

Liberal Arts and Social Sciences | Italian Language and Culture  
Creative Arts | Design | Nutrition, Italian Gastronomy and Culture  
Science and Mathematics | Agriculture

2022/2023

# *Academic Catalog*

Istituto Lorenzo de' Medici

THE ITALIAN INTERNATIONAL INSTITUTE

Florence | Tuscania



**LdM ITALY MAIN OFFICE  
FLORENCE**

Via Faenza, 43  
50123 Florence, Italy  
Phone: +39.055.287.360  
Phone: +39.055.287.203  
Fax: +39.055.239.8920

**LdM ACADEMIC RELATIONS  
AND STUDENT SERVICES**

3600 Bee Caves Road, Suite 205B  
Austin, TX 78746 US  
Phone: +1.877.765.4LDM (4536)  
Phone: +1.512.328.INFO (4636)  
Fax: +1.512.328.4638



[info@ldminstitute.com](mailto:info@ldminstitute.com)  
[www.ldminstitute.com](http://www.ldminstitute.com)

---



Left: Luxury Brand Management  
Right: Graphic Design studio



Left: Gastronomy class  
Right: Restoration Lab



Student Showcase Spring 2022

ATTENDING SCHOOL AT LORENZO DE' MEDICI IN FLORENCE WAS NOTHING SHORT OF AMAZING. ALL OF THE COURSES THAT I COULD TAKE EXPANDED MY ABILITIES AND CREATIVITY IN MANY WAYS, OPENED ME TO SO MANY NEW OPPORTUNITIES AND EXPOSED ME TO NEWFOUND PASSIONS.

CYNTHIA BATTAGLIA, Spring 2020

# INDEX

<b>1</b>	<b>GENERAL INFORMATION</b>	<b>4</b>	<b>6</b>	<b>COURSE DESCRIPTIONS FLORENCE</b>	<b>52</b>
1.1	Application Deadlines and Academic Calendar	6	6.1	School of Liberal Arts and Social Sciences	54
1.2	Mission	11	6.2	School of Italian Language and Culture	96
1.3	Core Values	11	6.3	School of Creative Arts	102
1.4	About the Institute	15	6.4	School of Design	120
1.5	Institute Sites: Florence, Tuscania, Two Italies	16	6.5	School of Nutrition, Italian Gastronomy and Culture	141
1.6	Memberships, Collaborations, and Affiliates	21	6.6	School of Science and Mathematics	146
1.7	LdM-CAMNES Partnership	24	<b>7</b>	<b>COURSE DESCRIPTIONS TUSCANIA</b>	<b>149</b>
1.8	LdM-Fondazione Franco Zeffirelli Collaboration	25	7.1	School of Liberal Arts and Social Sciences	151
<b>2</b>	<b>PROGRAMS OF STUDY</b>	<b>26</b>	7.2	School of Italian Language and Culture	158
2.1	Academic Semester and Year Programs	27	7.3	School of Creative Arts	162
2.1.a	Internships	27	7.4	School of Nutrition, Italian Gastronomy and Culture	168
2.2	Two Italies Program	27	7.5	School of Agriculture	170
2.3	January Intersession Program	27	<b>8</b>	<b>LdM GALLERY</b>	<b>172</b>
2.4	Summer Session Programs	28	<b>9</b>	<b>STUDENT SHOWCASE 2022</b>	<b>174</b>
2.4.a	Summer Conservation Workshop	28	<b>10</b>	<b>ART IS IN THE SQUARE</b>	<b>176</b>
2.4.b	Archaeology Field School in Tuscania	28	<b>11</b>	<b>LdM LEADERSHIP AND STAFF</b>	<b>178</b>
2.4.c	Yoga Wellness Workshop in Tuscania	28	<b>12</b>	<b>COURSE INDEX FLORENCE</b>	<b>180</b>
2.5	Marist-LdM Degree Programs	29	<b>13</b>	<b>COURSE INDEX TUSCANIA</b>	<b>187</b>
2.6	Marist-LdM Venice Biennale Program	29	<b>14</b>	<b>INDEX BY TITLE</b>	<b>189</b>
2.7	Certificate Programs	30			
<b>3</b>	<b>ADMISSION AND REGISTRATION PROCEDURES</b>	<b>38</b>			
3.1	Admission	39			
3.2	Course Selection	39			
3.3	Add & Drop and Final Registration	39			
<b>4</b>	<b>INSTITUTE POLICIES</b>	<b>40</b>			
4.1	General Policies	40			
4.2	Rules of Conduct	41			
4.3	Academic Policies	43			
<b>5</b>	<b>STUDENT LIFE</b>	<b>46</b>			
5.1	Housing Options	47			
5.2	Student Advising	48			
5.3	Orientation	48			
5.4	Cultural and Recreational Activities	49			
5.5	Student Clubs at LdM Florence	50			
5.6	Volunteer Activities in Florence and Tuscania	50			
5.7	Excursions	51			
5.8	Campus Services	51			



**1 GENERAL INFORMATION**

**1.1 APPLICATION DEADLINES AND ACADEMIC CALENDAR**

**2022 / 2023**

**Fall Semester 2022**

June 15th 2022

**Spring Semester 2023**

November 15th 2022

**January Intersession 2023**

November 15th 2022

**Summer Session I 2023**

April 10th 2023

**Summer Session II 2023**

May 15th 2023

**REGULAR SEMESTERS AND JANUARY INTERSESSION**

**Fall Semester 2022**

Tuesday	August 30	Students Arrive/Housing Check-in
Wednesday	August 31	Mandatory: Orientation
Thursday	September 1	Mandatory: Orientation
Friday	September 2	Mandatory: Orientation
Monday	September 5	Classes Start
Mon-Fri	September 5-9	Add-Drop Week
Friday	September 9	Final Registration - Last day to Add/Drop a class with no record
Friday	October 14	Reading Day (reserved for make-up only in case of exceptional circumstances)
Mon-Fri	October 17-21	Mid-term Exams
Mon-Fri	October 24-28	Fall Break
Tuesday	November 1	Public Holiday: All Saints' Day (Make-up Day: Friday, November 4)
Friday	November 4	Deadline to withdraw from a class with a W grade and Make-up Day for November 1 classes
Friday	December 2	Make-up Day for December 8 classes
Wednesday	December 8	Public Holiday: Feast of the Immaculate Conception (Make-up Day: Friday, December 2)
Friday	December 9	Reading Day (reserved for make-up only in case of exceptional circumstances) and deadline to withdraw from a class with a W/F grade
Mon-Fri	December 12-16	Final Exams
Friday	December 16	Semester End
Saturday	December 17	Deadline for Housing Check-out

**January Intersession 2023**

Monday	January 2	Students Arrive/Housing Check-in
Tuesday	January 3	Classes Start/Mandatory: Orientation
Wednesday	January 4	Add-Drop deadline/Final Registration
Friday	January 6	Public Holiday: Epiphany
Friday	January 20	Classes End
Saturday	January 21	Deadline for Housing Check-out

**Spring Semester 2023**

Tuesday	January 31	Students Arrive/Housing Check-in
Wednesday	February 1	Mandatory: Orientation
Thursday	February 2	Mandatory: Orientation
Friday	February 3	Mandatory: Orientation
Monday	February 6	Classes Start
Mon-Fri	February 6-10	Add-Drop Week
Friday	February 10	Final Registration - Last day to Add/Drop a class with no record
Friday	March 17	Reading Day (reserved for make-up only in case of exceptional circumstances)
Mon-Fri	March 20-24	Mid-term Exams
Mon-Fri	March 27-31	Spring Break
Monday	April 3	Classes Resume
Friday	April 7	Deadline to withdraw from a course with a W grade
Sunday	April 9	Public Holiday: Easter
Monday	April 10	Public Holiday Easter Monday (Make-up Day: Friday, April 21)
Friday	April 21	Make-up Day for April 10 classes
Tuesday	April 25	Public Holiday: Liberation Day (Make-up Day: Friday, April 28)

Friday	April 28	Make-up Day for April 25 classes
Monday	May 1	Public Holiday: Labor Day (Make-up Day: Friday, May 5)
Friday	May 5	Make-up Day for May 1 classes
Friday	May 12	Reading Day (reserved for make-up only in case of exceptional circumstances) and deadline to withdraw from a class with a W/F grade
Mon-Fri	May 15-19	Final Exams
Friday	May 19	Classes End
Saturday	May 20	Deadline for Housing Check-out

**SUMMER TERMS**

**Summer Session I 2023**

Wednesday	May 31	Students Arrive/Housing Check-in
Thursday	June 1	Mandatory: Orientation
Friday	June 2	Public Holiday: Founding of the Italian Republic
Monday	June 5	Classes Start
Tuesday	June 6	Add-Drop deadline/Final Registration
Saturday	June 24	Local Holiday - Florence: St. John the Baptist Day (Florence program only)
Wednesday	June 28	Classes End - Final Exams
Thursday	June 29	Deadline for Housing Check-out

**SUMMER BREAK JULY 3 - JULY 7**

**Summer Session II 2023**

Thursday	July 6	Students Arrive/Housing Check-in
Friday	July 7	Mandatory: Orientation
Monday	July 10	Classes Start
Tuesday	July 11	Add-Drop deadline/Final Registration
Wednesday	August 2	Classes End - Final Exams
Thursday	August 3	Deadline for Housing Check-out

22/23

Student Showcase, Spring 2022



**1 GENERAL INFORMATION**

**1.1 APPLICATION DEADLINES AND ACADEMIC CALENDAR**

2022 / 2023

**Fall Semester 2022**

June 15th 2022

**Spring Semester 2023**

November 15th 2022

**TWO ITALIES PROGRAM**

**Fall Semester 2022**

**Florence**

Tuesday	August 30	Students arrive in Florence/Housing Check-in
Wednesday	August 31	Mandatory: Orientation
Thursday	September 1	Mandatory: Orientation
Friday	September 2	Mandatory: Orientation
Mon-Thur	September 5-8	Italian pre-session
Monday	September 12	Classes in English start
Friday	September 30	Reading Day (Reserved for Make-up, only in case of exceptional circumstances)
Wednesday	October 5	Classes in English end/Exams
Thursday	October 6	Housing Check-out and Transfer to Tuscania

**Tuscania**

Thursday	October 6	Mandatory: Housing Check-in and Orientation
Mon-Fri	October 10-14	Break
Mon-Thur	Oct 17-Nov 3	Intensive Italian language course
Tuesday	November 1	Public Holiday: All Saints' Day
Monday	November 7	Classes in English start
Friday	November 25	Reading Day (Reserved for Make-up, only in case of exceptional circumstances)
Wednesday	November 30	Classes in English end/Exams
Thursday	December 1	Housing Check-out and Departure

**Spring Semester 2023**

**Florence**

Tuesday	January 31	Students arrive in Florence/Housing Check-in
Wednesday	February 1	Mandatory: Orientation
Thursday	February 2	Mandatory: Orientation
Friday	February 3	Mandatory: Orientation
Mon-Thur	February 6-9	Italian Pre-session
Monday	February 13	Classes in English start
Friday	March 3	Reading Day (Reserved for Make-up, only in case of exceptional circumstances)
Wednesday	March 8	Classes in English end/Exams
Thursday	March 9	Housing Check-out and Transfer to Tuscania

**Tuscania**

Thursday	March 9	Mandatory: Housing Check-in and Orientation
Mon-Fri	March 13-17	Break
Mon-Wed	Mar 20-Apr 5	Intensive Italian Language Course
Thursday	April 6	Classes in English start
Sunday	April 9	Public Holiday: Easter
Monday	April 10	Public Holiday: Easter Monday
Tuesday	April 25	Public Holiday: Liberation Day
Friday	April 28	Reading day (Reserved for Make-up, only in case of exceptional circumstances)
Monday	May 1	Public Holiday: Labor Day
Thursday	May 4	Classes in English end
Friday	May 5	Housing Check-out and Departure

*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.*



22/23



**HIGH SPEED AND FAST TRAINS**  
Connect all the main cities in Italy

- From Florence**  
Bologna - 40 minutes  
Milan - 2 hours  
Rome - 1.5 hours  
Venice - 2.25 hours

- From Tuscania**  
Rome - 1.5 hours  
Naples - 3 hours  
Perugia - 3 hours  
Florence - 4 hours



**DOMESTIC AND INTERNATIONAL FLIGHTS**  
Depart from the main Italian cities

**The list below shows the most convenient for airport travelers who are headed to Florence or Tuscania:**

- Rome Leonardo da Vinci-Fiumicino Airport
- Rome Ciampino-G.B. International Airport
- Florence Peretola Airport
- Pisa International Airport
- Milan Malpensa International Airport
- Milan Linate Airport
- Bologna Guglielmo Marconi Airport



## 1.2 MISSION

*With nearly 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.*

## 1.3 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 over 100 different countries, 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.

# NEARLY 50 YEARS IN INTERNATIONAL EDUCATION

# ACADEMIC YEAR 2022/2023



**FLORENCE**  
Tuscany region



**TUSCANIA**  
Lazio region



**90 NATIONALITIES IN  
THE STUDENT BODY**



**MORE THAN 100 AFFILIATES  
WORLDWIDE**

## 7 ACADEMIC SCHOOLS

Liberal Arts and Social Sciences | Italian Language and Culture | Creative Arts | Design  
Nutrition, Italian Gastronomy and Culture | Science and Mathematics | Agriculture

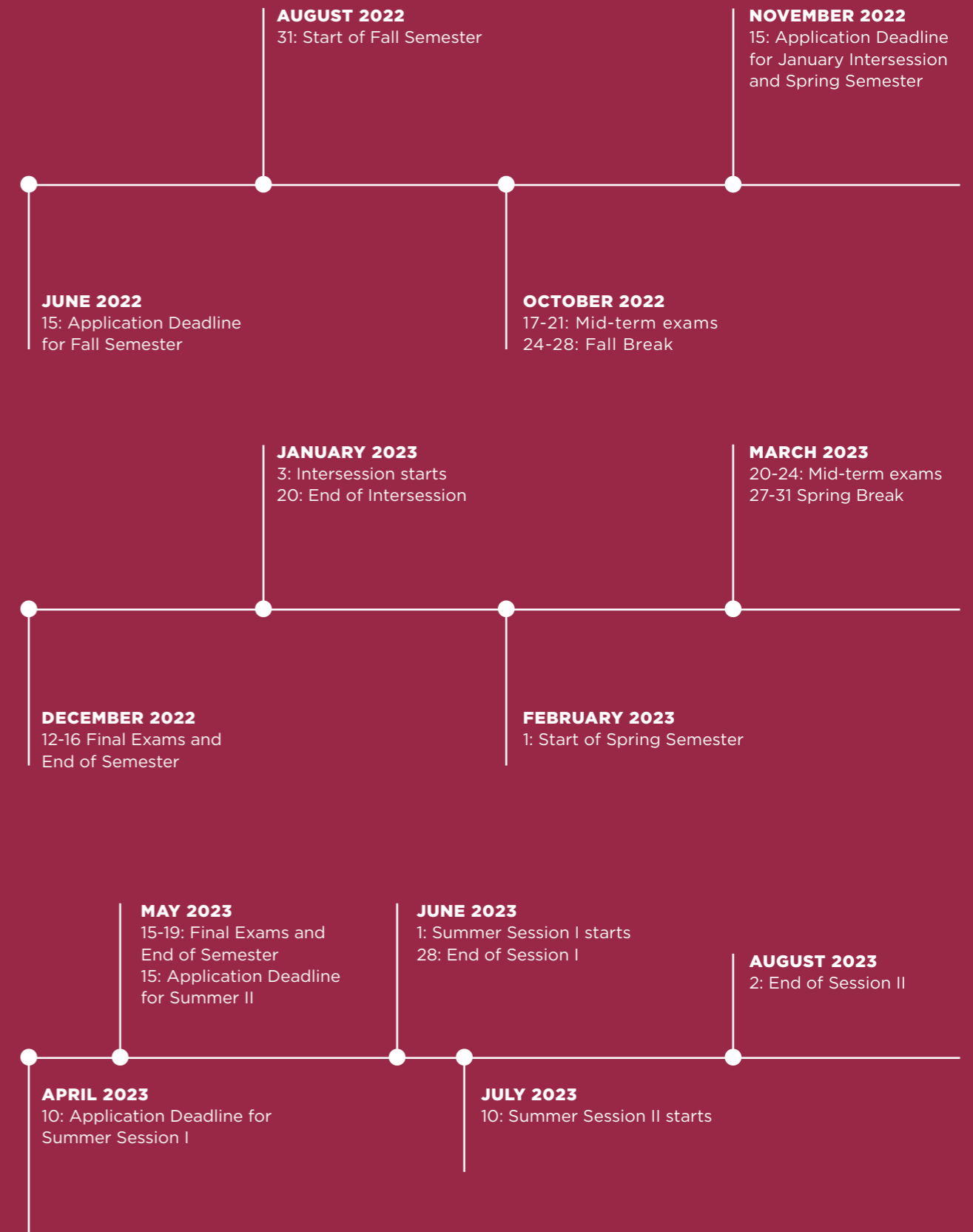


**36 DEPARTMENTS**

**500+**  
COURSES

## LdM FACULTY

Comprised of nearly 200 highly trained and experienced faculty members who rank among the best in their respective fields. Faculty selection is based on academic qualifications as well as communication skills, professional experience, and commitment to community engagement, among other LdM core values.





# Istituto Lorenzo de' Medici

*With nearly 50 years of experience in international higher education, LdM has developed a strong identity and tradition, which are represented in its mission and the lives of LdM students across generations.*

Since  
1973

In 1973, LdM began as one of the first centers in Florence to specialize in teaching Italian as a foreign language. Later, the Institute branched out into studio art courses, and is now known as one of Italy's largest and most comprehensive international institutions for higher education.

After many years of success in Florence, LdM opened an additional campus in Tuscania, a historical town in the Lazio region, giving students the opportunity to experience different aspects of Italy.

Excluding the academic terms affected by COVID-19, LdM hosts an average of more than 3000 students per year from all over the world, who choose to experience Italian culture with peers of different nationalities, earning US academic credits towards their higher education degrees.

The Institute offers more than 500 different courses across its 7 academic schools: Liberal Arts and Social Sciences, Italian Language and Culture, Creative Arts, Design, Nutrition, Italian Gastronomy and Culture, Science and Mathematics, and Agriculture.

LdM programs are designed to stimulate and expand the potential individual creativity of students, providing them not only with the technical skills but also the conceptual insights necessary for the development of artistic talent.

The opportunities for personal growth and professional development are many within the LdM experience and deeply connected with the local environment, drawing inspiration from Italian excellence in the fields of branding, communication, and business, as well as from the artistic and cultural heritage.

Surrounded by unparalleled works of art, art history students explore the city as if it was an open-air museum. Studio art students develop their visual skills and a personal creative expression while acquiring both historical and modern painting, sculpting, and printmaking techniques. LdM students who train at the Department of Restoration have the opportunity to work on original Italian paintings and sculptures dating as far back as the 14th century, both in the LdM laboratories and on site, in locations carefully selected by the faculty.

Artistic and cultural treasures preserved by LdM students include some by masters of the Renaissance, such as Botticelli, Brunelleschi, Vasari, and Michelangelo.

LdM has also taken part in intercontinental expeditions, giving students in restoration and conservation the chance to travel to Argentina, India, Nepal, and, more recently, to Eastern Island in Chile, where they have been restoring the ancient Moai sculptures for an on-going project.

Creative and contemporary professional approaches are promoted across the departments: Fashion students realize sustainable, experimental design and work on commercial projects, meet industry professionals and present their own fashion exhibitions. Students who seek to improve their grasp of Photography, Graphic, and Interior Design are assigned professional projects, such as realizing commercial photo shootings, working on brand identities, designing products and pieces of furniture for specific venues, architectural projects for various areas of the city, and more.

Classroom-based liberal arts courses supplement traditional teaching methods by leveraging the unparalleled environment of the host cities.

Both in Florence and Tuscania, the Institute's premises are located in the city center. In the Renaissance city, the LdM campus is located over 14 historic buildings, whereas in Tuscania the Institute's premises are part of the ancient city walls, providing an inspiring and stimulating backdrop to classes. Facilities include fully-equipped modern kitchens, located both on LdM premises and in the Mercato Centrale, where, from 2014, LdM runs its Cucina Lorenzo de' Medici, the first school of culinary arts in the historic Central Market of Florence.

The 2022-23 Academic Year has exciting news. In Spring 2023, the Institute will expand its Communications studies by launching the new Applied Integrated Media Certificate Program (AIM). Within the exceptional cultural context of Florence and in line with the humanistic approach that was first born in this city during the Renaissance, AIM will give students a broad overview of all aspects of Media and Communications, as well as the larger cultural, political and financial world in which they exist.

# FLORENCE

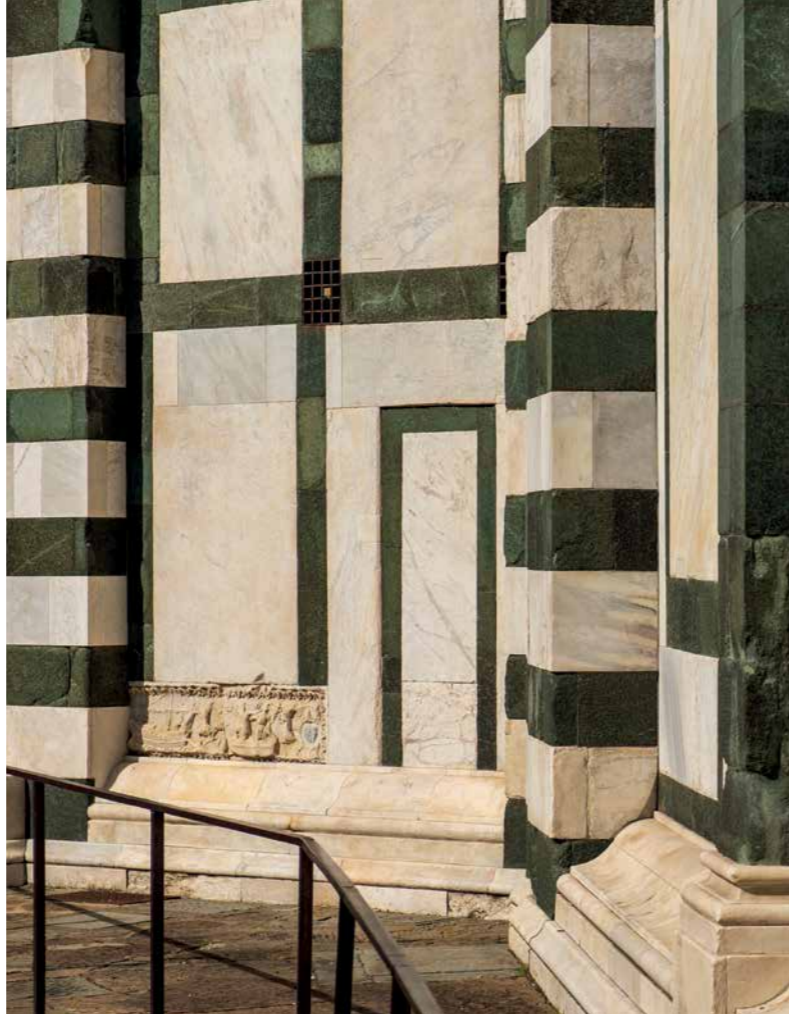


Florence, Tuscany region

“ FLORENCE  
INSPIRES YOU WITH  
ITS ART, HISTORY AND  
LANDSCAPES.  
Isabella Sarazzolla ”



Tyrrhenian Sea



View from Piazzale Michelangelo  
Left: Santa Maria del Fiore  
Bottom: Art is In the Square, 2019

*As the birthplace of modern humanism, naturalistic arts and scientific inquiry, Florence was the cradle of Renaissance civilization; the place where Dante, Brunelleschi, Botticelli, Leonardo da Vinci, Machiavelli and Galileo changed forever the way we see the world.*

For centuries, travelers and admirers of art and culture have fallen in love with this city and the countryside that surrounds it. Located in the heart of Tuscany, Florence (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, to seasonal food festivals (sagre), artisans 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 around the corner from LdM's main building for classes and student life.

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

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 14 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 exhibitions.

-  **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)
-  **ROME:** 232 km/144 mi  
**TUSCANIA:** 159.4 km/99 mi  
**THE COAST:** 103 km / 64 mi



# TUSCANIA



“ IN TUSCANIA, I WAS EMBRACED NOT ONLY WITH OPEN ARMS, BUT ALSO OPEN HEARTS AND MINDS. ”  
Stephan Atkinson



View from Parco Torre di Lavello  
Left: Archaeology Field School 2022  
Bottom: Free time activities

*The LdM program in Tuscania is grounded in commitment to full immersion, which distinguishes it from LdM programs in Florence. Owing to the smaller size of the town and its geographic location, students can live and study in a more typical Italian environment.*

Located in the Lazio region, south of Florence and not far north of the capital of Rome, Tuscania is a hilltop town with fewer than 10,000 residents. Its geographic diversity is a haven for nature lovers and adventure seekers alike who hope to drink in the breathtaking landscapes of the southern Maremma coastland, an area littered with olive trees and golden sunflower fields. Tuscania is an ideal destination for studying the Earth's environment, agricultural science and technology, archaeology, yoga and meditation, en-plain-air painting and landscape photography, Italian language, small businesses, and the farm-to-table traditions of central Italy's cuisine.

For centuries, Tuscania has been visited and admired by foreigners for its picturesque setting, cobblestone streets and fine food culture. The town is decorated with scenic squares, ancient churches, alleys, and beautiful towers. The San Giacomo Maggiore cathedral square is like an open-air salon where people can pause to feel cool air skating off the top of an 18th-century fountain. Long known for its propensity to inspire artists from every state and specialty, Tuscania was chosen by famous filmmakers Pier Paolo Pasolini, Orson Welles and Franco Zeffirelli as the backdrop for their films

*The Hawks and the Sparrows (1966), Othello (1952) and Romeo and Juliet (1968), respectively.*

LdM encourages students to make the most of their stay in Italy by discovering different aspects of the countryside around Tuscania, which forms part of a nationally protected nature reserve with ancient Etruscan archaeological sites just outside the town. On Thursdays and Fridays, LdM offers free transfers to the nearest train stations (Tarquinia and Viterbo), and on Sundays, LdM helps students travel from the Tarquinia train station back to their adopted home of Tuscania. Living in Tuscania as an LdM student, travel is quick and easy to the dark sand beaches of volcanic Lake Bolsena, the Tyrrhenian Sea for a weekend swim, relaxing hot springs (terme) and nightlife in the neighboring town of Viterbo.

The LdM Tuscania site is situated in the historic town center surrounded by medieval stone walls. Its facilities include reading rooms and a library, an artist laboratory, a computer center, exhibition space, and a fully equipped instructional kitchen overlooking a community garden. Organized activities introduce students to ancient, local handicrafts and traditions to include organic farming, bread baking, gelato making, clay sculpting, fresco painting, textile restoration, and glass work.

In Tuscania, LdM students' successful integration with the community and its residents is key. Staff and faculty, whose roots run deep into the ancient Tuscania soil, welcome LdM students with open arms, teaching and encouraging them to build relationships in this new and inspiring cultural context.

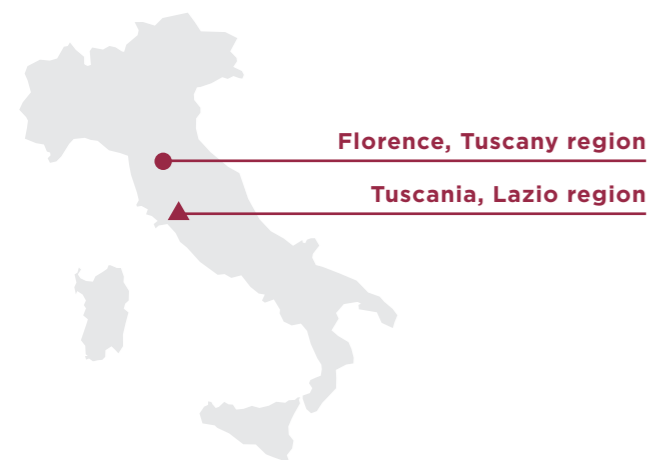
- LOCATION:** Lazio Region, 8.500 inhabitants
- CLOSEST AIRPORT:** Rome Fiumicino Airport
- TRAIN STATIONS:** Viterbo, Tarquinia
- BUS CONNECTIONS:** Viterbo, Tarquinia
- ROME:** 77.6 km/48.2 mi  
**FLORENCE:** 159.4 km/99 mi  
**THE COAST:** 30 km/18.6 mi



# TWO ITALIES

## Florence and Tuscany

### Semester Program



Florence, Tuscany region

Tuscania, Lazio region



*This program is the best option for students who wish to explore different aspects of contemporary Italian Culture; from the historical and yet international atmosphere of Florence, one of the most renowned world capitals of the art, to Tuscania, a medieval town with ancient roots, a place steeped in tradition, culture and beauty, located in the latial countryside, a place rich in natural diversity.*

The program starts in cosmopolitan Florence, a city of art, design, and fashion. It then continues to Tuscania, a picturesque hill-top town in northern Lazio, located right between Florence and Rome, the Italian Capital, in one of the country's most authentic and unspoiled areas, also 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 get 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 countryside, 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.

With the Two Italies Program, students embark on an intercultural journey exploring different aspects of the Italian culture and lifestyle.

#### 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

\*Offered at all levels. 'Exploring Italy Through Language and Culture' begins in Florence and continues in Tuscania.

**MEMBERSHIP**

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



### 1.7 LdM-CAMNES PARTNERSHIP

Ten years 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, 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 jointly 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 in Azerbaijan (Ganja region), Egypt (Luxor) and Jordan (Madaba), and more.

Since 2005 LdM and CAMNES are supervising the excavation at the Etruscan necropolises in Tuscania, Lazio. Every summer, CAMNES-LdM offer students from all over the world the opportunity to approach 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](http://www.camnes.org)



### 1.8 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 nowadays 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 that of encouraging 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.



**A Story As Old As Time: An Etruscan Vase**  
<https://www.youtube.com/watch?v=e3Ea7dWufFM>

**CAMNES-LdM Archaeology Field School in Tuscania**  
<https://www.youtube.com/watch?v=g0a6PcQpBzs>

**MA Museum Studies Exhibition Spring 2022**  
<https://ldminstitute.com/some-grief-shows-much-of-love-a-story-of-contrasts/>

**LdM-Fondazione Franco Zeffirelli Collaboration**  
<https://www.youtube.com/watch?v=XUSVWkOrUC0&t=14s>



## 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

### 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.

\*Within the context of the COVID-19 pandemic, LdM only offers credit-bearing academic and professional experiences that fully comply with government measures to protect student health and safety. Due to the effects of Covid-19 on the availability of curricular internships and professional opportunities, the offering may differ. Please consult the LdM Course Schedule (per site/session) for available opportunities.

### 2.2 TWO ITALIES PROGRAM (Florence and Tuscania)

Students may choose to experience local and regional differences within Italy through the Two Italies Semester Program.

Instead of concentrating their entire LdM semester in either Florence or Tuscania, this study abroad experience connects students to both of the LdM sites, offering them a diverse and informed approach to the multifaceted aspects of contemporary Italy.

### 2.3 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)

## 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:

- 2.4a Summer Conservation Workshop
- 2.4b Archaeology Field School in Tuscania
- 2.4c Yoga Wellness Workshop in Tuscania

---

### 2.4A SUMMER CONSERVATION WORKSHOP (FLORENCE AND CENTRAL ITALY)

The workshop provides an exciting opportunity for students of various backgrounds to deepen their personal cultural experience and creative skills.

This Summer Conservation Workshop consists of an intensive learning experience at the LdM restoration lab in Florence complemented with on-site field work, during which participants will approach the fundamentals of historical painting and of modern painting restoration techniques. By working on original oil paintings, mural paintings, and frescoes, students gain a comprehensive knowledge of the subject and the basic skills of the profession.

Along with related historical, religious and cultural insights, students balance studio classes in Florence with field work in inspiring locations in Italy. Past projects were based in historical towns in southern Tuscany and in Umbria.

The workshop is offered twice, in June and in July.

---

### 2.4B ARCHAEOLOGY FIELD SCHOOL IN TUSCANIA

The archaeological area of Tuscania is composed by necropolises distributed throughout the modern town, which is believed to be an ancient settlement.

Every summer, CAMNES-LdM offer students from all over the world the opportunity to approach 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. This program gives the possibility to dig and uncover 2000+ year old artifacts and structures of the Etruscan civilization, while enjoying the breathtaking countryside of Maremma. During the stay, participants have the opportunity to visit, together with their instructors, the most important sites of Etruscan interest and the nearby area. Participants stay in Tuscania and absorb the atmosphere of this ancient Medieval town situated in the heart of ancient Etruria.

---

### 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.

## 2.5 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.



Graduation, 2022



## 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.

From Spring 2023, a new semester certificate in Applied Integrated Media will be available at LdM Florence, combining two mandatory courses with interactive workshops with industry professionals.

### 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)

### **NEW:** SEMESTER CERTIFICATE IN APPLIED INTEGRATED MEDIA

The Applied Integrated Media (AIM) Certificate Program gives students a broad overview of all aspects of Media and Communications, as well as the larger cultural, political and financial world in which they exist. Designed for highly motivated students, majoring in any aspect of Communications or Media, and for those who have a serious interest in how media affects every aspect of our modern life.

#### The AIM Program entails three different components:

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

#### The Origins and Development of Medias

For course description, see page 70

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

#### The Convergence of Media and Technology

For course description, see page 70

#### Workshops with Industry Professionals, min. 4 meetings per semester

Students must integrate the AIM Certificate with 2 or 3 courses of their choice to maintain full-time student status at LdM. Study Abroad students can also apply to each of the two AIM-program courses singularly, but will not be eligible to qualify for the certificate.

**Program video:** [https://www.youtube.com/watch?v=VhY\\_09eS0ng](https://www.youtube.com/watch?v=VhY_09eS0ng)

AIM - Applied Integrated Media Certificate Program



## 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

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

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.

## SUMMER CERTIFICATES

Since its funding, LdM has prioritized the development of students' professional skills through practical assignments and globally conscious instruction. It is in this spirit that LdM recently introduced a new academic option for future-focused leaders who wish to earn an international certificate within a summer term. By enrolling in two purposefully paired LdM summer courses, study abroad students can feel confident knowing their Italian summer is well spent, coupling pre-professional development with specialized enrichment.

**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:

Self-Growth and Resilience Through Inspiring Practices

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

# 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  
Fundamentals of Food Design, Styling and 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  
A Balanced Nutritional Experience: Italian-Style Cooking  
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

## NEW: Sustainable Fashion Certificate (Spring 2023)

### 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

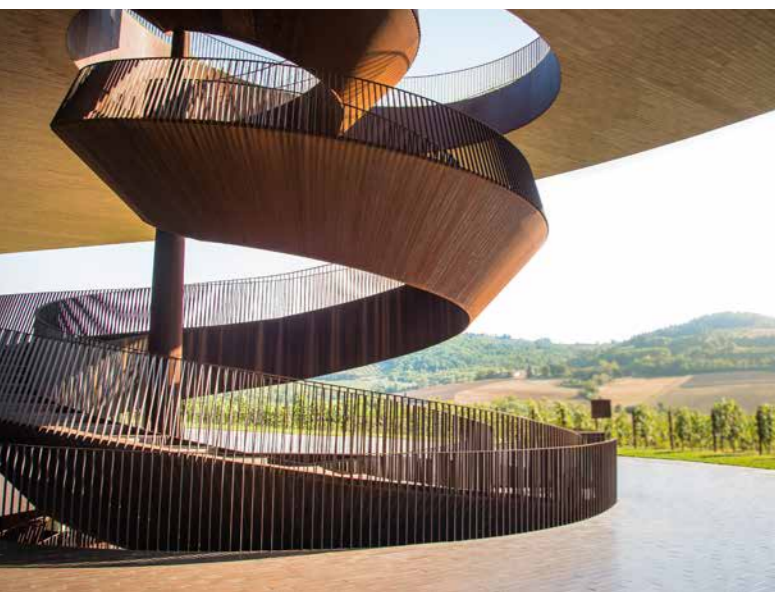
### TRACK COURSES

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



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

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

GRA 185 F  
Digital Graphic Techniques  
Fundamentals  
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



## Interior Design Certificate

### YEAR 1\*

#### 1st Semester (Fall Only)

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

GRA 185 F  
Digital Graphic Techniques  
Fundamentals  
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  
History of Jewelry  
and Its Symbolism  
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 hrs

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

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

# PROFESSIONAL/ADVANCED CERTIFICATES

## 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

## Restoration and Conservation Professional Certificate

### YEAR 2

#### 1st Semester (Fall Only)

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

RES / CHM 340 F  
Science for Conservators II  
3 cr. / 45 hrs

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

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

RES 375 F  
Advanced Painting 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



Philine Hooghiemstra



Alice Santella



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

### 3.1 ADMISSION

The completion of the registration process implies that the student understands all of LdM's policies and regulations and agrees to abide by them. It is required that applicants be at least 18 years old, have completed at least one year of college by the start of the program, and have a minimum 2.80 cumulative GPA. LdM requires students to have upheld good academic and disciplinary standing. Students must be in a good medical/psychological condition to succeed in the program. Students whose first language is not English must provide proof of English proficiency in accordance with LdM's specifications.

