technical world of winemaking and the practical operations of a winery. Students actively participate in the various phases of wine production, including bottling an LdM-label wine, through classroom and hands-on sessions at a Chianti winery. Students become familiar with winemaking equipment, the relevant chemical and microbiological processes, and the crucial factors in growing quality grapes. Depending on the season, students experience harvest operations, crush and fermentation monitoring, press-out and racking operations (in the fall), or aging decisions and monitoring, filtration, stabilization, blending, and bottling (in the spring). The course is aimed at students interested in a career in the wine industry and the essentials of winemaking.

Prereqs. Biology I and General Chemistry I.

Sacred and Profane: Symbolism in Italian Cuisine

IGC 272 F; Cross-listed: ANT 272 F

Cr: 3; Contact hrs: 45

How have culture and environmental elements helped shape Italy's various gastronomic identities? What is the role of traditions, beliefs, and values, be they national or local, religious or secular, urban or rural? Students investigate how Italian gastronomy bridges the religious-secular divide by analyzing the symbolic value of some of its staples, including bread, wine, fish, and cakes. This in-depth exploration of Italy's culinary heritage highlights the connections between ancient traditions and contemporary life and how current lifestyle choices often risk jeopardizing this legacy. Students can experience firsthand many of the course's most important concepts at Florence's restaurants, markets, shops, and other gastronomic institutions.

Sustainable Food and the New Global Challenge

IGC 280 F; Cross-listed: ENV 280 F

Cr: 3; Contact hrs: 45

What are the big-picture consequences of developing sustainable food sources? Are there any negative effects from an economic perspective? What is the place of individual consumers in today's global food system, and how can they exercise power and make their choices count? Food and culinary culture through the lens of environmental preservation, sustainable agriculture, biological and culinary diversity, and global social justice. The multidisciplinary approach of this course combines current academic research with the traditional, grassroots knowledge of farmers and producers, exploring the nutritional, social, and environmental aspects of food and food systems.

NTR – NUTRITION

The Journey to Well-Being

NTR 205 F

Cr: 3; Contact hrs: 45

How does an individual determine their optimal nutritional requirements? How are nutrition and well-being connected? How do food sources and production techniques influence nutritional value? Students explore the general guidelines and develop the critical thinking skills necessary for achieving and maintaining a healthy lifestyle in the contemporary world. Topics include the basic components of nutrition, the physiological principles of a balanced diet, and the correct use of nutrients. They also investigate the individual choices and social dynamics that lead to eating disorders and the effects of an unbalanced diet and consequent weight gain/loss. The course includes hands-on lab work.

Vegetarianism Between Culture and Lifestyle

NTR 226 F

Cr: 3; Contact hrs: 45

This course concerns vegetarianism and veganism as dietary and cultural practices. Vegetarianism has been a part of many cultures, both ancient and modern. However, it underwent a decided jump in popularity in conjunction with the increasing attention to the benefits of a healthy diet in the 19th century. Students explore how deciding to become a vegetarian or vegan can arise from health reasons, beliefs about the realities of food production and animal welfare, or the desire to promote a more sustainable world. Students read and discuss professional nutritional studies concerning these two lifestyle choices and debate the pros and cons of each. They also learn to prepare dishes appropriate for both types of diets, honing their cooking skills and expanding their culinary horizons.

Where Food Meets Health: The Mediterranean Diet

NTR 232 F

Cr: 3; Contact hrs: 45

This course is an exploration of the Mediterranean diet from the standpoint of lifestyle and food choices. Since Dr. Ancel Keys first published his Seven Countries study, this influential–and controversial–analysis has attracted a great deal of attention from both doctors and the general public. Students examine the relationship between food and health through a variety of sources and materials and look at different regional diets from several countries in the Mediterranean area. Theoretical knowledge is then transformed into practical know-how in cooking sessions, during which students learn to prepare a selection of "Mediterranean" dishes, helping to consolidate the course's core concepts and develop manual skills.

Italian Foodways: The Connection Between Nutrition and Culture

NTR 240 F

Cr: 3; Contact hrs: 45

"Foodways" are the cultural, social, and economic practices relating to the production and consumption of food. This course introduces students to the fundamentals of human nutrition so that they properly understand the health benefits of a balanced and varied diet from a sound scientific perspective and the problems associated with unbalanced nutrition. The aim is to nuance students' understanding of nutrition by focusing on Italian home-style cooking as an example of the Mediterranean model of eating. Students discover how Italian cultural attitudes and food habits are at the root of many positive health outcomes and learn about the principles governing the regulation of protected origin ingredients in the EU and Italy. The course may include visits to local producers. Hands-on kitchen experience teaches students how fresh ingredients can be used to make balanced meals.

Former title: A Balanced Nutritional Experience: Cooking Italian Style.

The Science of Food, Health, and Well-Being

NTR 249 F

Cr: 3; Contact hrs: 45

This course is about the biological properties of food and their effects on people's health. Students explore a wide variety of cooking and food preparation techniques and analyze how they modify the nutritional properties of what we eat. Topics include metabolism, proteins, carbohydrates, fats, the benefits of phytochemicals, antioxidants, vitamins, and minerals, the importance of how–and not just what–we eat, and programs and dietary regimens for healthy living. Students also gain firsthand experience preparing a variety of healthy dishes from the Italian culinary tradition.

Sports Nutrition

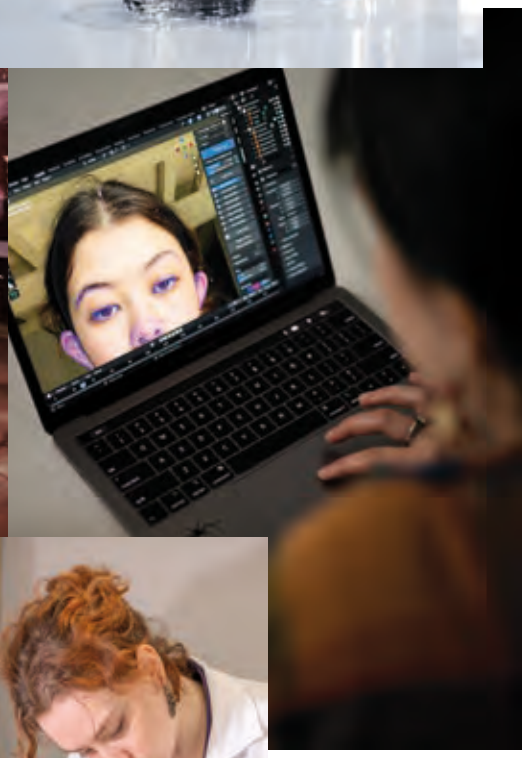
NTR 260 F

Cr: 3; Contact hrs: 45

This course is an exploration of the science behind sports nutrition and its applications for boosting performance in elite athletes and supporting the physical activities of "weekend warriors" and other enthusiasts. It covers the main principles of exercise physiology and nutrition based on state-of-the-art scientific evidence, including controversial topics that push the limits of our knowledge and help students develop critical thinking skills regarding thorny ethical issues (such as the use of supplements, with their effects on performance and muscle development). Provides scientific tools for using nutrition as part of a sports training program.

Prereqs. NTR 205 The Journey to Well-Being, or NTR 240 Italian Foodways: The Connection Between Nutrition and Culture.

The School of Science and Mathematics offers general education courses that serve a variety of majors. With a multidisciplinary approach to the sciences and mathematics, and with a particular focus on the science of conservation, the School's mission is rooted in the context of the scientific revolution, which began in Italy during the Renaissance. In the spirit of this movement, students are encouraged to explore the multifaceted connections between the arts, history, and science.



Biological Sciences
Chemistry
Mathematics

6.6 SCHOOL OF SCIENCE AND MATHEMATICS / FLORENCE

BIO - BIOLOGICAL SCIENCES

The Love of Life: Bioethical Reflections for Tomorrow's World

BIO 288 F; Cross-listed: PHI 288 F

Cr: 3; Contact hrs: 45

Should we genetically engineer "better" humans? How much control should we have over the time and place of death? Should children be enrolled in clinical research? How are disability rights and animal ethics connected? Students are invited to think critically and openly about these questions that intersect with issues of equality, diversity, and inclusion. Medical care and biotechnology are important ethical battlegrounds. What makes these areas so problematic from an ethical standpoint, and what are the terms of the debate as espoused by the most important thinkers in the area? After a brief introduction to the history of bioethics, students explore some of the most important and fascinating ethical issues that arise in medicine and health.

Principles of Biochemistry

BIO 330 F; Cross listed: CHM 330 F

Cr: 3; Contact hrs: 45

This course is a comprehensive introduction to the concepts of biochemistry. It focuses on understanding the structure, synthesis, and metabolism of the major biomolecules: nucleotides, lipids, proteins, and carbohydrates. Students explore the biochemical principles of genetics, enzyme function, and other signaling functions in the body.

Prereqs. CHM 221 Organic Chemistry I with Laboratory and General Biology I, or equivalents.

Introduction to Neuroscience

BIO 360 F; Cross-listed: PSY 360

Cr: 3; Contact hrs: 45

Students study the organization and function of the human nervous system and brain. They gain an understanding of the physiological properties of neurons and examine the structure and function of the system's brain that serves the senses and commands voluntary movements. Particular emphasis is given to the neurology of human behavior, including motivation, sex, emotion, sleep, language, attention, and mental illness. Students also explore how the environment modifies the brain.

Note: Specific attendance and grading policies apply.

Prereqs. General Biology I with Laboratory or equivalent. Enrollment is restricted to Science or Psychology majors only.

CHM – CHEMISTRY

General Chemistry I with Laboratory

CHM 135 F

Cr: 4; Contact hrs: 90

This course is an introduction to the fundamental theories of inorganic chemistry. It covers topics including the structure of atoms, bonding, reactions in aqueous media, gas behavior, intermolecular forces, and the properties of solutions. Three hours of weekly lab sessions provide demonstrations of the material covered in theoretical classes and familiarize students with laboratory techniques, data treatment, and writing up the results of scientific experiments.

Prereqs. MAT 130 Topics in Mathematics for Liberal Arts, or equivalent.

General Chemistry II with Laboratory

CHM 136 F

Cr: 4; Contact hrs: 90

This course is an introduction to physical chemistry: thermodynamics, chemical equilibrium, acid-base chemistry, kinetics, electrochemistry, the solid state, and coordination chemistry. Three hours of weekly lab sessions provide demonstrations of the materials covered in theoretical classes and familiarize students with laboratory techniques, data treatment, and writing up the results of scientific experiments.

Note: Specific attendance and grading policies apply.

Prereqs. Grade of C or higher in CHM 135 General Chemistry I with Laboratory or equivalent.

Organic Chemistry I with Laboratory

CHM 221 F

Cr: 4; Contact hrs: 90

This course is the first half of a two-semester introduction to organic chemistry. Students examine the structures, properties, functionalities, and resulting reactions of organic compounds. Classes cover alkanes, alkenes, alkynes, alkyl halides, alcohols, and ethers, which students explore in terms of nomenclature, stereochemistry, stability, reaction mechanisms, and spectroscopy-based structural analysis. Three hours of weekly lab sessions help students consolidate and expand on theories and concepts, providing hands-on training in laboratory purification, synthesis techniques, and results analysis.

Note: Specific attendance and grading policies apply.

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

Organic Chemistry II with Laboratory

CHM 222 F

Cr: 4; Contact hrs: 90

This course is the second half of a two-semester introduction to organic chemistry. It is a more in-depth look at the structures, properties, functionalities, and resulting reactions of organic compounds and the relationships between them. Students investigate alcohols, ethers, conjugated systems, amines, carbonyl derivatives, etc., focusing on reaction mechanisms, stereochemistry, multiple-step synthesis, and advanced spectroscopic analytics. Three hours of weekly lab sessions help students consolidate and expand on theories and concepts, providing hands-on training in laboratory techniques such as separation, synthesis, and analysis.

Note: Specific attendance and grading policies apply.

Prereqs. Grade of C or higher in CHM 221 Organic Chemistry I with Laboratory or equivalent.