### 3.2 COURSE SELECTION

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

A student's application is considered complete when the student has submitted all the required materials: application form (signed and completed), transcript from current college/university, passport size photos, and paid all the required fees. If any of the student's selected courses is unavailable (i.e., cancelled due to insufficient enrolment or full), the student will automatically be enrolled in their alternative course/section/program. Once LdM receives the original course registration form, the Registrar's Office will process and confirm the course selection. Late applicants will be considered only if their chosen courses are still available.

All course change requests, before and after arrival, must be supported and accompanied by a strong academic reason. Students must make responsible decisions about their courses (both first choices and alternatives). The Registrar's Office reserves the right to move students to a different section in order to balance course enrollment, or deny course change requests. Italian language is optional at LdM with the exception of the Two Italies program, for which an Italian language and culture course forms part of the curriculum, and the Communications Internship in Italian, which requires enrolment in an Italian course as part of the prerequisite; however, students should verify with their own Home Institution if enrollment 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. Italian is optional during short terms and during the second semester for academic year students. Non-beginning students will take a placement test on-site to confirm their level. The Italian language placement test consists of a written exam, featuring progressively difficult questions, followed by a brief interview to evaluate comprehension and speaking skills. Students are responsible for reviewing previous course materials in accordance with the prerequisite of the class they are registered in.

LdM reserves the right to move students into a different level based on the results of the placement test. Therefore students must be aware that their schedule is subject to adjustments.

Students requesting Intermediate or Advanced courses must check the course description and course schedule to make sure they meet all the prerequisites. Concurrent enrollment does not satisfy prerequisite requirements; the students must have completed the prerequisites before arrival at LdM. If students do not meet the prerequisites, they should consider changing their course selection. A level test will be administered at the beginning of Performing Arts, Intermediate/Advanced level Studio Art, and Design courses to confirm the student's level.

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

### 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 secure credit for added courses. Course changes are allowed only during the first days of classes. After the Add & Drop period, students will be able to drop a course with a "W" on their transcripts within the first nine weeks of the Semester Programs, the first two weeks of classes for the June and July Sessions, and the first week of classes for January. After these dates and before the "W/F" deadline, students may drop a course with a "W/F" grade.

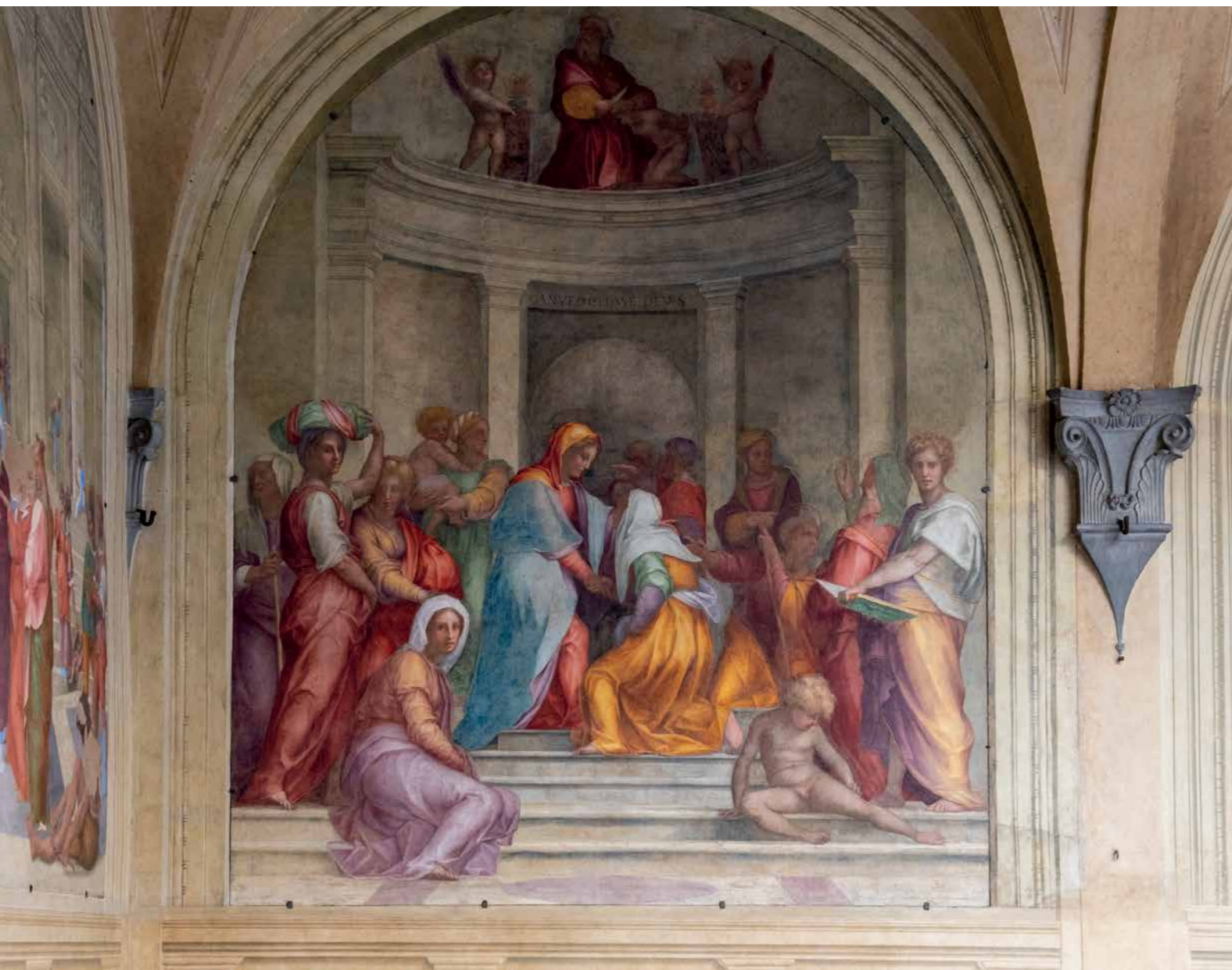
## 3. ADMISSION AND REGISTRATION 4. INSTITUTE POLICIES

#### 4.1 GENERAL POLICIES

**Policy of Non-Discrimination:** LdM does not discriminate on the basis of age, race, sexual orientation, religious beliefs, national or ethnic origins in the administration of admission policies, educational policies, and/or any of the academic and non-academic activities available. In an attempt to be morally and academically fair towards all students, the administration of LdM bases its governing policies mainly on Italian standards with certain academic procedures adopted by US institutions.

**Learning Disabilities:** Students with documented learning disabilities attending LdM programs will be subject to local educational standards and may not be provided with the same accommodations offered by their home institution. One of LdM's goals, however, is to promote an environment of respect for all students. Based on current and official documentation of the disability, LdM provides assistance to these students. After official verification of the disability is on file in the Registrar's/Dean of Student's Office, one 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:** Istituto Lorenzo de' Medici is committed to providing quality teaching and student services. From time to time a student may not feel completely satisfied with his or her dealings with the institute. In the case of everyday academic issues that may be easily resolved, we encourage communication between students and their professors. For more serious complaints involving both academic and other issues, students are encouraged to speak to their advisor. If complaints cannot be resolved at this level they may be referred to one of the following, depending on the nature of the complaint: Dean of Students, Academic Committee, General Director.



#### 4.2 RULES OF CONDUCT

##### Introduction and General Clause

Lorenzo de' Medici takes seriously its academic mission of fostering the creative and intellectual potential of each of its students in an international environment that values tolerance and respect. We believe in the concept of informed decision-making and wish to promote healthy behaviour. In order to maintain an atmosphere that nurtures this potential, Lorenzo de' Medici has established Rules of Conduct consistent with 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 behaviour both on and off campus (e.g., in the city, bars, clubs and other meeting places), during online Distance Learning, and also include behaviour in all LdM activities (e.g., LdM clubs, volunteer activities, etc.). These Rules apply also to students' behaviour 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 as they would like to be treated, and to recognize the inherent dignity and worth of every person in the community.
- Behave in classes according to the standards of a serious learning environment and be respectful of cultural norms and local etiquette. Disruption of teaching, study, administration or other Institute activities is not allowed.
- Adhere to safety, attire, and hygiene standards of the academic environment during in-class and out-of-class activities. This includes appropriate dress and footwear requirements during all practical courses (e.g., cooking courses, studio art, etc.) and the respect of local etiquette and public morals during class visits and academic fieldtrips (e.g., visits to churches, museums, etc.).
- Refrain from using computers, tablets, and mobile devices during lectures, unless instructed to do so by your professor.
- Avoid eating and drinking during all lectures and/or academic activities.

- Respect the personal and property rights of all other persons, of Lorenzo de' Medici itself, and of the community at-large. Students are not allowed unauthorized entry to, or use of, an LdM building, structure or facility. Attempted or actual theft of, or the unauthorized possession of, LdM property or property belonging to any member of the LdM community is strictly forbidden. Students also should not access any LdM Institutional or LdM Course files without permission. Students should not enter into a file to use, read, change, transfer or download its contents 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 the right of all persons to be themselves.

- Students living in LdM Housing are responsible for their own actions and assume a shared responsibility for the housing environment. Therefore, any student or guest of a student living in LdM Housing who breaks an LdM Housing Rule is 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 you 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. As such, students should be courteous and respectful, refrain from using excessive slang, and should not use obscene language in any program-related communications.
- Students should only contact their LdM peers regarding course-related topics, unless otherwise appropriate. Therefore, the sending of unsolicited communication is prohibited.

##### 3 / Course Participation Requirements

- In Person Class Meetings, as described in the LdM Academic Regulations.
- Distance Learning: Students are individually responsible for any content they submit or post on LdM-controlled platforms. LdM expects students taking courses via distance learning to actively participate throughout

the session in order to promote a meaningful and engaging environment for all students. Each student should consult the syllabus for each individual course for further participation requirements.

#### 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 behaviour 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 a per-person 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 Italian law. Separate from or in addition to prosecution by Italian authorities, a student found in violation of the drug rule may be placed on probation or expelled from the study abroad program. If 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 behaviour are serious offences that are considered detrimental to students and to the name of the Institute. Students engaging in such behaviour are subject to disciplinary action by Lorenzo de' Medici and potential prosecution by 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 a grade of "F" for any coursework, exam, or project determined to be academically dishonest. Sanctions may also include, but are not limited to, academic probation, receiving a grade of "F" in a course, and/or expulsion from the Institute.

#### 8 / Privacy Policy

- The LdM privacy policy may be different from the privacy policy of the state where the students come from.
- The LdM Privacy Policy is governed by the European law (Reg. UE 2016/679-G.D.P.R.) and 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 cases of serious violation or incident, including but not limited to severe illness/injury, mental health concern, criminal activity, sexual harassment, and/or sexual assault.

#### 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 the student is physically present and completing their courses.
- Determination of Violation. In the case of a possible violation of the Rules the following process will be followed. After a report is filed, the student will be required to meet with the Dean of Students or a designated LdM staff. This meeting will provide an opportunity for the student and the Dean or designated staff to discuss the possible violation. If the student does not admit to a violation, the Dean of Students or designated staff will decide whether the preponderance of the evidence shows that the student has violated Lorenzo de' Medici's Rules of Conduct.
- 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 Behaviour/ Actions/Safety Risks Stemming from Alcohol and/or Drug Use. LdM encourages students to utilize the appropriate Emergency Phone numbers when s/he may need medical attention or when a peer may need medical attention due to the usage of drugs and/or alcohol. 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. During short terms, non-credit offerings are available only in addition to credit-bearing classes.

#### Prerequisites and Level Tests

Various courses at LdM require students to have already completed specified prerequisites before the beginning of the program. Prerequisites are detailed at the end of course descriptions and are also available on the institute's regularly published schedules. Many studio art and design courses 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 before the “W/F” deadline will receive a “W/F” on their transcript. No credit will be awarded for the course.

**“F” indicates that:**

- All the course requirements are complete but unsatisfactory by the end of the term.
- The student has dropped the course without submitting the official withdrawal form by the deadline.
- No credit will be awarded for the course.

Note: Courses that are officially dropped before Final Registration day will not appear on the student's transcript. Details regarding add/drop/withdrawal dates and procedures will be provided during the Orientation session of each term.

**Pass/Fail and Incomplete**

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

**Auditing**

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

**Attendance Policy**

- Course attendance is a primary requirement for a responsible learning experience at LdM.
- Punctuality is mandatory. Students must arrive in class on time: any lateness or leaving class early will impact the participation grade and the Final Grade.
- Students are responsible for keeping track of their absences and for catching up on any missed work.
- 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.

**Mid-Term and Final Exams**

Mid-terms and final exams will be given only on the scheduled days that appear on each course syllabus and will not be moved under any circumstances. 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.

**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

**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

**General Chemistry I & II and Organic Chemistry I & II with Lab**

Theory Portion

2 absences = one full letter penalty

3 or more absences

Lab Portion

2 absences = see course syllabus

3 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

**Covid-19 LdM Attendance Policy\***

Students who are absent due to flu/COVID-19 related symptoms/illness are responsible for promptly contacting their LdM advisor for further instruction.







## 5. STUDENT LIFE

Student Activity, 2019



### 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 on the second floor (or higher) within buildings that likely 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.

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. The standard apartment bedrooms are double occupancy with two single beds in the same room 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.

\*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.

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.

\*\*\*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](mailto:housingapplication@lorenzodemedici.it). The homestay option is currently suspended for Fall 2022.



EVERY DAY WAS MEMORABLE. EVEN WHEN WE WERE JUST SITTING AROUND THE KITCHEN TABLE STUDYING WITH ANOTHER FRIEND. THE LAUGHS, JOKES, STORIES, AND SERIOUS TALKS ARE SOMETHING I STILL THINK ABOUT.

KATE DIERINGER



## 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 mid-term 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.

I DID THE **BEST FLORENTINE PANINO TOUR**, WHICH WAS GREAT TO KNOW A FEW PLACES AND GETTING TO TRY A FEW WAS AMAZING! I ALSO DID THREE COOKING ACTIVITIES. I LOVED THEM AND HAD A GREAT TIME LEARNING MORE RECIPES FROM THE OTHER CHEFS.

KIKI ADAMS

”

## 5.4 CULTURAL AND RECREATIONAL INITIATIVES\*

At each site, LdM staff provides a link between the city and the students, giving them the best tips to navigate and help enhance their intercultural competency, while adopting a sense of home in their new environment. LdM provides its students with exceptional recreational opportunities within and beyond the cities of Florence and Tuscania. These include guided visits to historic sites, social activities (e.g., dinners at characteristic local restaurants, allowing students to sample Italy's incredible cuisine), seasonal festivals, special events and conferences, field trips, theatre, concerts, soccer matches, and much more.

Attendance at sporting events, especially Italy's famous soccer matches, is a major student attraction. Florence boasts parks for walking, jogging, rollerblading and relaxing, and students can go for a refreshing run along the River Arno and bike tour through the Tuscan countryside.

Tuscania offers many opportunities for interaction with the local community and our students get the opportunity to learn more about the town's traditions and artisanal knowledge, by discovering beautiful specialty shops and seasonal fairs, where they can enjoy locally crafted products.

Tuscania is also the perfect site for nature lovers. Its public parks are ideal for relaxation and leisure activities, while the peaceful and magnificent countryside that surrounds the town invites meditation and mindfulness practices. There, students can take part in nature walks, guided trips to nearby historic towns and monuments, and activities such as bicycle tours and horse riding, or trekking to visit a local farm.

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

### Cultural Activities at LdM

Cultural Activities include a wide range of events and tours offered throughout the semester. They are designed to facilitate students' exploration of Italian culture in a meaningful and interesting way, incorporating students' vast scope of interests. Each activity has a specific objective aimed to enhance a connection to Italy and its culture.

#### LdM Florence: Exploring Italian Life and Culture

Studying abroad offers the rare opportunity to explore and to learn about another culture first-hand. This program of activities aims to give students the chance to immerse themselves in the everyday life of a Florentine. Through a series of activities led by a true Italian, students have the opportunity to meet, discuss, taste and learn, by participating in events that will let them experience various aspects of Italian culture.

#### LdM Tuscania: Well-Being Activities

At LdM Tuscania, students are offered a plethora of well-being activities that make use of the town and surrounding community. From nature walks through the serene lavender fields of the Maremma countryside, to visiting local cuisine workshops, neighboring towns, and archaeological sites or simply enjoying aperitifs by the pool, the activities at LdM Tuscania are designed to suit a variety of interests while building a strong relationship with Tuscania's rich cultural heritage.

\*Within the context of COVID-19, the LdM program features and services outlined herein are subject to modification in accordance with applicable government and LdM health and safety measures.

THE CLUBS AND ACTIVITIES OFFERED BY LdM WERE VERY DIVERSE AND CULTURALLY ENRICHING. FROM WINE TASTINGS TO COOKING SESSIONS OR MOVIE NIGHTS. LdM HAS GIVEN ME A SEMESTER WORTH OF MEMORIES THAT I WILL NEVER FORGET.

ROSA MELILLO

”



### 5.5 STUDENT CLUBS AT LdM FLORENCE\*

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

According to the philosophy of the Institute, LdM's main goal is the student's personal and spiritual growth, which can be strongly affected and improved by a cultural experience abroad. For this reason, the Institute has created student clubs, small associations where people with the same interests can develop their skills in a social environment. The aim of the student clubs is to offer an entertaining and enjoyable forum for making friends and learning new skills, while immersing students in Italian culture. LdM collaborates with a large number of Italian societies and associations in order to realize the full potential of students. Clubs are subject to change. An updated list of Clubs is available on site.

\*LdM will do its best to offer a variety of clubs and activities as permissible under any applicable government measures that may be in place within the context of the COVID-19 pandemic and which do not unduly compromise the health and safety of LdM students and/or the community. As such, those outlined herein are subject to modification and/or cancellation.

#### Student Clubs usually organized by LdM

**Soccer:** Students participate in the local sporting environment and culture through local sports facilities.

**Volleyball:** Students participate in the local sporting environment and culture through local sports facilities.

**Meditation:** The Meditation Club is dedicated to helping students learn and practice mindfulness and meditation techniques in a peaceful environment.

**Yoga:** Students practice yoga to better understand its mental and physical benefits.

**Pilates:** Students are introduced to the practice of Pilates and build core muscles through exercise.

**Ceramics:** Students are introduced to basic ceramic making techniques, which can be a great way to relieve stress and be creative.

**Artistic Jewelry:** A local jewelry designer guides students through creating pieces that function as both jewelry and art.

**Choir:** Students create a community and are exposed to contemporary and classical Italian music, all lead by a local composer.

**Jam Ensemble:** Missing your musical instrument back home? Or perhaps you brought it with you in hopes of finding a Florentine jam-session? Join the LdM Jam Ensemble Club!

**Glee:** The club explores musicals with an Italian twist. Under the direction of a musical theater professional, students learn how to sing their favorite musical songs in both Italian & English.

### 5.6 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.

\*Should it be feasible to coordinate volunteer activities which comply with government measures and which do not unduly compromise the health and safety of LdM students and/or the community in which they volunteer, LdM will advise students accordingly.

LdM OFFERS MANY OPPORTUNITIES FOR FIELD TRIPS, ACTIVITIES, VOLUNTEERING, CLUBS, AND CLASSES. I TOOK ADVANTAGE OF EVERY OPPORTUNITY OFFERED, AND THAT ALLOWED ME TO FEEL TRULY ENGAGED AS AN LdM STUDENT.

SOFI ARISIAN

”

### 5.7 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.

\*Within the context of COVID-19, the LdM program features and services outlined herein are subject to modification in accordance with applicable government and LdM health and safety measures.

### 5.8 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.

#### COVID-19 Health and Safety Measures

Beginning with preparations for the Fall 2020 semester, LdM has worked diligently to create a safe environment that allows students to make the most of their study abroad experience, in compliance with the guidance from the Italian government and the local health authorities. The LdM staff is committed to assisting and guiding students through their stay in Florence and at LdM, while prioritizing their health and personal safety. LdM continues to monitor the pandemic and update its safety and health protocols according to the guidance of the Italian (national, regional, and local) and global health authorities. Visit our website: <https://ldminstitute.com/students/health-and-safety/> for more information.

#### 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.





# 6. FLORENCE COURSE DESCRIPTIONS

# DEPARTMENT LOCATIONS

SCHOOL OF LIBERAL ARTS AND SOCIAL SCIENCES		FLORENCE	TUSCANIA
ANC	Ancient Studies	•	▲
ANT	Anthropology	•	▲
ART	Art History	•	
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

## ANC – ANCIENT STUDIES

### Excavating Our Past

**ANC 100 F**

Cr: 3; Contact hrs: 45

An introduction to the fascinating field of anthropological archaeology in Florence, a living museum. How has it evolved as a field and what does the contemporary archaeologist have to do and know? What can it tell us about the human past, and how it can help us navigate the current politics of cultural heritage? Through case studies that range geographically across the Ancient Near East, Eurasia and the Mediterranean, and chronologically from Prehistory to Late Antiquity, we explore a number of methodologies, techniques and types of evidence in lectures, hands-on lab activities, and field trips to local archaeological sites, museums, and other significant locations.

### The Latin Roots of English

**ANC 102 F**

Cr: 3; Contact hrs: 45

Audio, video, alibi, agenda, AM/PM, i.e., versus, vice versa, et cetera: Latin is all around us. We focus on this ancient tongue's impact on contemporary society and languages, and English in particular, to show how ancient words have been adapted to become part of our everyday vocabulary. After introducing several key concepts in Linguistics and familiarizing ourselves with Latin's origins, history, and key grammatical features, we turn to the case of English: why do more than 50% of English words have Latin roots? We also look at crucial aspects of Roman society—religion, family, politics—through the lens of words such as pontifex, familia and consul, and discover how these terms have evolved over time and survived up to the present. Students expand their vocabulary and better understand the underlying meanings of words and the often-unexpected connections between them.

### 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 the Egyptian studies by prominent European figures will be 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 its relation to European and Florentine culture.

Note: Available in Spring 2023, in collaboration with University of Hawai'i at Manoa

## Biblical and Ancient Mythology

**ANC 122 F**

Cr: 3; Contact hrs: 45

Mythology is the use of 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 reading important religious literature and visiting sites such as museums, monasteries, churches, piazzas, palaces, and gardens, students will come to understand the impact the ancient world of religion has had on Florence as well as Western civilization at large.

Note: Available in Spring 2023, in collaboration with University of Hawai'i at Manoa

## Archaeology Workshop

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

Cr: 3; Contact hrs: 45

A practical introduction to ancient artifact conservation and documentation. In our Archaeology Lab, students gain firsthand experience working with the 2500-year-old artefacts recently unearthed at the Hellenistic necropolis of Bosco della Riserva, near Tuscania in central Italy, part of an ongoing joint excavation with CAMNES. What happens to archaeological finds after they leave the dig site? How are they processed and reassembled to help us better understand our ancient past? With instructor guidance, students learn and participate in the basic steps of restoration, conservation, documentation, study, and storage. Provides eligibility for the Tuscania Summer Field School, held directly at one of our ongoing archaeological excavations.

## Ancient Rome

**ANC 200 F; Cross-listed: HIS 200 F**

Cr: 3; Contact hrs: 45

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, we 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." Our problem-oriented approach aims to stimulate critical-thinking skills and developing students' familiarity in working with historically significant primary sources.

## Florentia: The Ancient Roots of Florence

**ANC 215 F; Cross-listed: HIS 215 F**

Cr: 3; Contact hrs: 45

Florence's ancient past, from the city's origins to the end of the Roman Empire. Roman Florentia gradually emerges before our eyes in the texts of ancient and medieval authors and the archaeological evidence displayed in local museums or only recently unearthed. How did the urban space develop, and what patterns can we identify as we locate the main temples and sacred spaces, the public buildings and private residences? How did the presence of "barbarian" rulers impact the evolution of the ancient city and its territory? We also discuss the city in the context of more general topics in Roman civilization, including its art, architecture, infrastructure and lifestyle. Visits to Florence's National Archeological Museum and little-known archaeological sites offer unique, firsthand access to the city's past.

## Greek and Roman Mythology

**ANC 216 F**

Cr: 3; Contact hrs: 45

The stories of Greek and Roman gods and heroes play 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 modern literature and psychology as well. We examine the major deities of the Greek and Roman pantheon through history, literature and archaeology. How did Greek myths influence the Roman world? What can the Iliad, Odyssey, and Roman foundation myths and sagas tell us about the relationship between myth and history? We also discuss how these myths were represented visually on ancient monuments and everyday objects, and how their stories evolved after the classical period. Includes visits to museums, monuments and/or archaeological sites.

## The Etruscan Enigma

**ANC 218 F**

Cr: 3; Contact hrs: 45

Who were the Etruscans? How did they come to dominate central Italy for centuries, playing also a leading role in the development of Rome? Why were they later absorbed into the Roman state? How did they live, love, work, trade, govern, and die? And what was their influence on the Greeks, Romans, and other ancient European cultures? Fragments of Etruscan material culture have survived, including numerous richly furnished tombs, but their literature has all but vanished and many questions remain unanswered. We examine their achievements, and the tools that scholars and archaeologists use to study them. Includes visits to Etruscan buildings and artefacts at museums and archaeological sites in and around Florence, and in Tuscania, site of several Etruscan necropolises.

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

## The “Barbarian” Foundations of Europe

**ANC 247 F; Cross-listed: HIS 247 F**

Cr: 3; Contact hrs: 45

What led to the fall of the Roman Empire? Who were the “barbarians” that eventually conquered it? We survey what used to be referred to as Europe’s “Dark Ages,” exploring the long transformation of the Western Roman Empire into a fragmented group of barbarian kingdoms. Stretching from Constantine to Charlemagne (4th-8th century CE), this age witnessed important political, religious and socio-economic changes that profoundly affected the future shape of Western Europe. Using often fragmentary sources, we examine a complex and chaotic picture marked by aborted legacies, political upheaval, and attempts to revive ancient glory, and how ancient Rome’s dissolution helped create a plurality of national and cultural identities.

## Peoples and Cultures in the Biblical World

**ANC 250 F**

Cr: 3; Contact hrs: 45

What do we actually know about the daily life of the peoples described in the Bible? How can we read this text with a critical eye, combining its historical and religious elements with archaeological data? And why have biblical scholars often failed to take these issues into consideration? 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. We focus on a variety of Old Testament episodes as expressions of the religious life and thought of ancient Israel and attempt to place the biblical story in appropriate 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

Why and how were the pyramids built? How do you read hieroglyphics? What did ancient Egyptians believe occurred after death? We explore 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, we also discuss 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. 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, a hands-on exploration of the ancient Mediterranean’s major culinary cultures—the forerunners of modern Italian cuisine. Making use of the tools of experimental archaeology, we 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 the manual skills associated with food preparation.

## Wine Roots: From Enotria to Chianti

**ANC 265 F; Cross-listed IGC 265**

Cr: 3; Contact hrs: 45

Was wine as important in ancient Italy as it is today? Who drank it? Did wine have social implications beyond individual or private consumption? What was its role in ancient mystery rites and the so-called “symposium”? Wine, viticulture, and the “Greek style” of drinking spread throughout the ancient Mediterranean world, from the Hellenic lands to the Etruscans and Romans, and provides a fascinating vantage point for studying ancient civilizations. After discussing the evolution of wine production, trade and consumption in ancient Italy, we look at the place of wine in Greek mythology and religion, drinking and gender, alcoholism and drunkenness, and wine consumption as status symbol in Rome and in Etruria, then link these topics to contemporary society. In particular, ancient viticulture, aging, consumption and social practices that evolved and left their trace in today’s contemporary wine cultural landscape.

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

## 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? Our focus will be on the various aspects of magic and sorcery, including shamanism, divination, necromancy (evoking the dead), and curses (namely binding and love curses). We also examine the subject of the “restless dead” (i.e. ghosts), a privileged medium that ancient people believed allowed them to communicate with the world beyond the grave. Sources include reproductions of ancient magical papyri and cursed tablets. Comparisons of ancient beliefs and practices with those of more modern cultures and folklore.

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

**ANC 306 F; Cross-listed: LIT 306 F**

Cr: 3; Contact hrs: 45

A comparative analysis of some of the oldest, greatest literary works in Western civilization. Using the most significant chapters from the Iliad and the Odyssey, written in the 8th century BCE, we immerse ourselves in the epic, supernatural world of Homer’s heroes, the veritable “bible” of classical civilization. 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? Then we observe the influence of this Greek tradition on the Romans in 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

Explores 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 a series of other deities. Their elaborate initiation rituals and their social importance in ancient Greece and Rome as revealed in literary and archaeological sources. Then we place these cults in their long-term historical context, following their later evolution from the Renaissance to the present.

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

## The Greek Colonization of Ancient Italy

**ANC 346 F; Cross-listed: HIS 346 F**

Cr: 3; Contact hrs: 45

Like Homer’s Odysseus, many Greek adventurers, traders, and refugees traveled west, colonizing parts of southern Italy and Sicily that came to be known as Magna Graecia (“Greater Greece”). They traded and intermarried with local populations, while the great Sicilian city-states of Syracuse and Selinus maintained close ties with mainland Greece and played host to renowned figures such as Plato and Aeschylus. Our interdisciplinary approach investigates the evolution of Greek culture in this crossroads of ancient civilizations. How did the Greeks’ alphabet, traditions, mythology, religion, art and artifacts, philosophy, and political institutions influence the wealthy Etruscans in central Italy, and eventually the Romans? Yet why did it never fully replace their own local languages and religions?

Prereqs: A prior course in Classics, Archaeology, History, or Religion, or equivalent

## ANT – ANTHROPOLOGY

### Introduction to Anthropology

**ANT 160 F**

Cr: 3; Contact hrs: 45

A comprehensive approach to thinking about the human condition. We explore the immense social and cultural diversity that characterizes—and has always characterized—our world. The richness of human life is examined through an introduction to the discipline’s primary sub-fields: cultural anthropology (diverse ways of life, how people give meaning to their experiences), biological anthropology (the study of human evolution and adaptation), archaeology (the study of past human societies through their material remains), and linguistic anthropology (how language and symbols are used). We get to know how the various sub-fields relate to and complement one another, how anthropology has evolved over time, and its most important historical figures, methodologies, and recent findings.

### 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 the subject of academic study in the 1980s, these questions and more have come to the forefront, and their answers continue to challenge us on a daily basis. We explore anthropology’s contribution to the study of fashion as an academic discipline, and to our understanding of it as a 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

A practical introduction to ancient artifact conservation and documentation. At our Archaeology Lab, students gain firsthand experience working with the 2500-year-old artefacts 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 instructor guidance, students learn 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 attitude toward it can reveal not just personal characteristics, but a broader food ideology. We explore the relationships between food's multiple meanings and the physical acts of cooking and eating, and how food influences personal and group identity. The role of food 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? What does it mean to use art as a research tool in anthropology? Can contemporary artists be inspired by social sciences in their creative endeavors? Throughout the twentieth century and in the first decades of the new millennium 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. We will 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 unknown indigenous populations. We 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. 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, but use it to create symbolic codes of personal and group identity, mediate with the divine, and promote spiritual growth. With a thematic, comparative, and

interdisciplinary approach, we use food to explore religious beliefs and practices from various cultures and time periods. Sources include case studies, guest lectures, anthropological studies, and ethical and sacred texts. In Florence students also have the opportunity to witness or participate in some of these food-centered religious practices 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, a hands-on exploration of the ancient Mediterranean's major culinary cultures—the forerunners of modern Italian cuisine. Making use of the tools of experimental archaeology, we 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 the manual skills associated with food preparation.

## 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? We 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.

## 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 experience. 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, we 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.

## ART — ART HISTORY

### 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 in a very meaningful, even provocative manner. 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 a certain social milieu, and what might the representation of bread and vegetables indicate? We explore 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

**ART 165 F**

Cr: 3; Contact hrs: 45

The major periods and key monuments in Western architecture from antiquity to the present. Our chronological focuses include the Classical period, the Middle Ages, the Renaissance, Modernism, and recent developments in contemporary artistic expression. We examine representative monuments and architects from every major period, including masters such as Ictinus, Brunelleschi, Borromini and Le Corbusier. How did architects' concepts of beauty and their strategies for realizing their visions change, both within their own lives and from one period to another? Topics include architectural typologies, materials and construction technology, theory, city planning, and cultural contexts. Includes visits to pertinent examples of urban architecture from various periods.

### 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? We get to know the principal painters, sculptors and architects, 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. Onsite teaching offers students the incomparable experience of studying masterpieces firsthand. An introduction to the field that aims to foster an appreciation of art history and lay the foundations for further study.

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

**ART 186 F**

Cr: 3; Contact hrs: 45

A survey of the visual arts in Western Europe from the early 16th century to the present. We familiarize ourselves with the most important changes in artistic taste and style, and get to know the major painters, sculptors and architects and their principal work and themes. To better understand the visual arts and their impact on society over time, we also explore the major historical, philosophical, and cultural changes and contexts of the period. Our focus is on interpreting subjects and symbols, identifying different artistic techniques and styles, and recognizing the role of public and private patrons. Onsite teaching gives students firsthand access to major works of art and architecture, making their study all the more meaningful. An introduction to the discipline and a springboard to a greater appreciation of art and further studies in the field.

## The Built Environment of Florence

**ART 201 F; Cross-listed: ARC 201 F**

Cr: 3; Contact hrs: 45

The architectural history of Florence is remarkable to say the least. We survey 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 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 to developments in the rest of Europe generally? Numerous site visits allow students to compare historical and scholarly sources with the 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

An introduction to the tools and methods for understanding and recognizing choices and style in architectural design, in both interior and exterior settings. We 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 of entire buildings, neighborhoods and cities. Given the close relationship between interior design, object design and architecture, we examine the history of these three fields beginning with the Industrial Revolution. How did politics, economics and scientific and technological discoveries impact society, art, and architecture? What drove innovation in materials and aesthetics in the past, and how has this process changed in today's world?

## 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? What does it mean to use art as a research tool in anthropology? Can contemporary artists be inspired by social sciences in their creative endeavors? Throughout the twentieth century and in the first decades of the new millennium 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. We will 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

An integrated approach to museum theory and practice. How have "the museum" and the practices associated with such a place changed over the centuries? We examine the ways and the reasons people have gathered together beautiful, precious, and bizarre objects in a variety of places, and the challenges of assembling collections for world-famous museums such as the Uffizi and the Louvre. Why is our cultural heritage of such value to society, and what are the legal and ethical issues involved in its preservation?

Topics also include methods of research and documentation, cataloging, display, basic communication techniques, the museum as an educational space, preventive and remedial conservation, environmental monitoring and control, and safety and storage. Specific focus on Italian and Florentine museums, which students visit and analyze according to the most innovative museological theory and practices.

## 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? We examine the function of these buildings in the city's history between the 13th and 17th century from an interdisciplinary perspective: not only do we explore the development of architectural and artistic styles and the stories of patrons, residents, and architects, but how evolution of these buildings was connected to major social, economic, cultural, and political phenomena over five centuries of Florentine history. Includes visits to a number of the city's palaces, allowing students to experience and study these spaces firsthand.

## Architectural History: Italian Urban Design

### ART 248 F; Cross listed: ARC 248 F

Cr: 3; Contact hrs: 45

How have cities been planned and designed over the course of Italian history? What role has the natural landscape played, and how has the terrain itself been modified to serve human ends? We explore both the formal layout of Italian cities over the centuries, as well as the social and cultural factors that gave rise to these specific ideas or arose as a result. Topics include Etruscan and pre-Roman towns, cities in the Roman Empire, the Middle Ages and the Renaissance, the Baroque urban environment, cities in the 19th century, urban planning under fascism, post-war reconstruction, and the contemporary Italian city. Students learn to "read" the landscape of towns and cities in Italy (as well as other countries) as complex, interconnected environments that are the product of a series of overlapping interventions in a natural environment.

## Secret Codes and Symbols in Western Art

### ART 255 F

Cr: 3; Contact hrs: 45

What is the purpose of art? Is it functional, aesthetic, both? Who determines a work's meaning and message? We examine Western art from 1300-1800, focusing on the importance of astrology, alchemy, geometry, numerology, and philosophy in providing a secret language with which to convey (and decipher) secret meanings that were often invisible or illegible to the general public, but clear and highly significant to a select few. Old paintings and sculptures of centuries past were often encoded with concealed messages and can only be properly interpreted with a thorough knowledge of the Zodiac. Students learn to use the tools of iconographic studies, a sub-field of art history, to reveal meanings that artists often hid in plain sight. Florence itself provides a myriad of works (the church of San Miniato, Francesco I's "studiolo," Michelangelo's Laurentian Library) that we visit and "decode" firsthand.

## World Art

### ART 260 F

Cr: 3; Contact hrs: 45

An exploration of Western and non-Western artistic traditions from antiquity to the 20th century. We discuss major artistic trends, monuments, and artists from around the world, stressing differences, analogies, and reciprocal influences. Parallel to Western art, we 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 we use as platform for discussing the concept of "cultural identity" in our own globalized age.