Principles of Biochemistry

CHM 330 F; Cross-listed: BIO 330 F

Cr: 3; Contact hrs: 45

This course provides a comprehensive introduction to the concepts of biochemistry. It focuses on understanding the structure, synthesis, and metabolism of the major biomolecules: nucleotides, lipids, proteins, and carbohydrates. Furthermore, it explores the biochemical principles of genetics, enzyme function, and other signaling functions in the body.

Prereqs. CHM 221 Organic Chemistry I with Laboratory and General Biology I, or equivalent.

Science for Conservators II

CHM 340 F; Cross-listed: RES 340 F

Cr: 3; Contact hrs: 45

This course concerns the scientific concepts, materials, and techniques at the foundation of art conservation and restoration. Students explore an array of topics, including 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 chemical reaction-based cleaning.

Prereqs. CHM 135 General Chemistry I with Laboratory, or equivalents.

MAT – MATHEMATICS

Topics in Mathematics for Liberal Arts

MAT 130 F

Cr: 3; Contact hrs: 45

This course is a basic introduction to mathematics designed for Liberal Arts majors who would normally have little exposure to the subject at the college level. Students cover fundamental concepts and ideas from set theory, algebra, and geometry, with a focus on how a working knowledge of math is extremely useful in our daily lives and in an array of scenarios that we are all likely to encounter.

Introduction to Statistics

MAT 186 F

Cr: 3; Contact hrs: 45

This course provides students with the fundamental concepts and methods that they need to produce and analyze statistics. Topics include how to describe sample data, experimental design, sampling distributions of means and proportions (one, two, and paired designs), normal and t-distribution, parametric and non-parametric methods of estimation and hypothesis testing, and correlation and regression.

Prereqs. Three years of high school Mathematics or equivalent.

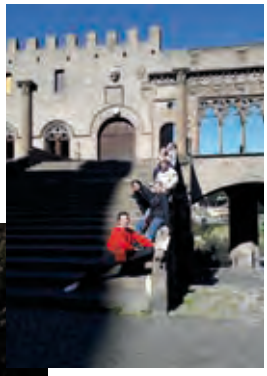
San Pietro Church (11th Century), Tuscania

7. TUSCANIA COURSE DESCRIPTIONS

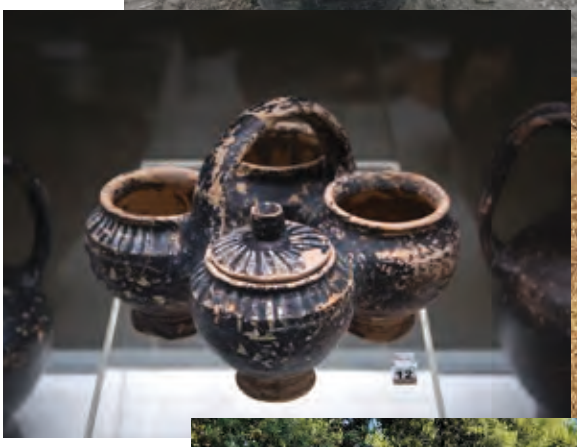
DEPARTMENT LOCATIONS

	School of Liberal Arts and Social Sciences	Tuscania	Florence
ANC	Ancient Studies	▲	●
ANT	Anthropology	▲	●
ART	Art History and Visual Culture		●
BUS	International Business	▲	●
COM	Communications	▲	●
EDU	Education		●
ENV	Environmental Studies and Geography	▲	●
GND	Gender Studies		●
HIS	History	▲	●
LIT	Literature	▲	●
PHI	Philosophy	▲	●
POL	Political Science and International Studies		●
PSY	Psychology		●
REL	Religious Studies	▲	●
SOC	Sociology		●
WRI	Writing	▲	●
	School of Italian Language and Culture		
ITC	Italian Language and Culture	▲	●
ITL	Italian Language	▲	●
	School of Creative Arts		
FMA	Film and Media Arts	▲	●
PDM	Painting, Drawing and Mixed Media	▲	●
PER	Performing Arts	▲	●
PHO	Photography	▲	●
PRI	Printmaking		●
RES	Restoration		●
SCU	Sculpture and Ceramics		●
	School of Design		
ARC	Architecture		●
FAS	Fashion Design, Marketing and Merchandising		●
GRA	Graphic Design		●
INT	Interior Design		●
JWY	Jewelry Design		●
	School of Nutrition, Italian Gastronomy and Culture		
IGC	Italian Gastronomy and Culture	▲	●
NTR	Nutrition	▲	●
	School of Science and Mathematics		
BIO	Biological Sciences		●
CHM	Chemistry		●
MAT	Mathematics		●
	School of Agriculture		
AGR	Agricultural Studies and Technologies	▲	

7.1 SCHOOL OF LIBERAL ARTS AND SOCIAL SCIENCES / TUSCANIA



Ancient Studies
Anthropology
International Business
Communications
Environmental Studies and Geography
History
Literature
Philosophy
Religious Studies
Writing



The School of Liberal Arts and Social Sciences is the largest of LdM's 7 schools. With 16 departments spanning across the humanities, social sciences, business, and communications, LdM encourages interdisciplinary inquiry on global issues through a distinctly blended curriculum that broadens students' perspectives, inspires potential, and advances possibilities for personal and professional growth.

ANC – ANCIENT STUDIES

In collaboration with CAMNES.

Ancient Rome

ANC 200 T; Cross-listed: HIS 200 F

Cr: 3; Contact hrs: 45

This course is a comprehensive introduction to ancient Roman civilization, from its origins in the 8th century BCE to its fall twelve centuries later. Through key events and major figures, students explore a variety of themes and methodological issues: the primary sources of ancient history, the political organization of the Roman state, Rome's territorial expansion and its cultural and administrative influence in subject lands, Roman religion and the spread of Christianity, the end of the Roman world and the rise of new social models, and the historiographical "myth of Rome." The problem-oriented approach of this course stimulates students' critical thinking skills and develops their ability to work with historically significant primary sources.

Note: In Tuscania, students will have field trips to Rome and the ancient city of Cosa.

New in Tuscania.

Greek and Roman Mythology

ANC 216 T

Cr: 3; Contact hrs: 45

The stories of Greek and Roman gods and heroes played a fundamental role in the development of Western art and literature, especially after their revival during the Renaissance. They provide a key to understanding not only the ideals and aspirations of the Roman Empire but also modern literature and psychology. Students examine the major deities of the Greek and Roman pantheon in history, literature, and archaeology. They learn how Greek myths influenced the Roman world and what *the Iliad*, *Odyssey*, and Roman foundation myths and epics tell us about the relationship between myth and history. With visits to museums, monuments, and archaeological sites, the course also explores how these myths were represented visually on ancient monuments and everyday objects and how their stories evolved after the classical period.

The Etruscans

ANC 220 T

Cr: 3; Contact hrs: 45

In this course, students are introduced to an ancient civilization that has left a remarkable legacy in central Italy and is still tangible in Tuscania to the present day. As an example of a highly developed Mediterranean culture with well-established trade routes by the 8th century BCE, the Etruscans provide profound insights into pre-Christian religious concepts, burial practices, and pottery making. Through visits to the many nearby Necropolises (including field trips to Cerveteri, Tarquinia, and Vulci), students have direct contact with important archaeological sources. A focus is also placed on the particular status of women in Etruscan society.

Prereqs. None. A prior course in Classics, Art History, or History is recommended.

New course.

Women in Antiquity

ANC 230 T

Cr: 3; Contact hrs: 45

The countless 2,500 year-old sculptures of Etruscan women in and around the town of Tuscania call for attention. Visitors will see them in the local museums, the necropolises, the churches, and in the streets and other civic spaces. What worlds did these women inhabit? By focusing on the role of real and mythological women in Etruscan culture, far off times will become accessible, relevant and vital. The course will also introduce the pre-Christian Mediterranean world by comparing the Etruscan with Ancient Greek and Roman cultures. Visits and field trips will be an integral part.

New course.

Archaeology Field School: Tuscania (Italy)

ANC 282-283 T; Cross-listed: ANT 282-283 T/HIS 282-283 T

Cr: 6; Contact hrs: 148

An intensive, four-week journey into the world of archaeology, with a unique combination of supervised fieldwork and academic instruction by archaeologists and other specialists. We explore Etruscan civilization in its material culture, artistic production, and socio-political organization while contributing to the ongoing excavation and preservation of an active site and learning fundamental archaeological techniques. Offered in collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES), the course is held in Tuscania, one of the richest Etruscan archaeological areas. Includes visits to other relevant sites, monuments, and museums.

Archaeology of Italy: From Constantine to Charlemagne

ANC 298 T

Cr: 3; Contact hrs: 45

Once dismissed as the "Dark Ages," the period from the fall of the Roman Empire to the rise of the medieval Italian communes now attracts intense historical interest. Thanks to excavations in towns, villas, cemeteries, churches, and castles, a vastly more dynamic picture of early medieval Italy (circa 300-1000 CE) has emerged. We examine recent data and finds, along with secondary and literary sources, to identify both the continuities and the major changes that followed the collapse of Roman civilization in the West. Topics include the various archaeological typologies, specific cultures, inscriptions, find categories, conservation and reconstruction, and basic analytical methods for various materials. Includes visits to museums in Rome and Tuscania and two excavation sites.

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

ANC 306 T; Cross-listed: LIT 306 T

Cr: 3; Contact hrs: 45

How did the Greeks use myths to express the archetypal values that would become the cornerstones of future generations and civilizations? How did myths function as examples of storytelling prowess, expressions of ancient cultural traditions, and basic forms of communication and instruction? This course is a comparative analysis of some of the oldest and greatest literary works in Western civilization. Using the most significant chapters from The Iliad and The Odyssey, students are immersed in the epic, supernatural world of Homer's heroes and delve into the lifeworld of these 8th-century BCE poems that constitute the veritable "bible" of classical civilization. The course also explores the influence of this Greek tradition on the Romans, with students analyzing a selection of passages from The Aeneid, Virgil's foundational epic from the 1st century BCE.

Prereqs. A prior course in Classics, Literature, or Religion.

ANT – ANTHROPOLOGY

Archaeology Field School: Tuscania (Italy)

ANT 282-283 T; Cross-listed: ANC 282-283 T; HIS 282-283 T

Cr: 6; Contact hrs: 148

An intensive, four-week journey into the world of archaeology, with a unique combination of supervised fieldwork and academic instruction by archaeologists and other specialists. We explore Etruscan civilization in its material culture, artistic production, and socio-political organization while contributing to the ongoing excavation and preservation of an active site and learning fundamental archaeological techniques. Offered in collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES), the course is held in Tuscania, one of the richest Etruscan archaeological areas. Includes visits to other relevant sites, monuments, and museums.

BUS – INTERNATIONAL BUSINESS

Wine Business & Marketing

BUS 252 T; Cross-listed: IGC 252 T

Cr: 3; Contact hrs: 45

This course provides a comprehensive introduction to and understanding of wine as an iconic product of human culture. From the growing and harvesting of grapes to the ritual of appreciating a glass of high-quality wine, students explore the complex processes behind its business and marketing, with a special focus on Italian wines and the international market. Topics include sourcing, shipment chains and trading channels, market impact, and sustainable and ethical production and distribution. Includes field trips to local wine-producers and presentations of a start-up or marketing project.

Note: Local wines from northern Lazio will be given a particular focus.

Prereqs. Concurrent enrollment in Two Italies Program

New course.

COM – COMMUNICATIONS

Speaking in Public

COM 105 T

Cr: 3; Contact hrs: 45

Learning to speak in public is crucial for both our professional and private growth. This course provides students with real-life skills to reduce performance anxiety, engage an audience with effective body language and words, read an audience accurately, and project their thoughts and emotions powerfully.

Note: Site-specific practice locations, like the town amphitheater, will enrich the program.

New in Tuscania.

The Body Speaks: The Power of Non-Verbal Communication

COM 212 T

Cr: 3; Contact hrs: 45

How we physically present ourselves – our body language – is a critical element of how we are perceived in every aspect of our personal and professional lives. Students develop important communication skills by learning to "embody" their emotional and intellectual messages. Frequent voice exercises, good use of the hands, and eye contact have a profound impact on successful performance. Students learn and practice techniques that will help them project confidence as well as greater individual energy into all of their interpersonal interactions.