## The Genius of Michelangelo

### ART 270 F

Cr: 3; Contact hrs: 45

The life and work of Michelangelo Buonarroti (1475-1564), one of history's most gifted and revolutionary artists. We examine his long artistic career as a sculptor, painter, architect, and poet. A key focus will be the artist's personal and artistic relationship with his peers, particularly his illustrious contemporaries, the great masters Leonardo and Raphael. We also explore his many important patrons, including the Medici in Florence and the papal court in Rome. Students gain a detailed knowledge of 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 own 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

## The Princely Renaissance: Art at the Italian Courts

### ART 276 F

Cr: 3; Contact hrs: 45

We explore the flourishing of the arts at many of the most dynamic 15th to early 16th century Italian courts. Our analysis goes beyond a strictly art historical approach to embrace the full array of courtly institutions—the chivalric tradition, hunting, jousting, scholarship, festivities—that influenced and was influenced by the visual arts. We investigate the special patronage conditions that played a major role in dictating the nature of Renaissance art in these contexts, and look at how artists' personal styles were affected. How did art for princes differ from the production based in the Italian republics of the age? Though our main focus will be on figures such as Pisanello, Mantegna, Francesco Cossa, Piero della Francesca, Laurana, Alberti, and their work in Ferrara, Mantua, Urbino and Rimini, we also compare these Italian princely milieus to their counterparts in northern Europe.

## 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 thing as a shared "Italian" visual culture? We explore this question with a communications-based approach to visual culture in post-World War II Italy. Our subjects are works of contemporary art and design, conceived 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. Students will find inspiration in these concrete paths to innovation.

## Italian Renaissance Art

### ART 278 F

Cr: 3; Contact hrs: 45

Why did Florence become the "cradle of the Renaissance"? What made it special? 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 between the 14th and 16th century? We 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." A look at the period's most important monuments, and the major artists and architects who shaped this "rebirth" of Western art. Our comparative approach emphasizes the specific cultural, philosophical, and historical contexts in which these great works were created, and the relationships between the artists and their patrons.

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

The social, economic, political, and artistic life of Renaissance Florence, and its close ties to the fortune and fortunes of a group of elite families: the Medici, Rucellai, Strozzi, and Pitti. To get an idea of what life was like, at least for some, in the Renaissance city, we examine their art and artistic objects such as wedding chests and other furniture, ceramics, jewelry, clothing, and coats of arms. What can art and material culture tell us about everyday life, and at the same time, what are its limits? Through the lens of these families and the history of their public and private lives, we shed light on a series of characteristics that not only distinguished the Florence of the past, but in some ways still does, as some of these families still play an active role in the city's life.

## 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, we tend to identify them more as patrons, muses and models than as artists. Bucking this trend, we explore the extraordinary contribution of female artists to Western art history, and how they 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 will be 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, and grapple with the question of whether art by women possesses exclusive qualities absent from work by their male counterparts.

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

## Florentine Villas and Gardens

### ART 282 F

Cr: 3; Contact hrs: 45

Italian villas and gardens have long offered models of luxury architecture and landscaping whose influence is felt worldwide. We examine the evolution of these structures from ancient Rome to the modern era, with a focus on the Renaissance and Baroque periods in central Italy, and on Florence and its territory in particular, many of whose examples we explore in depth. Important themes and

questions include a formal architectural analysis of these buildings in relation to major styles, the social and economic functions of villas and gardens, their decoration and the use heraldry and symbolism, and changing ideas of nature and the relationship of built structures to the environment. Visits to several villas allow students to hone their observational skills and experience these spaces firsthand.

Prereqs: ART 165 History of Architecture, or ART 180 Art History I, or ART 186 Art History II, or equivalent

## Medieval Art

### ART 285 F

Cr: 3; Contact hrs: 45

An exploration of early Christian and medieval art in all its political, social, religious and cultural implications. Topics include the origins of Christian art, the Carolingian period, proto-Romanesque art and the development of the Romanesque style throughout Europe, classicism in the Florentine Romanesque, and Gothic architecture and sculpture. We focus particularly on Italian Gothic painting, including the schools of Siena and Florence and the works of Giotto. What made the Florentine Gothic unique, and what were medieval art and society's main contributions to the civilization of the Renaissance? Includes visits to Romanesque, Gothic, and Renaissance monuments to reinforce students' understanding of the continuities and changes between these periods.

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

Major developments in architecture, interior design, and city planning from 1960 to the present, with a particular focus on the last two decades. How has contemporary architecture reflected changes in broader society and culture? We discuss the most important debates concerning aesthetics and 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. While our perspective is global, our emphasis remains European, and on Italy in particular.

Prereqs: ART 165 History of Architecture, or equivalent

## Renaissance Architecture

### ART 291 F

Cr: 3; Contact hrs: 45

European architecture was reinvented in Italy between 1400 and 1600. We take a comprehensive look at this groundbreaking period, examining 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 will be 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. Onsite classes allow students to study and experience a number of these masterpieces firsthand.

Prereqs: ART 165 History of Architecture, or ART 180 Art History I, or ART 186 Art History II, 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 that Renaissance faith 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, 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. We explore the breadth of Leonardo's artistic and scientific interests, using his own 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 equivalent

### International Art Business

#### ART 297 F; Cross-listed: BUS 290 F

Cr: 3; Contact hrs: 45

An introduction to the art market and the institutional networks that support and promote art-based transactions. We explore the buying and selling of works of art, both within the auction framework and elsewhere. Lectures 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. We specifically investigate the role of the art dealer and art administrator, as well as gain a firm understanding of the international laws and other recognized practices that regulate the field.

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

### The Origins of Florentine Renaissance Art

#### ART 305 F

Cr: 3; Contact hrs: 45

What explains Florence's extraordinary artistic growth between 1290 and 1420? How was it connected to socio-economic developments, the emergence of new religious institutions, the evolution of humanist studies, and the changing social role of the artist? And how did artistic commissions help change the face of Florence, both physically and in terms of new approaches to spirituality and familial devotion? We explore the world of the visual arts in Trecento Florence, as well as its connections to and influences on other artistic hubs like Siena and Padua. Major monuments and artists, Giotto in particular, are used to investigate important themes such as patronage, urban growth, and the interrelationships between the various arts. Frequent onsite lectures get students up close and personal with these artistic masterpieces.

Prereqs: ART 180 Art History I, or equivalent

### Hidden Meanings in Renaissance Art

#### ART 320 F

Cr: 3; Contact hrs: 45

The incredible richness and complexity of Renaissance art through the twin lenses of iconography and iconology. We explore and learn to interpret these works according to the religious, classical, and humanist codes and symbols that formed an integral part of artistic culture in the 15th and 16th century. Includes a wide range of art forms (painting, sculpture, medals, tapestries) and artists from southern and northern Europe (including Jan Van Eyck, Piero della Francesca, Botticelli, Michelangelo, Holbein, Mantegna, Lotto,

Raphael, Cranach, and Dürer). Through a series of case-studies, we also discuss the connections between symbols and patronage, and the use of these coded languages in particular genres such as portraiture and mythological or religious subjects.

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

### The Cradle of Renaissance: Florence in Literature, Art and Architecture

#### ART 322 F; Cross-listed: LIT 322 F

Cr: 3; Contact hrs: 45

The Italian Renaissance created much of the modern world as we know it today, and Florence from 1250 to 1550 was the cradle of the Renaissance. This course is an introduction to the art and literature of the Florentine Renaissance: we will read work by Boccaccio, Machiavelli, Castiglione and Michelangelo, see much of the great art in Florence focusing on lesser-visited museums and monuments, and read Vasari's lives of many of the key artists. The course will be conducted in English, and all readings will be in English. No prior background in either literature or art history is required or expected, just a willingness to explore the living laboratory of Florence and all of the cultural wonders created in it.

Prereqs: Junior Standing

### High Renaissance and Mannerism

#### ART 340 F

Cr: 3; Contact hrs: 45

Major trends in 16th-century Italian art. The "Cinquecento" was dominated by the achievements of Leonardo da Vinci, Raphael, Titian, and above all, Michelangelo. We examine these artists' works in great detail, while also exploring their public personas, most important patrons, and the social contexts in which they worked and lived. The complex, refined style known as Mannerism is directly connected to the stylistic features of Michelangelo's oeuvre, and we look at how other artists built on his legacy. Other topics include important developments concerning specific subjects and genres, such as portraiture and the nude. Visits to relevant Florentine and/or Roman churches, galleries, residences, and squares allow students to study and appreciate these masterpieces firsthand.

Prereqs: ART 180 Art History I, or ART 186 Art History II, 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? Our interdisciplinary approach 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/or creators), images and words opens up new ways of seeing and perceiving works of art. An introduction to the most relevant theoretical ideas is followed by a close examination of visual and written works, including prose and poetry. An active engagement with the entire universe of artistic experience through the teachings and methods of art theory and art history, literature, museology, and sociology.

Prereqs: Junior standing and ART 186 Art History II, or equivalent

### Museum/Gallery Internship

#### ART 360 F

Cr: 3; Contact hrs: 135

A hands-on, professional experience in cultural mediation and museum education. Interns observe how collections are managed at their host institution, conduct individual research, participate in giving guided tours and in organizing events and activities. Monitoring is carried out by an onsite supervisor and a faculty member. Grades reflect weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at internship site; schedules and onsite duties may vary. Museum and gallery internships require some Saturday hours. Held in either Florence or Rome.

Note: Places are limited, especially for students without Italian language skills. Application requirements: CV, two letters of reference, a formal letter of intent. Supporting documentation must be submitted by application deadline, and acceptance is subject to an onsite 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

European art between 1790 and 1900. 19th-century Europe witnessed enormous changes in all spheres of life, from family to politics to technology. How did these changes influence and emerge in the various movements in the art world, from Neoclassicism and Romanticism through to Post-Impressionism, herald of the 20th-century avant-gardes? How did the idea of modernity itself evolve? Topics include critics and the public, exhibitions and salons, Romanticism, Naturalism, Realism, Impressionism, Orientalism and "Japonisme," nature and landscape, dreams and inspiration, and heroism. We 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 equivalent

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

#### ART 370 F

Cr: 3; Contact hrs: 45

Modern art in Europe and America in the first half of the 20th century. Picasso, Matisse, Kirchner, Duchamp, Boccioni, De Chirico, Ernst, Magritte, Pollock. After reviewing the artistic and cultural revolutions of the previous half-century, we 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 historical avant-gardes. What was so revolutionary about their ideas, methods, and artistic expressions? What were they reacting against or promoting, and what was the impact on art of the two world wars that traumatized the first half of the 20th century and beyond?

Prereqs: ART 186 Art History II, or equivalent

### Contemporary Art

#### ART 375 F

Cr: 3; Contact hrs: 45

Pollock, Rothko, Dubuffet, Rauschenberg, Giacometti, Bacon, Warhol, Morris, Kosuth, Abramovic, Richter, Basquiat, Hirst, Banksy: a wide-ranging exploration of the most significant figures and stylistic trends in late 20th-century

art. We investigate the interdisciplinary nature of the contemporary art world, firmly placing artistic production in its social, political and philosophical context, and examine 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. Develops students' aptitude for independent, critical thinking and research.

Prereqs: ART 186 Art History II, or equivalent

## BUS – INTERNATIONAL BUSINESS

### Introduction to Business

#### BUS 130 F

Cr: 3; Contact hrs: 45

Strictly ... business! But the world of business is vast and ever-changing, and needs to be understood from multiple perspectives. We explore the fundamentals, not just from the point of view of CEOs and managers, but those of workers and consumers as well. Our main topics include marketing, finance, management (of operations, human resources, etc.), and business intelligence. How are these various functions and roles within a company interrelated? What is the place of business in today's society? Is it more than just dollars and cents? A strong 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? We investigate the economic principles and governmental policies that play a crucial role in determining the direction of our lives. With an introductory look at 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.), we explore how these economic principles affect daily life, 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 we look at the basics of economic ways of thinking, with the help of economic theory and specific analytical methods and assumptions. We explore microeconomic languages, 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 our more general topics provide useful context and show how theory works on the ground. 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 the 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, and Economics studies how we make choices in conditions of scarcity. We explore 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, and unemployment.

Prereqs: BUS 178 Principles of Microeconomics, or equivalent

**Foundations of Management****BUS 195 F**

Cr: 3; Contact hrs: 45

Managers are the decision-makers. But based on what do they make those decisions? 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. We explore what managers do, and how planning, organizing, directing and controlling can, if done properly, work synergistically toward the same goals. Key concepts are approached first in theoretical terms; then we look at how theory applies to the practical problems managers face on a day-to-day basis.

**Corporate Social Responsibility****BUS 200 F**

Cr: 3; Contact hrs: 45

Corporate social responsibility (or CSR) refers to companies' need to 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. But who is "responsible" for corporate social responsibility? Individual workers, specific departments, or companies as a whole? How can corporations impact the world, both positively and negatively? CSR is intricately linked to the concept of sustainability, or our ability to reconcile human activity with the planet's long-term well-being, and we focus on the benefits of making a company "sustainable." Topics include the frameworks, contexts, and processes of ethical decision-making, environmental ethics, NGOs, auditing and 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? We explore marketing's essential principles and concepts, as well as the true nature and scope of marketing management. Topics include marketing strategy, the 4 P's, market planning, retailing and wholesaling, target marketing, market segmentation, and services marketing. We also discuss marketing's strategic importance to any organization, whether it be a for-profit commercial enterprise or a non-profit or charitable entity.

**Principles of Finance****BUS 222 F**

Cr: 3; Contact hrs: 45

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

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

**Event Planning****BUS 232 F; Cross-listed: COM 232 F**

Cr: 3; Contact hrs: 60

Event planning is a field that is detail-oriented and communication-dependent: managing relations with vendors, negotiating contracts, fundraising, budgeting, ethics, and other aspects. We explore the range of knowledge, procedures and techniques that form the backbone of this profession. How are events created and organized? What are the best ways to find sponsors? How do you market different types of events? Students research topics such as products, competition, and target markets to determine the best possible exposure and success. They then have the opportunity to organize of an actual event, possibly in collaboration with students from other departments: an event of their own choice, linked to an aspect of local Italian culture, which they see through from planning and development to implementation (including contingency plans and logistics).

**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. We explore the mechanisms and consequences of modern Chinese economic development and China's role in the global economy. Our focus will be on the period following 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

**International Business****BUS 250 F**

Cr: 3; Contact hrs: 45

Which are the key characteristics and features of the EU business environment? How can you analyse the main opportunities and challenges to which companies and firms operating within it are exposed? In this course we will analyse and review aspects related to the history and development of the EU, and its business environment, such as the history and development of European integration, the characteristics of the European business arena, European economics, finance and funding mechanisms, the 'Europeanization' of business environment and management, and Marketing in Europe.

As second step, we will exploit Italy as a case study to illustrate the main opportunities and challenges related to doing business in a foreign Country. In particular, after an overview of the main characteristics of the Italian Business Culture and how it has been shaped by the Italian history, we will focus on the analysis of the following areas: How to start a business in Italy, Hiring and managing staff in Italy, The taxation system in Italy, Protecting the intellectual property in Italy and the importance of Italian business in the European context, especially with reference to SMEs.

**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? We explore the business and marketing of wine, with a special focus on Italian wines and on the U.S. market. Topics include sourcing, shipment chains and trading channels, and market impact. Includes business simulations and a student-created start-up or marketing project to develop the skills necessary for those interested in 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 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 over time? What are the fundamental ideas and theories that support it, and what are its scientific, technological, and economic dimensions? In examining these questions, we look closely at the roles of various stakeholders, such as governments, NGOs and businesses, in promoting a more sustainable society. There are also those who have opposed or impeded sustainable practices, and we explore how they have done so and their reasons, both stated and otherwise. Students develop their own sustainability-based project 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 the context is side by side in an office, or a collaboration on international projects. What are the difficulties and solutions in getting outside the comfort zone of our own cultural expectations and being sensitive to those of others? Our goal is to understand intercultural interactions in business or in the workplace from both a theoretical and practical standpoint. We explore business practices in different countries, with a focus on Italy and the U.S., and discuss them in the context of case studies. Students will also actively participate in role-play and observational exercises designed to help anticipate and manage intercultural misunderstandings at work, as well as in more informal settings.

**Made in Italy: A Culture of Excellence****BUS 283 F; Cross-listed: SOC 283 F**

Cr: 3; Contact hrs: 45

"Made in Italy" symbolizes 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, we explore how expertise has been maintained and innovation promoted. Then we 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. How is the "Made in Italy" label used for branding and marketing, both in Italy and abroad? Focuses may vary in order to highlight recent developments. Includes guest lectures and site visits.

**Beyond Modern Capitalism: Rethinking the Global Socio-Economic Order****BUS 286 F; Cross-listed: POL 286 F**

Cr: 3; Contact hrs: 45

How has the current socio-economic order come to be? What are its origins, its most important developments, and what, if any, are the alternatives? With a critical, multidisciplinary approach, we examine the role of political, economic and social elements and forces in the evolution of the current capitalist system, fleshing out both its positive and negative aspects. We look at whether capitalism has a "sustainable" future, and investigate the feasibility of alternate models: would they be more capable of satisfying socio-economic 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

An introduction to the art market and the institutional networks that support and promote art-based transactions. We explore the buying and selling of works of art, both within the auction framework and elsewhere. Lectures 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. We specifically investigate the role of the art dealer and art administrator, as well as gain a firm understanding of the international laws and other recognized practices that regulate the field.

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

**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? Our focus is on 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. We 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? 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

The rise and development of consumer cultures. With an interdisciplinary, theoretical approach, we explore the history of consumerism through a number of key themes and questions: 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: An introductory Social Sciences 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 they be “encouraged” in certain directions, and how can consumers avoid being manipulated by marketing and advertising? We explore consumer behavior across a number of domains: from the cognitive biases that impact our daily decisions to the ways in which consumers are influenced by the world around them. An interdisciplinary approach that draws on concepts and materials in Behavioral Economics, Psychology, and Marketing, offering a broad introduction as well as 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? Our goal is to achieve a global perspective on long-term trends in world economic change, and understand how countries interact with one another. We explore the dynamics of international trade and investment, the relationship between trade and economic growth, and the risks of trade imbalances and protectionism. The role of economic and political institutions (WTO, IMF, etc.) and the characteristics of the most important emerging economies, India and China. 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 equivalents

**Organizational Behavior****BUS 311 F**

Cr: 3; Contact hrs: 45

How do people and groups within organizations behave and react to and interpret events? What strategies can guide the parts to working effectively toward the goals of the whole? We explore the role of organizational systems, structures, 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 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. Yet the risks, particularly in the short term, are significant, and benefits may not be immediate. We apply the principles of marketing to the complexities of foreign markets, emphasizing the various economic, social, and cultural factors that determine successful international marketing strategies, and how the 4 P's (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? The importance of this question explains why marketing communication is one of the most exciting, fastest-growing fields in modern marketing. We 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. Student projects will 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

**Crowdfunding****BUS 314 F; Cross-listed: COM 314 F**

Cr: 3; Contact hrs: 45

What is crowdfunding? How does it work, and what makes it an effective solution especially in the case of startups and entrepreneurs? Are certain countries more crowdfunding-friendly? We explore the basic principles of crowdfunding, the different types, and how it differs from more traditional types of fundraising. Then we look at the ins and outs of a crowdfunding campaign: what sorts of projects, ideas, and businesses it can finance, the keys to planning, structuring and running a successful campaign, and how to interact with donors. We also analyze several campaign case studies to understand what made some more successful than others, and discuss which platforms are best suited to which types of projects.

Prereqs: BUS 210 Principles of Marketing, or BUS 130 Introduction to Business, or COM 204 Advertising Principles, or equivalent; or Information majors of junior standing

**Economics of the European Union****BUS 315 F**

Cr: 3; Contact hrs: 45

The growth of the E.U.'s global reach and economic significance, as well as the increasing integration of its member states' economies, merits in-depth study: how has this new economic reality developed? What has its impact been both in Europe and internationally? We examine 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 transition from the E.E.C. to the E.U., the E.U.'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), and the E.U.'s economic relationships with foreign states and organizations.

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

**Social Media Marketing****BUS 316 F; Cross-listed: COM 316 F**

Cr: 3; Contact hrs: 45

How can social media be used to sell products? What are winning social media-based marketing strategies, and how do you determine whether or not your approach has been effective? We explore the fundamental marketing concepts relevant to the digital world, and develop the skills needed to create and implement successful new media marketing campaigns, online strategies, and other types of digital-era business operations. The most popular, “best-selling” platforms, the differences between specific media tools and the operations they can be used for, and how they can increase business and engage with online customers. Students develop their understanding of digital tactics and essential know-how to become successful social media managers.

Prereqs: BUS 210 Principles of Marketing, or equivalent

**Wedding Planning****BUS 318 F; Cross-listed: COM 318 F**

Cr: 3; Contact hrs: 60

Wedding Planning is a thriving and fascinating career choice, and one in which effective communication is a necessity. This is true today more than ever, in a globalized society in which you might be asked to organize weddings that differ drastically for reasons of religious beliefs (or lack of them), location, and economic constraints. We familiarize ourselves with the knowledge and skills you need to organize and coordinate successful weddings, as well as to promote and market your own professional services. Topics include contracts, budgeting, vendors, competition and target markets, teamwork and decision-making, and developing business strategies. As a project, students will plan and design a detailed, realistic wedding, possibly in collaboration with students in other departments, developing their teamwork, decision-making and strategic business capabilities.

**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. We 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 equivalent

**Corporate Finance****BUS 345 F**

Cr: 3; Contact hrs: 45

Corporate finance from the vantage point of the financial managers responsible for making crucial investment and financing decisions. How do you make effective marketing decisions? What are the keys to incisive operations management? Questions such as these depend in part on corporate finance, which must be well integrated into overall corporate strategy. We investigate such topics as leasing and leveraged buyouts, dividend policies, capital market efficiency, capital budgeting, and financial analysis and forecasting. 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 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? Through a range of case studies and products in the fashion sector and beyond, we explore the challenges of building, protecting and strengthening a luxury brand, as well as its economic management and distribution. We also trace 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

**Marketing/Advertising Internship****BUS 361 F T**

Cr: 3; Contact hrs: 135

A practical, professional experience at a communications agency in Florence, or a local business in Tuscania. Interns participate in activities including market research, developing marketing, price, distribution and promotional strategies, creating ads for local and international print and e-publications, issuing newsletters and mailing lists, creating website content, and managing social media. Monitoring is carried out by an onsite supervisor and a faculty member. Grades, assigned by the faculty supervisor, reflect weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at internship site; schedules and onsite duties may vary.

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

**Marketing/Event Planning Internship****BUS 367 F**

Cr: 3; Contact hrs: 135

A practical, professional experience at an event 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 brand image, market appeal and customer projections, and clerical and administrative work as required. Monitoring is carried out by an onsite supervisor and a faculty member. Grades, assigned by the faculty supervisor, reflect weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at internship site; schedules and onsite duties may vary.

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 application deadline, and acceptance is subject to an onsite interview during first week of term.

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

A practical, professional experience in LdM's Social Media Office or at an advertising or communication agency. Interns perform tasks that may 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. Monitoring is carried out by an onsite supervisor and a faculty member. Grades reflect the assessment of weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at the internship site; schedules and onsite duties may vary.

Note: 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 onsite interview during the first week of the term.

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 unique risks for investors, bankers, firms and policymakers. For students seeking advancements or employment in the banking industry or wishing to understand financing opportunities for entrepreneurial activities, this course is focused on the competitive dynamics and performance of the global financial markets. It addresses organizational strategy, capital market products, risk diversification and market developments, including the US, Europe and the emerging markets. Topics also include 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 required

**Operations Management****BUS 388 F**

Cr: 3; Contact hrs: 45

Effective operations management is crucial in the industrial, service, and other sectors. We investigate good 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, and the design of job and work measurement systems. 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, BUS 130 Introduction to Business, or equivalent. 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

Building on the international marketing course, we explore the ins and outs of global strategic marketing and how to be effective at it. Topics include the cultural, social, legal, political, financial, and geographic dimensions of the global marketplace. We assess the impact and integration of global factors on marketing programs and tactics. 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 a company first goes 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? Our aim is to provide the know-how and confidence necessary to lead organizations, initiating students on the path of personal leadership development. We explore the fundamental theories of leadership, how ideas about what makes a good leader have evolved over time, as well as past and contemporary models and perspectives from a variety of contexts. Requires students to be curious, reflect, and be open and willing to share in class discussions and leadership development groups. A lifelong learning opportunity.

Prereqs: Two Management courses

**COM – COMMUNICATIONS****Presentation and Public Speaking****COM 105 F**

Cr: 3; Contact hrs: 45

Speaking and presenting comfortably and effectively in public is a life skill. In both personal and professional situations, these abilities can make the difference between success and failure. In individual, group and class exercises, we explore and consolidate the skills and methods for overcoming performance anxiety, controlling voice and body language, and saying what you want to say in the way you want to say it. What makes for a good delivery? How do you get the most out of your research, outline and multimedia materials? We also analyze a variety of speeches, in written and oral form, to see how skilled communicators craft effective communications.

**Introduction to Communications****COM 130 F**

Cr: 3; Contact hrs: 45

The essential concepts and fundamental theories that describe the processes, functions, types, and effects of communication. We get to know the basic communicative categories (interpersonal, group, organizational, mediated, cultural) and explore how specific contexts affect its forms. 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? Develops critical thinking and writing skills, as well as confidence and effectiveness in group work and presentations.

**Mass Communication****COM 180 F**

Cr: 3; Contact hrs: 45

How do we transmit information to large numbers of people, effectively? What role does information play in our society, and how has this changed over time? We explore the history and theory of mass communication, from old, "traditional" media (newspapers, magazines, radio, telephone, motion pictures, TV) to their new, "digital" counterparts (personal computers, Internet, digital TV, social media). The influence of technology on mass media, the new methods of communication arising as a result, and how these changes have impacted us as individuals and as a society. The convergence of old and new forms of mass communication, and strategies for marketing and advertising using the various available channels.

**New Media: Communication in the Digital Age****COM 182 F**

Cr: 3; Contact hrs: 45

"Mass media" have existed for centuries, but what does the term signify today? In decades past, they consisted of physical, paper newspapers, radio, and television; but the digital age has introduced new devices for receiving and sharing information (laptops, digital cameras, smart phones, iPods, iPads) and new virtual locations (blogs, chat rooms, social networks, online shops, peer-to-peer platforms) that are supposedly shaped around our desires and interests, but which we often come to perceive as imposed "needs." We explore 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. We explore 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. Includes guided exercises for research and interviewing techniques and writing news articles, reviews, and features for a variety of media.

Prereqs: WRI 150 Writing for College, or equivalent

**Advertising Principles****COM 204 F**

Cr: 3; Contact hrs: 45

Advertising is far more than just organizing images into a commercial. Every ad on the Internet, TV, or in print is designed to deliver a particular message to a particular, "target" audience, aiming to create a positive perception of the product in the consumer's mind. We 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. What makes for successful advertising? We also gauge the impact of stereotypes in advertising, and society's reaction to them.

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

**The Body Speaks: The Importance of Non-Verbal Communication****COM 212 F**

Cr: 3; Contact hrs: 45

Body language matters. Understanding and managing it is key to good interpersonal relations and effective communication, in the working world as well as in our personal lives. We develop an awareness and know-how of both verbal and non-verbal communication, and how they work together. In both individual and group contexts, students learn the importance of motivation, the coherence between body and spoken language, and effective use of tone of voice and eye contact. Students "learn by doing," engaging in practical, proactive scripted and improvisational exercises (theatrical techniques, team building, self-presentation, and movement drills) to assess their own strengths and weaknesses, and then implement a personal program to chart and consolidate their progress.

**Food Writing****COM 216 F; Cross-listed: IGC 216 F**

Cr: 3; Contact hrs: 45

An introduction to the full spectrum of writing about what we eat: reviews, articles, blogs, books, menus, social media, essays. How to craft vivid descriptions of taste and place. We explore culinary writing through different types of media, including text, photos, video and audio. Students 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.

## 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. We explore a range of methods for carrying out communications research in both academic and professional settings. Finding information, evaluating it, and drawing conclusions that have value for communications issues in the real world. Students 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

## Event Planning

### COM 232 F; Cross-listed: BUS 232 F

Cr: 3; Contact hrs: 60

Event planning is a field that is detail-oriented and communication-dependent: managing relations with vendors, negotiating contracts, fundraising, budgeting, ethics, and other aspects. We explore the range of knowledge, procedures and techniques that form the backbone of this profession. How are events created and organized? What are the best ways to find sponsors? How do you market different types of events? Students research topics such as products, competition, and target markets to determine the best possible exposure and success. They then have the opportunity to organize of an actual event, possibly in collaboration with students from other departments: an event of their own choice, linked to an aspect of local Italian culture, which they see through from planning and development to implementation (including contingency plans and logistics).

## Media Ethics

### COM 245 F

Cr: 3; Contact hrs: 45

In today's media, is there anything that cannot be said or done? Are there rules for ethical behavior that govern journalists, and if so, who makes them? What are the ethical implications of information? In a complex communications landscape, our image of society is shaped by crucial issues and problems that are presented and often forgotten at breakneck speed; journalists, editors, and professionals in advertising and public relations must weigh the pros and cons of covering stories that put people in danger or arouse conflicts of interest and loyalties. We explore how communications professionals decide what to say and what to censor, the consequences of war and peacetime on information, the complicated management of public relations, and the ethical challenges of digital convergence and the new frontiers of mass communications.

## 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 it is literally 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. We examine this great technological and cultural shift and its impact, investigating how extensive digitization and the deep "networking" of society-constructed and affected by global users-is 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. Includes a final project focusing on "hybrid" anthropological research/virtual fieldwork.

## The Origins and Development of Media

### COM 249 F

Cr: 3; Contact hrs: 45

This course offers a broad overview of Media and Communications, including a thorough understanding of its many parts: Legacy and New Media, Journalism, Advertising, Public Relations, Sports and other forms of entertainment and informational content, and how each of those disciplines interact with each other. Students will learn about the financial models and metrics to which all commercial media are subject, and how they often influence and define media's cultural and political points of view.

## The Convergence of Media and Technology

### COM 250 F

Cr: 3; Contact hrs: 45

This course focuses on how the rapid evolution of technology has dramatically changed the Media and Communications landscape, destroying legendary media empires and giving rise to new ones. Students will learn how brands and technologies that didn't exist when most of them were born, are disrupting and redefining cultural, societal and financial structures, creating polarization and disturbing changes in societal norms. Most important, it will explore the critical role and ethical responsibilities of individuals in creating new guidelines for media and related technologies like Artificial Intelligence and Data Mining.

## Food Marketing & Communication

### COM 253 F; Cross-listed: IGC 253 F

Cr: 3; Contact hrs: 45

An introduction to the fundamental operational and strategic dynamics that shape marketing and communications in the agri-food industry. We compare and contrast different gastronomic cultures and traditions, comparing and contrasting the food marketing strategies related to them. Students 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 we've covered, keeping in mind both client and consumer, to design and develop an integrated marketing and communication plan for an agri-food business.

Prereqs: BUS 210 Principles of Marketing, or equivalent; sophomore standing. A prior course in Communications is recommended.

## Literature and Journalism

### COM 260 F; Cross-listed: LIT 260 F

Cr: 3; Contact hrs: 45

Inventing stories and reporting the facts: literature and journalism would seem to have little in common. But is that actually the case? In truth many writers pass back and forth between the two categories, or blend them into new and original expressive styles. We examine literature and journalism in a comparative context, with a focus on American and Italian writers, from Poe to Buzzati to exponents of the American New Journalism movement (T. Wolfe, N. Mailer, G. Talese, etc.) and postmodernism (in the figures of Fallaci and Tabucchi, among others). Topics include the reporter as a character, style in fiction and non-fiction, theories of information, the news and chronicle, and the concept of art as a means of information.

## 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 the context is side by side in an office, or a collaboration on international projects. What are the difficulties and solutions in getting outside the comfort zone of our own cultural expectations and being sensitive to those of others? Our goal is to understand intercultural interactions in business or in the workplace from both a theoretical and practical standpoint. We explore business practices in different countries, with a focus on Italy and the U.S., and discuss them in the context of case studies. Students will also actively participate in role-play and observational exercises designed to help anticipate and manage intercultural misunderstandings at work, as well as in more informal settings.

## 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 thing as a shared "Italian" visual culture? We explore this question with a communications-based approach to visual culture in post-World War II Italy. Our subjects are works of contemporary art and design, conceived 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. Students will find inspiration in these concrete paths to innovation.

## 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. We explore 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 on approaches to sports in Italy and Europe, and how they compare with the U.S.

Prereqs: Sophomore standing

## Mediation and Conflict Resolution

### COM 292 F; Cross-listed: PSY 292 F

Cr: 3; Contact hrs: 45

The theory and practice of collaborative conflict resolution. Why is the ability to adapt such a key skill? How do you manage an impasse in negotiations, or handle highly emotional people? We explore consolidated methods and strategies for use in real-world situations. Taught by instructors from the National Conflict Resolution Center, the course provides an overview of interest-based conflict resolutions, discussing topics such as the importance of effective communication in preventing escalation, negotiating to solve problems rather than stimulate competition, and conflict management approaches and strategies in both personal and professional

settings. Students learn the techniques of formal mediation through structured individual and group exercises, preparing them to deal with even the bitterest disputes in high-intensity, complex, and large-scale conflicts.

## Public Relations

### COM 300 F

Cr: 3; Contact hrs: 45

What are we referring to when we speak of "public relations"? What does someone in PR do, and how have jobs in this sector changed over the decades? We explore 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, we familiarize ourselves 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 future of the field, and how new technologies may contribute to more effective, original PR solutions.

Prereqs: COM 130 Introduction to Communications, or equivalent

## War and the Media

### COM 301 F; Cross-listed: POL 301 F

Cr: 3; Contact hrs: 45

Does the media influence military decision-making? How do government officials use information channels to influence public opinion and justify their actions? Can the news be "managed"? We explore the media's role in military conflict and media-related strategies in the context of key later-20th-century international conflicts. The proliferation of satellite technologies, international TV networks such as CNN and Al Jazeera, and Internet; still vs. moving images; journalists and journalistic conventions; press conferences, briefings, and official statements; war in movies and art; the media gap between "North" and "South" and the emergence of "non-Western" media; and the spread of ethnic conflicts and terrorism and the increasingly asymmetric nature of war.

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

## Communication and Leadership

### COM 304 F

Cr: 3; Contact hrs: 45

Particularly in times of crisis, we crave effective leadership. How does a person's ability to communicate effectively contribute to how they are viewed by others, and to their acceptance as a leader of communities, businesses, and institutions? We explore the tasks, strategies, and skills of an effective leader, moving from theories and concepts to the practical actions that, when combined with good communication skills and charisma, transform someone into a figure that others trust and follow. Key topics include motivation, credibility, influence, power, communicative style, negotiation, ethics, diversity, and current models of leadership.

Prereqs: COM 130 Introduction to Communications, or equivalent

## Intercultural Communication

### COM 306 F

Cr: 3; Contact hrs: 45

Even a common language is no guarantee of effective communication. What are the major obstacles to conveying effective messages across cultural lines, and what strategies and methods can overcome these obstacles? We explore the fundamental patterns in cross-cultural psychology and communication, analyzing how people manage to (or not to) understand each other in individual, group, and intercultural scenarios. Topics include the influence of culture on personal identity, common communication difficulties, communicative roles, differing conceptions of personal space (proxemics), rituals, message patterns, clothing, myths, ideologies, and the mass media's influence on cross-cultural representations of reality.

Prereqs: Sophomore standing

## Intercultural Competencies in the Contemporary Global Context

### COM 307 F; Cross-listed: EDU 307 F

Cr: 3; Contact hrs: 45

Which 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 on the job market? We explore 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

## 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. We 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. Student projects will 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 equivalent.

Recommended: COM 204 Advertising Principles, or equivalent

## Crowdfunding

### COM 314 F; Cross-listed: BUS 314 F

Cr: 3; Contact hrs: 45

What is crowdfunding? How does it work, and what makes it an effective solution especially in the case of startups and entrepreneurs? Are certain countries more crowdfunding-friendly? We explore the basic principles of crowdfunding, the different types, and how it differs from more traditional types of fundraising. Then we look at the ins and outs of a crowdfunding campaign: what sorts of projects, ideas, and

businesses it can finance, the keys to planning, structuring and running a successful campaign, and how to interact with donors. We also analyze several campaign case studies to understand what made some more successful than others, and discuss which platforms are best suited to which types of projects.

Prereqs: BUS 210 Principles of Marketing, or BUS 130 Introduction to Business, or COM 204 Advertising Principles, or equivalent; or Information majors of junior standing

## Social Media Marketing

### COM 316 F; Cross-listed: BUS 316 F

Cr: 3; Contact hrs: 45

How can social media be used to sell products? What are winning social media-based marketing strategies, and how do you determine whether or not your approach has been effective? We explore the fundamental marketing concepts relevant to the digital world, and develop the skills needed to create and implement successful new media marketing campaigns, online strategies, and other types of digital-era business operations. The most popular, "best-selling" platforms, the differences between specific media tools and the operations they can be used for, and how they can increase business and engage with online customers. Students develop their understanding of digital tactics and essential know-how to become successful social media managers.