Note: Site-specific practice locations, like the town amphitheater, will enrich the program.

Communications Internship in Italian

COM 380 T; Cross-listed: ITC 380 T

Cr: 3; Contact hrs: 135

This internship is a practical, professional experience at a local communications agency or similar business. Activities include writing articles, updating and adapting preexisting articles in various formats, clerical tasks, managing blogs, social media and websites, and developing new projects. An on-site supervisor and a faculty member monitor interns. Grades reflect the assessment of weekly reports, two papers, and an overall evaluation. Students work 10–12 hours weekly at the internship site; schedules and on-site duties may vary.

Note: The internship requires a minimum of 135 hours (120 on-site, plus 15 to complete meetings and assignments). There are limited placement opportunities. Admission requirements include a student's CV (English and Italian), two reference letters (English or Italian), a formal letter of intent in Italian, an English writing sample (due by the application deadline), an Italian language placement test, and an on-site interview prior to acceptance. Student interns must maintain full-time status with a minimum of 15 credits per semester. Public transport costs may apply.

Prereqs. Advanced Italian I (ITL 301 level) and concurrent enrollment in an Italian class (ITL/ITC).

Recommended: Strong writing and communication skills.

New in Tuscania.

ENV – ENVIRONMENTAL STUDIES AND GEOGRAPHY

Sustainable Forest Management

ENV 190 T; Cross-listed: AGR 190 T

Cr: 3; Contact hrs: 45

Our forests are unique: a symbol of life and essential to our lives. They provide food, water, renewable energy, shelter, recreation, and inspiration; they are home to countless species of plants and animals, help mitigate climate change, and protect the soil. This course focuses on temperate forests, in particular, such as those in Europe and North America, conditioned by centuries of human settlement and activities. What are their principal characteristics, and how can they be successfully managed and protected to ensure their survival long into the future? Topics include tree biology, forest ecology, tree identification methodologies, and forest harvesting and protection. Field trips and hands-on activities offer students direct experience with how forests function and strategies for ensuring that they continue to prosper.

Climate Change

ENV 220 T

Cr: 3; Contact hrs: 45

Climate change is affecting our daily lives, goods and services, the planning stategies of governments. The next generation will have to learn to live with increasing changes and develop the tools to manage the challenges they bring. In this course, students will acquire a deeper understanding of the environment and monitoring mechanisms, as well as comprehend policies that reduce our ecological footprint and build a sustainable future. They will become acquainted with the dynamics of glaciers, forests, and coral reefs that allow us to monitor the current climate crisis. Through presentations, lectures with active learning, field trips, and scientific articles, students will understand how to bring about change and how personal choices can also make a difference.

Sustainable Italy: Environmental Awareness and Ecotourism

ENV 238 T

Cr: 3; Contact hrs: 45

Sustainable practices represent an incredible opportunity for "ecotourism," which aims to attract visitors and provide them with accommodations and activities that don't exploit or damage the environment. We look at how problems of natural resources management can be transformed into exciting new possibilities and the importance of raising awareness of this potential for economic gain via environmental preservation and revival. Focusing particularly on Italy and Lazio, we explore the range of ecosystem services (support, provisioning, regulating, and cultural activities) that can stimulate local economies while protecting our natural heritage. A multidisciplinary perspective combines classroom learning, research, and fieldwork to expose students to the fascinating complexity of the environment and the possibilities for a more sustainable future.

Sustainable Food and the New Global Challenge

ENV 280 T; Cross-listed: IGC 280 T

Cr: 3; Contact hrs: 45

What are the big-picture consequences of developing sustainable food sources? Are there any negative effects from an economic perspective? What is the place of individual consumers in today's global food system, and how can they exercise power and make their choices count? Food and culinary culture through the lens of environmental preservation, sustainable agriculture, biological and culinary diversity, and global social justice. The multidisciplinary approach of this course combines current academic research with the traditional, grassroots knowledge of farmers and producers, exploring the nutritional, social, and environmental aspects of food and food systems.

Note: With field trips to local organic farms and a focus on the cultivation of olive oil.

HIS – HISTORY

Ancient Rome

HIS 200 T; Cross-listed: ANC 200 T

Cr: 3; Contact hrs: 45

This course is a comprehensive introduction to ancient Roman civilization, from its origins in the 8th century BCE to its fall twelve centuries later. Through key events and major figures, students explore a variety of themes and methodological issues: the primary sources of ancient history, the political organization of the Roman state, Rome's territorial expansion and its cultural and administrative influence in subject lands, Roman religion and the spread of Christianity, the end of the Roman world and the rise of new social models, and the historiographical "myth of Rome." The problem-oriented approach of this course stimulates students' critical thinking skills and develops their ability to work with historically significant primary sources.

New in Tuscania.

Medieval Civilization and Culture

HIS 212 T

Cr: 3; Contact hrs: 45

Between the promulgation of Constantine's Edict of Milan in 313 CE and the rise of humanist culture in the 14th century, Western civilization was profoundly transformed. This was not the stagnant "dark" age of popular conception; it was a period of dynamic and drastic shifts in both values and borders. In political theory and the visual arts, classical heritage survived, evolved, was reinterpreted, and given new life. This course explores continuity and change in politics, society, economics, and culture, surveying some of the most significant historical, literary, archaeological, and artistic sources. Topics include the late Roman Empire and the "barbarian" invasions, monasticism and medieval Christianity, the Crusades, the rise of the Italian city-states, the Black Death, the roots of the Renaissance, and the evolution of the arts. The course includes site visits in and around Florence or Tuscania, depending on course location.

Note: With a special focus on the medieval town of Tuscania and the Palace of the Popes in Viterbo.

Pilgrimage to Rome and Latium in the Middle Ages

HIS 278 T

Cr: 3; Contact hrs: 45

Mobility and connectivity in Late Antiquity and Medieval Europe through the lens of the Christian pilgrimage (4th-14th century). How did these journeys reflect contemporary society and beliefs? How did the routes themselves permanently change the European landscape? The course focuses on the city of Rome and the surrounding Lazio region (ancient Latium) in the experiences of Anglo-Saxon travelers. After introducing the historical and geographical context of early Christian pilgrimages through literary and archaeological evidence, students shift their attention to the Via Francigena network of routes to see how pilgrimages changed in the later medieval period, including the important Jubilee year of 1300. Includes field trips in and around Tuscania.

Former title: Magical Mystery Tour: Pilgrimage to Rome and Latium in the Middle Ages.

Archaeology Field School: Tuscania (Italy)

HIS 282-283 T; Cross-listed: ANC 282-283 T/ANT 282-283 T

Cr: 6; Contact hrs: 148

An intensive, four-week journey into the world of archaeology, with a unique combination of supervised fieldwork and academic instruction by archaeologists and other specialists. We explore Etruscan civilization in its material culture, artistic production, and socio-political organization while contributing to the ongoing excavation and preservation of an active site and learning fundamental archaeological techniques. Offered in collaboration with the Center for Ancient Mediterranean and Near Eastern Studies (CAMNES), the course is held in Tuscania, one of the richest Etruscan archaeological areas. Includes visits to other relevant sites, monuments, and museums.

LIT — LITERATURE

Survey of Western Literature

LIT 150 T

Cr: 3; Contact hrs: 45

This course explores the major texts that have shaped and guided the Western cultural tradition from antiquity to the present. Students discover, analyze, and discuss these works, emphasizing genre, period, and style. They develop their literary awareness and the skills to appreciate and critique individual works from a wide range of historical periods. All readings are in English translation.

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

LIT 306 T; Cross-listed: ANC 306 T

Cr: 3; Contact hrs: 45

How did the Greeks use myths to express the archetypal values that would become the cornerstones of future generations and civilizations? How did myths function as examples of storytelling prowess, expressions of ancient cultural traditions, and basic forms of communication and instruction? This course is a comparative analysis of some of the oldest and greatest literary works in Western civilization. Using the most significant chapters from *The Iliad* and *The Odyssey*, students are immersed in the epic, supernatural world of Homer's heroes and delve into the lifeworld of these 8th-century BCE poems that constitute the veritable "bible" of classical civilization. The course also explores the influence of this Greek tradition on the Romans, with students analyzing a selection of passages from *The Aeneid*, Virgil's foundational epic from the 1st century BCE.

Prereqs. A prior course in Classics, Literature, or Religion.

Masterpieces of Italian Literature

LIT 307 T

Cr: 3; Contact hrs: 45

This course is a broad introduction to the most important Italian writers and literary movements from the 13th century to the present. Students read some of Italy's most representative literary works in translation, exploring their structures, original features, and their relevance, both past and present. Regardless of their level of Italian, students have the opportunity to familiarize themselves with the essentials of Italian literature and, through these works, gain insight into the country's history and society over the centuries.

Prereqs. LIT 150 Survey of Western Literature, or equivalent.

Italian Grand Tour: Italy Through the Eyes of Famous Travelers

LIT 350 T

Cr: 3; Contact hrs: 45

Was the Grand Tour mere tourism for Europe's elite, or did it have a deeper significance? What can it tell us about the Italy of the time, and the "tourists" themselves? Students are immersed in the memoirs, letters, and diaries of some of the most famous artists, writers, and intellectuals who traveled through and lived in Italy between the 18th and 20th centuries, shedding light on the history, works of art, monuments, and local folkloristic events of the main Grand Tour destinations: Venice, Florence, and Rome. The course also explores the contrasts and contradictions between the often-idealized descriptions and landscapes and the negative views expressed with regard to the Italian people. It goes on to compare these perceptions with the contemporary foreign imagination of Italy.

PHI — PHILOSOPHY

Introduction to Ethics

PHI 170 T

Cr: 3; Contact hrs: 45

Ethics is the branch of philosophy examining right and wrong actions. It addresses the practical question: What shall I do? This is not just a hypothetical issue but something that concerns all of us in our daily lives. In this course, students investigate several diverging and conflicting approaches to this ethical question and critically engage with them in order to examine their strengths and weaknesses. The course also examines how different ethical theories might guide our actions when faced with contemporary ethical dilemmas: Is it wrong to eat meat? Should we open all borders? Does one have the right to choose to die? Should we physically enhance human beings? Students exercise conscious ethical reflection by trying to live out a moral philosophy for one week and through the critical analysis of a typical moral dilemma.

The Well Examined Life: Key Western Philosophers

PHI 185 T

Cr: 3; Contact hrs: 45

How did the key ideas of ancient Greek, Roman, and early Christian philosophers influence their medieval and early modern successors? What was Catholicism's impact on philosophy and vice versa, especially in the Italian tradition? This course is an introduction to the methods, content, and questions of philosophy following the evolution of the main schools of Western thought. We focus on the life and work of fundamental thinkers from the Ancient Greek world to the beginning of the Scientific Revolution, including Socrates, Plato, Aristotle, St. Augustine, St. Thomas Aquinas, Dante, Petrarch, Marsilio Ficino, Pico della Mirandola, Machiavelli, Giordano Bruno, and Galileo Galilei.

REL- RELIGIOUS STUDIES

In collaboration with CAMNES.

Yoga: Breathing, Meditation, Spirituality

REL 190 T

Cr: 3; Contact hrs: 45

Yoga is a historical religious phenomenon, a set of physical practices, and a mainstay of modern culture. Students explore its roots in ancient India and its discussion in essential texts such as the *Upaniṣads* and Patanjali's *Yoga Sutras*, its place in contemporary culture, and its connection to social, political, and environmental activism. Yoga is a spiritual, mental, and physical practice, aiming to achieve spiritual union with the divine, inner quiet and focus, and healing and bodily harmony. The course covers various breathing (*Pranayama*) and meditation techniques, along with Ayurveda, an ancient Indian healing system and "science of life." Students are introduced to a wide variety of Yoga styles, such as Hatha, Vinyasa, Ashtanga, Iyengar, Kundalini, Yin, Laughter, Restorative, and Bikram. The relationship between yoga and a healthy diet is also explored.

Note: Yoga practice will occasionally take place in local parks and scenic outdoor settings.