Prereqs: BUS 210 Principles of Marketing, or equivalent

## Wedding Planning

### COM 318 F; Cross-listed: BUS 318 F

Cr: 3; Contact hrs: 60

Wedding Planning is a thriving and fascinating career choice, and one in which effective communication is a necessity. This is true today more than ever, in a globalized society in which you might be asked to organize weddings that differ drastically for reasons of religious beliefs (or lack of them), location, and economic constraints. We familiarize ourselves with the knowledge and skills you need to organize and coordinate successful weddings, as well as to promote and market your own professional services. Topics include contracts, budgeting, vendors, competition and target markets, teamwork and decision-making, and developing business strategies. As a project, students will plan and design a detailed, realistic wedding, possibly in collaboration with students in other departments, developing their teamwork, decision-making and strategic business capabilities.

## Creating the Multimedia Sports Narrative

### COM 351 F

Cr: 3; Contact hrs: 45

What makes for an effective, effecting sports story? How can the skilled use of multimedia make a fan even more interested, and stimulate interest even among those normally indifferent to sports? We explore how to bring together various media tools-text, video, audio, photography-to create an attention-grabbing narrative. Topics include the differences between the journalistic, promotional, and literary domains, and the roles of author, audience, culture and context. How do authors (and sports bloggers in particular) create and maintain a distinctive voice? Students create their own multimedia sports blog, and publish their own multimedia sports stories on events and people in the local community.

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

## Global Sports Marketing

### COM 352 F

Cr: 3; Contact hrs: 45

In an increasingly globalized economy, sports, teams, and individual players are marketed and sold around the world. How did the global sports economy arise? How are international sports brands created? We explore the different aspects of sports marketing, from sponsorships and event planning to understanding public relations and publicity, all within the complex framework of international sports and their global audiences. How does sports marketing deal with differences in marketing practices and cultures around the world? How does a global audience impact corporate sponsorships, and how do different communities react to local and global sporting events? Includes case studies of various global sporting events, which students use as a template to create their own strategic marketing plan for an international sporting event.

## Sports in Global Cinema and Television

### COM 353 F

Cr: 3; Contact hrs: 45

A multicultural look at the perception and representation of sports in movies and on television. Which techniques, themes, ideas and stylistic choices are particular to certain cultures, and which have become generalized? We explore the history of sports on the large and small screen, looking at how professional athletics both informs and reflects the society in which it is practiced and represented. How do sports films and programs portray the "other," figures at the margins of a particular society? Topics include race, gender, class, national identity, and the various social issues intrinsic to the sports narrative. Includes fiction, non-fiction, and documentary projects with a sports focus, which students analyze in discussions, presentations and papers.

## 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? We examine 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

A hands-on, professional experience at a communications agency. Interns perform tasks that may include writing new articles and updating and/or adapting preexisting articles in various media formats, database entry, contributing to blogs, social media, and websites, and developing new projects. Monitoring is carried out by an onsite supervisor and a faculty member. Grades reflect the assessment of weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at the internship site; schedules and onsite duties may vary.

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

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

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. Monitoring is carried out by an onsite supervisor and a faculty member. Grades reflect the assessment of weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at the internship site; schedules and onsite duties may vary.

Note: Placement opportunities are limited and subject to change. Admission requirements: student's CV, two reference letters, a formal letter of intent, 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. Proficiency in Italian 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 completed (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

A practical, professional experience with an event management company. Interns perform tasks that may include conceptualizing and organizing commercial and non-profit events independently or as part of a team, writing event proposals, assisting with logistics, communication, marketing and fundraising, working on social media campaigns, and assisting in clerical and administrative tasks. Monitoring is carried out by an onsite supervisor and a faculty member. Grades reflect the assessment of weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at the internship site; schedules and onsite duties may vary.

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

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

A practical, professional experience in LdM's Social Media Office or at an advertising or communication agency. Interns perform tasks that may 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. Monitoring is carried out by an onsite supervisor and a faculty member. Grades reflect the assessment of weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at the internship site; schedules and onsite duties may vary.

Note: 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 onsite interview during the first week of the term.

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

A practical, professional experience at a local Florentine communications agency or similar business. Activities include writing articles, updating and/or adapting preexisting articles in various formats, clerical tasks, managing blogs, social media and websites, and developing new projects. Interns are monitored by an onsite supervisor and a faculty member. Grades reflect the assessment of weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at the internship site; schedules and onsite duties may vary.

Note: 135 internship hours minimum. Placement opportunities are limited. Admission requirements: student's CV, two reference letters, formal letter of intent in Italian, English writing sample (due by application deadline), Italian language placement test and onsite interview. Students interns must maintain full-time status with a minimum of 15 credits per semester.

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? We take an in-depth look at the ingredients 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

Get into the mind of the consumer. What makes people choose between different alternatives (brands, products, retailers)? How are they influenced by their cultural and socio-economic background, family, peers, or the media? We explore 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. A theoretical and practical approach within a global framework, aiming 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

A capping course required of 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****Educating for Peace****EDU 302 F**

Cr: 3; Contact hrs: 45

What does education have to do with peace? How can schools create the framework for a safer, better world? We explore a series of important historical figures, from the inspiring ideas and practical experiences of Gandhi in India and Maria Montessori in Italy at the beginning of the last century, to the experiments of Danilo Dolci and his collaborators in Sicily and Don Lorenzo Milani's achievements in Tuscany. These experiences are then compared with those of the young Americans who moved to the southern U.S. in the 1960s, founding alternative schools as part of the struggle against racial segregation. Other topics include the Reciprocal Maieutic Approach (RMA) and the autobiographical approach for teenagers: what type of needs and ideals do they express? What do peace, intercultural relations, and social participation mean to teenagers' daily lives?

Prereqs: Junior standing

**Intercultural Competencies in the Contemporary Global Context****EDU 307 F; Cross-listed: COM 307 F**

Cr: 3; Contact hrs: 45

Which 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 on the job market? We explore 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

**Introduction to Multicultural Education****EDU 350 F**

Cr: 3; Contact hrs: 45

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 in Italian culture more generally, where cultural differences and dynamics of inclusion and exclusion are key issues? We reflect on how multicultural education informs our experiences in the Italian context, and how our own notions of race, culture and ethnicity shape our beliefs, values, and assessments. An immersive, firsthand experience in Italian schooling will help 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. We explore 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. A reflection on global environmental issues within an earth systems framework that places the various pieces of the puzzle in dialogue with one another.

**Geography, Environment, and Society****ENV 325 F; Cross-listed SOC 325 F**

Cr: 3; Contact hrs: 45

This course considers the interactions of geography, society, and environment. We examine the impact of global economic forces on our environment, and how different geographies – urban, island, forest, agriculture, and ocean – are shaped by social action. We also review map-making as a socially constructed phenomena. Embedded in the course is the consideration of indigenous approaches to environment and society including Kanaka Maoli, the native Hawaiian people, and a focus on Italy and the Tuscany region. The course also recognizes how social identities, such as race and gender, inform our opportunities and access to resources and environment. The last portion of the course is dedicated to identifying arenas and strategies of environmental action on a global, national, and local scale.

Prerequisite: Sophomore standing or higher

Note: Available in Fall 2022, in collaboration with University of Hawai'i at Mānoa

**The Geography of Tuscany****ENV 230 F**

Cr: 3; Contact hrs: 45

An exploration of the relationship between the history of Tuscany and the region's geography, from the Etruscans, among the area's earliest inhabitants, to the present. We examine the region's rural heritage and how this has influenced the local society and economy. Our focus then shifts to the region's main cities (Florence, Siena, Arezzo, Pisa, Livorno, and Lucca) and most significant geographical areas (the Mugello, the Casentino, the Garfagnana, the Apennine Mountains, the Chianti, and the Maremma). We discuss the primary characteristics of the Tuscan economy (craftsmanship, industry, tourism), and look at how Tuscan and Tuscan landscapes have been perceived by English-speaking cultures since the 19th century.

**Sustainable Food and the New Global Challenge****ENV 280 F; Cross-listed: IGC 280 F**

Cr: 3; Contact hrs: 45

Food and culinary culture through the lens of environmental preservation, sustainable agriculture, biological and culinary diversity, and global social justice. Our multidisciplinary approach combines cutting-edge academic research with the traditional, grassroots knowledge of farmers and producers, exploring the nutritional, social, and environmental aspects of food and food systems. 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?

## 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? And how have our ways of studying gender changed in recent times? We explore the universe of movements promoting women's rights in the realms of education, work, sexuality and reproduction, and examine the evolution of feminism and the forces and ideas that have both supported and maligned it. Our interdisciplinary approach will explore how gender connects and interacts with topics such as feminism, race, ethnicity, religion, and sexuality.

### Women, History, and Culture

**GND 250 F**

Cr: 3; Contact hrs: 45

Roles and perceptions of women in Western history and culture have changed significantly. Women's relatively recent political enfranchisement and the rise of feminism and feminist theory offer a fascinating framework for examining both archetypal roles (wife, mother, priestess, nun, etc.) and individual experiences. Why were ancient matrifocal societies and the widespread cult of the Mother Goddess gradually supplanted by the patriarchal traditions of Judaism and the Classical Greek world? How did perceptions of and by women change up through the Renaissance, and why were women able to take on a more prominent role in the arts and sciences in the early modern period? We then examine the women's rights struggles of the modern world, representations of women in today's culture and media, and what the future holds.

Prereqs: HIS 130 Western Civilization, or a prior course in Women's/Gender Studies, or equivalent

### Women and Equality: Policy Matters

**GND 266 F; Cross-listed: POL 266 F**

Cr: 3; Contact hrs: 45

Welcome to the 21st century, when 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. We take 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 imposing challenges and obstacles to achieving gender equality? At course's end, 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 equivalent

### 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. But how well do we really know Darwin's work and the conclusions that have

been drawn from it? We examine the essential principles of Darwin's theory, then dive into the theoretical bases of modern evolutionary biology and some of the most popular (and controversial) theories of evolutionary psychology, concerning human reproduction, gender, love relationships, and beauty. How have post-Darwinian evolutionary ideas – and eugenics in particular – developed, and what do they tell us about the flaws in popular scientific thinking and the potential limits of the scientific method and its 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, we tend to identify them more as patrons, muses and models than as artists. Bucking this trend, we explore the extraordinary contribution of female artists to Western art history, and how they 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 will be 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, and grapple with the question of whether art by women possesses exclusive qualities absent 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. We consider the difficult question of gender (im)balances from within the 3 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.

### 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 important families in Europe. What role did the Medici women play in this spectacular trajectory? As wives? As mothers? As daughters? Through the lens of some of the family's most famous women, we explore what it was like to live as a woman at the height of Renaissance Florence, how they 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? Our focus is on the period from classical antiquity to the Protestant Reformation: with an interdisciplinary approach, we draw 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. We 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*, or Villanelle in Jeanette Winterson's *The Passion*. What can a Gender Studies approach tell us about these characters and the different interpretations of womanhood given by their authors? How can we 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 and/or Women's/Gender Studies

### Contemporary Feminist Theories

**GND 310 F**

Cr: 3; Contact hrs: 45

What is feminism? What does the sex/gender debate stand for? We examine some of the key conceptual and political issues in contemporary feminist theories through the lens of creative expression, including film, essays, and other artistic works. The focus is on European and Anglo-American feminisms, where we explore themes such as power and the production of knowledge, the personal as political, and the relationship between feminist theories and queer theory. Discussion and intellectual exchange will be crucial tools in allowing us to successfully engage and familiarize ourselves with the 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 Italian 20th century witnessed important shifts in both literature and the social condition of women. We examine them and their interrelations through the work of some of the most important Italian women authors of the period, 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

### Gender, Fashion, and Geographies

**GND 433 F; Cross-listed FAS 433 F**

Cr: 3; Contact hrs: 45

Florence is a city renowned for its fashion and textile industry, but in what context are products produced and what are its effects on the global markets and industry workers who are responsible for creating them? Additionally, what drives one's desire to consume fashion and how do certain identities such as class, gender, sexuality, and race influence the fashion market? Further analysis is focused on the moral implications of the garment industry, from the consumer activism of the Global North to the undesirable working conditions of garment workers in the Global South. Alternative approaches to the fashion industry will be closely examined which aim to challenge the unethical and non-sustainable models that are often associated with the fashion industrial complex. This course develops oral and written communication skills by addressing the geo-political and economic organization of the garment and fashion industry and its social and cultural impact. Students will engage in small group discussions, in-class debate, and oral presentations as tools to facilitate critical assessment of the varied concerns related to fashion production and consumption.

Prerequisite: Junior standing or higher

Note: Available in Fall 2022, in collaboration with University of Hawai'i at Mānoa

## 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 in the future? We explore 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 Making of Modern Europe From Antiquity to the French Revolution

**HIS 150 F**

Cr: 3; Contact hrs: 45

The long history of the economic, social, political, and cultural changes in European societies from the rise of Mediterranean civilizations to the French Revolution. What were the turning points in European history, and where can we locate the historical roots of contemporary European states? Key topics include the influence of Roman civilization on later empires and states, the evolution of European relationships with non-European peoples—from the "barbarian" invasions to colonialism—and Christianity's role in shaping the continent. We also investigate the process of nation building in early modern Europe, and discuss the extent to which the events and political theory of the period still matter in contemporary Europe. Develops a familiarity with methodological tools that will serve students in other history courses and beyond.



## Europe from 1815 to the Present

**HIS 155 F**

Cr: 3; Contact hrs: 45

The major developments in European society, politics, culture, and outlook from the Congress of Vienna to today. How did the French Revolution, with its principles of liberty, equality, and brotherhood, and the Napoleonic age affect subsequent European history? What was the significance and impact of movements such as liberalism, socialism, imperialism, nationalism, and totalitarianism on the shape of modern and contemporary Europe? How have European countries redefined their identities and global roles in the post-World War II world? Topics include the technological, industrial, and ideological revolutions of the nineteenth century, the complexities of nationhood, the two world wars, the Cold War, and the difficult path to a united contemporary Europe. We also discuss today's European Union as a new approach to overcoming national divisions through political and economic integration.

## 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. We explore the Medici contribution 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 in French food culture? To what extent do contemporary French cooking and eating habits reflect this cross-cultural contamination?

## Ancient Rome

**HIS 200 F; Cross-listed: ANC 200 F**

Cr: 3; Contact hrs: 45

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, we 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." Our problem-oriented approach aims to stimulate critical-thinking skills and developing students' familiarity in working with historically significant primary sources.

## Medieval Civilization and Culture

**HIS 212 F**

Cr: 3; Contact hrs: 45

Between Constantine's Edict of Milan in 313 and the rise of humanist culture during the 14th century, Western civilization was profoundly transformed. No stagnant, "dark" age, this period witnessed dynamic, drastic shifts in both values and borders. In political theory and the visual arts, for example, the classical heritage survived and evolved, reinterpreted alongside new and innovative visions. We explore continuity and change in politics, society, economics, and culture through the most important 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. 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

Florence's ancient past, from the city's origins to the end of the Roman Empire. Roman Florentia gradually emerges before our eyes in the texts of ancient and medieval authors and the archaeological evidence displayed in local museums or only recently unearthed. How did the urban space develop, and what patterns can we identify as we locate the main temples and sacred spaces, the public buildings and private residences? How did the presence of "barbarian" rulers impact the evolution of the ancient city and its territory? We also discuss the city in the context of more general topics in Roman civilization, including its art, architecture, infrastructure and lifestyle. Visits to Florence's National Archeological Museum and little-known archaeological sites offer unique, firsthand access to the city's past.

## The Holocaust: Jewish and Christian Responses

**HIS 235 F; Cross-listed: REL 235 F**

Cr: 3; Contact hrs: 45

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, and why? We examine 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, then look at the efforts of particular Christian and Jewish communities to remember and learn from the Holocaust and how best to represent those events today. With 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 eventually produced.

## The "Barbarian" Foundations of Europe

**HIS 247 F; Cross-listed: ANC 247 F**

Cr: 3; Contact hrs: 45

What led to the fall of the Roman Empire? Who were the "barbarians" that eventually conquered it? We survey what used to be referred to as Europe's "Dark Ages," exploring the long transformation of the Western Roman Empire into a fragmented group of barbarian kingdoms. Stretching from Constantine to Charlemagne (4th-8th century CE), this age witnessed important political, religious and socio-economic changes that profoundly affected the future shape of Western Europe. Using often fragmentary sources, we examine a complex and chaotic picture marked by aborted legacies, political upheaval, and attempts to revive ancient glory, and how ancient Rome's dissolution helped create a plurality of national and cultural identities.

## The Social World of Renaissance Italy

**HIS 248 F**

Cr: 3; Contact hrs: 45

From the medieval Italian communes to the splendor of the Renaissance and beyond. We explore the main social, cultural, and religious developments that characterized one of the most creative and dynamic periods in Italian history. To do so we visit a theoretical portrait gallery, filled with people, both ordinary and extraordinary, who were all representative of the Italian society of the time: peasants, city dwellers, merchants, and friars introduce us to rural and urban life in the communal age; scholars, artists, princes and courtesans accompany us into the world of cultural renewal of the Renaissance; heretics and inquisitors, finally, show the potential and limits of religious and intellectual freedom and the rise of a new cultural atmosphere. What can individual lives

tell us about broader social and cultural movements? How did individual choices and experiences influence more general historical phenomena?

## The Quarters of Florence: History and Culture

**HIS 250 F**

Cr: 3; Contact hrs: 45

A firsthand, immersive experience in 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. Which prestigious families, major buildings, artistic masterpieces, economic activities, and historical events have marked the development of each neighborhood? To what extent do these distinctions still prevail today? 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. 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 didn't live in a vacuum. We explore how his discoveries and works 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. What was his impact on the nature of scientific research and politics of science in the early modern world? We examine 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 us cut through the myths and legends that have built up around his life, work, and encounters with the Inquisition, and reveal the man, his flaws, and his accomplishments.

## Cultural Networking in the Renaissance

**HIS 267 F; Cross-listed: SOC 267 F**

Cr: 3; Contact hrs: 45

Today's social networks are an integral part of our lives, but they have illustrious predecessors. In the Renaissance, figures often famous for their individual achievements were actually members of academies, courts and literary salons that brought together geographically-distant humanists, courtiers, writers and artists, networks based on written correspondence and the rare in-person encounter. How did this "Republic of Letters" function, and why was it important to the achievements of the Renaissance? How can modern sociological theory help us understand this world of centuries past? We explore this cultural universe through humanist dialogues, correspondence, and other period texts. Students gain valuable firsthand experience working with archival manuscripts, and create their own networks as a class project.

Prereqs: Junior standing, or a course in History or Sociology

## Lifestyle in Renaissance Florence

**HIS 280 F; Cross-listed: ART 280 F**

Cr: 3; Contact hrs: 45

The social, economic, political, and artistic life of Renaissance Florence, and its close ties to the fortune and fortunes of a group of elite families: the Medici, Rucellai, Strozzi, and Pitti. To get an idea of what life was like, at least for some, in the Renaissance city, we examine their art and artistic objects such as wedding chests and other furniture, ceramics, jewelry, clothing, and coats of arms. What can art and material culture tell us about everyday life, and at the same time, what are its limits? Through the lens of these families and the history of their public and private lives, we shed light on a series of characteristics that not only distinguished the Florence of the past, but in some ways still does, as some of these families still play an active role in the city's life.

## Italy's Contribution to Modern Science

**HIS 281 F; Cross-listed: PHI 281 F**

Cr: 3; Contact hrs: 45

An introduction to the foundational principles and theories and major historic developments in a variety of scientific disciplines, with a focus on the most important contributions of Italian intellectuals and scientists. We cover 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. How have they been influenced by historical events and pre-existing belief systems? We focus particularly on these scientists' contribution to developing "purely" scientific methodologies, as well as the ethical framework related to scientific research and experimentation.

## The Renaissance Theory of Love

**HIS 285 F; Cross-listed: PHI 285 F**

Cr: 3; Contact hrs: 45

Love is in the air, as the briefest glance at contemporary literature, poetry, music, or film quickly reveals. In the Renaissance, too, the concept of "love," based on Marsilio Ficino's interpretation of Plato, had a profound influence on a variety of genres of artistic expression. Beginning with the Neoplatonists, we trace Renaissance ideas about love from Ficino to the broader visions of thinkers such as Leone Ebreo, and explore how these concepts found their way into 16th-century art and literature. What was 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? We focus on 15th and 16th-century sources (both philosophical and literary) and the visual texts of Titian, Michelangelo, and other artists.

Prereqs: PHI 130 Western Philosophy, or HIS 130 Western Civilization, or equivalent

## Florence and the House of the Medici

**HIS 286 F**

Cr: 3; Contact hrs: 45

The history of an extraordinary Florentine family and its ties to the city. We trace its fortunes for over three hundred years, from the rise of the Medici bank in the late 14th and early 15th century to the extinction of the princely dynasty in 1737. How did the Medici amass and wield their immense power? How were they 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? The family's ranks included statesmen, scholars, patrons of the arts, collectors, entrepreneurs and impresarios, as well as both poets and popes. Through the Medici we also explore some of the most important philosophical and artistic movements of the time, and

the great artists and intellectuals—including Michelangelo, Politian, Donatello, and Botticelli—who worked under their patronage. Includes numerous visits to palaces, churches, and museums.

## Italy in the American Imagination

**HIS 288 F**

Cr: 3; Contact hrs: 45

Italy is more than a country. To many, and to 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 Americans' visions of Italy influence how they think of themselves and their own identities? We explore the factors that have shaped American ideas about Italy, and how these ideas have compared with the Italian reality and the relationship between the U.S. 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, and particularly in World War II as Italy went from being foe to friend.

Prereqs: None. A prior course in History, Sociology, or International Relations is recommended

## The 1960s: A Global Counter Cultural Movement

**HIS 290 F**

Cr: 3; Contact hrs: 45

An introduction to the seminal decade of the 1960's through its most distinctive political, social, and cultural achievements. We focus primarily on events and phenomena in Italy, Great Britain, France, and the USA. How did the cultural climate of the late 50's and early 60's in the U.S. and Europe, including McCarthyism and European Communism, shape the decade to come? How did a new, more dynamic cultural climate lead to new responses regarding minorities, women, civil rights, creativity and the arts, and social values in general? We examine the ideas and achievements of some of the leading figures of the time, such as Martin Luther King, John F. Kennedy, and Daniel Cohn-Bendit. What is the legacy of the 1960s, and what remains of the achievements of that period?

## 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 important families in Europe. What role did the Medici women play in this spectacular trajectory? As wives? As mothers? As daughters? Through the lens of some of the family's most famous women, we explore what it was like to live as a woman at the height of Renaissance Florence, how they 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

## Europe Since 1945

**HIS 299 F**

Cr: 3; Contact hrs: 45

What were the consequences of World War II in Europe? Our geographically-balanced approach gives equal importance to both Western and Eastern Europe, exploring the political, economic, and social developments on both sides of the "Iron Curtain": the aftermath of the war with a focus on the

division of Germany; the early Cold War; the Hungarian and Suez crises of 1956; the upheavals of 1968 and the Prague Spring; relations between East and West Germany; the roots of renewed crisis and the end of the Cold War in the 1980s; and German reunification. What were the consequences of the dissolution of the Eastern Bloc, and how did this process feed into the development of the EU? How did the Americans and Soviets influence European affairs, and how did their own relationship evolve?

Prereqs: HIS 130 Western Civilization, or equivalent

## Italian Renaissance Civilization and Culture

**HIS 300 F**

Cr: 3; Contact hrs: 45

"Man is the measure of all things." In this credo lay the core of the humanist thinking of the Renaissance, an age that exalted human capabilities and produced stunning achievements. We explore the artistic, literary, and political accomplishments of one of the most remarkable and vibrant periods in Italian history. What was the role of the Classical past for Renaissance thinkers and creators? How did the various Italian courts promote this unique culture and worldview? We focus 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 Role of Magic in Renaissance Thought

**HIS 318 F; Cross-listed: PHI 318 F**

Cr: 3; Contact hrs: 45

Renaissance Italy was imbued with magic. An extraordinarily talented collection of thinkers revived and reworked the rich body of magical knowledge and practices left by ancient civilizations, creating a new synthesis that harnessed the power of nature and put it within the reach of man. We explore the sources of Renaissance magic, what made it attractive in this period and to whom, and how it could be both a source of prestige and danger for those who practiced it. We also examine the complex relationship between magic and religion in the writings of some of the period's greatest thinkers, such as Marsilio Ficino, Pico della Mirandola, and Giordano Bruno. Visits to some of Florence's key "magical" sites provide firsthand evidence of the coexistence of magic and rationalism at the core of Renaissance thinking.

Prereqs: PHI 130 Western Philosophy, or HIS 130 Western Civilization, or equivalent

## The Greek Colonization of Ancient Italy

**HIS 346 F; Cross-listed: ANC 346 F**

Cr: 3; Contact hrs: 45

Like Homer's Odysseus, many Greek adventurers, traders, and refugees traveled west, colonizing parts of southern Italy and Sicily that came to be known as Magna Graecia ("Greater Greece"). They traded and intermarried with local populations, while the great Sicilian city-states of Syracuse and Selinus maintained close ties with mainland Greece and played host to renowned figures such as Plato and Aeschylus. Our interdisciplinary approach investigates the evolution of Greek culture in this crossroads of ancient civilizations. How did the Greeks' alphabet, traditions, mythology, religion, art and artifacts, philosophy, and political institutions influence the wealthy Etruscans in central Italy, and eventually the Romans? Yet why did it never fully replace their own local languages and religions?

Prereqs: A prior course in Classics, Archaeology, History, or Religion, or equivalent

## International Terrorism

**HIS 380 F; Cross-listed: POL 380 F**

Cr: 3; Contact hrs: 45

Are we living in an age of terror? Experts commonly define terrorism as the calculated use of violence (or threats of violence) against civilians in order to attain goals related to political or religious ideology. But who exactly qualifies as a terrorist, and what are the implications of describing a person or group as such? What motivates the use of terror and political violence, and what policies do states and other organizations adopt to combat them? We explore case studies of "terror regimes" of previous centuries, then look at different forms of 21st-century terrorism in a variety of geographical areas and examine the causes they claim to be serving. Discussions also revolve around the plausible future for terrorism and counter-terrorism.

Prereqs: HIS130 Western Civilization, or POL150 Introduction to Political Science, 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, especially after the First World War that was supposed to have ended wars for good? We examine the causes of the Second World War, with a particular focus on the rise of Nazism in Germany, then explore the conflict itself in political, economic, social, and military terms. What were the primary strategies of the main powers? Which military campaigns proved to be decisive turning points, and where did civilian populations suffer particularly heavy losses and why? One class is dedicated to the Holocaust, with an analysis of its causes and its consequences. Finally, we ask how this global conflict shaped the globe during 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

An exploration of the major texts that have shaped and guided the Western cultural tradition, from antiquity to the present. We discuss these works with an emphasis on understanding and analyzing genre, period, and style. Students develop their literary awareness and the skills to appreciate and critique individual works from a vast 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

Given how essential food is to human life, it's no surprise it also plays a central role in our attempts to represent and portray that existence, from the everyday to the extraordinary. This centrality is even more pronounced in Italian culture and, consequently, in Italian literature. We explore how Italian authors have used food in their depictions of the human experience from the Middle Ages to the present, analyzing texts by a range of literary giants including Boccaccio, Marinetti, Vittorini and Calvino. How are food and cooking tied to the physical environment and history of Italy? How do writers use food symbolically? We also look at how literature has helped introduce new ideas about sensory perception, taste, and the pleasure of eating. Includes hands-on experience preparing some of the dishes mentioned in class readings.

## Italian Crime Fiction

**LIT 220 F**

Cr: 3; Contact hrs: 45

Contemporary Italy is "mysterious." 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 mystery novel became a powerful tool for narrating the Italian experience. By the 1990's, 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. We examine some of its most representative works for what they tell us about Italian culture and society. The use of geography, history, politics and language; varying portrayals of criminality and the relationship between citizens and the law; and a comparison of these Italian crime writers and their foreign colleagues.

## Italian Cinema and Literature: Connecting Art Forms

**LIT 230 F Cross-listed: FMA 230 F**

Cr: 3; Contact hrs: 45

Cinema and literature are undoubtedly two different art forms, but exactly how are they connected? Italian cinema has left a significant contribution through its innovative works that have remained culturally relevant and continue to influence filmmaking to this day. 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 on the reciprocal relationship between traditional literature and the renowned films which are regarded to be 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

An introduction to contemporary Italian literature and society that focuses on training students to read and analyze a literary text. We focus on works of fiction, including novels by Leonardo Sciascia, Alberto Moravia, Pier Paolo Pasolini, and Italo Calvino, but also explore texts that discuss 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.

## Literature and Journalism

**LIT 260 F; Cross-listed: COM 260 F**

Cr: 3; Contact hrs: 45

Inventing stories and reporting the facts: literature and journalism would seem to have little in common. But is that actually the case? In truth many writers pass back and forth between the two categories, or blend them into new and original expressive styles. We examine literature and journalism in a comparative context, with a focus on American and Italian writers, from Poe to Buzzati to exponents of the American New Journalism movement (T. Wolfe, N. Mailer, G. Talese, etc.) and postmodernism (in the figures of Fallaci and Tabucchi, among others). Topics include the reporter as a character, style in fiction and non-fiction, theories of information, the news and chronicle, and the concept of art as a means of information.

**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. We explore 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.

**Florence in the Literary Imagination****LIT 275 F**

Cr: 3; Contact hrs: 45

Why have Tuscany, and Florence in particular, occupied such a unique place in the Anglo-American literary imagination? How have Florentine authors as different as Dante Alighieri and Vasco Pratolini influenced English-language masterpieces? We first examine early Tuscan influences on English literature, then shift our focus to the analysis of travel notes, journals, novels, and poems. Then it's on to 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*.

**Many Italies, Other Italies: Modern Literary Representations****LIT 285 F**

Cr: 3; Contact hrs: 45

Overly simplistic views aside, 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, we explore representations of Italy in the 20th and 21st centuries, attempting to transcend the idea of "mainstream" Italy. We examine the peninsula's stereotyped image as it has been propagated by many famous foreigners throughout the ages, then focus on how Italy's own 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 Vergil in the *Divine Comedy* engaged some of the brightest minds in late medieval Europe: natural philosophers, theologians, poets. And the Florentine poet's spiritual and sentimental journey has never ceased to inspire his fellow artists. We begin by examining the *Comedy's* sources (particularly references in classical culture, French and Italian courtly love poetry, chivalric novels, the theological debate on the nature of God and the soul). Then we dive into Dante's magnum opus itself, familiarizing ourselves with the most significant characters and passages throughout the text. Finally, we explore how this medieval masterpiece has inspired a whole series of works in the figurative arts, music, TV, and film.

**Contemporary European Literature****LIT 300 F**

Cr: 3; Contact hrs: 45

A who's who of contemporary European literature. We immerse ourselves 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 Gaité (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 for creating the necessary space for social commentary regarding his own age. We explore Shakespeare's works, as well as his personality as a playwright and citizen of his age, and examine 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. We 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*, or Villanelle in Jeanette Winterson's *The Passion*. What can a Gender Studies approach tell us about these characters and the different interpretations of womanhood given by their authors? How can we 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 and/or Women's/ Gender Studies

**The Age of Heroes: The Iliad, the Odyssey, the Aeneid, and the Origins of Western Literature****LIT 306 F; Cross-listed: ANC 306 F**

Cr: 3; Contact hrs: 45

A comparative analysis of some of the oldest, greatest literary works in Western civilization. Using the most significant chapters from the *Iliad* and the *Odyssey*, written in the 8th century BCE, we immerse ourselves in the epic, supernatural world of Homer's heroes, the veritable "bible" of classical civilization. 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? Then we observe the influence of this Greek tradition on the Romans in 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

A broad introduction to the most important Italian writers and literary movements, from the 13th century to the present. We read some of Italy's most representative literary works in translation, exploring their structures and 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 them, with the country's history and society over the centuries. Course requirements include an individual project based on a complete translated work and, by term's end, a paper on a chosen text along with an oral presentation.

Prereqs: LIT 150 Survey of Western Literature, or equivalent

**Dante, Petrarch, Boccaccio: Italian Literature of the 14th Century****LIT 315 F**

Cr: 3; Contact hrs: 45

The Italian Trecento (14th century) witnessed a linguistic revolution. Previously, the Italian vernacular was seen fit only for everyday communication, unworthy of intellectuals. But three writers and poets transformed it into a literary language able to rival or surpass Latin: Dante, Petrarch, and Boccaccio. We place these 3 masters in their historical context and read their works as an entryway into the great political, artistic, literary, philosophical and theological debates and upheavals of the later Middle Ages. Among the works we sample are Dante's *Divine Comedy* and *On Monarchy*, Petrarch's *Canzoniere*, and Boccaccio's *Decameron*.

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

**Topics of Italian Literature: Dante and the Journey from Despair to Joy****LIT 317 F**

Cr: 3; Contact hrs: 45

The most hopeful man of his time. This is how Dante Alighieri presents himself at the end of his great supernatural journey. Yet his was a life marked by grief, defeat, failure, and the heartbreaking humiliation of exile. How is it possible to find a path of meaning and hope in the midst of contradiction and darkness? In commemoration of the 700th anniversary of Dante Alighieri's death in 2021, this course will have a particular focus on the very best of the Florentine poet, writer and philosopher's most famous literary works. The course will highlight the importance of Dante regarding the renovation of literature and language broadening the syntactic and lexical horizons as well as the traditionally literary codes, his ability to embody an entire civilization and at the same time to open up paths that would be grasped and appreciated by voices and worlds far removed from him, as well as his immense echo in contemporary art. What does it mean to love? What is the purpose of art in moments of crisis in our lives? What are good and evil?

Prereqs: LIT 150 Survey of Western Literature or equivalent

**Italian Literature in Translation: Dante Alighieri and the Divine Comedy****LIT 319 F**

Cr: 3; Contact hrs: 45

This course is an introduction to the work of Italy's greatest writer and one of the greatest writers in world history, Dante Alighieri (1265-1321), focusing on his masterpiece, the *Commedia* (or the *Divine Comedy*). Dante was Florentine, of course, active in its civic and cultural life as a young man, then exiled for political reasons and condemned to death in exile, after which he was a bitter political opponent of Florence for the rest of his life. Reading Dante is therefore a great window into the political, cultural, and religious life of Florence in the late medieval period. The course will be conducted in English, and all reading material will be in English, though virtually all of it will be available in facing-page editions with Italian on one side and English on the other. No prior knowledge of Italian is needed or expected for the course, though of course everyone in the class will be immersed in the Italian-language environment of Florence and therefore will have a growing understanding of Italian as the semester continues.

Prereqs: Junior Standing

**The Cradle of Renaissance: Florence in Literature, Art and Architecture****LIT 322 F; Cross-listed: ART 322 F**

Cr: 3; Contact hrs: 45

The Italian Renaissance created much of the modern world as we know it today, and Florence from 1250 to 1550 was the cradle of the Renaissance. This course is an introduction to the art and literature of the Florentine Renaissance: we will read work by Boccaccio, Machiavelli, Castiglione and Michelangelo, see much of the great art in Florence focusing on lesser-visited museums and monuments, and read Vasari's lives of many of the key artists. The course will be conducted in English, and all readings will be in English. No prior background in either literature or art history is required or expected, just a willingness to explore the living laboratory of Florence and all of the cultural wonders created in it.

Prereqs: Junior Standing

**Contemporary Italian Women Writers****LIT 325 F; Cross-listed: GND 325 F**

Cr: 3; Contact hrs: 45

The Italian 20th century witnessed important shifts in both literature and the social condition of women. We examine them and their interrelations through the work of some of the most important Italian women authors of the period, 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 about the "tourists" themselves? We explore 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. We also discuss the contrasts and contradictions between the often-idealized descriptions and landscapes, and the negative views expressed with regard to the Italian people, then compare these with 21st-century foreigners' ideas of Italy.

## PHI — PHILOSOPHY

### Western Philosophy: Methods and Inquiries

**PHI 130 F**

Cr: 3; Contact hrs: 45

Explore the major questions and ideas and groundbreaking thinkers that have marked the history of Western civilization. Why are certain thinkers considered "philosophers"? What is it about their way of investigating the world that sets them apart? We explore the key analytical methods and terms of philosophical inquiry, and survey the principal historical trends, systems, and schools of philosophy from the pre-Socratics to the present. As we do, we examine and discuss how the greatest philosophers have approached fundamental questions and topics such as the existence of God, the nature of knowledge, proof and reasoning, and ethics.

### 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, we will investigate several diverging and conflicting approaches to this ethical question and critically engage with them to examine their strengths and weaknesses. We will also examine how these different ethical theories might guide our actions when faced with contemporary ethical dilemmas: Is it wrong to eat meat? Shall we open all borders? Does one have the right to die? Should we physically enhance human beings? Do robots have rights? Students will exercise conscious ethical reflection by trying to live out a moral philosophy for one week, and through the critical analysis of a chosen fictional movie on an ethical issue.

### The Well Examined Life: Key Western Philosophers

**PHI 185 F**

Cr: 3; Contact hrs: 45

An introduction to the methods, content, and questions of philosophy, through the evolution of the main schools of Western thought. We focus on the fundamental thinkers and concerns from the early Middle Ages to the beginning of the Scientific Revolution: How did the key ideas of ancient Greek and 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? In exploring these questions, we look at the life and most important works of, among others, Socrates, Plato, Aristotle, St. Augustine, St.