Former code: REL 224 T.

World Religions

REL 210 T

Cr: 3; Contact hrs: 45

This course is a historical and cultural survey of the basic teachings and doctrines of the world's major religious traditions: Christianity, Islam, Hinduism, Buddhism, Confucianism, Taoism, and Judaism. For each religion, students examine a variety of themes: the problem of defining religions, the nature of our world and the universe, the relationship between the individual and the divine, man's fate after death, the meaning and goals of worldly life, the importance of worship and rituals; and ethics and human action. Students engage in discussing in-class readings excerpts from the most important texts of each tradition, including the Old and New Testament, the Qur'an, the Vedas, the Bhagavad Gita, the Tao Te Ching, Buddhist sutras, and the Confucian canon.

Yoga Wellness Workshop: Body and Spirit

REL 224 T

Cr: 3; Contact hrs: 60

A summer workshop designed to offer an immersive experience in the Yoga tradition. We delve into both the philosophy and practice of Yoga, analyzing its roots in ancient India and selected ancient sacred texts such as the *Bhagavad Gita* and the *Yoga Sutras*, as well as Yoga's current popularity and place in Western culture. Meanwhile, students experience paths to attaining spiritual realization and union with the divine, calming the busy modern mind (mindfulness), and healing and bodily harmony. We explore various breathing (*Pranayama*) and meditation techniques, along with Yoga's sister discipline, Ayurveda, a five-thousand-year-old Indian healing system. Daily sessions introduce various schools, such as Hatha, Vinyasa, Ashtanga, Iyengar, Kundalini, and Yin, as well as Restorative Yoga and specific therapies to combat eating disorders and addiction.

Note: Yoga practice will occasionally take place in local parks and outdoor settings.

The Saints in Italian Tradition

REL 256 T

Cr: 3; Contact hrs: 45

Saints are a quintessential element in the daily life of the Italian people. Many Italian festivities are connected to the celebration of Saint's Day, and every city has a patron saint. Religious processions associated with saints are not only linked to major Catholic celebrations (e.g., Christmas, Easter, or All Saints Day) but also with local festivals. This course will investigate the Christian concept of sanctity from its origins to the present day. Students will gain a unique perspective on the intense relationship between Italian history and local traditions.

New course.

Religion and Culture in Italy

REL 284 T

Cr: 3; Contact hrs: 45

The culture of the Italian peninsula, the center of Catholicism and the papacy for nearly two millennia has long been profoundly Catholic. Even in contemporary Italy, the Church remains a major social and cultural force despite the reduced number of practicing Catholics. Yet today's Italy is a relatively young, democratic, industrialized, and multicultural nation, and Italian religion manifests itself in many ways: oceanic crowds at sanctuaries or a papal appearance, fierce ethical debates in the media, small parishes, and Muslims or Christians (not just Catholics) praying in rented spaces. This course explores what religion means in contemporary Italy, how different religious communities coexist, continuity and change in local traditions and religious heritage, the political use of religion, and the role of social media in 21st-century religion.

In Search of Early Christianity

REL 345 T

Cr: 3; Contact hrs: 45

Christianity evolved in fascinating ways during its first six centuries. We explore selected writings by influential Eastern and Western theologians and the historical context in which they emerged. Students are introduced to the principal tools and methods for understanding and critiquing ancient primary sources—both literary and archaeological. We also analyze contemporary historical debates regarding this period and the reasons for the diversity of approaches and perspectives.

Prereqs: Junior standing.

Recommended: A prior course in Religious Studies or equivalent.

WRI – WRITING

Creative Writing

WRI 220 T

Cr: 3; Contact hrs: 45

This course explores both the theoretical and practical aspects of creative writing through the basic principles and techniques for producing quality written work. The course introduces and explores a variety of writing aids and inspirational exercises to stimulate students' creativity and pave the way for producing various types of texts. Written work is read out loud and critiqued as a class, enabling students to develop a greater critical awareness of their writing as well as learn from their peers' experiences and solutions. This course is geared toward seriously motivated, self-disciplined students looking to develop their ability to write creatively and effectively. Includes midterm and final writing projects that reflect the themes and processes discussed during the semester.

Note: A personal laptop for in-class projects is required.

Prereqs. WRI 150 Writing for College, or equivalent.

Poetry Diary

WRI 250 T

Cr: 3; Contact hrs: 45

This course enables students to write and revise their personal experiences in the style of poetry being published in the USA and the British Isles. The focus is on the craft: writing for the mouth, the ear, and the eye; the alignment of sound and sense; and how to source both memory and imagination. Intensive and extensive reading and analysis of exemplary work by contemporary poets are required. Lessons combine individual practice with teamwork, the standard classroom with site-specific contexts. Participants also prepare and give a public reading.

Note: A personal laptop for in-class projects is required.

Prereqs. WRI 150 Writing for College, or equivalent.

Writing about the Self

WRI 280 T

Cr: 3; Contact hrs: 45

Writing is a very powerful tool for understanding ourselves. It puts us in touch with our unique perception of the world, our idiosyncrasies, and our infinite creative potential. Students explore the many ways of giving voice to our instincts, thoughts, and sensations, both as a technique of personal discovery and in order to enhance writing skills for use in any academic or professional arena. Students read pieces by prominent writers as models of form, style, and content. At the same time, in-class writing exercises and discussions provide opportunities for peer learning and act as a source of mutual motivation and encouragement. Includes weekly writing assignments.

Note: A personal laptop for in-class projects is required.

New in Tuscania.

Travel Writing

WRI 290 T

Cr: 3; Contact hrs: 45

Historically, Italy has been an incredibly potent source of inspiration for writers and poets from around the world. Countless novels, stories, and poems have emerged from authors' travels and experiences in the Bel Paese. Students explore the art and craft of travel writing with a particular emphasis on Italian cities. With their minds and pens, students wander through real and imagined worlds. The course includes visits to sites of historic, artistic, and cultural importance in and around Tuscania. Readings of a selection of the best in world travel literature provide students with inspiration and models. Guided exercises and assignments help students explore and practice firsthand the distinctive qualities of travel writing––its combination of history, culture, information, musings, and memory––and how it can lead to a deeper understanding of our own experiences and cultural identity.

Note: A personal laptop for in-class projects is required.

Prereqs. WRI 150 Writing for College, or equivalent.

7.2 SCHOOL OF ITALIAN LANGUAGE AND CULTURE / TUSCANIA

Italian Language and Culture
Italian Language

The School of Italian Language and Culture has decades of experience and research in teaching Italian language and culture to international students. Its mission is to be a driving force in teaching and promoting the language, literature, and culture of Italy. The curriculum provides invaluable insight into the origins and development of the Italian language and its continuing legacy and influence in today's globalized world. LdM integrates academic activities with cultural programs that foster confidence in a newly acquired language and further enrich students' stay in Italy.

ITC – ITALIAN LANGUAGE AND CULTURE

Italian Through Mediterranean Cooking (in Italian only)

ITC 216 T

Cr: 3; Contact hrs: 45

How does contemporary Mediterranean cuisine reflect its historical legacy? How do food products and recipes change through the region according to landscape, vegetation and climate? What is the role of wine in Italian and Mediterranean cuisine? We use the study of Mediterranean cuisine to expand our cultural and linguistic competence. Focuses include the similarities and differences between Italian regional culinary traditions and the links between Italian, Middle Eastern, and North African cuisine. Each class includes both a grammar topic and a short hands-on cooking session centering on a popular Italian dish. Includes frequent oral and written reports.

Note: A panel of local food experts evaluate student dishes and provide feedback.

Prereqs. ITL 102 3-Hour Italian Language Elementary II, or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Italian Through Theater (in Italian only)

ITC 240 T

Cr: 3; Contact hrs: 45

Students explore the great tradition of Italian theater as a uniquely effective way of improving their linguistic abilities. They will develop listening skills and improve their pronunciation by practicing the verbal and nonverbal techniques associated with theater. Students will gain a deeper appreciation of intercultural communication and more confidence in their own approach to speaking Italian. Each class combines a theoretical part based on literary or musical analysis with the practice of pronunciation and colloquial expressions. It concludes with a small performance.

Prereqs: ITL 201 3-Hour Italian Language Intermediate I, or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Italian for Conversation (in Italian only)

ITC 260 T

Cr: 3; Contact hrs: 45

In this course students build fluency through a variety of techniques (e.g., dramatization, interviews, dialogues, role play) and develop strategies for effective listening, a key ability in taking a more active part in conversations. By listening to informal dialogues, formal presentations, and group conversations, watching Italian movies and TV programs, and interacting with native speakers, students strengthen their listening and speaking skills while becoming familiar with Italian society and culture. Students are encouraged to reflect on their study skills and work on language-based learning strategies.

Note: The course includes “tandems” with local volunteers and other conversational opportunities.

Prereqs. ITL 201 3-Hour Italian Language Intermediate I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Italian Civilization (in Italian only)

ITC 315 T

Cr: 3; Contact hrs: 45

This course explores the development of Italy from national unification in the 1860s to the present, with both a chronological and thematic approach to the most important phenomena in literature, science, philosophy, and the arts, as well as key political and social movements. Students familiarize themselves with the men and women who have shaped Modern Italy, Fascism, as well as the political and economic developments that followed the chaos and destruction of World War II.

Note: Includes interviews with guest speakers from the local community.

Prereqs. ITL 202 3-Hour Italian Language Intermediate II, or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Italian Through Community Service (in Italian only)

ITC 340 T

Cr: 3; Contact hrs: 45

Students learn Italian by taking part in local volunteer work. Students attend weekly seminars, where they share their experiences and explore issues concerning ethnic minorities and immigration, children and school, women, stereotypes and intercultural relations, and globalization. Volunteer work is with organizations engaged in these and related social issues, supervised by the instructor and on-site tutor(s).

Note: Includes final presentations in front of invited guests from the local community.

Prereqs. ITL 202 3-Hour Italian Language Intermediate II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

Communications Internship in Italian

ITC 380 T; Cross-listed: COM 380 T

Cr: 3; Contact hrs: 135

This internship is a practical, professional experience at a local communications agency or similar business. Activities include writing articles, updating and adapting preexisting articles in various formats, clerical tasks, managing blogs, social media and websites, and developing new projects. An on-site supervisor and a faculty member monitor interns. Grades reflect the assessment of weekly reports, two papers, and an overall evaluation. Students work 10–12 hours weekly at the internship site; schedules and on-site duties may vary.

Note: The internship requires a minimum of 135 hours (120 on-site, plus 15 to complete meetings and assignments). There are limited placement opportunities. Admission requirements include a student's CV (English and Italian), two reference letters (English or Italian), a formal letter of intent in Italian, an English writing sample (due by the application deadline), an Italian language placement test, and an on-site interview prior to acceptance. Student interns must maintain full-time status with a minimum of 15 credits per semester. Public transport costs may apply.

Prereqs. Advanced Italian I (ITL 301 level) and concurrent enrollment in an Italian class (ITL/ITC).

Recommended: Strong writing and communication skills.

New in Tuscania.

Italian Through Italian Children's Literature (in Italian only)

ITC 400 T

Cr: 3; Contact hrs: 45

This course is a survey of Italy's most important children's books. This genre only established itself in Italy at the beginning of the 19th century, before which children tended to read foreign books in translation. Following an introduction to children's literature in general, students analyze the most popular Italian children's books, reading works by Collodi, De Amicis, Vamba, Salgari, Gianni Rodari, and Italo Calvino. Students familiarize themselves with the predominant structures and themes of children's books in different periods, develop their literary and pedagogical vocabulary, and gain a better grasp of children's literature as a genre.

Note: Students will have the opportunity to read aloud to local children.

Prereqs. ITL 301 3-Hour Italian Language Advanced I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

New in Tuscania.

ITL – ITALIAN LANGUAGE 3-CREDIT COURSES

3-Hour Italian Language Elementary I

ITL 101 T

Cr: 3; Contact hrs: 45

This course is aimed at students with no previous knowledge of Italian. In this first of six levels, students become familiar with the basics of the language, developing vocabulary and grammar skills to deal with everyday situations and express themselves in both the present and past tenses. By the end of the course, students are able to use and understand a range of words and basic phrases and interact in straightforward situations to resolve their most pressing needs.