Thomas Aquinas, Dante, Petrarch, Marsilio Ficino, Pico della Mirandola, Machiavelli, Giordano Bruno, and Galileo Galilei.

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

**PHI 220 F; Cross-listed: PSY 220 F**

Cr: 3; Contact hrs: 45

Don't worry, be happy! 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, we investigate 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, we hope, 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? We 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. Covers both traditional logic and modern logical concepts and techniques: structuring 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? We focus 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.

### From Plato to Machiavelli: Classical Political Thought

**PHI 260 F; Cross-listed: POL 260 F**

Cr: 3; Contact hrs: 45

The evolution of political thought, from the dawn of Western philosophy to the most incisive political thinkers of the early modern era. We first explore the golden age of Greek-Athenian democracy with thinkers such as Plato and Aristotle, then move to the main philosophical schools of the Middle Ages (such as the Scholastics) and hugely influential authors such as Thomas Aquinas, Dante, and Ockham. The Renaissance witnessed a vast cultural revolution and represented fertile

ground for new ideas and thought systems: we examine the innovative works and ideas of Thomas More, Machiavelli, Erasmus, Luther and Calvin, before concluding our journey with an investigation of how Hobbes adapted these earlier thought systems into his rationalist vision.

Prereqs: PHI 130 Western Philosophy, or POL 150 Introduction to Political Science, or equivalent; or sophomore standing

### Responsible for the Future? A Philosophical Debate

**PHI 264 F; Cross-listed: POL 264 F**

Cr: 3; Contact hrs: 45

How do we ensure that people act justly and responsibly today for the good of future generations? This is a central issue in current public debates, whether we are speaking of global warming and climate change, sustainable economic growth, or the protection of our genetic and cultural patrimony. Philosophically speaking, however, the presence of this sensibility and concern is no guarantee of a logically persuasive argument; in fact, there are several well-designed counter-claims in support of non-responsibility for the future. The existential stakes in these questions are incredibly high, and we explore and discuss the most representative positions in this philosophical predicament (contractarian, utilitarian, metaphysical, libertarian, communitarian, phenomenological).

### From Machiavelli to the Present: Modern Political Thought

**PHI 265 F; Cross-listed: POL 265 F**

Cr: 3; Contact hrs: 45

An overview of some of modern Western civilization's most influential political thinkers. We explore the philosophies and ideas that frame how we look at our present, along with the roots of key concepts such as utopia and the real politique of the anti-utopian Niccolò Machiavelli. The latter introduces us to the 20th century's backlash against the "Platonic ideal" in the ideas of totalitarianism, which we explore in relation to and as a reaction against previous political theory. Other topics include the evolution of the concept of liberty; relativism versus pluralism; the ideals of the French Revolution; and political thought during the Enlightenment and the age of Romanticism.

Prereqs: PHI 130 Western Philosophy, or POL 150 Introduction to Political Science, or equivalent; or sophomore standing

### Italy's Contribution to Modern Science

**PHI 281 F; Cross-listed: HIS 281 F**

Cr: 3; Contact hrs: 45

An introduction to the foundational principles and theories and major historic developments in a variety of scientific disciplines, with a focus on the most important contributions of Italian intellectuals and scientists. We cover 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. How have they been influenced by historical events and pre-existing belief systems? We focus particularly on these scientists' contribution to developing "purely" scientific methodologies, as well as the ethical framework related to scientific research and experimentation.

### The Renaissance Theory of Love

**PHI 285 F; Cross-listed: HIS 285 F**

Cr: 3; Contact hrs: 45

Love is in the air, as the briefest glance at contemporary literature, poetry, music, or film quickly reveals. In the Renaissance, too, the concept of "love," based on Marsilio Ficino's interpretation of Plato, had a profound influence on a variety of genres of artistic expression. Beginning with the Neoplatonists, we trace Renaissance ideas about love from Ficino to the broader visions of thinkers such as Leone Ebreo, and explore how these concepts found their way into 16th-century art and literature. What was 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? We focus on 15th and 16th-century sources (both philosophical and literary) and the visual texts of Titian, Michelangelo, and other artists.

Prereqs: PHI 130 Western Philosophy, 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

Medical care and biotechnology are important ethical battlegrounds. What makes these areas so problematic from an ethical standpoint, and who are the major voices in these debates? After a brief introduction to the history of bioethics, we explore some of the most important and fascinating ethical issues that arise in medicine and health. 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. Lectures will be complemented with case studies, video fragments, in-class debates and student presentations.

### The Role of Magic in Renaissance Thought

**PHI 318 F; Cross-listed: HIS 318 F**

Cr: 3; Contact hrs: 45

Renaissance Italy was imbued with magic. An extraordinarily talented collection of thinkers revived and reworked the rich body of magical knowledge and practices left by ancient civilizations, creating a new synthesis that harnessed the power of nature and put it within the reach of man. We explore the sources of Renaissance magic, what made it attractive in this period and to whom, and how it could be both a source of prestige and danger for those who practiced it. We also examine the complex relationship between magic and religion in the writings of some of the period's greatest thinkers, such as Marsilio Ficino, Pico della Mirandola, and Giordano Bruno. Visits to some of Florence's key "magical" sites provide firsthand evidence of the coexistence of magic and rationalism at the core of Renaissance thinking.

Prereqs: PHI 130 Western Philosophy, or HIS 130 Western Civilization, or equivalent

**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, we familiarize ourselves 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 field of study, government and governance, the idea of the nation/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. We explore the mechanisms and consequences of modern Chinese economic development and China's role in the global economy. Our focus will be on the period following 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, and uses case studies to analyze its concrete effects at particular places and times. We 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 over time? What are the fundamental ideas and theories that support it, and what are its scientific, technological, and economic dimensions? In examining these questions, we look closely at the roles of various stakeholders, such as governments, NGOs and businesses, in promoting a more sustainable society. There are also those who have opposed or impeded sustainable practices, and we explore how they have done so and their reasons, both stated and otherwise. Students develop their own sustainability-based project concerning a specific field of their choice.

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

**From Plato to Machiavelli: Classical Political Thought****POL 260 F; Cross-listed: PHI 260 F**

Cr: 3; Contact hrs: 45

The evolution of political thought, from the dawn of Western philosophy to the most incisive political thinkers of the early modern era. We first explore the golden age of Greek-Athenian democracy with thinkers such as Plato and Aristotle, then move to the main philosophical schools of the Middle Ages (such as the Scholastics) and hugely influential authors such as Thomas Aquinas, Dante, and Ockham. The Renaissance witnessed a vast cultural revolution and represented fertile ground for new ideas and thought systems: we examine the innovative works and ideas of Thomas More, Machiavelli, Erasmus, Luther and Calvin, before concluding our journey with an investigation of how Hobbes adapted these earlier thought systems into his rationalist vision.

Prereqs: PHI 130 Western Philosophy, or POL 150 Introduction to Political Science, or equivalent; or sophomore standing

**Responsible for the Future? A Philosophical Debate****POL 264 F; Cross-listed: PHI 264 F**

Cr: 3; Contact hrs: 45

How do we ensure that people act justly and responsibly today for the good of future generations? This is a central issue in current public debates, whether we are speaking of global warming and climate change, sustainable economic growth, or the protection of our genetic and cultural patrimony. Philosophically speaking, however, the presence of this sensibility and concern is no guarantee of a logically persuasive argument; in fact, there are several well-designed counter-claims in support of non-responsibility for the future. The existential stakes in these questions are incredibly high, and we explore and discuss the most representative positions in this philosophical predicament (contractarian, utilitarian, metaphysical, libertarian, communitarian, phenomenological).

**From Machiavelli to the Present: Modern Political Thought****POL 265 F; Cross-listed: PHI 265 F**

Cr: 3; Contact hrs: 45

An overview of some of modern Western civilization's most influential political thinkers. We explore the philosophies and ideas that frame how we look at our present, along with the roots of key concepts such as utopia and the real politique of the anti-utopian Niccolò Machiavelli. The latter introduces us to the 20th century's backlash against the "Platonic ideal" in the ideas of totalitarianism, which we explore

in relation to and as a reaction against previous political theory. Other topics include the evolution of the concept of liberty; relativism versus pluralism; the ideals of the French Revolution; and political thought during the Enlightenment and the age of Romanticism.

Prereqs: PHI 130 Western Philosophy, or POL 150 Introduction to Political Science, or equivalent; or sophomore standing

**Women and Equality: Policy Matters****POL 266 F; Cross-listed: GND 266 F**

Cr: 3; Contact hrs: 45

Welcome to the 21st century, when 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. We take 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 imposing challenges and obstacles to achieving gender equality? At course's end, 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 equivalent

**Italy and the European Union****POL 272 F**

Cr: 3; Contact hrs: 45

What is Italy's place in the E.U., and how has this position evolved in the history of post-war European integration? From an Italian perspective, what are the key structures and institutions in the E.U., and what explains Italy's at times ambiguous, even contradictory relationship with Brussels? We first explore the institutional history of the European Union, its jurisdiction and functions, and the major issues and situations of crisis it has recently faced. Then we look at how Italy has developed socially and politically as a nation over the last 75 years, and how this trajectory has impacted the country's relationship with European integration and EU governance.

**The European Union****POL 281 F**

Cr: 3; Contact hrs: 45

Europe has pioneered international regional integration and collective sovereignty. We track the E.U.'s development 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. First we review 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. Then, following an in-depth look at E.U. institutions and policies, particularly the crucial years from 1985 to 1993, we reflect on three major questions facing the E.U. in the new millennium: What is the E.U.'s identity as a political subject? What is its purpose? What role should it assume in a global world?

**Participation, Empowerment, and Social Change****POL 283 F**

Cr: 3; Contact hrs: 45

Empowerment is intimately connected to citizens' participation in the shaping of public policies. Individuals and groups that are aware of their own power and capabilities are more effective in making their voices heard about issues that affect and matter to them, whether it's real estate speculation, public safety, or fair pay. We explore the

main theories and models, as well as practical examples, of direct democracy and individual and group empowerment. 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 isn't participatory in name only? An important focus will be recent developments in web-based participation (use of social media, flash mobs, etc.). 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 has the current socio-economic order come to be? What are its origins, its most important developments, and what, if any, are the alternatives? With a critical, multidisciplinary approach, we examine the role of political, economic and social elements and forces in the evolution of the current capitalist system, fleshing out both its positive and negative aspects. We look at whether capitalism has a "sustainable" future, and investigate the feasibility of alternate models: would they be more capable of satisfying socio-economic 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

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. 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? We outline 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. 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?

**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 we examine 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, we 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 the Media

**POL 301 F; Cross-listed: COM 301 F**

Cr: 3; Contact hrs: 45

Does the media influence military decision-making? How do government officials use information channels to influence public opinion and justify their actions? Can the news be “managed”? We explore the media’s role in military conflict and media-related strategies in the context of key later-20th-century international conflicts. The proliferation of satellite technologies, international TV networks such as CNN and Al Jazeera, and Internet; still vs. moving images; journalists and journalistic conventions; press conferences, briefings, and official statements; war in movies and art; the media gap between “North” and “South” and the emergence of “non-Western” media; and the spread of ethnic conflicts and terrorism and the increasingly asymmetric nature of war.

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, the sum of which constitute what is known as international law. Yet nations are also independent entities, exceedingly prone to acting in their own self-interest. How can international law function effectively when states so often choose to ignore or flagrantly violate its dictates? We explore this group of mutually-agreed-upon rules, the matters they regulate, and their 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.

## Government and Politics in the Contemporary Middle East

**POL 318 F**

Cr: 3; Contact hrs: 45

A comprehensive look at the fascinatingly volatile political panorama of today’s Middle East, from an international perspective. We explore the most recent developments and pressing issues in their historical, cultural, social and religious context. Topics include Israel and the Palestinians, 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 equivalent

## 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 experience. 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, we 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.

## International Terrorism

**POL 380 F; Cross-listed: HIS 380 F**

Cr: 3; Contact hrs: 45

Are we living in an age of terror? Experts commonly define terrorism as the calculated use of violence (or threats of violence) against civilians in order to attain goals related to political or religious ideology. But who exactly qualifies as a terrorist, and what are the implications of describing a person or group as such? What motivates the use of terror and political violence, and what policies do states and other organizations adopt to combat them? We explore case studies of “terror regimes” of previous centuries, then look at different forms of 21st-century terrorism in a variety of geographical areas and examine the causes they claim to be serving. Discussions also revolve around the plausible future for terrorism and counter-terrorism.

Prereqs: HIS 130 Western Civilization, or POL 150 Introduction to Political Science, or equivalent

## PSY – PSYCHOLOGY

### Introduction to Psychology

**PSY 150 F**

Cr: 3; Contact hrs: 45

Explores the major areas of psychology and the scientific and non-scientific approaches to investigating psychological phenomena. We take a critical look at the most up-to-date research and theoretical debate, discussing topics such as anthropological assumptions and implications, deontology, sensation and perception, cognitive processes, consciousness, language, learning, personality, development, and psychopathology. For each, we examine the principal theories from diverse perspectives (e.g., biological, behavioral, cognitive, and psychodynamic). We also familiarize ourselves 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? We explore 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. We also make use of our Italian setting 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? We explore development from the prenatal period through adolescence, examining the major theories, findings, approaches and methods of developmental psychology. How do the biological, cognitive, linguistic, social and emotional spheres each contribute to development, and how are they related? Given their importance, the domestic and scholastic environments will be analyzed particularly closely. The course involves practical exercises such as in-person and/or video-based observations of children, and students designing 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

Don’t worry, be happy! 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, we investigate 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, we hope, 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. But how well do we really know Darwin’s work and the conclusions that have been drawn from it? We examine the essential principles of Darwin’s theory, then dive into the theoretical bases of modern evolutionary biology and some of the most popular (and controversial) theories of evolutionary psychology, concerning human reproduction, gender, love relationships, and beauty. How have post-Darwinian evolutionary ideas – and eugenics in particular – developed, and what do they tell us about the flaws in popular scientific thinking and the potential limits of the scientific method and its culture?

## Adolescent Psychology

**PSY 290 F**

Cr: 3; Contact hrs: 45

Adolescence is a unique and fascinating journey. Driven by complex neuro-developmental and hormonal changes, our bodies develop markedly, sexual feelings arise, and thinking and behavior grapple with new physical urges and value systems. Our identity is remolded in a continuous renegotiation of family and social relationships, the need for autonomy coexisting with cravings for guidance and connection. We explore the major theories and studies on adolescences 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

## Mediation and Conflict Resolution

**PSY 292 F; Cross-listed: COM 292 F**

Cr: 3; Contact hrs: 45

The theory and practice of collaborative conflict resolution. Why is the ability to adapt such a key skill? How do you manage an impasse in negotiations, or handle highly emotional people? We explore consolidated methods and strategies for use in real-world situations. Taught by instructors from the National Conflict Resolution Center, the course provides an overview of interest-based conflict resolutions, discussing topics such as the importance of effective communication in preventing escalation, negotiating to solve problems rather than stimulate competition, and conflict management approaches and strategies in both personal and professional settings. Students learn the techniques of formal mediation through structured individual and group exercises, preparing them to deal with even the bitterest disputes in high-intensity, complex, and large-scale conflicts.

## 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 groupwork. Topics 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 acumen 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 do criminals behave the way they do? How does this behavior impact them as individuals and the society in which they live? We approach these questions and more 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. We 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 court system? What criminal and civil competencies do psychologists help the courts assess (e.g. defendant’s competency to confess, to be sentenced, 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. We will 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 and diets 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. But while forms of art have existed in all human cultures, 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, we 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. Includes experiential workshops, hands-on class activities, a meeting with a local artist, inspiring site visits, and a creative personal project that will be part of a collective 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 will gain an understanding of the physiological properties of neurons, examine the structure and the function of the system's brain that serves the senses and commands voluntary movements. Particular emphasis will be 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.

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

## REL – RELIGIOUS STUDIES

### 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? We focus on what many regard as its first part: the Hebrew Bible, or Old Testament. The history of the text itself and of the ancient peoples of Israel recounted in it. Principal themes and characters are addressed with a narrative approach, though we also discuss various other methodological approaches and interpretations. Through a combination of close reading and active class discussions, we examine 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.

### World Religions

#### REL 210 F

Cr: 3; Contact hrs: 45

A historical and cultural survey of the basic teachings and doctrines of the world's major religious traditions: Christianity, Islam, Judaism, Hinduism, Buddhism, Confucianism, and Taoism. For each religion we examine a variety of themes: 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. Readings include 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, the Buddhist Sutras, and the Confucian Canon.

### Mindfulness: A Path to Emotional Balance

#### REL 212 F

Cr: 3; Contact hrs: 45

This mindfulness-based course integrates emotional regulation skills with practices (such as meditations on compassion and forgiveness) with core teachings found in MBSR (Mindfulness Based Stress Reduction) programs. Students will bring together some of the central themes of contemporary psychology with the wisdom of ancient eastern traditions to support the transformation of the mind and heart. The aim of this combination is to promote greater well-being and overall happiness. Students will learn mindfulness skills to identify triggers, reduce emotional reactivity, cultivate kindness, and overcome intense emotions. The benefits of these practices will be felt from the very first steps we take 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).

### Monotheisms: Judaism, Christianity, and Islam

#### REL 215 F

Cr: 3; Contact hrs: 45

An exploration of how the three major monotheistic religions—Judaism, Christianity and Islam—have evolved in relation to one another. What do they share, and where do they diverge? How have they influenced society and culture around the world? Our comparative perspective focuses particularly on religious issues and debates that are still current, many of them revolving around these three faiths and their different approaches to the past and the present in today's largely secularized, global society. Students have the opportunity to engage in firsthand dialogue with representatives of these three religions in Italy, further

deepening their practical knowledge of the complexities of belief systems and practice in contemporary Europe.

### 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 one of the world's most populous faiths? Why are there currently so many different forms of Christianity? How has the role of women changed within the major Christian churches? We survey the history of the Christian faith and its many offshoots, from the ancient origins to the present day. Important topics include the birth and background of Christianity, 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 on. An exploration of the core Christian theological, political, and cultural ideas, and how they relate to concrete ecclesiastical institutions and practices. An essential foundation for further studies in the field.

### Understanding Islam

#### REL 223 F

Cr: 3; Contact hrs: 45

The most recent of the world's monotheistic religions, the Islamic faith currently numbers over 1.5 billion devotees worldwide. We explore the historical evolution and spread of Islam and its beliefs and practices, from its 7th-century origins to the present, in the form of an interactive dialogue that explores numerous questions: What are the principal beliefs, laws, and rituals of Islam? What are the main similarities and differences between practicing Muslims and their Jewish and Christian counterparts? We familiarize ourselves with the Qur'an and the life of the Prophet Muhammad, and investigate the principal Islamic institutions in the theological, legal, linguistic and social arenas.

### Yoga: Breathing, Meditation, Spirituality

#### REL 224 F

Cr: 3; Contact hrs: 45

Yoga is a historical religious phenomenon, a set of physical practices, and a mainstay of modern culture. We explore its roots in ancient India and its discussion in essential texts such as the Upanishad 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. We explore 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, as well as therapies for combatting eating disorders and addiction.

### The Holocaust: Jewish and Christian Responses

#### REL 235 F; Cross-listed: HIS 235 F

Cr: 3; Contact hrs: 45

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, and why? We examine 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, then look at the efforts of particular Christian and Jewish communities to remember and learn from the Holocaust and how best to represent those events today. With 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 eventually produced.

### The Moving Body: Yoga, Dance, Theater, and The (Visual) Arts of India

#### REL 250 F; Cross-listed: PER 250 F

Cr: 3; Contact hrs: 45

According to Indian tradition, the human body is a powerful instrument which can be used to achieve the highest spiritual goals. Based on this belief, a complex and refined body language has been formulated in India since time immemorial. In this course, we will explore the significance of the body, its movement, and its power in Indian philosophical traditions and religious practices such as yoga, tantrism, and the arts. Students will be exposed to a wide range of visual material (including photographs, documentaries, and live performances) and will have the opportunity to directly experience some of the most ancient traditions of India that are still practiced and relevant in today's world.

Note: in collaboration with CAMNES

### 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 it 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, we use food to explore religious beliefs and practices from various cultures and time 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 Catholic Church and Society in Italy

#### REL 254 F

Cr: 3; Contact hrs: 45

During its history, the Catholic Church has profoundly impacted Italian society. It could be argued, in fact, that the beliefs and traditions of Catholicism are inextricably linked to how Italians, even in the 21st century, think, speak, and act. We take a long-term approach to investigating the interactions between religious beliefs and rituals and everyday society in the Italian peninsula, from the birth of Christianity under the Roman Empire through the Middle Ages and the Renaissance and up to the present day. How has the Catholic Church's relationship with Italian society changed in recent decades, as Italy has become a more secular, multi-cultural nation? Despite Catholicism's deep imprinting, can Italy still be considered a Catholic country?

Prereqs: HIS 130 Western Civilization, or REL 210 World Religions, or equivalent

## Jewish Life in Italy From the Renaissance to the Present

### REL 262 F

Cr: 3; Contact hrs: 45

The Jewish presence in Italy has ancient roots, and a rich, fascinating, and tumultuous history. We explore the arrival of the first Jews on the peninsula as Roman imperial slaves; the growth of Jewish communities and their dynamic, often problematic relationships, in their traditional roles as bankers, artisans, authors, and physicians, with their Catholic neighbors. How did Jews contribute to the civilization of the Renaissance, despite their often being both physically and culturally separated from Italy's mainstream Christian culture? Finally, we examine the Jewish experience in modern and contemporary Italy, from Napoleon and the Italian Risorgimento to the Fascist Racial Laws and the Holocaust, and the Italian Jewish communities of today.

Prereqs: None; Recommended: HIS 130 Western Civilization, or equivalent

## 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 3 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? Our focus will be on the various aspects of magic and sorcery, including shamanism, divination, necromancy (evoking the dead), and curses (namely binding and love curses). We also examine the subject of the "restless dead" (i.e. ghosts), a privileged medium that ancient people believed allowed them to communicate with the world beyond the grave. Sources include reproductions of ancient magical papyri and cursed tablets. Comparisons of ancient beliefs and practices with those of more modern cultures and folklore.

## Ancient Religions

### REL 320 F

Cr: 3; Contact hrs: 45

Since antiquity, humans have faced fundamental questions regarding life, death and the world around them: Who created the world? Are humans the masters of their own existence, or simply pawns within a larger plan? Attempts to answer these questions led to religious beliefs and practices that became essential to ancient peoples' identity and everyday life, through the creation of myths, ritual practices, and the construction of temples and burial sites. We explore the different forms of ancient religiosity (i.e., animism, ancestral cults, polytheism, monotheism) around the world. Even in geographically distant locations, what did these ancient

forms of worship have in common? And what remains of their worldview today?

Prereqs: Junior standing; Recommended: a prior course in Religious Studies, or equivalent

## Mystery Cults of the Ancient Mediterranean

### REL 321 F; Cross-listed: ANC 321 F

Cr: 3; Contact hrs: 45

Explores 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 a series of other deities. Their elaborate initiation rituals and their social importance in ancient Greece and Rome as revealed in literary and archaeological sources. Then we place these cults in their long-term historical context, following their later evolution from the Renaissance to the present.

Prereqs: a prior course on Ancient Greek and/or Roman Religion, Mythology, or History, or equivalent

## SOC – SOCIOLOGY

### Introduction to Sociology

#### SOC 160 F

Cr: 3; Contact hrs: 45

Why do societies function, or malfunction, the way they do at a given place and time? 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 over the course of human history. We examine the major questions guiding sociological analysis, but also practice sociological inquiry firsthand 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.

### Regions of Italy

#### SOC 225 F

Cr: 3; Contact hrs: 45

Italy was long a patchwork of independent or semi-independent states. Even after national unification in the second half of the 19th century, its political, economic and linguistic unity long remained more of an idea than a reality. Even in today's modern Italian state, this history of division and diversity is ever-present among Italy's administrative regions, many of which closely resemble the borders of the various duchies and republics of times gone by. We explore the historical, artistic, linguistic, and cultural characteristics of each region, and the forces that have molded powerful local identities across the country. This plurality of "Italies," each rich in local culture, helps us reflect on broader issues concerning nationhood, memory, and identity.

### Football: A Global History

#### SOC 226 F

Cr: 3; Contact hrs: 45

More than 265 million active players and over 3 billion fans worldwide: Football (or "soccer," as it is called in the U. S.) is a huge industry in its own right, a powerful force in many people's lives, and a planetary phenomenon that transcends the traditional boundaries of sports and sporting events. We explore football's role in global society, with a focus on Italy. How are the sport, its fans, and its culture connected to national, political and ethnic identities? What are football's

connotations in the political and social history of modern and contemporary societies? Topics include the game's invention, football and war, crowd behavior and collective action, exploitation of talent in third-world countries, and the recent rise of new markets.

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

### SOC 260 F

Cr: 3; Contact hrs: 45

Many Italian words have been adopted in other languages, but perhaps none is as widespread as "mafia," applied to a variety of criminal organizations in every corner of the world. We explore organized crime in Italy from a historical, social, and cultural perspective, tracing its evolution from the 19th century to the present. Our main focus will be the Sicilian Mafia, a pioneer in many ways and model for similar organizations, both in other Italian regions and for the American "Mob," a direct outgrowth of Sicilian criminal culture and immigration. We 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.

## Cultural Networking in the Renaissance

### SOC 267 F; Cross-listed: HIS 267 F

Cr: 3; Contact hrs: 45

Today's social networks are an integral part of our lives, but they have illustrious predecessors. In the Renaissance, figures often famous for their individual achievements were actually members of academies, courts and literary salons that brought together geographically-distant humanists, courtiers, writers and artists, networks based on written correspondence and the rare in-person encounter. How did this "Republic of Letters" function, and why was it important to the achievements of the Renaissance? How can modern sociological theory help us understand this world of centuries past? We explore this cultural universe through humanist dialogues, correspondence, and other period texts. Students gain valuable firsthand experience working with archival manuscripts, and create their own networks as a class project.

Prereqs: Junior standing, or a course in History or Sociology

## Made in Italy: A Culture of Excellence

### SOC 283 F; Cross-listed: BUS 283 F

Cr: 3; Contact hrs: 45

"Made in Italy" symbolizes 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, we explore how expertise has been maintained and innovation promoted. Then we 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. How is the "Made in Italy" label used for branding and marketing, both in Italy and abroad? Focuses may vary in order to highlight recent developments. Includes guest lectures and site visits.

## Italian Society Today

### SOC 286 F

Cr: 3; Contact hrs: 45

How Italian society has changed from the end of World War II to the present, with a focus on the last thirty years. We 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, legality, 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). Crucial knowledge for understanding the present and future of this complex, fascinating country.

## The Italian-American Experience

### SOC 290 F

Cr: 3; Contact hrs: 45

A historical, political, sociological and artistic exploration of the richness of the Italian-American experience. What was the Italian contribution to discovering the New World and achieving American independence from Great Britain? Why, in the decades following Italian unification, did so many Italians leave their homeland for American cities? When did Italians in America become Italian-Americans? Topics include the struggle for survival, adaptation and success, the search for an Italian-American identity, and their impact on American life and culture. We also look at various aspects of the Italian-American immigrant experience: housing, jobs, politics, community institutions, and family. Finally, we trace the emergence of an Italian-American ethnic consciousness in the post-immigration era.

## Sociology of Consumerism

### SOC 303 F; Cross-listed: BUS 303 F

Cr: 3; Contact hrs: 45

The rise and development of consumer cultures. With an interdisciplinary, theoretical approach, we explore the history of consumerism through a number of key themes and questions: 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: An introductory Social Sciences or Business course



**Geography, Environment, and Society****SOC 325 F; Cross-listed: ENV 325 F**

Cr: 3; Contact hrs: 45

This course considers the interactions of geography, society, and environment. We examine the impact of global economic forces on our environment, and how different geographies — urban, island, forest, agriculture, and ocean — are shaped by social action. We also review map-making as a socially constructed phenomena. Embedded in the course is the consideration of indigenous approaches to environment and society including Kanaka Maoli, the native Hawaiian people, and a focus on Italy and the Tuscany region. The course also recognizes how social identities, such as race and gender, inform our opportunities and access to resources and environment. The last portion of the course is dedicated to identifying arenas and strategies of environmental action on a global, national, and local scale.

Prerequisite: Sophomore standing or higher

Note: Available in Fall 2022, in collaboration with University of Hawai'i at Mānoa

**Contemporary Italians and Italy****SOC 345 F**

Cr: 3; Contact hrs: 45

A sociological history of Italians and the image of Italy, from national unification in the 1860s to the present. Italy has always been a country of profound contrasts, where underdeveloped rural areas coexist with innovative, industrialized cities, all in the shadow of a magnificent historical past. A land ripe for emigration, and an attractive destination for tourists hungry for its artistic and cultural heritage. We explore how Italians have experienced these contradictions over the 160 years of the nation's history, and how foreigner's perceptions of Italians have changed as well: from looking down on them as dirty, ignorant peasants to admiring them as world-class artists, craftsmen, and intellectuals who represent an innovative, pleasurable way of life that exists nowhere else. The portrayal of contemporary Italy in Italian and foreign film, literature, music and television.

Prereqs: Junior standing

**WRI – WRITING****Writing for College****WRI 150 F**

Cr: 3; Contact hrs: 45

An intensive written exploration of themes such as cultural diversity, nature and the environment, civic engagement, or quantitative reasoning. Constant, practical exercises enhance skills and confidence, while strengthening students' grasp of the fundamentals of writing in an academic setting. We focus on recognizing and overcoming common problems such as documentation and citation errors, poor word choice, clichés, and plagiarism. Students develop a critical eye toward their own 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 comes from approaching it in an effective way.

**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. We explore 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. Includes guided exercises for research and interviewing techniques and writing news articles, reviews, and features for a variety of media.

Prereqs: WRI 150 Writing for College, or equivalent

**Creative Writing****WRI 220 F**

Cr: 3; Contact hrs: 45

Explores both the theoretical and practical aspects of creative writing through the basic principles and techniques for producing quality written work. We introduce and explore 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. 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.

Prereqs: WRI 150 Writing for College, or equivalent

**Writing About the Self****WRI 280 F**

Cr: 3; Contact hrs: 45

Writing is an incredibly powerful tool for gaining a deeper knowledge of ourselves. It gets us in touch with our own unique perception of the world, its idiosyncrasies, and its infinite creative potential. We 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.

**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 sprung from their authors' travels and experiences in the bel paese. We explore the art and craft of travel writing with a particular emphasis on Italian cities, though our minds and pens will also wander to other real and imagined worlds. Visits to sites of historic, artistic, and cultural importance in and around Florence / Tuscania, along with a selection of the best in world travel literature, provide us with inspiration and models. We then use a series of guided exercises and assignments to 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.

Prereqs: WRI 150 Writing for College, or equivalent

**Business Writing****WRI 294 F**

Cr: 3; Contact hrs: 45

How do you write effectively in a business context? What specific skills and techniques make written communication stand out in a context where time is of the essence and making an immediate, positive impression is crucial? We explore specific forms of correspondence, their purposes, and the research and precision writing that each requires, as well as the English grammar tools and expressions you can't afford to be without. Also includes group-based collaborative writing exercises that strengthen students' skills in writing as part of a team, particularly pertinent to web-based communication and surveys, reports, projects and presentations.

Prereqs: WRI 150 Writing for College, or equivalent



## 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

Expand your knowledge of Italian language and culture through the study of regional foods. We 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.

#### Italian for Conversation (in Italian only)

**ITC 260 F**

Cr: 3; Contact hrs: 45

We build fluency through a variety of techniques (i.e., dramatization, interviews, dialogues, role play) and develop strategies for effective listening, a key ability in taking a more active part in conversations. Listening to informal dialogues, formal presentations and group conversations, watching Italian movies and TV programs, and interacting with native speakers help students strengthen their listening and speaking skills while getting to know Italian society and culture. Encourages students to reflect on their study skills and work on language-based learning strategies. Includes projects and research on subjects concerning the local territory.

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

Designed for students in the Hospitality and Tourism programs who already have a basic knowledge of Italian. We focus on developing the oral and written communication skills to meet industry-specific needs such as welcoming tourists, providing information, and managing reservations. Students gain a general knowledge 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. We also familiarize ourselves with the essential technical terms and texts in the field. Useful for a wide range of career paths.

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

We examine 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 classic 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, and learn to engage with texts of different genres and registers (e.g. biographies, gallery information, criticism, museum catalogues).

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

An opportunity for students to consolidate and expand their fluency in reading and writing in Italian by working directly with both literary and non-literary texts. We read, discuss, and write about a selection of Italian authors, mostly from the contemporary period, in areas including literature, art, film and communications. Assumes at least an intermediate-level knowledge of Italian grammar.

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

We 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 today's Italy and Italians. What are the differences between traditional and new media? Topics include politics, education, religion, economy, art, science, entertainment and other areas of modern Italian life. Includes frequent oral and written reports to strengthen reading, writing, speaking and listening skills, and develop command of contemporary Italian in a variety of contexts.

Prereqs: ITL 202 3-Hour Italian Language Intermediate 2, 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. How is food represented in Italian culture, and what value has it been attributed historically, particularly in literature and on film? 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 we also explore 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

Learn Italian through local volunteer work. Students attend weekly seminars (at least 30 hours) 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 (at least 15 hours), supervised by the instructor and onsite tutor(s). Requires willingness to devote additional

hours to independent learning, preparation and follow-up of activities, and transportation. Students present case study reports and journals based on their service experience.

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

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. We 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

Geared toward students interested in learning to produce accurate, meaningful translations, with a focus on working from English to Italian. Includes a brief theoretical grounding in some of the basics of Linguistics (non-equivalencies between languages, the diversity of grammatical and lexical categories). Students build up a significant toolkit of practical techniques and solutions as they compare Italian and English versions—and prepare their own translations—in a variety of textual genres.

Note: Excellent English reading and writing skills 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

For students with an advanced level of Italian who are looking to refine their linguistic skills in the business arena. We 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) that will give them the skills to handle both professional and social scenarios with confidence. Includes a review of Italian formats for composing formal business letters, faxes, e-mails 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

We explore and discuss 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 presidents, 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 what political terms and expressions 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

A practical, professional experience at a local Florentine communications agency or similar business. Activities include writing articles, updating and/or adapting preexisting articles in various formats, clerical tasks, managing blogs, social media and websites, and developing new projects. Interns are monitored by an onsite supervisor and a faculty member. Grades reflect the assessment of weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at the internship site; schedules and onsite duties may vary.

Note: 135 internship hours minimum. Placement opportunities are limited. Admission requirements: student's CV, two reference letters, formal letter of intent in Italian, English writing sample (due by application deadline), Italian language placement test and onsite interview. Students interns must maintain full-time status with a minimum of 15 credits per semester.

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

A journey into Italy's most important children's books, a genre that only established itself firmly 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, we 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 time 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

We explore 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 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

Twentieth-century Italian society and culture through film. We 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 expression 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? We explore 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. Our approach will be 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

The representation of women from the Middle Ages 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 use group discussion and written assignments to develop the vocabulary and critical thinking skills to analyze the meanings and value of the female experience as portrayed by some of Italian culture's most preeminent voices.

Prereqs: ITL 301 3-hour Italian Language Advanced I, or equivalent. 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

An exploration of contemporary Italian thought through the analysis and discussion of a selection of 20th-century novels,

poems, critical essays and films. We look at 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. At semester's end, papers are formally presented at a departmental capstone ceremony.

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

For beginning students with no previous knowledge of Italian. In this first of six levels, we explore and familiarize ourselves the basics of the language, developing vocabulary and grammar skills to deal with everyday situations and express ourselves in both the present and past tenses. By course's end, 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

We consolidate our knowledge of the basic structures of the Italian language and move on to acquire new skills and techniques, such as the ability to describe personal background and immediate environment, express wishes and talk about future plans, and respond to simple direct questions or requests for information. By course's end, students are capable of understanding and participating in simple exchanges of information on familiar activities, and using short phrases to describe people and living conditions.

Prereqs: ITL 101 3-Hour Italian Language Elementary I or equivalent, and 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

We move on to acquiring more complex language structures, such as expressing personal opinions and preferences. Emphasis is on the ability to maintain interactions and cope flexibly, in both writing and speaking, with the problems of everyday life. By course's end, 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 II or equivalent, and 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

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. We emphasize the use of Italian in social contexts—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.

Prereqs: ITL 201 3-Hour Italian Language Intermediate I or equivalent, and 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

We focus 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 course's end, 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

We develop the 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 using a wide range of idioms and acquiring a better command of shifts in linguistic register.