Note: In Tuscania, there will be regular immersive speaking tasks in the local community.

3-Hour Italian Language Elementary II

ITL 102 T

Cr: 3; Contact hrs: 45

Students consolidate their knowledge of the basic structures of the Italian language and move on to acquire new skills and techniques, such as the ability to describe their personal background and immediate environment, express wishes and talk about future plans, and respond to simple direct questions or requests for information. By the end of the course, students can understand and participate in simple exchanges of information on familiar activities and use short phrases to describe people and living conditions.

Note: In Tuscania, there will be regular immersive speaking tasks in the local community

Prereqs. ITL 101 3-Hour Italian Language Elementary 1 or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

3-Hour Italian Language Intermediate I

ITL 201 T

Cr: 3; Contact hrs: 45

Students move on to acquiring more complex language structures in this course. They learn to express personal opinions and preferences. The emphasis of the course is maintaining interactions and coping flexibly, in both writing and speaking, with the problems of everyday life. By the end of the course students are able to manage conversations on topics of personal interest or everyday life, describe experiences, and tell stories.

Note: In Tuscania, there will be regular immersive speaking tasks in the local community

Prereqs. ITL 102 3-Hour Italian Language Elementary 2 or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

3-Hour Italian Language Intermediate II

ITL 202 T

Cr: 3; Contact hrs: 45

This course focuses on acquiring complex language structures and skills: expressing personal opinions, preferences, doubts, and hypotheses, combining different tenses when talking about the past, and switching focus in writing. Students learn to use Italian in social contexts and gain the ability to sustain social interactions effectively and contribute to discussions. They also gain a deeper awareness of the language and familiarity with a broader range of vocabulary and types of texts.

Note: In Tuscania, there will be regular immersive speaking tasks in the local community.

Prereqs. ITL 201 3-Hour Italian Language Intermediate 1 or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

3-Hour Italian Language Advanced I

ITL 301 T

Cr: 3; Contact hrs: 45

This course focuses on developing the ability to manage conversations and collaborative strategies and correctly use a wider linguistic range to create clear, logical, and effective texts. By the end of the course students are able to take an active part in conversations, explain and justify their points of view, and give clear presentations on a range of subjects related to their interests in both spoken and written form.

Note: In Tuscania, there will be regular immersive speaking tasks in the local community

Prereqs. ITL 202 3-Hour Italian Language Intermediate II or equivalent, and placement test upon arrival. Students may be moved to a different level depending on test results.

3-Hour Italian Language Advanced II

ITL 302 T

Cr: 3; Contact hrs: 45

Students develop their ability to understand and interact with prolonged conversations and complex, specialized texts. Students gain the ability to use language flexibly in both social and professional contexts, recognizing and correctly using a wide range of idiomatic expressions and acquiring a better command of shifts in linguistic register.

Note: In Tuscania, there will be regular immersive speaking tasks in the local community

Prereqs. ITL 301 3-Hour Italian Language Advanced I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

ITL – ITALIAN LANGUAGE 4-CREDIT COURSES

4-Hour Italian Language Elementary I

ITL 111 T

Cr: 4; Contact hrs: 60

This course is aimed at beginners with no previous knowledge of Italian. In this first of six levels, students explore the basics of the language, developing the vocabulary and grammar skills to deal with everyday situations and express themselves in both the present and past tenses. By the end of the course, students are able to use and understand a range of words and simple phrases and interact in straightforward situations to resolve their most pressing needs. The course is designed as an immersive learning experience. It includes out-of-the-classroom activities that provide a useful complement to the academic experience and help students build linguistic self-confidence.

Note: In Tuscania there will be regular immersive speaking tasks in the local community.

4-Hour Italian Language Elementary II

ITL 112 F T

Cr: 4; Contact hrs: 60

Students consolidate their knowledge of the basic structures of the Italian language and move on to acquire new skills and techniques, such as the ability to describe their personal background and immediate environment, express wishes and talk about future plans, and respond to simple direct questions or requests for information. By the end of the course, students can understand and participate in simple exchanges of information on familiar activities and use short phrases to describe people and living conditions. The course is designed as an immersive learning experience. It includes out-of-the-classroom activities that provide a useful complement to the academic experience and help students build linguistic self-confidence.

Note: In Tuscania, there will be regular immersive speaking tasks in the local community

Prereqs. ITL 101 3-Hour Italian Language Elementary I or ITL 111 4-Hour Italian Language Elementary I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

4-Hour Italian Language Intermediate I

ITL 211 T

Cr: 4; Contact hrs: 60

Students move on to acquiring more complex language structures in this course. They learn to express personal opinions and preferences. The emphasis of the course is maintaining interactions and coping flexibly, in both writing and speaking, with the problems of everyday life. By the end of the course students are able to manage conversations on topics of personal interest or everyday life, describe experiences, and tell stories. The course is designed as an immersive learning experience. It includes out-of-the-classroom activities that provide a useful complement to the academic experience and help students build linguistic self-confidence.

Note: In Tuscania, there will be regular immersive speaking tasks in the local community

Prereqs. ITL 102 3-Hour Italian Language Elementary II or ITL 112 4-Hour Italian Language Elementary II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

4-Hour Italian Language Intermediate II

ITL 212 T

Cr: 4; Contact hrs: 60

This course focuses on acquiring complex language structures and skills: expressing personal opinions, preferences, doubts, and hypotheses, combining different tenses when talking about the past, and switching focus in writing. Students learn to use Italian in social contexts and gain the ability to effectively sustain social interactions and contribute to discussions. Students gain a deeper awareness of the language and familiarity with a broader range of vocabulary and types of texts. The course is designed as an immersive learning experience. It includes out-of-the-classroom activities that provide a useful complement to the academic experience and help students build linguistic self-confidence.

Note: In Tuscania, there will be regular immersive speaking tasks in the local community

Prereqs. ITL 201 3-Hour Italian Language Intermediate I or ITL 211 4-Hour Italian Language Intermediate I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

4-Hour Italian Language Advanced I

ITL 311 T

Cr: 4; Contact hrs: 60

This course focuses on developing the ability to manage conversations and collaborative strategies and correctly use a wider linguistic range to create clear, logical, and effective texts. By the end of the course students are able to take an active part in conversations, explain and justify their points of view, and give clear presentations on a range of subjects related to their interests in both spoken and written form. The course is designed as an immersive learning experience. It includes out-of-the-classroom activities that provide a useful complement to the academic experience and help students build linguistic self-confidence.

Note: In Tuscania, there will be regular immersive speaking tasks in the local community

Prereqs. ITL 202 3-Hour Italian Language Intermediate II or ITL 212 4-Hour Italian Language Intermediate II or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

4-Hour Italian Language Advanced II

ITL 312 T

Cr: 4; Contact hrs: 60

Students develop their ability to understand and interact with prolonged conversations and complex, specialized texts. Students gain the ability to use language flexibly in both social and professional contexts, recognizing and correctly using a wide range of idiomatic expressions and acquiring a better command of shifts in linguistic register. The course is designed as an immersive learning experience. It includes out-of-the-classroom activities that provide a useful complement to the academic experience and help students build linguistic self-confidence.

Note: In Tuscania, there will be regular immersive speaking tasks in the local community

Prereqs. ITL 301 3-Hour Italian Language Advanced I or ITL 311 4-Hour Italian Language Advanced I or equivalent; placement test upon arrival. Students may be moved to a different level depending on test results.

7.3 SCHOOL OF CREATIVE ARTS / TUSCANIA

Film and Media Arts
Painting, Drawing and Mixed Media
Performing Arts
Photography

The School of Creative Arts fosters the development of the professional skills and intellectual growth necessary for undertaking creative and intellectual inquiries. This evolution is achieved through the study of the artistic traditions of the masters while embracing a culture of innovation and change. By building an expressive language, students acquire a refined set of tools for personal awareness, expression, and creativity. The curriculum relies on a flexible structure aiming to elicit students' drive to create, and to encourage both natural expression and critical self-awareness. Students learn to better understand the aesthetic, social, and intellectual contexts integral to the field of art in today's globalized world.

FMA — FILM AND MEDIA ARTS

Introduction to Acting

FMA 100 T; Cross-listed: PER 100 T

Cr: 3; Contact hrs: 60

This course develops both voice technique and movement skills. Students learn to express their creative potential through drama. Both monologues and selected short scenes give participants the opportunity to create roles and perform more effectively in front of an audience. Various approaches to acting are examined, including the difference between film and theater, between classical drama and contemporary experimental theater. With the help of the instructor, students devise a piece of their choice, which is given a public performance towards the end of the course.

Note: With focus on site-specific performance.

Former course code: PER 205 T; Cross-listed: FMA 205 T.

History of Italian Film

FMA 282 T

Cr: 3; Contact hrs: 45

This course is a survey of Italian cinema from Neorealism to the present. This intermediate-level course covers seminal directors like Rossellini, De Sica, Visconti, Fellini, Antonioni, and Pasolini. Students analyze the most significant works of both the Neorealist and post-Neorealist periods, like *Rome Open City*, *Bicycle Thieves*, *Riso Amaro*, and *La Strada*. Topics include the influence of fascism on Italian cinema, the post-World War II crisis, portrayals of the Italian "economic miracle" on the big screen, the 1968 protests and their effects on cinematic culture, along with the central themes and approaches of Italian cinema such as social injustice, psychological and existential analysis, neuroses and alienation, the crisis and decadence of the middle class, and a generally ironic view of Italian society. Films are discussed in terms of genre, cinematographic technique, style, language, and symbolism.

Italian Cinema and Society

FMA 284 T

Cr: 3; Contact hrs: 45

This course is a social and cultural history of Italy through its most representative films. Movies have been a powerful tool for exploring and critiquing customs, ideologies, language, gender roles, and social problems in this beautiful land full of contradictions. Our main areas of focus include fascism, World War II, the Italian "economic miracle," the Southern question, 1970s political terrorism, commercial television, the Second Italian Republic, the Mafia, and the contemporary phenomenon of immigration. These themes and questions are examined through the major works of key directors and the most important genres, analyzing the intellectual, historical, cultural, and literary background that informs each work. Students look at both popular and avant-garde films as both categories can tell us much about the Italian society from which they arose.

Film Art: The Aesthetics of Cinema

FMA 295 T

Cr: 3; Contact hrs: 45

The course explores the cinematic text through the in-depth study of various styles, trends, and cinematic poetics. Film art, as a discipline, delves into the artistry and cultural significance of films, examining how they communicate and resonate with audiences. It encompasses a range of analytical approaches, considering films as complex texts that combine visual, auditory, and narrative elements. This course empowers students with the ability to understand and appreciate the multiple layers of meaning embedded within a film. Students will analyze key cinematic elements, focusing on the director's artistic choices and how they are combined to produce a holistic artistic experience. Students gain insight into the techniques and theories that underpin the art of filmmaking, enhancing their ability to critically engage with and appreciate the cinematic medium.

Prereqs. A prior course in Film and Media Studies.

Former title: Film Studies.

PDM — PAINTING, DRAWING AND MIXED MEDIA

Principles of Drawing and Composition

PDM 130 T

Cr: 3; Contact hrs: 60

Students acquire essential techniques and concepts for drawing figures and objects and arranging them in relation to one another. The course introduces the fundamentals of drawing with charcoal, pencil, red chalk, and a variety of other media. Each session aims to transmit a core concept and skills, which are then consolidated through observation and practical exercises. Students draw a range of subjects, including still lives, the human figure, architecture, and landscapes, and learn to analyze their subjects from both a technical and compositional standpoint. Abundant inspiration and material for analysis are provided by the exceptional works of art, architecture, and landscapes of the host city and its surroundings. Students consolidate their abilities in a variety of genres and media and acquire a better theoretical understanding, giving them a solid basis for future studies in studio art.

Note: Tuscania's multifaceted historical center is ideal for drawing in outdoor settings.