Prereqs: ITL 301 3-Hour Italian Language Advanced I or equivalent, and 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

For beginning students with no previous knowledge of Italian. In this first of six levels, we explore and understand the basics of the language, developing the vocabulary and grammar skills to deal with everyday situations and express ourselves in both the present and past tenses. By course's end, 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. Specifically designed to make the most of our immersive learning environment, including 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

We consolidate our knowledge of the basic structures of the Italian language and move on to acquire new skills and techniques, such as the ability to describe personal background and immediate environment, express wishes and talk about future plans, and respond to simple questions or requests for information. By course's end, students are capable of understanding and participating in simple exchanges of information on familiar activities, and using short phrases to describe people and living conditions. Specifically designed to make the most of our immersive

learning environment, including 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, and 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

We move on to acquiring more complex language structures, such as expressing personal opinions and preferences. Emphasis is on the ability to maintain interactions and cope flexibly, in both writing and speaking, with the problems of everyday life. By course's end, students can manage conversations on topics of personal interest or everyday life, describe experiences, and tell stories. Specifically designed to make the most of our immersive learning environment, including 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, and 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

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. We emphasize the use of Italian in social contexts-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. Specifically designed to make the most of our immersive learning environment, including 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, and 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

We focus on developing the ability to manage conversations and collaborative strategies, and correctly use a wider linguistic range to create clear, connected and effective texts. By course's end, 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. Specifically designed to make the most of our immersive learning environment, including 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, and 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

We develop the 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 using a wide range of idioms and acquiring a better command of shifts in linguistic register. Specifically designed to make the most of our immersive learning environment, including 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, and 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

Provides a knowledge of basic Italian, allowing students to successfully navigate everyday situations, describe their personal background and immediate environment, express wishes, talk about past experiences and future plans, and respond to simple questions and requests for information. A more intensive learning experience thanks to daily language study and practice.

### 6-Hour Italian Language Elementary II and Intermediate I ITL 221 F

Cr: 6; Contact hrs: 90

We focus 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. A more intensive learning experience thanks to daily language study and practice.

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

Emphasizes the acquisition of complex language structures for express personal opinions, preferences, doubts and hypotheses, and a knowledge of which tenses to use when talking about past events. Students feel more comfortable expressing themselves in various social situations in both oral and written form. A more intensive learning experience thanks to the daily language study and practice.

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

We focus on understanding and being able to interact with a wide range of arguments in both spoken and written Italian, taking an active part in conversations about matters of interest and convincingly defending our point of view. By course's end 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

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 idiom, and the ability to shift linguistic register depending on what they are talking about and to whom. A more intensive learning experience thanks to daily language study and practice. 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.

**FMA – FILM AND MEDIA ARTS****The History of World Cinema: Origins to the Present****FMA 190 F**

Cr: 3; Contact hrs: 45

An introduction to the history, analytical concepts, and critical vocabulary you need to understand movies as a major 20th and 21st-century art form. We explore different styles and movements of storytelling on film, including the early movies, the European avant-gardes, classic Hollywood, Italian Neorealism, the French New Wave, and Postmodernism. Get to know key directors, producers, actors, and significant figures in the film industry. What have been film's most important technological innovations? What types of movies were popular, critically acclaimed, considered experimental, and socially relevant in particular periods, and why?

**Acting for The Screen****FMA 207 F; Cross-listed PER 207 F**

Cr: 3; Contact hrs: 60

What does it mean to act in front of a camera? Why do dramatic gestures that work on stage appear far too pronounced for the screen? Acting for the camera requires a specific approach to performance that must be aligned with the understanding of the technical process of creating moving images. This course aims to foster students' creative potential by promoting experiential learning through the awareness of the cinematic language, as well as their active role as entertainers in scripted scenarios for film media. Through workshops and the presentation of various acting methods and the comprehension of technical perspectives such as camera work, scene planning, and post-production editing, the course will collaborate directly with Filmmaking courses at LdM.

**Filmmaking I****FMA 210 F**

Cr: 3; Contact hrs: 90

What do you need to know and know how to do to make a film? What separates an amateur product from a compelling work of art? We cover 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 videomaking tools, develop creative projects, test their visual storytelling capabilities, and produce a short digital film by course's end. 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).

**Filmmaking I (Summer only)****FMA 211 F**

Cr: 3; Contact hrs: 60

What do you need to know and know how to do to make a film? What separates an amateur product from a compelling work of art? We cover 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 videomaking tools, develop creative projects, test their visual storytelling capabilities, and produce a short digital film by course's end. 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 Animated Short Film****FMA 212 F**

Cr: 3; Contact hrs: 90

How to use digital media tools to design and create a brief animated story and turn it into a film. We cover every step of the creative process, from hand-drawn sketches of the characters and backgrounds, the creation of model sheets, storyboards, and digital animatics, to the final short film 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. No prior drawing or animation experience required.

**Understanding Movies****FMA 215 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. We explore 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 impose a style? How are images and sequences edited to create the final product we see on screen? We familiarize ourselves 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.

**Italian Cinema and Literature: Connecting Art Forms****FMA 230 F Cross-listed: LIT 230 F**

Cr: 3; Contact hrs: 45

Cinema and literature are undoubtedly two different art forms, but exactly how are they connected? Italian cinema has left a significant contribution through its innovative works that have remained culturally relevant and continue to influence filmmaking to this day. 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 on the reciprocal relationship between traditional literature and the renowned films which are regarded to be 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 on film. From prehistory to Ancient Greece, medieval tapestries to the 19th-century zoetrope and praxinoscope, the predecessors of modern animation were many, changing and evolving constantly until the realization of Émile Cohl's 1908 *Fantasmagorie*, the first animated film. We explore the ancestors of modern animation, then look 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 will be the contribution to animation history of 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

What's in a screenplay? More than you might think. Its unique nature demands a specific architecture that distinguishes it from other types of writing. We examine the basic principles of screenwriting through lectures, workshop discussions and scene-writing exercises. Topics include theories of screenwriting, structure and development (scenes, sequences, acts), style, format, writing with images, plot analysis, and character construction. 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 concept is articulated first into a coherent outline (a detailed summary of the scenes and main events), 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

Cr: 3; Contact hrs: 90

This follow-up to Filmmaking I explores the language of film images and the figurative and narrative components that give these images meaning. We take an in-depth look at story line, treatment, screenplay and storyboarding, as well as the unique challenges of both original movie scripts and literary adaptations. Students familiarize themselves with professional filmmaking equipment and the various roles and phases of production: preparation, casting and work plan, directing tools, shooting styles, basic photography and lighting techniques, digital editing, and audio post-production. By understanding 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 210 Filmmaking I, or equivalent

## Music and Film

### FMA 276 F; Cross-listed: PER 276 F

Cr: 3; Contact hrs: 45

An introduction to the role of music in one of the 20th century's defining art forms: film. We explore film music from its silent-era origins, when music was critical to conveying a story's emotions and meaning, through to the present day. How does music function as a source of drama and emphasis in a film's plot? How has musical iconography been codified in various film genres? 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. We also analyze 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.

## Filmmaking II (Summer only)

### FMA 277 F

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. We take an in-depth look at story line, treatment, screenplay and storyboarding, as well as the unique challenges of both original movie scripts and literary adaptations. Students familiarize themselves with professional filmmaking equipment and the various roles and phases of production: preparation, casting and work plan, directing tools, shooting styles, basic photography

and lighting techniques, digital editing, and audio post-production. By understanding how the various creative stages function and fit together, we obtain a comprehensive view of the power of the medium, and how to transform an idea into a finished product.

Prereqs: FMA 210 Filmmaking I, or equivalent

## Documentary Filmmaking

### FMA 280 F

Cr: 3; Contact hrs: 90

Our work centers around students' development and completion of a short video documentary (6-10 minutes) on a subject related to Italy or their Italian experience. The project is broken down into a series of assignments and activities (both individual and group), ranging from the project proposal, treatment, and preliminary footage to a second rough cut and the final editing. On the way, students hone their digital camera and software editing skills. As a class, we also analyze the nature and diversity of the documentary genre, and how it has evolved in step with the development of new technologies.

Prereqs: FMA 210 Filmmaking I, or equivalent

## History of Italian Film

### FMA 282 F

Cr: 3; Contact hrs: 45

Movies in Italy from Neorealism to the present. This intermediate-level course covers such renowned directors as Rossellini, De Sica, Visconti, Fellini, Antonioni, Pasolini, and we analyze the most significant works of both the Neorealist and post-Neorealist periods (Rome Open City, The Bicycle Thief, Riso Amaro, La Strada, etc.). 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 will be discussed in terms of genre, cinematographic technique, style, language, and symbolism.

## Italian Cinema and Society

### FMA 284 F

Cr: 3; Contact hrs: 45

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. We 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 Vergil in the Divine Comedy engaged some of the brightest minds in late medieval Europe: natural philosophers, theologians, poets. And the Florentine poet's spiritual and sentimental journey has never ceased to inspire his fellow artists. We begin by examining the Comedy's sources (particularly references in classical culture, French and Italian courtly love poetry, chivalric novels, the theological debate on the nature of God and the soul). Then we dive into Dante's magnum opus itself, familiarizing ourselves with the most significant characters and passages throughout the text. Finally, we explore how this medieval masterpiece has inspired a whole 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

A comprehensive look at the artistic career and legacy of Franco Zeffirelli. The creativity and versatility of "Il Maestro" led him to explore and experiment with a variety of art forms, his talents finding expression in film, theater, opera and set design. During a career spanning four decades, he directed memorable films and plays such as Romeo and Juliet, The Taming of the Shrew, and Hamlet, and operas including La Traviata, Tosca and Turandot, still performed at the Met in New York City. We explore Zeffirelli's interdisciplinary, multifaceted career as a fascinating model and source of inspiration for those interested in a career in the arts, examining what made his productions so unique and the aspects of continuity and change in his aesthetics across genres and eras. Access to the Fondazione Zeffirelli museum's archives provides students with extraordinary day-to-day insights into his mindset and how he worked.

## Film Studies

### FMA 295 F

Cr: 3; Contact hrs: 45

An introduction to the study of film as an art form. We explore the many models of filmmaking around the world, and how they differ from the commercially-dominant forms of "Hollywood." The different elements and formal principles that make up a film, how they have evolved over time, and the most significant trends in filmmaking. As we view a selection of landmark cinematic works, we ask ourselves how their creators combined elements such as sound, editing, and stage design to construct their stories and meanings. Our primary focus is on aesthetics, but we also consider the importance of films' historical, political, technological, and economic contexts. Students learn to think critically about films as part of a larger cinematic and aesthetic culture.

## Masters of Italian Cinema

### FMA 303 F

Cr: 3; Contact hrs: 45

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. We focus on the careers of as many as three of these major figures, exploring how their work was innovative from the standpoint of both Italian and international film in terms of form, style, and content. Students conduct critical analyses of a series of movies and their historical and cultural context, considering a range of interdisciplinary issues relevant in the creation of a film at a given moment. 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? Choice of director(s) may vary.

Prereqs: A prior course in Film and Media Studies or Communications

## Cinema of the Real: Documentary Films

### FMA 305 F

Cr: 3; Contact hrs: 45

An exploration of documentary filmmaking, its history, and its uniqueness as a film genre. Through extensive readings and screenings, we examine the documentary and its uses from the birth of film to today's productions and technology, focusing on the form's most representative directors and works. What have been the major trends and styles in non-fiction film? 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? We also look at contemporary documentarists, and the original possibilities offered by new media and devices. What does the future hold for documentary film?

Prereqs: An introductory course in Film Studies

## The Serial: TV and Beyond

### FMA 310 F

Cr: 3; Contact hrs: 45

TV series have never been more popular, but the way they tell stories is far from new. Victorian novels, newspapers, radio, film, even the web: each has presented narrative in a serial form. We explore how seriality functions as a storytelling technique, comparing different media and analyzing a variety of serial texts from a historical perspective. What are the specific creative and production strategies behind a series, and how do these differ from a one-off, complete work? We also explore 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

A history of the oldest international film festival, from its birth in 1932 to the present. Established with the goal of giving Italian films greater visibility abroad and introducing international movies to an Italian audience, 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 in film criticism and on other festivals? We highlight 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. 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 1 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). We begin with an in-depth analysis of screenwriting and its major principles in the context of workshoping, lectures and 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 fellow classmates for peer review.

Prereqs: FMA 242 Screenwriting I, or equivalent

Note: personal laptop for in-class projects required

## Video Games and Cinema

### FMA 390 F

Cr: 3; Contact hrs: 45

How is the world of videogames connected to film? We explore and analyze the many crucial intersections between contemporary movies and videogame platforms, looking at a variety of hybrid products (from film adaptations of famous games to playable versions of Hollywood blockbusters, transmedia franchises, avant-garde experimental movies, and dystopian TV series) to understand how game-inspired narratives and extensive computer-generated imagery are redefining the boundaries of both audiovisual language and audience. Where are the confines between traditional storytelling and its interactive, non-linear variant? How is “gaming” a reflection of globalization and social media trends?

Prereqs: COM 248 Digital Cultures, or equivalent

## PDM — PAINTING, DRAWING AND MIXED MEDIA

### Principles of Drawing and Composition

#### PDM 130 F

Cr: 3; Contact hrs: 60

The essential techniques and concepts for drawing figures and objects and arranging them in relation to one another. We introduce 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. Our subjects of interest include still lifes, the human figure, architecture, and landscapes, which we analyze in depth 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 our host city. Students consolidate their abilities in a variety of genres and media, and acquire a better theoretical understanding, a key to future studies.

### Foundation Oil Painting

#### PDM 140 F

Cr: 3; Contact hrs: 90

Highly-structured class sessions, complete with demonstrations and guided exercises, gradually familiarize students with the fundamental skills and techniques of this medium. We focus on developing observational skills, the perception and creation of form, tone and color on two-dimensional surfaces, color theory and mixing, linear perspective, and effective composition. Our main genre will be the still life, but the host city itself provides a range of exceptional works of art and architecture that we look to for inspiration and analyze as a way of enhancing our own knowledge and abilities.

Prior studio training not required; non-majors are admitted

### Foundation Oil Painting (Summer only)

#### PDM 141 F

Cr: 3; Contact hrs: 60

Highly-structured class sessions, complete with demonstrations and guided exercises, gradually familiarize students with the fundamental skills and techniques of this medium. We focus on developing observational skills, the perception and creation of form, tone and color on two-dimensional surfaces, color theory and mixing, linear perspective, and effective composition. Our main genre will be the still life, but the host city itself provides a range of exceptional works of art and architecture that we look to for inspiration and analyze as a way of enhancing our own knowledge and abilities.

Prior studio training not required; non-majors are admitted.

### Foundation Oil Painting (Intersession)

#### PDM 142 F

Cr: 3; Contact hrs: 90

Highly-structured class sessions, complete with demonstrations and guided exercises, gradually familiarize students with the fundamental skills and techniques of this medium. We focus on developing observational skills, the perception and creation of form, tone and color on two-dimensional surfaces, color theory and mixing, linear perspective, and effective composition. Our main genre will be the still life, but the Florence itself provides a range of exceptional works of art and architecture that we look to for inspiration and analyze as a way of enhancing our own knowledge and abilities.

Prior studio training not required; non-majors are admitted.

### 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 personal visions. Students cultivate self-reflection, an 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

Expand your artistic portfolio by combining traditional and digital media. In drawing sessions in the historic center of Florence, we 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 the sculpted and live human figure, and creating balanced and interesting compositions. Then we discuss how to create drawings suitable for digitalization. In the lab sessions, students learn to scan selected drawings and paint them with Photoshop, accumulating 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.

Note: Drawing and Photoshop experience recommended.

### Pastel Techniques

#### PDM 170 F

Cr: 3; Contact hrs: 60

How to work with a range of pastel techniques: chalk, wax, watercolor, Stabilo Soft and Stabilo Tone. We explore fundamental concepts in color theory, using targeted, practical exercises to gain experience with them. Students also familiarize themselves with the works of the most famous artists to use pastel techniques, analyzing their styles and solutions as a source of inspiration for our own work. Subjects for pastel exercises include still lifes, landscapes, the human figure from live models, as well as the exceptional artistic heritage of Florence.

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

### Florence Sketchbook - Beginning

#### PDM 183 F

Cr: 3; Contact hrs: 60

An original format for developing observational, drawing and watercolor skills. Students create a series of sketchbooks whose material they transform into finished drawing projects. After an introduction to basic drawing techniques with pencil, pen and other media, we dedicate ourselves to outdoor sketching in and around the city, honing skills in representing a variety of subjects including the human form, architecture, and landscape. Exploiting the advantages of the site, we explore historical monuments, Florence’s vibrant street life, formal gardens, and the outdoor sculptures and squares that symbolize the artistic heritage of medieval and Renaissance Florence. Develops students’ ability to capture impressions efficiently in various media and at various rates and scales, and use a journal-like container for recording notes, ideas, and sketches, analyzing artwork, and developing personal interests.

### Fundamentals of Art and Design: Color Theory

#### PDM 190 F

Cr: 3; Contact hrs: 60

Colors matter. We analyze them 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. What is the relationship between form and color? How does color influence space, composition, perception and chromatic balance (the illusion of color)? Students grasp the expressive force of color as an essential element of the creative process, develop their eye 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

An experiential, interdisciplinary introduction to performance art. What types of activities does this discipline embrace? 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 Middle East). We get to know 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. Its effects on popular culture and its political implications (body art, gender and performative political works). Students will present individual and/or group

performances, open to the public. 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

The basic skills for creating publishing material to promote yourself as an artist. Our primary goal is to enable students to develop thoughtful content and an effective presentation through the process of content design. We explore how to conduct effective research, manage textual and visual content, and present it creatively through the basic principles of visual communication. Includes an introduction to Adobe InDesign and the basic Photoshop techniques used in Desktop Publishing to create three different types of publishing output.

### 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? We explore the process of writing with pictures, leading up to the final project in which students create a complete comic book of their own. Applying basic drawing concepts, linear perspective, coloring, and composition to the unique art of comics. 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 the graphic novel. 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

A chance to conduct artistic research and give free reign 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. We immerse ourselves 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. 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

### Sketchbook Workshop (Summer only)

#### PDM 240 F

Cr: 6; Contact hrs: 90

In Florence and another inspiring Italian location, students receive instruction and guided practice in drawing and watercolor techniques, as well as other artistic paths in which they might be interested. The Florentine part of the class (3 weeks) is divided between classroom sessions and work in museums and around the city, with subjects including sculptures, paintings, architecture, formal gardens, and street and market life. At the second location (1 week), we sketch entirely in the field, focusing on a distinctive cityscape or rural area. This part of the course is often held in the countryside, where students stay at a converted farmhouse

or agriturismo. An opportunity to explore the culture, history and artistic traditions of both locations, and gain experience using and developing a sketchbook as an artistic record and tool.

## Watercolor and Tempera/Gouache

### PDM 255 F

Cr: 3; Contact hrs: 90

An exploration of two-dimensional watercolor and tempera/gouache painting, with a focus on the fundamental concepts and techniques and the uses of form, color and imagery. We analyze both transparent and opaque approaches, emphasizing creative interpretations of figures and objects, composition, outdoor painting and the natural landscape. How are form, texture, line and proportion used to give life to specific ideas of space, shape, volume, and composition? Our problem-based approach seeks to stimulate thoughtful, unique solutions for overcoming a series of artistic challenges, requiring both technical proficiency and the ability to harness creativity. Florence's and Italy's exceptional works of art and architecture provide countless subjects and endless inspiration for our practical exercises in these media.

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

## Intermediate Drawing

### PDM 260 F

Cr: 3; Contact hrs: 90

An opportunity for students to build on and refine their abilities to draw both objects and the human figure. We focus 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

Cr: 3; Contact hrs: 90

In this follow-up to the beginning-level course, we guide students 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. 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 or Tuscania provides the backdrop to our artistic efforts, offering countless subjects and material to explore and analyze.

Prereqs: PDM 140 Foundation Oil Painting, or equivalent

## Intermediate Painting (Summer only)

### PDM 271 F

Cr: 3; Contact hrs: 60

This follow-up to the beginning-level course provides an in-depth knowledge of oil painting, along with an introduction to working with acrylics. We focus on the nude, the painted object, as well as a number of different approaches to painting from life. Emphasis is on achieving proficiency in color mixing, command of brush strokes, glazing and scumbling,

and traditional canvas preparation. Students receive a solid grounding in both oil and acrylic painting, preparing them to take on more ambitious projects. Florence's extraordinary artistic heritage provides both the backdrop and inspiration for our work and analysis.

Prereqs: PDM 140 Foundation Oil Painting, or equivalent

## Plein Air Landscape Painting

### PDM 282 F

Cr: 3; Contact hrs: 60

Let the urban and rural landscapes of Florence, Fiesole and the surrounding area inspire your mind and challenge your brush. We explore a variety of approaches to outdoor (en plein air) oil painting, honing observational skills and developing command of value, color, composition, shape, pattern, texture and atmosphere. Our 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

## Contemporary Painting: Materials and Techniques

### PDM 300 F

Cr: 3; Contact hrs: 90

The exploration and application of the wide range of techniques employed in contemporary painting. Our goals are to better understand contemporary art, highlight the close relationship between materials and artistic expression, and expand our range of visual communication. Focuses include the use of traditional two-dimensional media such as oil and acrylic paints, graphite pencils and charcoal sticks, integrated with non-traditional materials such as glue, straw, enamel paints, sand, textile scraps, stitched-up cloth, metal sheets, varnish, and plaster. We examine Italian and international artists (Burri, Fautrier, Fontana, Hoffmann, Kiefer, Twombly, etc.), and their techniques and materials provide the framework for demonstrations and individual and group projects. Students keep sketchbooks as a creative research tool.

Prereqs: PDM 270 Intermediate Painting, or equivalent

## New Genres: Intermedia Arts Exploration

### PDM 305 F

Cr: 3; Contact hrs: 45

A journey into new trends in contemporary art and the many ways of exploring and expressing our creative voice. Our focus is the content of a work of art, and we work toward a more in-depth understanding of how ideas can change through the expression in different mediums. We explore sound, installations, performance and video art in their historical contexts, and students develop projects touching on a variety of these interconnected fields. What is the role of collaboration in contemporary art? What are the consequences of the audience's more active role? We also investigate non-art production and artisanal techniques to further expand our notions of the scope of art. Use of classroom prompts to stimulate creative thinking, and alternative modes of critique and evaluation (peer and group).

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

## Advanced Drawing I: Observation and Interpretation

### PDM 340 F

Cr: 3; Contact hrs: 90

The 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. We elaborate further on the concepts and techniques discussed in previous courses to equip students to grapple with more ambitious projects. This includes moving gradually away from direct observation and toward more personal ideas and concepts that express students' own artistic voice. 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 us 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

We advance students' knowledge and practice of oil painting through figurative and/or object work, with the aim of enhancing the quality of work and achieving a mastery of the subtleties of the medium. Other painting techniques, such as the use of acrylics, will also be explored and experimented. 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? We examine 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. We get to know firsthand what it means to prepare and organize an art show, from the creation of the art itself to the exhibition's inauguration: writing an artist's biography & statement, developing exhibition invitations, and cataloguing, labeling and pricing the pieces. As for the art itself, students will 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. We meet and discuss contemporary art world realities with gallery managers and professional artists in the context of visits and lectures. 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

Building on a solid prior knowledge of the principles and elements of drawing figures and objects, we explore a variety of exercises and techniques that question and transcend the concepts and approaches of traditional drawing. Our 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 provides the backdrop to our work 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

An opportunity for students with considerable painting experience to develop and execute projects centering on their own original interests, while honing the overall quality of their artistic product. Projects may take the form of a single work or a series of works, which can vary in both size and the media used. Finding solutions to translate observation and experience into a personal aesthetic language, a consolidation of style, expressive techniques and originality. Students engage with a high technical level of painting, focusing on an effective use of color, form, composition, and surface treatment with various materials and techniques. Florence's incredible art and architectural heritage will be the focus of our exploration and analysis.

Prereqs: PDM 350 Advanced Painting I: Observation and Interpretation, or equivalent

## Major Project in Fine Arts

### PDM 420 F

Cr: 3; Contact hrs: 60

The conception, development, research, and execution of an individual or group project with instructor guidance and supervision. Completed works will be exhibited as part of the end-of-year art show. Emphasizes independent learning and developing the skills and mentality associated with it, including the capacity to reflect critically on our own artistic production. Course is roughly divided into 2 parts: research and experimentation, followed by production and exhibition.

Prereqs: Fine Arts majors of senior standing



## PER – PERFORMING ARTS

### Introduction to Modern Dance

**PER 142 F**

Cr: 3; Contact hrs: 45

An exploration of the foundational techniques of modern dance. Exercises focus on proper alignment, graceful movement through space, and body control, developing students' physique as well as their ability to execute a wide range of technical gestures.

### Introduction to Ballet

**PER 143 F**

Cr: 3; Contact hrs: 45

Ballet from the ground up: 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

Basic techniques, correct posture, vueltas (turns), zapateado (stamping), and the coordination of arms and feet. We 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.

### Introduction to Acting

**PER 205 F**

Cr: 3; Contact hrs: 60

Develops the mental and physical skills for expressing your individual creative potential through theater. What does it actually mean to “get in character”? Which techniques allow you to perform on stage effectively in front of a live audience? Exercises (observation, muscular relaxation, creating the body-imagination bridge, sensory activation) and script analysis (What do specific actions “mean”? What is a script's overall objective?) lead up to a public performance in which students perform a play of their choosing, either an adaptation of a published contemporary play or an original piece developed as a series of improvisations from a novel or short story under the instructor/director's guidance.

### Acting Dante's Inferno

**PER 206 F**

Cr: 3; Contact hrs: 60

An “infernal” acting experience à la Dan Brown. This unique approach explores the roots of the Italian culture and language as represented by the work of Dante Alighieri, and 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 we 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 course's end, students perform extracts from these cantos, in the form of “living pictures,” in the “Inferno Room” at the Franco Zeffirelli Foundation's museum.

### Acting for The Screen

**PER 207 F; Cross-listed FMA 207 F**

Cr: 3; Contact hrs: 60

What does it mean to act in front of a camera? Why do dramatic gestures that work on stage appear far too pronounced for the screen? Acting for the camera requires a specific approach to performance that must be aligned with the understanding of the technical process of creating moving images. This course aims to foster students' creative potential by promoting experiential learning through the awareness of the cinematic language, as well as their active role as entertainers in scripted scenarios for film media. Through workshops and the presentation of various acting methods and the comprehension of technical perspectives such as camera work, scene planning, and post-production editing, the course will collaborate directly with Filmmaking courses at LdM.

### Introduction to Music Production

**PER 210 F**

Cr: 3; Contact hrs: 90

A comprehensive look at the theoretical and practical sides of music production. We explore the acoustic principles of music, the techniques for recording sound from the principal sources and instruments in pop music, and the capabilities of Ableton Live, a state-of-the-art music production software, for shaping original musical ideas. Includes a final project in which students conduct research on different sound environments and recording techniques (field recording in the city of Florence, movie clips from Italian cinema, specific genres of Italian music), transforming their 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 developing individual skills and interests in music production and a creative expression of students' Italian experience.

### Masterpieces of Western Music

**PER 230 F**

Cr: 3; Contact hrs: 45

An exploration of major works from the most important composers and genres in Western music history, from the Middle Ages to the late 20th century. From Gregorian chant to modernist compositions, we learn to appreciate and analyze works by artists including Vivaldi, J. S. Bach, Mozart, Beethoven, Chopin, Verdi, Wagner, Puccini, Tchaikovsky, Mahler, Stravinsky, and Gershwin. The aim is to understand both some of the more important technical aspects of music, and the social and cultural impact these figures and their music had in Western history. Music history comes to life through primary documents such as letters, newspaper reviews, biographical sketches, memoirs, scores, and other documents by composers, critics, and educators. Students develop close listening skills and the vocabulary to discuss and describe musical experience. Requires no prior formal study of music.

### Intermediate Modern Dance

**PER 242 F**

Cr: 3; Contact hrs: 45

An exploration of 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. We also reflect on how modern dance and music have developed historically, developing a broader dance vocabulary as well as more complex combinations. Focuses include a range of different modern and contemporary styles (Graham, Cunningham, Orton), which we approach through video, live performances by professional dancers, and student performances of more elaborate choreographies.

Prereqs: PER 142 F Introduction to Modern Dance, or equivalent

### The Moving Body: Yoga, Dance, Theater, and The (Visual) Arts of India

**PER 250 F; Cross-listed: REL 250 F**

Cr: 3; Contact hrs: 45

According to Indian tradition, the human body is a powerful instrument which can be used to achieve the highest spiritual goals. Based on this belief, a complex and refined body language has been formulated in India since time immemorial. In this course, we will explore the significance of the body, its movement, and its power in Indian philosophical traditions and religious practices such as yoga, tantrism, and the arts. Students will be exposed to a wide range of visual material (including photographs, documentaries, and live performances) and will have the opportunity to directly experience some of the most ancient traditions of India that are still practiced and relevant in today's world.

Note: in collaboration with CAMNES

### Renaissance Historical Dance

**PER 270 F**

Cr: 3; Contact hrs: 45

How did people dance in the Renaissance? We experiment with the diverse styles that marked the period, providing students with the chance to improve their posture and body control as they learn. We also explore the historical and social significance of dance in different social classes during the 15th century, and the importance of certain steps, gestures and movements for the expression of feelings in a highly structured, formal atmosphere, particularly for women. Other connected topics, such as Renaissance and costumes, provide context and atmosphere as we immerse ourselves in the movements and gestures of centuries past.

### Italian Theater

**PER 272 F**

Cr: 3; Contact hrs: 45

The history of the most important figures and movements in Italian theater, from the Renaissance to the 20th century. Where did Italian theater originate and why? How did it evolve as a social ritual and form of entertainment? Topics include theater in the Renaissance (including Gli Ingannati, Ariosto, Secchi), the *Commedia dell'Arte*, Carlo Goldoni, 19th-century theater and its connections with opera (particularly Rossini and Verdi). Our journey concludes with the rise of modern Italian drama, and a particular focus on the work of Luigi Pirandello.

### 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. We explore 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

**PER 276 F; Cross listed: FMA 276 F**

Cr: 3; Contact hrs: 45

An introduction to the role of music in one of the 20th century's defining art forms: film. We explore film music from its silent-era origins, when music was a critical component to conveying a story's emotions and meaning, through to the present day. How does music function as a source of drama and emphasis in a film's plot? How has musical iconography been codified in various film genres? Key topics include an overview of film history and filmmaking techniques, musical forms, the concept of associative listening, and major film music techniques and how composers use them in scoring. We also analyze 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.

### Theater History: The Contribution of Florence

**PER 278 F**

Cr: 3; Contact hrs: 45

Florence is famous as a capital of Western art and architecture, but it was also a leading light in the field of the performing arts and drama. Our multidisciplinary approach explores the Florentine contribution to Western theater: the fundamental ideas and concepts of Machiavelli's comedies, Giorgio Vasari's stage devices, the invention of opera at the Medici court, etc. How did political power, citizenship, and urban space influence Florentine theatrical culture? Did the various elements (texts, acting, design, architecture, the use of technology) participate in a shared theatrical culture, and what remains of their legacy today? Include both lectures (supported by slides and videos) and a number of visits to local theatrical sites of the past and present.

### Italian Opera

**PER 285 F**

Cr: 3; Contact hrs: 45

The historical and artistic evolution of Italian opera. How did this genre change from its origins in the late Renaissance through the Baroque and Romantic periods and into the modern age? Our main focus is the extraordinary repertoire of the 18th and 19th centuries, which even today remains the most popular and frequently staged. We explore the social, philosophical, and literary forces that shaped opera, but also consider the musical side of these great works: singing style, the various stage roles, and the evolution of the orchestra and its instruments. An in-depth look at the major operatic composers (Mozart, Rossini, Verdi, Puccini) and both the musical and dramatic power and genius of their masterpieces.

### Voices of an Artist: The Creative Universe of Franco Zeffirelli

**PER 289 F; Cross-listed: FMA 289 F**

Cr: 3; Contact hrs: 45

A comprehensive look at the artistic career and legacy of Franco Zeffirelli. The creativity and versatility of “Il Maestro” led him to explore and experiment with a variety of art forms, his talents finding expression in cinema, theatre, opera and set design. During a career spanning four decades, he directed memorable films and plays such as *Romeo and Juliet*, *The Taming of the Shrew*, and *Hamlet*, and operas including *La Traviata*, *Tosca* and *Turandot*, still performed at the Met in New York City. We explore Zeffirelli's interdisciplinary, multifaceted career as a fascinating model and source of inspiration for those interested in a career in the arts, examining what made his productions so unique and the aspects of continuity and change in his aesthetic across genres and eras.

Access to Zeffirelli Foundation's museum archives provides students with extraordinary day-to-day insights into his mindset and how he worked.

## Italian Culture Through Music

**PER 292 F**

Cr: 3; Contact hrs: 45

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, and we 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.

## Exploring Opera and Music Theatre

**PER 294 F**

Cr: 3; Contact hrs: 45

We dive into the world of musical theater, and where better than in Florence, the birthplace of opera. Since antiquity, music and drama have been intertwined, influencing and contaminating one another reciprocally. We trace the intersections of these two art forms and explore how they have combined to express fundamental aspects of human culture. While one of our main focuses is on the history and performance of Italian opera, our scope also broadens to embrace a range of sources, styles and cultures, from ancient Greek tragedy and comedy to Broadway musicals and rock operas, underlining the variety within the universe of musical drama. Includes live musical demonstrations, performance-related workshops, a live opera, and a visit to a local theater to explore its architecture, acoustics and backstage areas.

## Intermediate Ballet

**PER 300 F**

Cr: 3; Contact hrs: 45

We consolidate and expand 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, our focus is on ballet's Romantic period, and we familiarize ourselves with the era's most important figures in music and dance.

Prereqs: PER 143 Introduction to Ballet, or equivalent

## Italian and European Theatre

**PER 302 F**

Cr: 3; Contact hrs: 45

How has the comedic form of theater grown and evolved on the Italian peninsula, and how has it influenced other theatrical traditions across the European continent? How has the structure of the comedy changed from the Latin plays of Plautus and Terence to early modern Italian comedic forms? We investigate the architecture and physical layout of Italian and European theaters, Renaissance comedy and court theater, and the Baroque period and the Commedia dell'Arte. Playwrights examined include Machiavelli, Ariosto, Goldoni, and their influence on Spanish, French, and particularly English theatrical culture (on playwrights such as Gascoigne, Shakespeare, and Ben Jonson).

## Drawing for the Scene: Theatrical Set Design

**PER 310 F**

Cr: 3; Contact hrs: 90

An immersive experience in the work of a professional stage designer. We 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. Our 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**

Cr: 3; Contact hrs: 90

How does an analog camera actually work? What do you need to know to develop and print traditional, black-and-white film? We explore the essential concepts and techniques for using the photographic medium with confidence and in a creative, expressive way. Students will develop a working vocabulary of basic photography, allowing them to interface effectively with the technical aspects of all types of cameras. We cover 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. Course is 80% film and darkroom, 20% digital.

Note: Each student must have an SLR film camera with manual setting and at least one lens.

### Introduction to Classic Photography (Summer only)

**PHO 121 F**

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? We explore the essential concepts and techniques for using the photographic medium with confidence and in a creative, expressive way. Students will develop a working vocabulary of basic photography, allowing them to interface effectively with the technical aspects of cameras of all shapes and sizes. We cover all basic black-and-white printing and some digital post-production techniques. In the final part of the course, the student implement their greater technical now-how and more critical eye into developing an individual project. Course is 80% film and darkroom, 20% digital.

Note: Each student must have a SLR film camera with manual setting and at least one lens.

### Introduction to Digital Photography

**PHO 130 F**

Cr: 3; Contact hrs: 90

Get to know the functions and potential of a digital camera. We explore 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. Familiarization with Photoshop

software for processing and printing photographic images. Specific 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.

In Florence, the course is 80% digital, 20% film and darkroom with some basic black and white developing and printing techniques. In Tuscania, it's 100% digital.

Note: Each student must have a DSLR camera with manual setting and at least one lens.

### Introduction to Digital Photography (Summer only)

**PHO 131 F**

Cr: 3; Contact hrs: 60

Get to know the functions and potential of a digital camera. We explore 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. Familiarization with Photoshop software for processing and printing photographic images. Specific 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.

In Florence, the course is 80% digital, 20% film and darkroom with some basic black and white developing and printing techniques. In Tuscania, it's 100% digital.

Note: Each student must have a DSLR camera with manual setting and at least one lens.

### Introduction to Digital Photography (Intersession)

**PHO 132 F**

Cr: 3; Contact hrs: 45

Get to know the functions and potential of a digital camera. We explore 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. Familiarization with Photoshop software for processing and printing photographic images. Specific 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.

In Florence, the course is 80% digital, 20% film and darkroom with some basic black-and-white developing and printing techniques.

Note: Each student must have a DSLR camera with manual setting and at least one lens.

### Principles of Landscape and Architecture

**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 manual setting and at least one lens.

### Principles of Fashion Photography

**PHO 185 F**

Cr: 3; Contact hrs: 90

The fundamental concepts and techniques of photography, with a focus on its uses and applications in the fashion sector. We explore the history, aesthetics, and technology of photography and its essential role both on and off the catwalk. From a technical standpoint, our focuses 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. Course is 70% digital, 30% film and darkroom.

Note: Each student must have a DSLR camera with manual setting and at least one lens.

### Principles of Fashion Photography (Summer only)

**PHO 186 F**

Cr: 3; Contact hrs: 60

The fundamental concepts and techniques of photography, with a focus on its uses and applications in the fashion sector. We explore the history, aesthetics, and technology of photography and its essential role both on and off the catwalk. From a technical standpoint, our focuses 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. Course is 70% digital, 30% film and darkroom.