Foundation Oil Painting

PDM 140 T Semester Cr: 3; Contact hrs: 90
PDM 141 T Short-Term Cr: 3; Contact hrs: 60

This course uses structured class sessions, complete with demonstrations and guided exercises, to gradually familiarize students with the fundamental skills and techniques of oil painting. Students develop their observational skills and learn to analyze and create form, tone, and color on two-dimensional surfaces. To achieve this, students study color theory and mixing, linear perspective, and effective composition. The course focuses on still life, but the host city itself provides a range of exceptional works of art and architecture that students can look to for inspiration and analyze as a way of enhancing their sensibilities, knowledge, and abilities. The course focuses on still life, but Tuscania itself offers unique opportunities to portray medieval architecture as an additional source of inspiration.

Prior studio training is not required, and non-majors are eligible.

Expanding Creativity

PDM 150 T

Cr: 3; Contact hrs: 60

A space in which fine arts majors can engage critically with the creative process in their work, problem-solve, explore the boundaries and connections between media, exchange ideas, and better define their visions. Students cultivate self-reflection, expanded creativity, and the ability to work independently. Wherever they are in their course of study, they receive effective support and guidance in formulating and developing projects that represent precise, ambitious, and feasible goals. Resources and solutions include switching from one medium to another, adopting a mixed-media approach, overcoming limits with regard to a certain skillset, finding new inspiration, or developing and applying particular creative strategies.

Tuscania Sketchbook - Beginner

PDM 184 T

Cr: 3; Contact hrs: 60

An original format for developing observational, drawing and painting skills. Students create sketchbooks with their own material, which they then transform into finished drawing and watercolor projects. After an introduction to basic drawing techniques with pencil, pen and other media, students sketch outdoors in and around the city, refining their skills by approaching a variety of subjects, including the human form, architecture, and unspoiled nature. Tuscania offers unique opportunities to portray a historical town and its surrounding natural landscapes of evocative beauty.

Discover Painting: Tuscania Through Color and Space

PDM 187 T Semester Cr: 3; Contact hrs: 90
PDM 188 T Short-Term Cr: 3; Contact hrs: 60

How is color used to construct space in a painting, and why is it such an important element in design? How do space and color contribute to expressing the painted subject? Why and how did early Christian artists use mosaic? How can an understanding of space, color, form and material be used to communicate spiritual themes effectively? We explore the answers to these and other questions through the experience of painting against the backdrop of the beautiful town of Tuscania and the surrounding countryside. Students are guided and stimulated to engage in visual research that contributes new insights to their own pictorial language. Includes a series of visits (once every two weeks) to medieval churches and other historic sites in and around Tuscania for painting, which students then complete in the studio under the instructor's guidance.

Tuscania Oil Painting Workshop (Summer only)

PDM 207 T

Cr: 6; Contact hrs: 90

Summer workshop that focuses on developing observational skills through work on landscapes and the architectural and historical richness of central Italy. We explore the lands of the ancient, mysterious Etruscan civilization in and around our base in Tuscania, visiting locations such as Tarquinia, Orvieto, Civita di Bagnoregio, Rome and Lake Bolsena. Includes outdoor painting sessions, as well as visits to three of Italy's most important Etruscan museums to observe and sketch this culture's material remains in person. Students develop their ability to represent natural and architectural details creatively, while honing their skills in color, line, form, and proportion and the ability to dictate mood through the interplay of light and color.

Tuscania Sketchbook - Intermediate

PDM 231 T

Cr: 3; Contact hrs: 60

A chance to conduct artistic research and give free rein to your creativity as you sketch from the museums, churches, public spaces, and idyllic landscape of Tuscania, taking part in a centuries-long artistic tradition. We immerse ourselves in the town, its historic monuments and daily activities, and its inhabitants, past and present, drawing inspiration from sculptures, paintings, architecture, squares, and the surrounding nature. While doing so, we focus particularly on refining our skills in foreshortening and perspective. Students are encouraged to jot down notes and impressions and actively explore their own areas of interest. A lively, refreshing approach to developing observational skills and drawing and painting techniques, while compiling an array of source material for future projects.

Prereqs. PDM 130 Principles of Drawing and Composition, or equivalent.

Intermediate Painting

PDM 270 T

Cr: 3; Contact hrs: 90

In this follow-up to the beginning-level course, students are guided toward a deeper knowledge of and confidence in oil painting theory and practice. Focuses include the human figure as well as object painting and the exploration of various approaches to painting from life. The course covers the most important oil painting techniques to provide students with a solid foundation for taking on more ambitious work: color mixing, command of brush strokes, glazing, and scumbling, as well as traditional canvas preparation. The picturesque rich artistic historic center of Tuscania, the landscapes of the Maremma, and the volcanic fresh water lakes nearby heritage of Tuscania provides the backdrop to our artistic efforts, offering countless subjects and materials to explore and analyze.

Prereqs. PDM 140 Foundation Oil Painting, or equivalent.

PER – PERFORMING ARTS

Introduction to Acting

PER 100 T; Cross-listed: FMA 100 T

Cr: 3; Contact hrs: 60

This course develops both voice technique and movement skills. Students learn to express their creative potential through drama. Both monologues and selected short scenes give participants the opportunity to create roles and perform more effectively in front of an audience. Various approaches to acting are examined, including the difference between film and theater, between classical drama and contemporary experimental theater. With the help of the instructor, students devise a piece of their choice, which is given a public performance towards the end of the course.

Note: With focus on site-specific performance.

Former course code: PER 205 T; Cross-listed: FMA 205 T.

Introduction to Modern Dance

PER 142 T

Cr: 3; Contact hrs: 45

This course explores the world of modern dance with its unique focus on individualized movements rather than standardized patterns. Students will concentrate on working with the breath and different articulations of the torso. They also practice floor work and discover the potential of improvisation - both individually and in groups. They learn to experience dance as both a means of self-expression and a way of recreating what they see in the world they inhabit.

Note: With site-specific final performance.

New in Tuscania.

Intermediate Modern Dance

PER 242 T

Cr: 3; Contact hrs: 45

This course explores modern dance as an art form and a means of expression, consolidating and expanding students' musical awareness and the techniques learned at the introductory level. Students reflect on how modern dance and music have evolved historically, developing a broader dance vocabulary and more complex combinations. Focuses include a range of different modern and contemporary styles (Graham, Cunningham, Orton), which are approached through videos of performances by professional dancers, and student performances of more elaborate choreographies.

Prereqs. PER 142 T Introduction to Modern Dance, or equivalent.

New in Tuscania.

PHO – PHOTOGRAPHY

Introduction to Digital Photography

PHO 130 T Semester Cr: 3; Contact hrs: 90
PHO 131 T Short-Term Cr: 3; Contact hrs: 60

Students become familiar with the functions and potential of a digital camera. The course explores the history and aesthetics of photography to help students express themselves photographically in a more conscious, creative manner. Topics include focal length, aperture, shutter speed, composition, and light quality, along with techniques specific to digital capture and the manipulation of images. Students acquire Photoshop for processing and printing photographic images. Targeted assignments are designed to consolidate knowledge of specific digital techniques, giving students increased technical control of the medium and helping them develop a more critical eye.

With focus on documenting everyday life in the town.

Note: Each student must have a DSLR camera with manual setting and at least one lens.

Beyond the Postcard: Documenting Tuscania and Its Community

PHO 215 T

Cr: 3; Contact hrs: 60

Tuscania is a highly photogenic town but most visitors are unaware of the complex realities that exist beyond the typical postcard. With an emphasis on photojournalism and storytelling, students focus on a specific area of Tuscania and aim to communicate its unique aesthetics, its complex layers of history, its cultural and commercial facilities, and the contemporary lives of its inhabitants. Through in-depth research of a particular area of the city and interacting with the local communities, students will gain a deeper understanding of this remote town in northern Lazio. In relation to the topics discussed, relevant photographic movements will be explored, such as the New Topographics of the 1970s, as well as works of contemporary European photographers. By employing digital technologies, the students will strengthen their post-production editing techniques Students present their photographic studies of their selected district and will demonstrate their awareness of the diverse realities that characterize life in historical and contemporary Tuscania at the end of the course.

New in Tuscania.

Intermediate Digital Photography

PHO 230 T Semester Cr: 3; Contact hrs: 90
PHO 231 T Short-Term Cr: 3; Contact hrs: 60

This course takes the form of a series of workshops for mastering professional photography techniques in both artistic and commercial fields. Students explore the theory behind digital photography, shot optimization, and professional post-production, including RAW file to Photoshop processing, HDR and B&W workflows, managing noise, sharpness and white balance, and final image preparation for the web, publishing, or large-format printing. The course includes field trips and studio sessions to aid in developing individual projects.

With focus on documenting everyday life in the town.

Note: Each student must have a DSLR camera with a manual setting and at least one lens.

Prereqs. PHO 120 Introduction to Classic Photography or PHO 130 Introduction to Digital Photography, or equivalent.

Landscape and Architecture Photography (Summer only)

PHO 246 T

Cr: 3; Contact hrs: 60

How do you take beautiful photographs of large-scale subjects? What are the technical and compositional keys to expressing your artistic visions effectively? We divide our time between indoor and outdoor shooting exercises and digital lab sessions. We also explore representative works of modern and contemporary photography, looking at the evolution of techniques and aesthetic strategies and the features that make a photo unique and memorable. In the lab, students learn to develop and print images and use the Photoshop tools most relevant to architecture and landscape photography. The course is 100% digital (no darkroom or film techniques).

The photogenic and picturesque town of Tuscania and its surrounding countryside form the scenic backdrop and subject matter of this course.

Note: A DSLR camera with a manual setting and at least one lens is required. Please check specific requirements.

Prereqs: PHO 120 Introduction to Classic Photography, or PHO 130 Introduction to Digital Photography, or equivalent.

The School of Nutrition, Italian Gastronomy and Culture conducts rigorous, scientific investigations into the principles of nutrition and the cultural aspects of Italian culinary heritage. The chemistry and biology of nutrition and the physiological principles that underlie a balanced diet are examined, along with the origins and development of food cultures in relation to environmental conditions and agricultural production. Students learn about the richness of food by examining contemporary literary sources as well as anthropological data on the eating habits of the ancient peoples of the Mediterranean. To supplement the academic experience, students not only engage in hands-on preparations of traditional Mediterranean and Italian dishes, but also learn to pair food and wine.

Italian Gastronomy and Culture
Nutrition

7.4 SCHOOL OF NUTRITION, ITALIAN GASTRONOMY AND CULTURE / TUSCANIA

IGC – ITALIAN GASTRONOMY AND CULTURE

Not Just Italian Food: Culinary & Cultural Traditions

IGC 160 T

Cr: 3; Contact hrs: 45

How does food relate to local customs and lifestyle? How can these local particularities best be preserved and promoted, becoming true resources of the territory? Italian cuisine is the sum of the contributions of various regional culinary traditions, which, despite standardizing trends, have managed to maintain unique flavors and ingredients. Students explore the diversity of Italy's culinary microcultures, with a particular focus on the social and historical context in which these dishes and cooking practices evolved, and the particular local geographical and environmental conditions that make them unique.

Cooking in Context: Traditions of Tuscania

IGC 163 T

Cr: 3; Contact hrs: 45

Located between Rome, Tuscany, and Umbria, Tuscania has been a geographical and cultural crossroads for millennia, a position that is reflected in its local cuisine. In this hyperlocal market where there is an intimate relationship between agriculture and cuisine, "farm to table," "local," and "simple cooking" are more than mere buzzwords: they reveal a unique perspective and the resourcefulness inspired by a territory's resources as well as by its limitations. We explore how local traditions came about and were consolidated, engaging directly with the area's recipes and ingredients. Then we take a step back and examine how local practices, representative of central Italian cuisine, are connected to broader questions of modern Italian cuisine, society, identity, and history.

Wine and Culture I: Wines of Italy

IGC 170 T

Cr: 3; Contact hrs: 45

This course concerns the place of wine in Italian history, philosophy, culture, and lifestyle. Since the Etruscan and Roman periods, wine has not only been a beloved beverage in Italy, but an essential part of rich cultural traditions and a lens through which we can learn much about the practices and values of earlier cultures and our own. Students explore the distinct traditions and economic, geographic, and climatic features of the most prestigious Italian wine-producing areas. They become familiar with grape varieties, winemaking techniques, and the various regional and national classification systems. The course includes experience with organoleptic analyses (visual, olfactory, and gustatory) of a series of representative wines to help develop enological vocabulary and tasting skills and the foundations of effective wine and food pairings.