Note: Each student must have a DSLR camera with manual setting and at least one lens.

### Italy Through a Photographic Perspective

**PHO 210 F**

Cr: 3; Contact hrs: 45

By studying the medium of photography, this course traces the history of Italy and the iconic images that have been created to represent significant national events, cultural movements, and political eras. Coursework involves the research and study of particular photographs both from an aesthetic point of view as well as its relation to a specific historical period. Through guided field trips, students will visit important sites like the Alinari Archives (one of the oldest photographic archives in the world), and exhibitions of interest, in addition to important cultural sites in the city of Florence. By learning to deconstruct images and relating the information in a larger context, students will develop their ability to analyze imagery and apply photographic language to further understand the evolution of Italian society.

## Beyond the Postcard: Documenting Contemporary Florence and Its Community

### PHO 215 F

Cr: 3; Contact hrs: 90

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 will 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 will gain a deeper understanding of the sociological aspects in the Tuscan capital. 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 via software such as Adobe Photoshop. At the conclusion of the course, students will present their photographic studies of their selected district and will further their awareness of the diverse realities that encompass life in present-day Florence.

Note: Each student must have a DSLR camera with manual setting and at least one lens.

## Intermediate Digital Photography

### PHO 230 F

Cr: 3; Contact hrs: 90

Series of workshops for mastering professional photography techniques in both artistic and commercial fields. We 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. Includes field trips and studio sessions to aid in developing individual projects. In Florence the course is 70% digital, 30% film and darkroom (professional archiving, using large-format 4"x5"-view film camera, darkroom techniques). In Tuscany it's 100% digital.

Note: Each student must have a DSLR camera with manual setting and at least one lens.

Prereqs: PHO 120 Introduction to Classic Photography, or PHO 130 Digital Photography, or equivalent

## Intermediate Digital Photography (Summer only)

### PHO 231 F

Cr: 3; Contact hrs: 60

Series of workshops for mastering professional photography techniques in both artistic and commercial fields. We 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. Includes field trips and studio sessions to aid in developing individual projects. In Florence the course is 70% digital, 30% film and darkroom (professional archiving, using large-format 4"x5"-view film camera, darkroom techniques). In Tuscany it's 100% digital.

Note: Each student must have a DSLR camera with manual setting and at least one lens.

Prereqs: PHO 120 Introduction to Classic Photography, or PHO 130 Digital Photography, or equivalent

## Intermediate Digital Photography (Intersession)

### PHO 232 F

Cr: 3; Contact hrs: 45

Series of workshops for mastering professional photography techniques in both artistic and commercial fields. We 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. Includes field trips and studio sessions to aid in developing individual projects. Course is 70% digital, 30% film and darkroom (professional archiving, using large-format 4"x5"-view film camera, darkroom techniques).

Note: Each student must have a DSLR camera with manual setting and at least one lens.

Prereqs: PHO 120 Introduction to Classic Photography, or PHO 130 Digital Photography, or equivalent

## Fundamentals of Food Design, Styling, and 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. We examine how food and beverages can be styled, capturing their essence in photography through accomplished technical and compositional control that also allow students to develop their creativity in a field with concrete practical applications. In the lab we process, develop, and print photographs, learning to use the Photoshop tools particularly useful in food photography. 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, involving visual and stylistic analysis. With guest lecturers (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 manual setting and at least one lens.

## 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? We divide our 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, we look 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. Course is 40% film and darkroom, 60% digital.

Note: Each student must have a DSLR digital camera with 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

## Experimental Photography

### PHO 260 F

Cr: 3; Contact hrs: 90

Our goal is to stimulate and develop individual expression through various photography-related artistic techniques. We explore the creative potential of photograms, hand-coloring, photo collage, photomontage, partially developed prints, and chemical alterations such as toning and bleach. While not a darkroom course, we do cover the basics of black-and-white film development. Also examines the history of photomontage and other experimental techniques and their relationship with contemporary art. Students create a final portfolio, combining multiple techniques and expanding their understanding of the art of photography and its perception.

Note: Each student must have a camera (of any type) with at least one lens (though a selection of lenses is preferable). Basic knowledge of film and darkroom photography is useful, but not required.

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 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. Despite an emphasis on color digital photography, we also cover 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. Course is 70% digital, 30% film and darkroom.

Note: Each student must have a DSLR camera with 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

A theoretical and practical approach to the historical, cultural, aesthetic and technical aspects of advertising and commercial photography. How has photographic technology changed advertising and sales? We explore the last 100 years of photographic history, focusing on the techniques that have been most influential in the commercial sector. The importance of lighting, settings, location, use of flash units, portable and studio units, and light metering, large-format 4"x5"-view cameras, B&W darkroom work, relevant Photoshop tools, and the essentials of still-life and studio work setup. May also include on-location shoots and interdepartmental projects. Course is 80% digital, 20% film and darkroom.

Note: Each student must have a DSLR camera with manual setting and at least one lens. An SLR film camera is optional.

Prereqs: PHO 130 Introduction to Digital Photography, or equivalent

## Photography Portfolio

### PHO 360 F

Cr: 3; Contact hrs: 90

An opportunity to develop and refine individual vision and style in the photographic medium, resulting in the creation of a professional portfolio. We prepare students to enter the working world while stimulating their individual creativity. A close study of contemporary photography (and photographers) and art foster discussion and help refine personal styles. Students use the photographic equipment and approach of their choice (any type of camera and both digital and analog are accepted). Focuses include improving editing skills in preparation for displaying images to galleries, critics and collectors, as well as advanced shooting, darkroom and digital lab techniques.

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

Cr: 3; Contact hrs: 90

An introduction to the 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. We explore and implement the art and techniques of designing on and printing from metal plates, wood panels, linoleum and other matrices. What is the history of this 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? We 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.

### Basic Printmaking (Summer only)

#### PRI 121 F

Cr: 3; Contact hrs: 60

An introduction to the 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. We explore and implement the art and techniques of designing on and printing from metal plates, wood panels, linoleum and other matrices. What is the history of this 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? We analyze works in these mediums 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

Learn the techniques and visual possibilities of black-and-white and color etching: intaglio, aquatints, soft ground, super aquatint, and photo etching. We 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 matter: creative interpretations of the human figure, still lifes, 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

An introduction to traditional relief printing, with an emphasis on woodcuts and linocuts, color printing, paper types, and large-scale printing. We 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). Our focuses include two-dimensional pictorial constructions (figures, still lifes, landscapes, geometric structures), and a refined use of form, value, line and composition. We 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

An opportunity to develop a personalized, contemporary approach to the etching medium (including color etching, photogravure, Plexiglas relief, computer processing, etc.). Work centers on developing skills in the planning and execution of a unique stylistic vision, necessary to building a complete, refined artistic portfolio that will serve artists well in their professional career. Students deepen their knowledge in individual artistic techniques, experiment with and get to know 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

An exploration of the conservation and restoration theory and methods for wooden and gilded objects (antique furniture, decorations, art and its frames), and practical experience implementing them in our 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. We explore every phase of the art of traditional fresco painting: starting with an enlargement of an Old Master preparatory drawing (of the student's choice), we learn to mix the appropriate plaster base and a correct use of

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 will be detached (*strappo*) and used in a conservation exercise. We 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

An introduction to the conservation of wood and canvas paintings, as well as the fascinating medium of polychrome wooden sculpture. We explore methodologies, techniques and materials. Students benefit from close guidance at every step of the process: the proper handling of works of art in a precarious state of conservation and the analysis of their material composition, how they were made, and what interventions they require for conservation. We gain practical experience working on panels where we experiment and learn infilling and basic chromatic selection techniques. Students also have the opportunity to participate in work on original pieces present in the Restoration Lab.

### Drawing for Conservators

#### RES 185 F

Cr: 3; Contact hours: 90

Introduces the historical evolution of drawing techniques. The concepts and methods for developing students' eye for proportion, measurement techniques, and composition are practiced by accurately copying old master's drawings. We 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

A practical introduction to ancient artifact conservation and documentation. In our Archaeology Lab, students gain firsthand experience working with the 2500-year-old artefacts recently unearthed at the Hellenistic necropolis of Bosco della Riserva, near Tuscania in central Italy, part of an ongoing joint excavation with CAMNES. What happens to archaeological finds after they leave the dig site? How are they processed and reassembled to help us better understand our ancient past? With instructor guidance, students learn and participate in the basic steps of restoration, conservation, documentation, study, and storage. Provides eligibility for the Tuscania Summer Field School, held directly 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 field days at the 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 recognize the century in which paintings were created and how to utilize the primary techniques

used in modern-day painting conservation. During the field workshop week, students will apply appropriate materials and conservation and restoration techniques to authentic works of art available at different ancient churches and religious complexes under the direction of the Ministry of Cultural Heritage. Italian churches contain an array of different artifacts and works of art, spanning from ceramics, glass panels and decorations, to wooden furniture and statues, and paintings on different supports. Following a diagnostic study of the artwork in order to understand dating and conservation conditions, participants concentrate on cleaning, consolidating and retouching the artwork while then employing different products for the restoration of the surface layers.

Past editions of the workshop took place at Monte Santa Maria Tiberina, a historical town in Umbria.

### 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 field days at the 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 support, and the use of pigments. Each student makes a *sinopia* (preliminary underdrawings for fresco) and completes a small fresco on 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 and consolidating and retouching the artwork while then employing different products for the restoration of the surface layers then concluding with the pictorial layer.

Past editions of the workshop took place at Piancastagnaio, a historical town in Southern Tuscany, in the Siena province.

### 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? We reveal the methodological foundations of the practice at an intermediate level: the history of conservation and how it has evolved over time, and the various schools of thought, methods, and ethical systems that exist in the field. 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. 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

Knowing 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.), and decide how best to maintain it in optimal conditions. We experiment with small panels and

various samples to familiarize ourselves 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: egg-based tempera, the gesso primer for canvas and panels, gilding and other decorative arts, etc. Students meticulously prepare these 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

Largely-onsite restoration of original frescoes under close instructor guidance. Intermediate-level students continue and/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, which will be one of their primary responsibilities.

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

The scientific concepts, materials, and techniques at the foundation of art conservation and restoration. We 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

We use various historical painting techniques to make precise replicas from paintings chosen by students (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 toward historical works of art. The finished replica represents an important asset in the students' 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

Projects centered 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 vast 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 on mock-ups.

Prereqs: RES 275 Painting Conservation II, or equivalent

**Special Topics in Restoration****RES 399 F**

Cr: 3; Contact hrs: 60

Offers high-level, detailed conservation or restoration work related to a variety of materials, specialized techniques and documentation methods, and current issues, giving students considerable personal responsibility for work on original works of art. Topics may vary from year to year.

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 the tasks, conditions and expectations of professionals in the field. 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 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. Goes beyond lab work to embrace the theoretical problems encountered, the ethics of restoration, and the choices restorers must make. 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

**Chemistry Applications for Art Conservation****RES 410 F; Cross-listed: CHM 410 F**

Cr: 4; Contact hrs: 90

How chemical principles and analytical methods apply to the profession of art conservation and restoration. We explore both the chemical properties of the materials and techniques that restorers must master, as well as the various approaches and methodologies used in the field. Three hours of weekly lab sessions provide hands-on experience and training in relevant methods of treatment and analysis.

Note: Specific attendance and grading policies apply.

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

**SCU – SCULPTURE AND CERAMICS****Ceramics and Well-Being****SCU 130 F**

Cr: 3; Contact hrs: 90

Ceramics are good for you. We 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: the tactile experience involved, the focus on creativity and self-expression, and the sense of a reconnection between the body and the earth. Not only do we delve into the technical processes of producing ceramics (working clay, firing, finishing with slips and glazes), but we 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. Suitable for students with little or no clay hand-building or wheel-throwing experience.

**Ceramics and Well-Being (Summer only)****SCU 131 F**

Cr: 3; Contact hrs: 60

Ceramics are good for you. We 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: the tactile experience involved, the focus on creativity and self-expression, and the sense of a reconnection between the body and the earth. Not only do we delve into the technical processes of producing ceramics (working clay, firing, finishing with slips and glazes), but we 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. Suitable for students with little or no clay hand-building or wheel-throwing experience.

**Introductory Sculpture****SCU 160 F**

Cr: 3; Contact hrs: 90

Sculpt like you've never sculpted before! We explore the materials, manual and technical skills, and associated procedures used to create sculptures in a variety of media. How to construct figurative forms in three dimensions, and the differences and pros and cons between additive and subtractive sculpture. 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. We also focus on developing our capabilities of constructive self- and peer criticism, laying the foundations for the ability to discuss both our own works and those of others with appropriate terminology and argumentation.

**Introductory Sculpture (Summer only)****SCU 161 F**

Cr: 3; Contact hrs: 60

Sculpt like you've never sculpted before! We explore the materials, manual and technical skills, and associated procedures used to create sculptures in a variety of media. How to construct figurative and abstract forms in three dimensions, and the differences and pros and cons between additive and subtractive sculpture. 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. We also focus on developing our capabilities of constructive self- and peer criticism, laying the foundations for the ability to discuss both our own works and those of others with appropriate terminology and argumentation.

**Intermediate Ceramics****SCU 230 F**

Cr: 3; Contact hrs: 90

We build on a foundation of basic clay-working skills to develop a variety of functional and decorative techniques, experimenting with various types of clay and modes of production, and taking on more ambitious projects compared to the beginning level. Students expand their knowledge of materials technology and develop their dexterity and precision in hand-building, throwing, firing and glazing. We also explore 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. Includes frequent opportunities for group discussion and critique. Dedication to studio work is essential.

Prereqs: SCU 130 Ceramics and Well-Being, or equivalent

**Intermediate Sculpture****SCU 260 F**

Cr: 3; Contact hrs: 90

Exposes students to more sophisticated, critical approaches to their chosen area of focus in contemporary sculpture. Work centers on 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. Designed for 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

**Intermediate Sculpture (Summer only)****SCU 261 F**

Cr: 3; Contact hrs: 60

Exposes students to more sophisticated, critical approaches to their chosen area of focus in contemporary sculpture. Work centers on 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. Designed for 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



## ARC — ARCHITECTURE

### Foundations of Architectural Design

**ARC 175 F**

Cr: 3; Contact hrs: 45

An introduction to the systems of architectural representation: the plan, the section, and the elevation. We explore the characteristics and uses of each of these methods of portraying space, how to execute them from a technical standpoint, 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 and all 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

The architectural history of Florence is remarkable to say the least. We survey 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 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 to developments in the rest of Europe generally? Numerous site visits allow students to compare historical and scholarly sources with the 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

An introduction to the tools and methods for understanding and recognizing choices and style in architectural design, in both interior and exterior settings. We 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 of entire buildings, neighborhoods and cities. Given the close relationship between interior design, object design and architecture, we examine the history of these three fields beginning with the Industrial Revolution. How did politics, economics and scientific and technological discoveries impact society, art, and architecture? What drove innovation in materials and aesthetics in the past, and how has this process changed in today's world?

### Architecture and Fashion

**ARC 211 F; Cross-listed: INT 211 F**

Cr: 3; Contact hrs: 45

How are designing spaces and designing clothes related? What do Renzo Piano and Ferragamo have in common? Key fashion districts are modifying the built environment of cities worldwide; major labels use their showrooms and headquarters as an integral part of displaying their style. Building forms, techniques, and materials are designed to resemble clothing or fashion accessories; architects staple, pleat, drape, and cut; while fashion designers draw inspiration from architectural designs and solutions, in a reciprocal relationship of aesthetics and language. We explore buildings and interiors and how they relate to and express contemporary fashions, the role of the human body in fashion and architecture, and the most important architects and designers in bringing about this increasingly synergistic relationship.

## Aesthetics of Design: Theory and Practice

**ARC 220 F; Cross-listed: INT 220 F**

Cr: 3; Contact hrs: 45

How 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 value attributed to them, and what governs the ways we experience them? Is design a form of art? We explore 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 our intellectual investigation.

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

Understand the interactions of form and space has both artistic and environmental applications. What are the factors that influence our perception? How are forms and space related to our own psycho-physical well-being? We seek to answer 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.

### Architectural History: Italian Urban Design

**ARC 248 F; Cross-listed: ART 248 F**

Cr: 3; Contact hrs: 45

How have cities been planned and designed over the course of Italian history? What role has the natural landscape played, and how has the terrain itself been modified to serve human ends? We explore both the formal layout of Italian cities over the centuries, as well as the social and cultural factors that gave rise to these specific ideas or arose as a result. Topics include Etruscan and pre-Roman towns, cities in the Roman Empire, the Middle Ages and the Renaissance, the Baroque urban environment, cities in the 19th century, urban planning under fascism, post-war reconstruction, and the contemporary Italian city. Students learn to "read" the landscape of towns and cities in Italy (as well as other countries) as complex, interconnected environments that are the product of a series of overlapping interventions in a natural environment.

### History and Theory of Landscape Architecture

**ARC 260 F**

Cr: 3; Contact hrs: 45

Sculpted, manicured landscapes are inevitable 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 meditation, an artistic creation, a mode of displaying wealth, a natural theater, or a site for botanical experimentation. We 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 topiary, 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

Cr: 3; Contact hrs: 90

The shaping of public spaces in the contemporary city. How can urban areas be transformed into sites that attract people and arouse positive emotions? What is the role of buildings, plants and gardens, materials, and other factors in both successful and unsuccessful projects? We look at recent work by world-renowned architects, landscape designers, and artists to familiarize ourselves with a variety of methods and approaches. A class project will consist in the selection of a specific site in Florence or the surrounding area, which students develop a concept and plan to improve from with point of public space design, leading up to a final presentation with drawings, models, video, etc. Includes numerous visits to relevant local sites.

Prereqs: INT 190 CAD for Interior Design I and ARC 175 Foundations of Architectural Design, or equivalents

## Public Space Design (Summer only)

### ARC 270 F

Cr: 3; Contact hrs: 45

The shaping of public spaces in the contemporary city. How can urban areas be transformed into sites that attract people and arouse positive emotions? What is the role of buildings, plants and gardens, materials, and other factors in both successful and unsuccessful projects? We look at recent work by world-renowned architects, landscape designers, and artists to familiarize ourselves with a variety of methods and approaches. A class project will consist in the selection of a specific site in Florence or the surrounding area, which students develop a concept and plan to improve from with point of public space design, leading up to a final presentation with drawings, models, video, etc. Includes numerous visits to relevant local sites.

Prereqs: INT 190 CAD for Interior Design I and ARC 175 Foundations of Architectural Design, or equivalents

## Contemporary Architecture

### ARC 286 F; Cross-listed: ART 286 F

Cr: 3; Contact hrs: 45

Major developments in architecture, interior design, and city planning from 1960 to the present, with a particular focus on the last two decades. How has contemporary architecture reflected changes in broader society and culture? We discuss the most important debates concerning aesthetics and 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. While our perspective is global, our emphasis remains European, and on Italy in particular.

Prereqs: ART 165 History of Architecture, or equivalent

## Sustainable Architecture

### ARC 320 F

Cr: 3; Contact hrs: 90

Sustainability is also a question of architecture. Designing buildings with locally-sourced materials, and that are energy efficient and use renewable fuel sources, helps combat global warming and pollution and aids regional economies on a daily basis. We explore the sustainable solutions of yesterday, today and tomorrow for making buildings as self-sufficient and cost-effective as possible while rendering highly-polluting fossil fuels obsolete. 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? 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 Architecture studio courses

## Sustainable Architecture (Summer only)

### ARC 321 F

Cr: 3; Contact hrs: 45

Sustainability is also a question of architecture. Designing buildings with locally-sourced materials, and that are energy efficient and use renewable fuel sources, helps combat global warming and pollution and aids regional economies on a daily basis. We explore the sustainable solutions of yesterday, today and tomorrow for making buildings as self-sufficient and cost-effective as possible while rendering highly-polluting fossil fuels obsolete. 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? Other topics include traditional strategies for creating a pleasant home or environment in adverse climactic conditions, and alternative sustainable lifestyle solutions such as cohabitation and coworking.

Prereqs: At least three prior semesters in Architecture studio courses

## Architecture in its Environment

### ARC 340 F

Cr: 3; Contact hrs: 90

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? We 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 Architecture studio courses

## Architecture in its Environment (Summer only)

### ARC 341 F

Cr: 3; Contact hrs: 45

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? We 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 Architecture studio courses

## Conservation of Historic Buildings

### ARC 360 F

Cr: 3; Contact hrs: 45

An introduction to current trends in the theory and practice of historic conservation and restoration, 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 studio courses

## Architecture Studio: Special Topics

### ARC 380 F

Cr: 3; Contact hrs: 90

An opportunity to conceive and carry out advanced design projects based largely 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 Architecture studio courses

## Architecture Studio: Designing Within and for Communities

### ARC 382 F

Cr: 3; Contact hrs: 90

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 Architecture studio courses

## FAS—FASHION DESIGN, MARKETING AND MERCHANDISING

## Introduction to the Fashion Industry

### FAS 100 F

Cr: 3; Contact hrs: 45

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, we 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.

## Principles of Apparel Design

### FAS 120 F

Cr: 3; Contact hrs: 45

The essential elements and principles of fashion design. We explore specialized clothing terminology for a wide variety of garments, silhouettes and their components. Includes an introduction to computer-assisted design software for the production of flats (technical clothing drawings) and presentations.

## Fashion Figure Drawing

### FAS 130 F

Cr: 1; Contact hrs: 45

Beginning-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 that serve as a crucial first step in the design process. We discuss and experiment with a variety of approaches, focusing on understanding and recreating three-dimensional forms on paper with this technical form of drawing. 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? We head into the production lab in this 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 course’s end.

## Fashion Illustration I

### FAS 160 F

Cr: 3; Contact hrs: 90

We explore 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. Focuses include illustrating fashion designs attractively and precisely, particularly through technical flats, and strengthening coloring and shading skills. We also cover the creation of conceptual mood boards, researching target markets, and the formation of a collection, which students undertake as part of their coursework. Includes a visit to the world-renowned Museum of Costume and Fashion at the Pitti Palace.

## Fashion Illustration I (Summer only)

### FAS 161 F

Cr: 3; Contact hrs: 45

We explore 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 such as markers, pencils, and collage. Focuses include illustrating fashion designs attractively and precisely, particularly through technical flats, and strengthening coloring and shading skills. We also cover the creation of conceptual mood boards, researching target markets, and the formation of a collection, which students undertake as part of their coursework. Includes a visit to 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, as well as create new patterns with custom measurements. We begin with basic patterns, learning to adjust fit and design lines within the broader framework of the basic rules of pattern making. Students create two original designs during the course of the semester, which they cut first in muslin to resolve any issues related to fit and construction. 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 the subject of academic study in the 1980s, these questions and more have come to the forefront, and their answers continue to challenge us on a daily basis. We explore anthropology's contribution to the study of fashion as an academic discipline, and to our understanding of it as a 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 in order to address the increasing interest in sustainability. Students examine the history and manufacturing processes to further understand sustainable practices in order to contribute to the preservation of the planet. Insight into the areas of content, construction and features of eco-friendly materials and alternatives of diverse industries using textiles is at the core. Included is an examination into emerging trends of sustainable materials implemented to meet consumer demands for product transparency.

## Textile Science

### FAS 195 F

Cr: 3; Contact hrs: 45

The fundamentals of textile and fabric science, introducing students to the variety of materials used in fashion and their applications. We undertake 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. 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

Familiarize yourself 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 get to know the entire design process,

from concept and the research process to technical flat drawings for industry. We also cover 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? We explore the process of creating a fashion image for a brand, publication, media or 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. An excellent way to develop 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

Strategies for selling fashion successfully in a digital, globalized world. We focus on brand and marketing strategies for product development, advertising, promotion, and retailing. The thinking behind promotional campaigns and the importance of the emotional aspects of fashion communication. 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. What distinguishes the European fashion system, why is it so important, and how does it compare with American brands and strategies? 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.

## Fabric Styling

### FAS 220 F

Cr: 3; Contact hrs: 60

A practical studio course on how to manipulate and modify surface designs through such techniques as dyeing, painting, screen-printing, and digital printing. We also look at 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. 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? We explore the key concepts and theories for understanding consumer behavior, learning to identify cultural influences and analyze demographics, psychographics, and consumer

dynamics. 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. How are consumers impacted by the purchase itself, what sensations do they associate with the process? 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

Contemporary visual merchandising strategies. We focus on the primary techniques, concepts and processes, and how visual merchandising efforts contribute to specific trends and sales success in retail. 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. 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

An opportunity to build research skills and construct period-inspired costumes. Through the costume design process, we explore costume history, develop concepts, create mood boards, and sketch design ideas. Students learn the sewing techniques for constructing theater costumes, and keep a design journal throughout the semester where they record the costume design 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. 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

An intermediate-level drawing course that builds on a basic knowledge of fashion design and drawing skills. We focus on developing 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 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

Explores a particular method of pattern development that begins with shaping muslin on a dress form. 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. Focuses on using the draping method to express original designs, including in a final project that should display an ability to combine technical proficiency and creative flair. Requires accurate workmanship and attention to detail.

Prereqs: FAS 150 Construction Techniques, or equivalent

## Retail Management

### FAS 265 F

Cr: 3; Contact hrs: 45

We explore how the retail environment has evolved over time 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 multi-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

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. 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

Cr: 3; Contact hrs: 90

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. We explore the design and technical skills necessary for creating fascinating, useful, aesthetically-pleasing 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. Includes site visits.

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

## Accessory Design (Summer only)

### FAS 281 F

Cr: 3; Contact hrs: 45

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. We explore the design and technical skills necessary for creating fascinating, useful, aesthetically-pleasing 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. Includes site visits.

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



## History of Costume

### FAS 285 F

Cr: 3; Contact hrs: 45

From the ancient Egyptians to the 21st century, the evolution of Western styles of clothing and adornment. We investigate how clothing styles have been influenced by social and political developments, technology, and economic and manufacturing innovations and constraints. Students also investigate major historical figures who have had a great impact on costume development, and how various world religions have used clothing and guided the faithful in terms of the clothes and other forms of body coverings and ornamentation they might wear.

Note: Taught in collaboration with the Franco Zeffirelli Foundation. 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. We explore 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. Designed for students with basic knowledge in the field who are exploring the possibility of a career in fashion buying, merchandising, and/or marketing. An emphasis on developing 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

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. We explore 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. With 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

With instructor supervision, students work in groups to design and execute a professional fashion design project. An opportunity to experience a working environment that realistically simulates the thinking and practices of the fashion industry. Students discover the richness and the 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, concept, 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

How to convey fashion brand identity and positioning through both traditional and digital channels. Fashion communication takes place through all types of media: newspapers, magazines, film, the visual arts, social media, photography, blogging and more. We explore trends and solutions for improving the communication of a brand's value. Analyzing web marketing and advertising campaigns and strategies; writing about and reviewing fashion and fashion shows; and finding and using 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

An opportunity to further develop patternmaking skills, and utilize flat-pattern and draping methods to produce original designs. Our 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. Market category in question is subject to variation depending on industry trends or instructor's area of expertise.

Prereqs: FAS 180 Patternmaking and FAS 250 Draping, or equivalents

## Product Development

### FAS 325 F

Cr: 3; Contact hrs: 45

Learn to plan, implement, and manage the development of apparel lines. We take 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

Allows students to create a coherent collection that expresses a strong personal style, and is supported by a professional presentation and layout. We explore 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. Students 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 equivalent

## Knitwear II

### FAS 332 F

Cr: 3; Contact hrs: 60

Provides 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. We familiarize ourselves 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 a 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. We focus on the design and construction techniques for corsets over the centuries, which will inspire students to design one of their own. Includes site visits to prestigious 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

Apply your knowledge of computer-aided design technology to transform creative abilities into professional digital presentations using industry-standard software. We focus on consolidating and expanding research skills both for identifying target markets and concept development. Students develop the skills for designing a comprehensive collection, 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

Embraces all aspects of the fashion design process, from concept to realization. Students conduct trend and historical research, using it to produce original illustrated designs for specific apparel categories and markets. Our 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. We encourage students to express themselves creatively throughout, and use this 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 perspective, 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.

Prereq: 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? Through a range of case studies and products in the fashion sector and beyond, we explore the challenges of building, protecting and strengthening a luxury brand, as well as its economic management and distribution. We also trace 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

## Trend Forecasting

### FAS 355 F; Cross-listed: INT 355 F

Cr: 3; Contact hrs: 45

Develops research and analytical skills through the principal methods of forecasting fashion trends over both short and long-term periods. The differences between macro and close-to-season trends, and why trend forecasting is crucial to the fashion industry. We examine the forecasting framework and the analysis of trend and lifestyle information, marketplace dynamics, and consumer profiling as a means of increasing product value. How forecasts in general can influence future business and affect industries, from automotive to apparel and household products.

Note: Knowledge of Adobe Illustrator/Photoshop is recommended.

Prereqs: Fashion, Textile, Interior, or Industrial Design majors/minors

## Experimental & Sustainable Fashion Design

### FAS 360 F

Cr: 3; Contact hrs: 60

An exploration of fashion and how the elements of an environment contribute to shaping design concepts. We look to Florence's rich artistic and cultural history as a source of inspiration and potential solutions in experimental fashion design. Students are encouraged to be creative in unexpected ways, whether in their research, assigned projects, or interactive site visits. One of our focuses is

investigating alternative approaches to materials in creating fashion designs, challenging students to reflect on issues concerning environmental and economic sustainability and think outside the box. An opportunity to expand creative skills by using uncommon materials and pushing traditional boundaries in the age-old quest to clothe the human form.

Prereqs: FAS 250 Draping and FAS 160 Fashion Illustration I, or equivalents

### Fashion Design Internship FAS 362 F

Cr: 3; Contact hrs: 135

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. Monitoring is carried out by an onsite supervisor and a faculty member. Grades reflect assessment of weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at internship site; schedules and duties may vary.

Note: Placement opportunities are limited and subject to change. Admission requirements: student's CV, two reference letters, a formal letter of intent, a sewing portfolio. Supporting documentation must be submitted by the application deadline, and acceptance is subject to an onsite interview during the first week of the term and an Italian language placement test. Fluency in Italian is recommended.

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

### Fashion Merchandising Internship FAS 364 F

Cr: 3; Contact hrs: 135

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. They are monitored by an onsite supervisor and a faculty member. Grades reflect the assessment of weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at internship site; schedules and onsite duties may vary.

Note: Placement opportunities are limited and subject to change. Admission requirements: student's CV, two reference letters, a formal letter of intent. Supporting documentation must be submitted by the application deadline, and acceptance is subject to an onsite interview during the first week of the term and an Italian language placement test. Fluency in Italian is recommended.

Prereqs: 1) Fashion Marketing / Fashion Merchandising majors of junior standing; 2) Concurrent enrollment in a course in the same field; 3) Elementary Italian II completed (ITL 102 level) and concurrent enrollment in an Italian class

### Merchandise Planning and Control FAS 365 F

Cr: 3; Contact hrs: 45

A general overview of the mathematical concepts and calculations you 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 an open-to-buy, a mark-up, and a stock turnover.

Prereqs: FAS 300 Fashion Buying Concepts, or equivalent

### Interdisciplinary Design

**FAS 368 F; Cross-listed: GRA 368 F; INT 368 F**

Cr: 3; Contact hrs: 60

An opportunity to engage in a team-based, collaborative approach to finding creative solutions in a wide variety of design disciplines. Formed by students from different majors and with diverse skillsets, teams elaborate collective responses to research development and problem-solving, while exploring the commonalities of the design process that transcend particular fields. Students are tasked with resolving current design needs and problems, integrating ideas to create innovative, effective solutions. Helps students gain familiarity 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

Provides students with an 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 one in the traditional paper format. We focus 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, and FAS 245 Fashion Illustration II, or equivalent

### Global Fashion Merchandising FAS 382 F

Cr: 3; Contact hrs: 45

A global look at the multiple merchandising practices of both retail and wholesale apparel companies. We explore the diversity of historical, organizational and cultural concepts in emerging countries in the Middle East and Asia, South America, and Mexico, where company managers and merchandisers source raw materials and view potential production sites. How do these different cultural, religious, legal and political landscapes compare with the American merchandising system?

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

A capstone course in which students apply the knowledge they've acquired during the course of 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 concept and line, down to the finished garments. The project gives students an opportunity to display their creativity, originality, technical skill, execution, and marketability. Includes the documentation of each step of the design process in a journal, and the development of portfolio-ready fashion illustrations.

Prereqs: FAS 330 Collection Development I, or equivalent

### Fashion Employment Seminar

**FAS 415 F**

Cr: 1; Contact hrs: 15

Helps launch upper-level fashion students toward a career in the world of fashion. We explore the skills and methods for presenting yourself to fashion companies with a view to obtaining a first full-time job in the business. Portfolio development, résumé refinement, how to create effective business cards, write captivating cover letters, and prepare for success in interviews.

Note: Strong English writing and communication skills are highly recommended. Students who already have portfolio-ready content are encouraged to bring it.

Prereqs: Junior standing and three semesters of Fashion courses

### Fashion Entrepreneurship FAS 430 F

Cr: 3; Contact hrs: 45

Gain the crucial experience of 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 for 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.

### Gender, Fashion, and Geographies FAS 433 F; Cross-listed GND 433 F

Cr: 3; Contact hrs: 45

Florence is a city renowned for its fashion and textile industry, but in what context are products produced and what are its effects on the global markets and industry workers who are responsible for creating them? Additionally, what drives one's desire to consume fashion and how do certain identities such as class, gender, sexuality, and race influence the fashion market? Further analysis is focused on the moral implications of the garment industry, from the consumer activism of the Global North to the undesirable working conditions of garment workers in the Global South. Alternative approaches to the fashion industry will be closely examined which aim to challenge the unethical and non-sustainable models that are often associated with the fashion industrial complex. This course develops oral and written communication skills by addressing the geopolitical and economic organization of the garment and fashion industry and its social and cultural impact. Students will engage in small group discussions, in-class debate, and oral presentations as tools to facilitate critical assessment of the varied concerns related to fashion production and consumption.

Prerequisite: Junior standing or higher

Note: Available in Fall 2022, in collaboration with University of Hawai'i at Mānoa

## GRA – GRAPHIC DESIGN

### Digital Toolbox

**GRA 103 F**

Cr: 3; Contact hrs: 45

Essential skills in digital media applications. Developing text, still and moving images, information graphics, and audio files for web-based presentations in a wide range of communication professions. An essential foundation for more advanced courses involving web-based production.

### 20th-Century Graphics and Illustration GRA 150 F

Cr: 3; Contact hrs: 45

The history of graphic design and illustration, and their interpretation in different cultures from the late 1800s to the present. We investigate the origins of modern graphic design in Europe, Russia, and in the United States, and how it built on the ancient visual culture of the Near and Far East, Europe, and the Americas. 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; Cross-listed: PDM 165 F**

Cr: 3; Contact hrs: 90

Expand your artistic portfolio by combining traditional and digital media. In drawing sessions in the historic center of Florence, we 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 the sculpted and live human figure, and creating balanced and interesting compositions. Then we discuss how to create drawings suitable for digitalization. In the lab sessions, students learn to scan selected drawings and paint them with Photoshop, accumulating 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.

Note: Drawing and Photoshop experience recommended.

### Graphic Design GRA 170 F

Cr: 3; Contact hrs: 90

A theoretical and practical introduction to graphic design in the era of digital communication. We explore the practical applications of computer graphic techniques, uniting a constant search 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. We 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. Requires familiarity with the computer environment.

Prereqs: GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

## Graphic Design (Summer only)

### GRA 171 F

Cr: 3; Contact hrs: 45

A theoretical and practical introduction to graphic design in the era of digital communication. We explore the practical applications of computer graphic techniques, uniting a constant search 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. We 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. Requires familiarity with the computer environment.

Prereqs: GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

## Digital Graphic Techniques Fundamentals

### GRA 185 F

Cr: 3; Contact hrs: 90

Essential computer graphics techniques and skills for utilizing the standard set of software applications for the design field. 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.

## Digital Graphic Techniques Fundamentals (Summer and Intersession)

### GRA 186 F

Cr: 3; Contact hrs: 45

Essential computer graphics techniques and skills for utilizing the standard set of software applications for the design field. 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.

## Foundations of Visual Communication

### GRA 190 F

Cr: 3; Contact hrs: 90

Learn the secrets and principles of creating “good design,” whatever your tools. We explore the skills and rules that underpin the creation of graphic work that convey both aesthetic quality and communicative power. Structured into a series of projects, lectures, 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 modelling and packaging. The great tradition of Italian design and Florentine examples of it are a constant point of reference.

## Foundations of Visual Communication (Summer and Intersession)

### GRA 191 F

Cr: 3; Contact hrs: 45

Learn the secrets and principles of creating “good design,” whatever your tools. We explore the skills and rules that underpin the creation of graphic work that convey both aesthetic quality and communicative power. Structured into a series of projects, lectures, 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 modelling 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

The basic skills for creating publishing material to promote yourself as an artist. Our primary goal is to enable students to develop thoughtful content and an effective presentation through the process of content design. We explore how to conduct effective research, manage textual and visual content, and present it creatively through the basic principles of visual communication. 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

An exploration of the essential theories and techniques of web design. We build up a structured, step-by-step knowledge of the fundamentals of the world of information and communication technology, then move on to more advanced techniques of digital editing to familiarize ourselves 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. Requires familiarity with the computer environment.