Note: With focus on the local wineries that surround Lake Bolsena.

Mediterranean Cuisine

IGC 217 T

Cr: 3; Contact hrs: 45

This course is an exploration of the richness and diversity of Italian cuisine in the wider context of Mediterranean culture. Students focus on the unique features of Italian regional foods, making connections between Italian cuisine and the culinary cultures of the Middle East and North Africa. The influence of landscape, vegetation, and climate on products and recipes, and the role of wine. Students familiarize themselves with the delicious and healthy legacy of Mediterranean cooking, including the fundamental role of herbs and spices, while learning to cook a variety of dishes firsthand.

Current Trends in Italian Cuisine

IGC 220 T

Cr: 3; Contact hrs: 45

What is new in the world of Italian cooking? From family dinner or haute cuisine, students explore how Italian cooks and chefs are reinterpreting regional traditions and revaluating marginalized ingredients and techniques, with the overall effect of creating a lighter, healthier style of Italian cuisine. In the hands-on portion of the class, students have the opportunity to consolidate basic cooking skills, learn to select quality ingredients and explore more specialized techniques. Students compare their own eating habits with those of Italians, both past and present, and examine specific regional culinary cultures and how social and environmental forces have influenced them.

An Italian Sensory Experience: Pairing Food and Wine

IGC 245 T

Cr: 3; Contact hrs: 45

The variety of Italy's regional culinary traditions has played a large part in the fame and worldwide success of Italian cuisine. Nowhere is this diversity more relevant than in the skilled pairing of food and wine to enhance the flavors of both and the culinary experience in general. Students explore both traditional and more innovative techniques used by professionals in the science of eno-gastronomic pairings. Students develop their knowledge of the classification systems and technical terminology for Italian wines and familiarize themselves with the chemistry of wine and health issues related to its consumption.

Note: With a focus on the rich viticulture heritage of Northern Lazio.

Wine Business & Marketing

IGC 252 T; Cross-listed: BUS 252 T

Cr: 3; Contact hrs: 45

How is wine sold? Why are certain wines available worldwide while others remain well-kept secrets? This course explores the business and marketing of wine, with a special focus on Italian wines in foreign markets. Topics include sourcing, shipment chains, trading channels, market impact, and sustainable and ethical production and distribution. The course develops the skills necessary for working in the wine and beverage industry.

Prereqs. BUS 210 Principles of Marketing, or BUS 130 Introduction to Business, or BUS 195 Foundations of Management, or equivalents; or concurrent enrollment in the Two Italies program.

Sustainable Food and the New Global Challenge

IGC 280 T; Cross-listed: ENV 280 T

Cr: 3; Contact hrs: 45

What are the big-picture consequences of developing sustainable food sources? Are there any negative effects from an economic perspective? What is the place of individual consumers in today's global food system, and how can they exercise power and make their choices count? Food and culinary culture through the lens of environmental preservation, sustainable agriculture, biological and culinary diversity, and global social justice. The multidisciplinary approach of this course combines current academic research with the traditional, grassroots knowledge of farmers and producers, exploring the nutritional, social, and environmental aspects of food and food systems.

Note: With field trips to local organic farms and a focus on the cultivation of olive oil.

NTR – NUTRITION

The Journey to Well-Being

NTR 205 T

Cr: 3; Contact hrs: 45

How does an individual determine their optimal nutritional requirements? How are nutrition and well-being connected? How do food sources and production techniques influence nutritional value? Students explore the general guidelines and develop the critical thinking skills necessary for achieving and maintaining a healthy lifestyle in the contemporary world. Topics include the basic components of nutrition, the physiological principles of a balanced diet, and the correct use of nutrients. They also investigate the individual choices and social dynamics that lead to eating disorders and the effects of an unbalanced diet and consequent weight gain/loss. The course includes hands-on lab work.

Italian Foodways: The Connection Between Nutrition and Culture

NTR 240 T

Cr: 3; Contact hrs: 45

"Foodways" are the cultural, social, and economic practices relating to the production and consumption of food. This course introduces students to the fundamentals of human nutrition so that they properly understand the health benefits of a balanced and varied diet from a sound scientific perspective and the problems associated with unbalanced nutrition. The aim is to nuance students' understanding of nutrition by focusing on Italian home-style cooking as an example of the Mediterranean model of eating. Students discover how Italian cultural attitudes and food habits are at the root of many positive health outcomes and learn about the principles governing the regulation of protected origin ingredients in the EU and Italy. The course may include visits to local producers. Hands-on kitchen experience teaches students how fresh ingredients can be used to make balanced meals.

Former title: A Balanced Nutritional Experience: Cooking Italian Style.

New in Tuscania.

7.5 SCHOOL OF AGRICULTURE / TUSCANIA

Agricultural Studies and Technologies

The School of Agriculture in Tuscania aims to unite traditional and innovative methods of sustainable and environmentally responsible agriculture through a holistic approach. Students gain the tools and knowledge to link the environmental, social, and cultural management of natural resources to preserve biodiversity. While focusing on practical applications, the School's curriculum also explores social and cultural implications, which encompass a variety of themes that range from food supply to climate change.

AGR – AGRICULTURAL STUDIES AND TECHNOLOGIES

Extra Virgin Oil: Agronomy, Production and Business

AGR 150 T

Cr: 3; Contact hrs: 45

This fall semester course introduces a multi-faceted product of iconic importance in Mediterranean Europe. By studying and experiencing its cultivation, by understanding and taking part in its production, and by analyzing the challenge of its marketing in local and global contexts, students will acquire a useful overview during their stay in a region that is known for its tradition-rich and innovative approaches to olive oil production. The course will include tasting sessions, regular practical work in oil groves, trips to olive mills, and student presentations of a business plan for selling olive oil.

New course.

Sustainable Forest Management

AGR 190 T; Cross-listed: ENV 190 T

Cr: 3; Contact hrs: 45

Our forests are unique: a symbol of life, and essential to our lives. They provide food, water, renewable energy, shelter, recreation, and inspiration; they are home to countless species of plants and animals, help mitigate climate change, and protect the soil. Our focus will be on temperate forests in particular, such as those in Europe and North America, conditioned by centuries of human settlement and activities. What are their principal characteristics, and how can they be successfully managed and protected to ensure their survival long into the future? Topics include tree biology, forest ecology, tree identification methodologies, and forest harvesting and protection. Field trips and hands-on activities offer students direct experience with how a forest functions, and the strategies for ensuring that it continues to prosper.

Agricultural Economics

AGR 210 T

Cr: 3; Contact hrs: 45

An introduction to the economic theory and principles that underpin the agricultural sector. We review the theoretical framework of consumer and producer behavior–price determination, elasticity, profit, supply and demand–then apply these concepts to the specific field of agriculture and how it works from a business perspective, including agrifood marketing principles and the economics of natural resources. Finally, we examine how the economic, social and environmental consequences of agriculture relate to matters of food security and climate change. Why are these issues so crucial for our present and our future, and how do we go about intervening to rectify particularly problematic areas? Concludes with a comparative analysis of national agricultural policies in Europe and other regions.

Organic Agriculture

AGR 220 T Fall Cr: 3; Contact hrs: 45
AGR 221 T Spring & Summer Cr: 3; Contact hrs: 60

Organic foods have become a familiar sight on both restaurant menus and supermarket shelves. These products have been farmed "organically," which means much more than simply renouncing synthetic fertilizers and pesticides. Organic agriculture demands a holistic approach to ecosystem management, starting with a deep respect for a farm's individual life cycle. It employs new and age-old techniques that permit productivity, quality, and profitability while following stringent legislative regulations. It also rejuvenates fields previously compromised by intensive agriculture. In this theoretical course with practical components, students explore organic agriculture from the perspective of sustainable agronomy, as well as history, culture, and ethics. They also experience the process firsthand through participation in seasonal activities at local farms and facilities, including horticultural work, looking after fruit orchards, and the careful maintenance of olive trees.

Sustainable Agriculture Systems

AGR 225 T

Cr: 3; Contact hrs: 45

Sustainable management of natural resources (land, forests, water, pastures, biodiversity etc.) is constantly gathering global attention, above all for the realization of sustainable agriculture systems. Effective management of natural resources have always been important but nowadays it is becoming more and more challenging because of the threats posed by climate change and increasing human pressure on available resources. The agriculture sector is extremely sensitive to climate change; Therefore, urgently in need to define strategies to adapt to changing conditions.

Former title: A Global Perspective on Sustainable Agriculture Systems.

Agriculture in Context

AGR 230 T

Cr: 3; Contact hrs: 45

This course enables students to contextualize agriculture with economic, environmental, social, and cultural issues that affect the overall welfare of a community and its physical spaces. How do farmers balance the requirements of their profession with the need to protect and preserve environmental resources? Is organic farming always the best solution? Does agriculture contribute to the health and vitality of rural communities in today's world? Students explore agriculture as a multifunctional sector that needs to be comprehended as part of a broader web of interests and priorities. Includes visits to various farms around Tuscania.

Former title: Multifunctionality of the Agricultural Sector.

Meet our STUDENTS!

Coming from all over the world, our students enroll in various programs, ranging from short-term to semester and year programs. They choose different paths, including Creative Arts, Design, Liberal Arts and Social Sciences, Italian Gastronomy and Culture, Agriculture, Nutrition, Italian Language, and more. However, one thing remains the same for all of them: the joy of embarking on a journey of self-discovery and creativity.

Conor Glesner, Restoration and Conservation, and Conservation and Cataloguing Intern at Fondazione Alinari

My role as an intern at the Alinari Foundation focused on the Wulz Archive and involved cataloging various items from the collection, including photographs, letters, frames, and boxes associated with negatives. I had to piece together all the information about the Wulz family to create a comprehensive picture from these fragments.. Working with a team on this task was challenging and at the same time rewarding. It gave me a deeper understanding of the effort involved in protecting and conserving art.

Being part of a team responsible for preserving such a rich collection of cultural heritage was deeply meaningful. I feel privileged to contribute to this important work.

Girija Jhalani, Student of Fine Arts and LdM Gallery Intern

Being an artist myself, interning at the LdM Gallery has been a great opportunity, allowing me to work with different artists. I understood the importance of setting up the artworks within an exhibition, presenting them in the best way possible and in a way that is accessible for visitors. As an artist, this experience has inspired me to improve myself.

Hugo Nilsson, Italian Gastronomy and Culture / Marketing

At LdM, I studied Marketing, Graphic Design, Italian Language, and Food and Wine Pairing, which is my favorite course. The best part of my experience was being able to combine different areas, from marketing and graphic design to my interest in food and culture. On top of that, learning some Italian made the whole experience even better.

Marnix Jacobovits, Performing Arts

Among other courses, I took Acting for the Screen. Although this course might seem very specific, it has taught me many skills that I can use outside of acting. For example, really listening and connecting with other people is one of these valuable lessons.

Smita Shete, Fashion Design

Utilizing both machine and hand knitting techniques, including a combination of four different threads to create the yarn, I've explored the fusion of traditional craftsmanship and modern innovation in fashion design under the guidance of my teacher in the Knitwear 1 class at LdM. This experience has been invaluable in shaping my artistic journey and enhancing my skills in the realm of fashion design.

Macy Zaringlee, Studio Arts

Through the Intermediate Drawing course, I aimed to hone my drawing skills and become more sensitive to the forms and essence of my paintings.

Samuel Hromec, Studio Arts & Graphic Design

My majors are in Studio Art and Digital Media. At the Nurturing the Future exhibition I displayed one of my photographs from a series where I documented a construction job at San Marco. With my work, I tried to bring the viewer to the idea of looking though a space, into another world, and experience different dynamics.

Prakhar Jain, Jewelry Design (left)

I decided to study at LdM because of the wide range of jewelry subjects that were covered in a concise and timely fashion. From marketing to metallurgy, from history to design, from visiting jewelers and exhibitions to actually making the pieces, the curriculum is very well planned and takes a holistic approach towards jewelry design. Not to mention, the ideal location of the city of Florence, which is a Mecca of sorts for goldsmiths. The teachers imparted valuable life lessons along with valuable jewelry knowledge. I couldn't have asked for a better school.

NURTURING THE FUTURE

A showcase of the works by our students enrolled for the practical courses of the schools of Creative Arts and Design taking place in the prestigious setting of the Istituto degli Innocenti.

In May 2024, LdM organized an exceptional student exhibition at the historic Istituto degli Innocenti. It was not just the value of this historic venue that made the occasion special, but also the spirit of warmth and intimacy, both physical and spiritual, that permeated its spaces. It is a nurturing place for beauty, where new possibilities are created within the harmony of Renaissance forms.

Designed by Brunelleschi at the beginning of the 15th century, it is one of the very first examples of Renaissance architecture. Since its inception, the institute has been dedicated to welcoming youths and nurturing their cultural and emotional growth within society. It is an intimate and nurturing place for beauty, where new possibilities are created within the harmony of Renaissance forms.

Such a venue provided the ideal context to showcase our students' artistic expressions, amplify their voices as emerging talents, and facilitate their interaction with the public. The event was open to the public and included dance and singing performances by our students.

Students participated from the following departments:

Creative Arts
Painting, Drawing & Mixed Media
Sculpture
Printmaking
Restoration
Photography
Film & Media Arts
Performing Arts

Design
Fashion Design
Jewelry Design
Graphic Design
Architecture
Interior Design

PHOTOGRAPHY
Photography
PHOTOGRAPHY
Photography

Open to the public and located in one of the most impressive settings in the city, the Istituto degli Innocenti, the first Renaissance building in Florence, the exhibition "Nurturing the Future" offered a time to interact with the LdM community and visitors.

Dance and singing performances closed the day, featuring LdM ballet students and members of the Singing Club.

PLAUTILLA 500°

On the occasion of the five hundredth anniversary of the birth of Plautilla Nelli, Istituto Lorenzo de' Medici paid homage to the Florentine female artist through a diagnostic study and restoration project dedicated to her and with a thematic area set up in her honor within the exhibition "Nutrire il Futuro – Nurturing the Future" (May 11, 2024), at the Sala Brunelleschi of the Istituto degli Innocenti.

For the first time, the painting by Plautilla Nelli "Madonna and Child with Saint Dominic, Saint Catherine, and Saint Agnes" (private collection) was exhibited to the public after being restored by advanced students of Istituto Lorenzo de' Medici Aashika Jain, William Johnson, and Rylie Severino under the guidance of the departmental supervisor, the restorer and art historian Roberta Lapucci.

A Renaissance figure and one of the first recognized female artists in Florence, Plautilla Nelli (1524-1588) entered the convent in 1538 at the age of 14, becoming a Dominican nun. Within the convent walls, Nelli managed to conquer cultural spaces that were then forbidden to most women, thanks to her art. Heir to the school of San Marco and Fra' Bartolomeo, she was also an entrepreneur avant la lettre, establishing her own workshop within the convent, which involved her fellow sisters in the creation of artworks.

Thrice prioress of the convent and in relationships with noble and bourgeois Florentine families, she created an art workshop composed of her fellow sisters, even being mentioned by Vasari in his "Lives". Plautilla Nelli painted "so many pictures for the homes of Florentine gentlemen that it would be too long to talk about them all."

An extremely important statement that inspired the research of the artist's works by Jane Adams, co-founder of Caravaggio & Company and project supervisor of this restoration initiative for the Lorenzo de' Medici Institute. In her words: "To sum up Nelli and her great achievements as a female artist I would like to quote Jane Fortune, whose mission and love for Nelli I share – 'Once you get involved with Nelli, once she gets in your soul, she's with you everyday."

Carla Guarducci, the president and CEO of the Institute commented on the project with the following words: "I am pleased to promote an initiative that enhances the activity of the Renaissance painter, Plautilla Nelli. Little known to most, she is an artist who is important to remember. Having entered the convent at a very young age, she managed to create through art and the sharing of artistic knowledge a creative and therefore, in a sense, free space, in a world where this freedom was denied to most women."

Rediscovering Plautilla – A Multidisciplinary Journey

As part of the series of initiatives promoted in honor of the 500th anniversary of Plautilla's birth by the Lorenzo de' Medici Institute, students from the Historical Painting course (ancient and traditional painting techniques), from the Etching course (etching techniques), and students from the advanced Jewelry Design course were inspired by the work and life of this artist to create a series of works dedicated to her. The works were gathered in a dedicated area of the exhibition Nurturing the Future.

THANKS TO

RESTORATION PROJECT
Coordinator: Professor Roberta Lapucci
Project Supervisor: Jane Adams
Advanced Restoration Students: Aashika Jain, William Johnson, and Rylie Severino
The project is carried out in collaboration with Dr. Catherine Turrill-Lupi, Prof. Emeritus, California State University; Trisha Dalke, University of Amsterdam.

INTERDISCIPLINARY PROJECT
Printmaking Project:
Coordinated by: Professor Lucy Jochamowitz
Artworks by Etching Students: Amanda Nessel; Analucia Paez Munoz; Charlotte Allsbrook; Evelyn Benitez Suarez; Girjia Jhalani; Katherine Holland; Linn Roos; Nisa Acan

Historical Painting Project:
Coordinated by: Professor Gregory Burney
Artworks by Historical Painting Students: Analucia Paez Munoz; Audrey Price; Conor Glesner; Emma Oeberg; Hailey Clements; Juliana Kish; Kathryn Mcanulty; Kayla Parsons; Marlee Lord; Mauryne Audige; Sofia Piliero; Sophia Quinn; Hannah Wogalter; Alexandra Coscioni; Grace Handy

Jewelry Design Project:
Coordinated by: Professors Yoko Shimizu and Francesco Coda
Jewelry Students: Charlotte Allsbrook; Madeline Ambrosino; Lily Baxter; Joel Georgii; Maya Jacobs; Thu Luu; Eden MacMillan; Laura Valades; Paola Valdez

1

Student Works:

1. Charlotte Allsbrook, Jewelry Design
2. Kayla Parsons, Historical Painting
3. Charlotte Allsbrook, Printmaking
4. Amanda Nessel, Printmaking
5. Marlee Lord, Historical Painting
6. Madeline Ambrosino Jewelry Design

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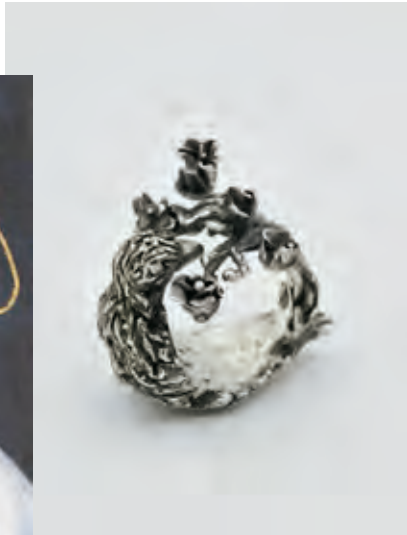

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STUDENT WORKS

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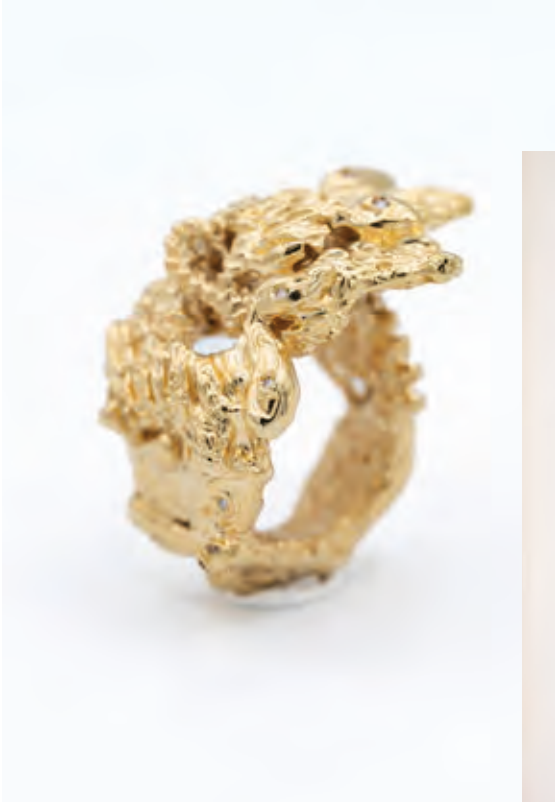

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At Istituto Lorenzo de' Medici, we believe in the importance of effective communication. Communication surrounds us in various forms, including speech, art, music, fashion, and design. Our students' projects convey different stories, each with its own unique narrative. Let's take the time to listen to them!

Student Works:

1. Madeline Ambrosino, Jewelry Design
2. Katherine Keller, Ainsley Walter, Sculpture
3. Linn Roos, Fine Arts
4. Olga Pidruchna, Fine Arts
5. Ana Lucia Paez Munoz, Printmaking
6. Alicia Ibarra, Jasmine von Blon, Fashion Design
7. Marlee Lord, Historical Painting
8. Maria Sanchez, Graphic Design
9. Flor Gabriela Olvera Muñoz, Interior Design
10. Aurel, Photography

6

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Lucid, Jewelry Design Exhibition, Spring 2024

LdM GALLERY

The LdM Gallery is a space where academic research and artistic experimentation can mix and mingle in a professional setting.

Since its beginnings, LdM has encouraged to develop the skills necessary to meet challenges of the professional sector through interdisciplinary projects and interaction with the local community featuring exhibitions by local artists that are meant to inspirethe students and dialogue not only with art students but also students of other disciplines taught at LdM Institute.

The LdM Gallery also facilitates student achievement by providing an efficient space for showcasing their self-direct artwork and designs.

The purpose of the LdM Gallery is threefold: to promote growth of students' imagination and innovation; to foster open dialogue between students and the public; to promote the interaction with the local community; to educate through intercìdisciplinary approachesto generate opportunities for students to explore the art world beyond an academic setting, gaining real-world experience as professional exhibitors.

During the Academic Year 2023-2024, the LdM Gallery hosted exhibitions by local artists and LdM students.

Oct 19 - Nov 10 2023: *Romance*, by Giovanni Longo.

Starting from the assumptions of Gestalt psychology, the artist recounts different conditions of proximity between forms which also become a pretext to address the dynamics of connections between living beings.

Nov 16 - Dec 7 2023: *Polymorphy*, by Tatiana Villani.

Using different mediums, the artist creates a new artistic ecosystem for the viewer, where she analyses the current social and political conditions of society and how they relate to the environment.

Feb 29 - Mar 29 2024: *Love Project*, by Leonardo Moretti.

This cycle was born from the bitter idea that love can sometimes be reduced to a vain attempt to satisfy a purely imagined desire. The reiteration of the image alludes to a pattern that repeats itself, to an oppressive scheme from which it is sometimes impossible to protect oneself, to a modularity that visually translates into a figuration that is always the same and, at the same time, always different.

Apr 10 - May 8 2024: *Fashion Street*, by Massimiliano Faralli, in collaboration with LdM Photography Department with supervision of Gianluca Maver.

The renowned Tuscany-based street photographer Massimiliano Faralli presented photographs from his series dedicated to Milano Fashion Week. These were on display alongside the photos of a selected group of LdM photography students, all dedicated to street photography.

May 11 - 17 2024: *Lucid, End-of-Semester Exhibition,* LdM Jewlery Design class.

Lucid Exhibition at the LdM Gallery showcased the work by the Professional Year students of the LdM Jewelry Design Certificate Program. The students had the chance not only to showcase their works but also to design their very own presentation of them, being able to live a complete work cycle experience from idea, production to presentation.

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Carla Guarducci

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Academic Coordinator Tuscania: Richard Begbie

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Graphic Design: Academic Committee (ad interim)
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Photography & Graphic Design: Anna Cedérus
Videomaker: Matteo Mascotto

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