Prereqs: GRA 185 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? We explore the process of writing with pictures, leading up to the final project in which students create a complete comic book of their own. Applying basic drawing concepts, linear perspective, coloring, and composition to the unique art of comics. 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 the graphic novel. 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.

## Rendering Essentials

### GRA 230 F

Cr: 3; Contact hrs: 90

An introduction to the basics of integrating 2-D design environments with virtual 3-D rendering techniques. We analyze both the theoretical and practical side of the process, applying our know-how to solve practical problems and gain familiarity with real-world applications. Particular emphasis is placed on the rendering of three-dimensional objects for professional purposes: 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 185 Digital Graphic Techniques Fundamentals, or equivalent

## Workshop in Graphic Design

### GRA 262 F

Cr: 3; Contact hrs: 45

For students looking to test themselves in more ambitious projects, we offer the opportunity to learn experientially, working on real cases with actual professional objectives. The majority of coursework revolves around a professional brief, which we analyze and discuss before moving on to develop appropriate solutions. Students gain the knowledge and know-how that comes with taking on the needs of real businesses, or competitions released by crowd-sourcing platforms. With instructor guidance, students gain a thorough understanding of the specific project goals, then develop and refine the most effective techniques for realizing their proposals. Includes groupwork, and a final presentation is required. Projects may be printed, web-based, or a hybrid.

Prereqs: GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

## Creative Processes in Visual Communication

### GRA 280 F

Cr: 3; Contact hrs: 90

An intermediate-level course in which we emphasize creativity and a grasp of 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 we explore through lectures as well as exercises and projects. An immersion in the world of art, and the reasons why artists of all shapes and sizes are able to move and inspire their audience, despite the fact that their work is often of a quite personal nature. 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's rapid development has greatly impacted the world of marketing, becoming the most powerful advertising medium capable of reaching targets with a high degree of specificity. We analyze the concepts and tools that today's web marketing experts need to master, using 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

A guide to developing interactive communication projects for publishing on the web. The web's rapid development has had a great impact on our society; the Internet is the most powerful and socially important media and its growth represents a conceptual, structural and ideological revolution that continuously changes shape and substance. We explore the technologies used to code web pages, diving into HTML5, CSS3, JavaScript, VUE.JS and PHP. Due to the course' advanced level, students will undergo an entrance exam on the first day of class consisting of practical exercises and quizzes. Requires curiosity and an inclination for research.

Prereqs: GRA 215 Web Design, or equivalent

## Workshop in Creative Advertising

### GRA 305 F

Cr: 3; Contact hrs: 45

Why are some ads 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? Ever think that you could do it better? Advertising is more than combining images and a slogan; it's about building a positive perception of the product in the consumer's mind, and every ad is designed to deliver a particular message to a particular audience. We offer students the possibility to work on a realistic advertising project, learning to express their creativity (including with computer graphics) within the bounds of the field's rules and limitations. Students will 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 we explore and discuss 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 book making. Another important theme is the Italian and Florentine methodological contribution to graphic design culture. We then concentrate on developing and executing individual projects that are presented in the context of an enriched professional portfolio. For students with significant graphic design experience, but who are interested in learning and experimenting with new approaches and perspectives.

Prereqs: GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

## Professional Blog Design

### GRA 315 F

Cr: 3; Contact hrs: 45

We explore and implement the various theoretical and functional aspects of interactive multimedia communication. Gain familiarity with this broad, cutting-edge field to engage effectively and creatively with the strategic and operational decisions required for successful web publishing. Includes an in-depth analysis of the most popular software programs and web technologies, and practical experience using them to achieve course goals. With instructor guidance, students

design and create a collective blog to hone their skills in a realistic professional context. For students who already possess basic graphic design know-how.

Prereqs: GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

### Web Animation

#### GRA 320 F

Cr: 3; Contact hrs: 45

An exploration of the most popular techniques for creating a wide variety of internet-based animation. We familiarize ourselves with the best and most appropriate software and apply a range of theoretical knowledge and methods to practical situations, pushing creative boundaries as we 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 185 Digital Graphic Techniques Fundamentals; 2) GRA 215 Web Design, or equivalent

### Graphic Design Internship

#### GRA 361 F

Cr: 3; Contact hrs: 135

Hands-on, professional experience in the field of Graphic Design. Students intern at an advertising or communications agency, or at 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. Interns are monitored by an onsite supervisor and a faculty member. Grades reflect the assessment of weekly reports, two papers, and an overall evaluation. 10-12 hours weekly on site; schedules and duties may vary.

Note: 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 onsite interview during the first week of the term.

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, Mac computers. Recommended: Creativity, drawing skills/web programming knowledge. Fluency in Italian is recommended, but not required

### Interdisciplinary Design

#### GRA 368 F; Cross-listed: FAS 368 F; INT 368 F

Cr: 3; Contact hrs: 60

An opportunity to engage in a team-based, collaborative approach to finding creative solutions in a wide variety of design disciplines. Formed by students representing different majors and diverse skillsets, teams elaborate collective responses to research development and problem-solving, while exploring the commonalities of the design process that transcend particular fields. Students are tasked with resolving current design needs and problem, integrating ideas to create innovative, effective solutions. Helps students gain familiarity 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

A guide to the technical side of professional multimedia advertising. We explore and experiment with all the most relevant digital resources for realizing quality digital video productions. Expand your creative universe and your individual and group research skills. Class projects include the creation and editing of advertising promos, video clips, and motion trails. For students with advanced graphic design skills.

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. We guide 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. The marketing and copywriting skills you 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

Learn to design and publish for the mobile web. With the rapid increase of in the number and capability of mobile devices, this is an area of overwhelming creative and commercial interest. We explore and familiarize ourselves 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. For intermediate/advanced students.

Prereqs: GRA 315 Professional Blog Design, or equivalent

### Graphic Design for Advertising

#### GRA 400 F

Cr: 3; Contact hrs: 45

Get on a first-name basis with branding, naming, lettering, copy-writing, and imaging—the fundamentals of advertising. From the basics of art direction and copywriting, we explore how 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. Also introduces students to marketing, the process by which a campaign's ideal target is identified. Our 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

Introduces students with a basic knowledge of static rendering to the next level of computer graphics: animation. We 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, we proceed to the editing process, scripting, and how to distribute and deliver animated presentations with different media, from DVDs to the internet and mobile devices.

Prereqs: GRA 230 Rendering Essentials, or INT 350 Computer Rendering in Interior Design, or equivalent

## INT – INTERIOR DESIGN

### Interior Design I

#### INT 160 F

Cr: 3; Contact hrs: 90

The concepts and skills for creating efficient and aesthetically pleasing spaces for living and working. We 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: the problems and challenges faced by the interior designer, and the 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, then complete them individually.

### Interior Design I (Summer and Intersession)

#### INT 161 F

Cr: 3; Contact hrs: 45

The concepts and skills for creating efficient and aesthetically pleasing spaces for living and working. We 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: the problems and challenges faced by the interior designer, and the 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, 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”; “Design is like a bat: half-bird and half-mouse.” We explore the world of industrial design: the artistic qualities of objects created for mass production. The industrial designer's work 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 and their aesthetic relationship with

them. Class sessions include slide-based lectures, group discussions of readings, exercises in basic product design, and field trips to relevant stores.

### Perspective Drawing and Rendering

#### INT 180 F

Cr: 3; Contact hrs: 90

Develops your ability to depict precision interiors and objects by hand. 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 of many different materials (wood, plastic, stone, etc.), which are represented using rendering tools such as Promarkers or other professional markers, chalks, and watercolors. We 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

Learn to execute a wide range of technical drawings, using orthographic projections, axonometry, and perspective applications. We explore different methods of geometrical presentations, and familiarize ourselves with the techniques for executing plans, sections, and elevations. An opportunity to hone sketching and rendering capabilities with applications in architectural, interior and product design, and develop a better understanding of the codes and scales of construction drawings. Structured around lectures, case studies and drawing exercises that gradually increase students' confidence and expertise. Students develop a portfolio project.

Prereqs: INT 180 Perspective Drawing and Rendering, or equivalent

### Perspective Drawing and Rendering (Summer only)

#### INT 182 F

Cr: 3; Contact hrs: 45

Develops your ability to depict precision interiors and objects by hand. 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 of many different materials (wood, plastic, stone, etc.), which are represented using rendering tools such as Promarkers or other professional markers, chalks, and watercolors. We discuss questions of presentation and the different methods of visual representation, including sketching and technical 2-D and 3-D drawing.

### 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 the course of a project. Through lectures and hands-on experience, we explore the theory and practical applications of a variety of software programs for facilitating and enriching the interior design process. How to create, view and manipulate technical drawings. Topics include bit map versus vector graphics, graphics file formats, 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**

Cr: 3; Contact hrs: 90

Sharpen your analytical and technical skills in creating design solutions for living spaces that represent a range of contemporary lifestyles and needs (single unit, family, etc.). We examine and familiarize ourselves with 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. Our focuses are on effective programming, building code issues, spatial planning, and furniture choice and arrangement. Students' main project requires them to consider both the functional and aesthetic sides of a space, design an appropriate solution, and present it effectively and accurately.

Prereqs: INT 160 Interior Design I, or equivalent

## Architecture and Fashion

**INT 211 F; Cross-listed: ARC 211 F**

Cr: 3; Contact hrs: 45

How are designing spaces and designing clothes related? What do Renzo Piano and Ferragamo have in common? Key fashion districts are modifying the built environment of cities worldwide; major labels use their showrooms and headquarters as an integral part of displaying their style. Building forms, techniques, and materials are designed to resemble clothing or fashion accessories; architects staple, pleat, drape, and cut; while fashion designers draw inspiration from architectural designs and solutions, in a reciprocal relationship of aesthetics and language. We explore buildings and interiors and how they relate to and express contemporary fashions, the role of the human body in fashion and architecture, and the most important architects and designers in bringing about this increasingly synergistic relationship.

## Design for Living Spaces (Summer only)

**INT 212 F**

Cr: 3; Contact hrs: 45

Sharpen your analytical and technical skills in creating design solutions for living spaces that represent a range of contemporary lifestyles and needs (single unit, family, social care, etc.). We examine and familiarize ourselves with 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. Our focuses are on effective programming, building code issues, spatial planning, and furniture choice and arrangement. Students' main project requires them to consider both the functional and aesthetic sides of a space, design an appropriate solution, and present it effectively and accurately.

Prereqs: 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 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 value attributed to them, and what governs the ways we experience them? Is design a form of art? We explore 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 our intellectual investigation.

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

Inspired by the spirit of the Bauhaus school (1919-33) that aimed to bridge the gap between artists and craftsmen ("makers"), we explore the importance of a knowledge in both areas and an understanding of their interconnectedness, at the root of the profession that best expresses their significant overlap: the designer. Even in today's computer-driven age, 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. We explore the Italian artisanal tradition from ancient Rome to the present, providing students with inspiration to become craftsmen themselves and realize their own artistic visions. 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

Understand the interactions of form and space has both artistic and environmental applications. What are the factors that influence our perception? How are forms and space related to our own psycho-physical well-being? We seek to answer 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. We explore materials, both new and old, and processing methods from the perspective of today's interior designer. The composition, mechanical properties, durability and workability of stone, wood, fabric, paint, plaster, ceramics, plastics, rubber, resin, metal, glass, composite materials, carbon fiber, Teflon-coated fiberglass, Kevlar, fiber-optic fabrics, and recycled materials. 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**

Cr: 3; Contact hrs: 90

Redesign the interior of an existing site. We 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. In class we discuss case studies of finished work, before turning our attention to fleshing out the main elements and features of our own 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

## Interior Design II (Summer only)

**INT 251 F**

Cr: 3; Contact hrs: 45

Redesign the interior of an existing site. We 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. In class we discuss case studies of finished work, before turning our attention to fleshing out the main elements and features of our own 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

## CAD for Interior Design II

**INT 290 F**

Cr: 3; Contact hrs: 90

The basics of three-dimensional drawing and solid modeling. 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. 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. Our 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**

Cr: 3; Contact hrs: 90

An opportunity to put conceptual and technical design knowledge to use in designing a new product. We 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. But the main project revolves around a complete, original product design, with sketches, renderings, 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.

Note: A personal laptop is highly recommended.

Prereqs: INT 170 Product Design I, or equivalent; Familiarity with advanced 3D drawing software Recommended: INT 290 CAD for Interior Design II

## Product Design II (Summer only)

**INT 294 F**

Cr: 3; Contact hrs: 45

An opportunity to put conceptual and technical design knowledge to use in designing a new product. We 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. But the main project revolves around a complete, original product design, with sketches, renderings, 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.

Note: A personal laptop is highly recommended.

Prereqs: INT 170 Product Design I, or equivalent; Familiarity with advanced 3D drawing software Recommended: INT 290 CAD for Interior Design II

## Retail Design

**INT 300 F**

Cr: 3; Contact hrs: 90

An exploration of the importance of design in the creation of displays for consumer merchandise. We look at the various aspects of designing shops and showrooms, learning to conceive complete retail layouts and represent them through technical drawings. Students have the opportunity to complete retail-centered design projects during the course of the semester, researching contexts similar to their own subject, expanding on their knowledge to create innovative, effective solutions in terms of both functionality and aesthetics, and presenting their results in convincing fashion.

Note: A personal laptop is highly recommended.

Prereqs: INT 250 Interior Design II and INT 290 CAD for Interior Design II, or equivalents

## Retail Design (Summer only)

**INT 301 F**

Cr: 3; Contact hrs: 45

An exploration of the importance of design in the creation of displays for consumer merchandise. We look at the various aspects of designing shops and showrooms, learning to conceive complete retail layouts and represent them through technical drawings. Students have the opportunity to complete retail-centered design projects during the course of the semester, researching contexts similar to their own subject, expanding on their knowledge to create innovative, effective solutions in terms of both functionality and aesthetics, and presenting their results in convincing fashion.

Note: A personal laptop is highly recommended.

Prereqs: INT 250 Interior Design II and INT 290 CAD for Interior Design II, or equivalents

## Lighting Design

**INT 330 F**

Cr: 3; Contact hrs: 90

Illumination is essential to the way we experience and appreciate interiors. We explore the world of lighting design practices, equipment and solutions, covering a vast range of topics including hardware (the many styles of lamps currently on the market), 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 their own illumination systems for a variety of simulated spaces.

Note: A personal laptop is highly recommended.

Prereqs: 1) INT 250 Interior Design II, or INT 293 Product Design II 2) INT 290 CAD for Interior Design II, or equivalent

### Lighting Design (Summer only)

#### INT 331 F

Cr: 3; Contact hrs: 45

Illumination is essential to the way we experience and appreciate interiors. We explore the world of lighting design practices, equipment and solutions, covering a vast range of topics including hardware (the many styles of lamps currently on the market), 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 their own illumination systems for a variety of simulated spaces.

Note: A personal laptop is highly recommended.

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

Using software to create digital images from a 3D model. We get to know the various imaging technologies, exploring such topics as modeling, color theory, surface rendering, and light control in their applications to the technical drawings of interior spaces and objects. Students also familiarize themselves with the hardware characteristics necessary to support these types 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

Develops research and analytical skills through the principal methods of forecasting fashion trends over both short and long-term periods. The differences between macro and close-to-season trends, and why trend forecasting is crucial to the fashion industry. We examine the forecasting framework and the analysis of trend and lifestyle information, marketplace dynamics, and consumer profiling as a means of increasing product value. How forecasts in general can influence future business and affect industries, from automotive to apparel and household products.

Note: Knowledge of Adobe Illustrator/Photoshop is recommended.

Prereqs: Fashion, Textile, Interior, or Industrial Design majors/minors

### 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 your work. We explore how to prepare a web portfolio using design and computer drafting programs: how to generate hard copies of work, how to display a student's individual talents and interests in the best possible light, presenting the various phases of a project, placing finished work in context and in connection with the rest of the portfolio, and solutions to common problems in web design and image formats. Also includes an extensive overview of web design concepts (usability, accessibility, information design and graphic design). Requires regular attendance and vigorous participation in class discussions and peer review exercises.

Prereqs: GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

### Sustainable Design

#### INT 365 F

Cr: 3; Contact hrs: 90

Sustainability is a means of survival. So it's 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. We explore a variety of strategies for sustainable design, construction and future maintenance. Our holistic approach examines a range of challenges and their 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.

Note: A personal laptop is highly recommended.

Prereqs: INT 250 Interior Design II, or INT 293 Product Design II, or equivalent

### Interdisciplinary Design

#### INT 368 F; Cross-listed: FAS 368 F; GRA 368 F

Cr: 3; Contact hrs: 60

An opportunity to engage in a team-based, collaborative approach to finding creative solutions in a wide variety of design disciplines. Formed by students representing different majors and diverse skillsets, teams elaborate collective responses to research development and problem-solving, while exploring the commonalities of the design process that transcend particular fields. Students are tasked with resolving current design needs and problem, integrating ideas to create innovative, effective solutions. Helps students gain familiarity 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

A comprehensive look at 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, we explore the design concepts and strategies that can revolutionize retail programs,

from the products themselves to fashioning the space in which they are displayed. Design's relevance 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 in a clear and straightforward way.

Note: A personal laptop is highly recommended.

Prereqs: INT 250 Interior Design II and INT 290 CAD for Interior Design II, or equivalents

### Computer 3D Animation

#### INT 375 F; Cross-listed: GRA 405 F

Cr: 3; Contact hrs: 90

Introduces students with a basic knowledge of static rendering to the next level of computer graphics: animation. We 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, we proceed to the editing process, scripting, and how to distribute and deliver animated presentations with different media, from DVDs to the internet and mobile devices.

Prereqs: GRA 230 Rendering Essentials, or INT 350 Computer Rendering in Interior Design, or equivalent

### Furniture Design

#### INT 380 F

Cr: 3; Contact hrs: 90

How is furniture designed? What do you need to know, and know how to do, to make aesthetically pleasing and functional chairs, tables, beds, couches, and other types of furnishings? We examine the various design processes and procedures for the pieces themselves, materials and their characteristics, and the importance of the features and the limitations of the space into which the furniture will be inserted. Other topics include 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 own personal style.

Note: A personal laptop is highly recommended for design projects.

Prereqs: 1) INT 250 Interior Design II, or INT 293 Product Design II 2) INT 290 CAD for Interior Design II, or equivalent

### Furniture Design (Summer only)

#### INT 381 F

Cr: 3; Contact hrs: 45

How is furniture designed? What do you need to know, and know how to do, to make aesthetically pleasing and functional chairs, tables, beds, couches, and other types of furnishings? We examine the various design processes and procedures for the pieces themselves, materials and their characteristics, and the importance of the features and the limitations of the space into which the furniture will be inserted. Other topics include 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 own personal style.

Note: A personal laptop is highly recommended for design projects.

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

Cr: 3; Contact hrs: 90

An architectural approach to designing exhibition spaces. First we examine challenges and solutions in designing temporary trade fairs and conventions: how to manage and present the related spaces effectively from both a functional and aesthetic standpoint. Another main area of focus is museum exhibitions: we explore 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 which therefore have a multitude of professional applications. Individual projects stimulate students' conceptual and practical design skills, and their creativity in a variety of contexts.

Note: A personal laptop is highly recommended.

Prereqs: INT 250 Interior Design II and INT 290 CAD for Interior Design II, or equivalents

### Exhibit Design (Summer only)

#### INT 391 F

Cr: 3; Contact hrs: 45

An architectural approach to designing exhibition spaces. First we examine challenges and solutions in designing temporary trade fairs and conventions: how to manage and present the related spaces effectively from both a functional and aesthetic standpoint. Another main area of focus is museum exhibitions: we explore 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 which therefore have a multitude of professional applications. Individual projects stimulate students' conceptual and practical design skills, and their creativity in a variety of contexts.

Note: A personal laptop is highly recommended.

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

With 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 will be 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

A hands-on, professional experience in the Interior Design field. 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, paint, carpeting, furniture, and artwork. Monitoring is carried out by an onsite supervisor and a faculty member. Grades reflect assessment of weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at internship site; schedules and onsite duties may vary.

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

Prereqs: 1) Interior Design majors of senior standing; 2) Concurrent enrollment in a course in the same field. Technical requirements: Proficiency in Interior Design rendering and 3-D drawing software, technical drawing, and designing with Macs or Windows-based computers. Fluency in Italian is recommended, but not required

## JWY – JEWELRY DESIGN

### History of Jewelry and Their Symbolism

#### JWY 150 F

Cr: 3; Contact hrs: 45

How has jewelry evolved over human history, both aesthetically and symbolically? We explore the history of these objects from primitive shell beads to the Renaissance, Art Nouveau, and modern jewelry masters. What can jewelry tell us about changes in style, fashions and taste? The symbolism of jewelry – both the pieces in and of themselves and their use in painting, architecture and decorative art. The power of jewelry, and a look at 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. Includes visits to museums, exhibitions and workshops in Florence.

### Jewelry Design I

#### JWY 155 F

Cr: 3; Contact hrs: 90

Techniques and approaches for creating original jewelry, with 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. We 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 get to know the process by which new jewelry begins to take form.

### Metals in Jewelry Making

#### JWY 165 F

Cr: 3; Contact hrs: 45

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. We explore metals' chemical and physical properties such as melting point and malleability, how fusions and alloys are made, and familiarize ourselves firsthand with these notions and processes by handling

metals at the goldsmith's bench. 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

The techniques for making jewelry with the method of lost-wax casting. We explore how to design and draw jewels, carve them in hard and soft wax, cast them in a metal of our choosing, and then fashion the piece of metal into a finished, wearable piece of jewelry (students will design several examples during the semester). Working with wax to express our creative voice, and the technical factors to keep in mind to ensure that our original concept resembles as much as possible the final product.

### Jewelry Making I

#### JWY 180 F

Cr: 3; Contact hrs: 90

An introduction to crafting jewelry creatively and safely. We familiarize ourselves with the main equipment and tools (machinery, pliers, files, and saw), as well as important safety regulations. Students experience working 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, a ring with a cabochon, and earrings. We also explore the process of lost-wax casting and various wax carving methods, helping to further develop manual and creative capabilities.

### Jewelry Making I (Summer only)

#### JWY 181 F

Cr: 3; Contact hrs: 45

An introduction to crafting jewelry creatively and safely. We familiarize ourselves with the main equipment and tools (machinery, pliers, files, and saw), as well as important safety regulations. Students experience working 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, a ring with a cabochon, and earrings. We also explore the process of lost-wax casting and various wax carving methods, helping to further develop manual and creative capabilities.

### Gemstone Mythology (Summer only)

#### JWY 186 F

Cr: 3; Contact hrs: 45

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 stones connected to the symbolic or supernatural properties humans have attributed to them? And how have these non-scientific features of gemstones influenced beliefs and behavior in both traditional and contemporary societies? We look at gems' place in magic rites and healing procedures, but also learn about their physical characteristics and use specialized gemological tools to identify and distinguish between them.

### Gemology

#### JWY 215 F

Cr: 3; Contact hrs: 90

The practical essentials of gemology that every aspiring jeweler should know. What determines a gem's quality, and what factors influence its value? We explore and implement a general analytical procedure 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 the authentic and the fake, 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

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. Sketching, geometric 3-D drawings, and axonometric representations. Students learn to use the "Rhino" 3-D modeling program 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

Builds on a basic knowledge of jewelry making to expand students' creative and manual skills at the goldsmith's bench. Practical exercises help gain experience in various techniques of jewelry manufacturing, different approaches to setting stones, brooch mechanisms, and a variety of surface treatments for metals. We also cover 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

How to build individual business and design strategies for an existing or future jewelry brand. What factors affect the jewelry market? How can trends be interpreted in order to commercialize a particular type of jewelry at the optimal time? 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," the sort of presentation professional jewelry designers take to prospective clients.

Note: Knowledge of Adobe Illustrator/Photoshop is recommended.

### Stone Setting I

#### JWY 270 F

Cr: 3; Contact hrs: 60

Learn the principal methods for setting both cabochons and faceted stones. What is the most appropriate type of setting for the various types of stones and styles of jewelry? We explore how to prepare the various tools and maintain them in optimal condition. Techniques covered include several types of prong settings, bezel settings for stones of different shapes, and fishtail settings. Students benefit from both

demonstrations and practical exercises in these methods and techniques.

Prereqs: JWY 180 Jewelry Making I, or equivalent

### Florentine Jewelry Engraving Techniques

#### JWY 275 F

Cr: 3; Contact hrs: 90

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 can't be achieved through industrial processes. We cover the fundamentals of the technique, from graver preparation and tool use to 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 not only learn how this technique has been used over the centuries, but acquire the ability to use it in their own original, innovative ways.

Recommended: JWY 180 Jewelry Making I, or equivalent

### Jewelry Design III

#### JWY 300 F

Cr: 3; Contact hrs: 60

The world of contemporary jewelry design through a lecture-based and hands-on, practical approach. We explore when, where and how contemporary jewelry developed, and familiarize ourselves with the most important designers and makers. Analysis of the theoretical and conceptual universe of major jewelry artists lays the foundation for practical drawing exercises, allowing students to develop their own concepts into workable designs, with the aid of their knowledge from previous Jewelry Design courses. Includes visits to exhibitions and the studios of practicing artists.

Prereqs: JWY 235 F Jewelry Design II, or equivalent

### Jewelry Making III

#### JWY 335 F

Cr: 3; Contact hrs: 90

An advanced look at jewelry making for students who already have strong foundations in the craft. With practical exercises, we explore refined mechanisms for creating moving connections, links, closures, and clasps. Students have the opportunity to explore, refining their own creative style while studying solutions for combining their artistic vision with functionality in the shape 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

We consolidate and expand on the basic skills developed in the previous course on these techniques. Students learn advanced wax-carving techniques, alternative methods of wax modelling, and different casting techniques such as sand and cuttlefish casting. How to use rubber molds to produce multiple pieces at a time. This is 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 Wax Carving and Casting Techniques I, or equivalent

## Stone Setting II

**JWY 380 F**

Cr: 3; Contact hrs: 60

In-depth study of and practice with various stone-setting techniques: channel settings, flush settings, and various traditional Florentine-style grain settings for both single and multiple stones. We explore the structural principles of how the settings are constructed, giving students 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 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

A high-level jewelry making course for students who already possess advanced knowledge and skills in the field. We provide an opportunity to reinforce and further extend technical capabilities, through exercises focusing on complex structures and assembly methods. Also includes individual projects in which students can apply and refine their own 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. This is why 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 various projects while experiencing first-hand the practices of an established jewelry designer. Students will 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. This experiential learning course provides the know-how to running 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 equivalents

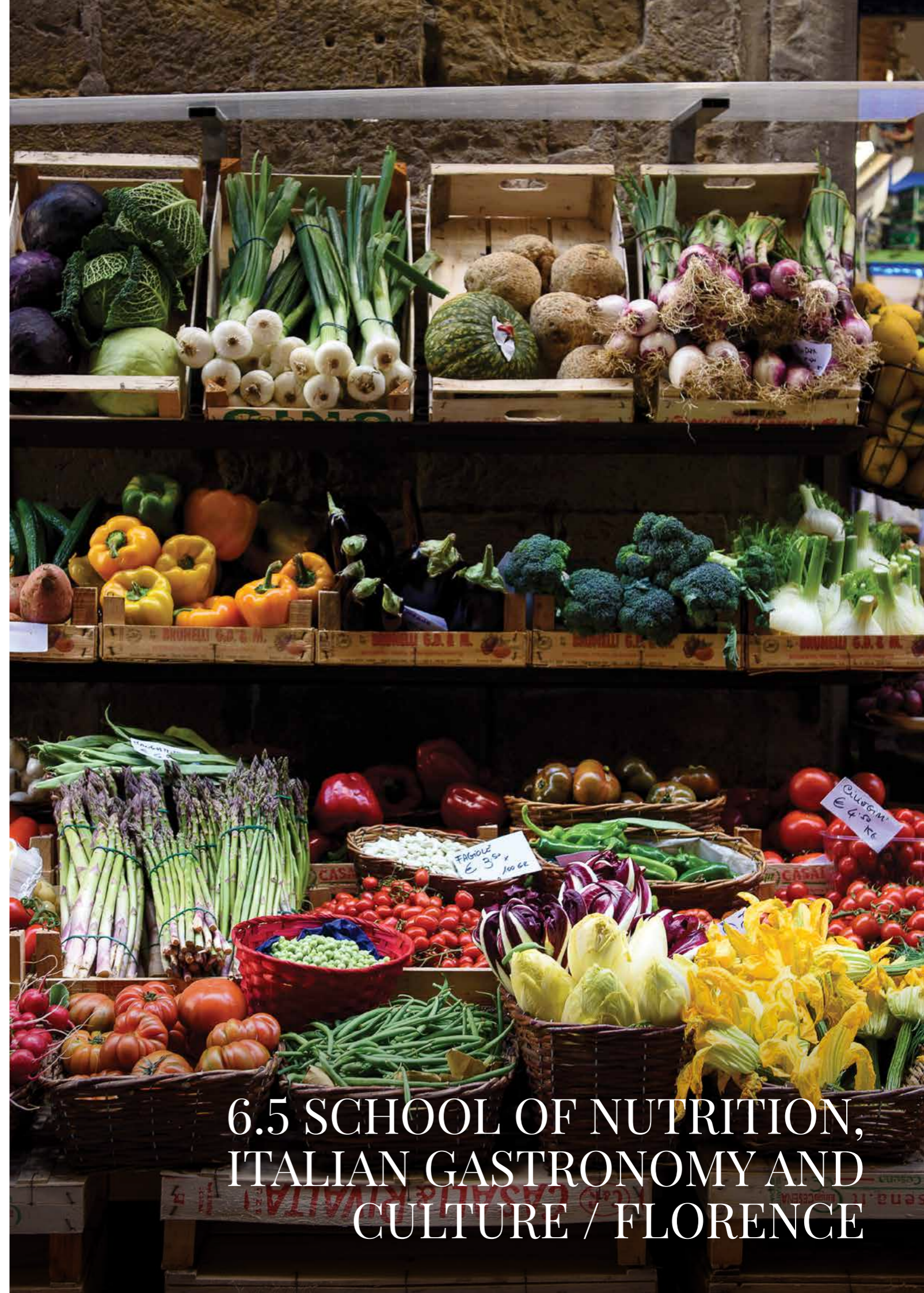
## Jewelry Artist Summer Workshop (Summer only)

**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



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 in a very meaningful, even provocative manner. 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 a certain social milieu, and what might the representation of bread and vegetables indicate? We explore 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

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. We 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 have evolved, and the particular local geographical and environmental conditions that make them unique. 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?

### 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. We explore the Medici contribution 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 in French food culture? To what extent do contemporary French cooking and eating habits reflect this cross-cultural contamination?

### Wine and Culture I: Wines of Italy

**IGC 170 F**

Cr: 3; Contact hrs: 45

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 thus about our own. We explore the distinct traditions and economic, geographic and climatic features of the most prestigious Italian wine producing areas. Students familiarize themselves with grape varieties, winemaking techniques, and the various regional and national classification systems. Includes experience with organoleptic analyses (visual, olfactory and gustative) of a series of representative wines to help develop enological vocabulary and tasting skills, and the foundations of effective wine and food pairings.

### 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 attitude toward it can reveal not just personal characteristics, but a broader food ideology. We explore the relationships between food's multiple meanings and the physical acts of cooking and eating, and how food influences personal and group identity. The role of food in constructing ethnic identity, displaying religious beliefs and negotiating gender roles, and food's ability to transmit and preserve cultures and values.

### Bread: From Its Origins to the Bakery

**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? We explore the multiple meanings of bread among the people of ancient Mesopotamia, Egypt, Greece and Rome, as well as in pre-Colombian American communities and the Indus valley civilization. The techniques and methods used for baking and kneading (which students will experience firsthand). Then we shift our focus to the role and representation of bread in contemporary society, particularly through literature. We also take a sociological look at local Florentine grain products.

### The Culture of Food in Italian Literature

**IGC 212 F; Cross-listed: LIT 212 F**

Cr: 3; Contact hrs: 45

Given how essential food is to human life, it's no surprise it also plays a central role in our attempts to represent and portray that existence, from the everyday to the extraordinary. This centrality is even more pronounced in Italian culture and, consequently, in Italian literature. We explore how Italian authors have used food in their depictions of the human experience from the Middle Ages to the present, analyzing texts by a range of literary giants including Boccaccio, Marinetti, Vittorini and Calvino. How are food and cooking tied to the physical environment and history of Italy? How do writers use food symbolically? We also look at how literature has helped introduce new ideas about sensory perception, taste, and the pleasure of eating. Includes hands-on experience preparing some of the dishes mentioned in class readings.

### Food Writing

**IGC 216 F; Cross-listed: COM 216 F**

Cr: 3; Contact hrs: 45

An introduction to the full spectrum of writing about what we eat: reviews, articles, blogs, books, menus, social media, essays. How to craft vivid descriptions of taste and place. We explore culinary writing through different types of media, including text, photos, video and audio. Students 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.

### Current Trends in Italian Cuisine

**IGC 220 F**

Cr: 3; Contact hrs: 45

What's new in the world of Italian cooking? Whether it's a family dinner or haute cuisine, we explore how Italian cooks and chefs are reinterpreting regional traditions and reevaluating 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, as well as exploring more specialized techniques. We also compare students' normal eating habits with those of Italians, both past and present, and examine specific regional culinary cultures and how they've been influenced by social and environmental forces.

### Fundamentals of Food Design, Styling, and 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. We examine how food and beverages can be styled, capturing their essence in photography through accomplished technical and compositional control that also allow students to develop their creativity in a field with concrete practical applications. In the lab we process, develop, and print photographs, learning to use the Photoshop functions particularly useful in food photography. 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, involving visual and stylistic analysis. With guest lecturers (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 manual functioning and at least one lens.

### 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. And nowhere is this diversity more advantageous than in the skilled pairing of food and wine to enhance the flavors of both, and of the culinary experience in general. We 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. We 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. Both a journey into the past and an immersion of the senses, students have the opportunity to gain a unique perspective on the flavors at the roots of modern Italian cuisine, and the tools for creating their own new recipes 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? We explore the business and marketing of wine, with a special focus on Italian wines and on the U.S. market. Topics include sourcing, shipment chains and trading channels, and market impact. Includes business simulations and a student-created start-up or marketing project to develop the skills necessary for those interested in 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 Two Italies Program

### Food Marketing & Communication

**IGC 253 F; Cross-listed: COM 253 F**

Cr: 3; Contact hrs: 45

An introduction to the fundamental operational and strategic dynamics that shape marketing and communications in the agri-food industry. We compare and contrast different gastronomic cultures and traditions, comparing and contrasting the food marketing strategies related to them. Students 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 we've covered, keeping in mind both client and consumer, to design and develop an integrated marketing and communication plan for an agri-food business.

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, a hands-on exploration of the ancient Mediterranean's major culinary cultures—the forerunners of modern Italian cuisine. Making use of the tools of experimental archaeology, we 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 the manual skills associated with food preparation.

### Wine Roots: From Enotria to Chianti

**IGC 265 F; Cross-listed ANC 265 F**

Cr: 3; Contact hrs: 45

Was wine as important in ancient Italy as it is today? Who drank it? Did wine have social implications beyond individual or private consumption? What was its role in ancient mystery rites and the so-called "symposium"? Wine, viticulture, and the "Greek style" of drinking spread throughout the ancient Mediterranean world, from the Hellenic lands to the Etruscans and Romans, and provides a fascinating vantage point for studying ancient civilizations. After discussing the evolution of wine production, trade and consumption in ancient Italy, we look at the place of wine in Greek mythology and religion, drinking and gender, alcoholism and drunkenness, and wine consumption as status symbol in Rome and in Etruria, then link these topics to contemporary society. In particular, ancient viticulture, aging, consumption and social practices that evolved and left their trace in today's contemporary

wine cultural landscape.

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

## Winemaking I

**IGC 270 F**

Cr: 3; Contact hrs: 45

We explore 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 the bottling an LdM-label wine, through classroom and hands-on sessions at a Chianti winery. Familiarization 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, and press-out and racking operations (in the fall), or ageing decisions and monitoring, filtration, stabilization, blending and bottling (in the spring). Designed for 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? We 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

Food and culinary culture through the lens of environmental preservation, sustainable agriculture, biological and culinary diversity, and global social justice. Our multidisciplinary approach combines cutting-edge academic research with the traditional, grassroots knowledge of farmers and producers, exploring the nutritional, social, and environmental aspects of food and food systems. 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?

## NTR – NUTRITION

### The Journey to Well-Being

**NTR 205 F**

Cr: 3; Contact hrs: 45

We 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. 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? We 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. Includes hands-on lab work.

### Vegetarianism Between Culture and Lifestyle

**NTR 226 F**

Cr: 3; Contact hrs: 45

Vegetarianism and veganism as diets and cultural practices. Vegetarianism has been a part of many cultures both ancient and modern, but it underwent a decided jump in popularity in conjunction with the increasing attention to the benefits of a healthy diet in the 19th century. We 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

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. We 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, where students learn to prepare a selection of "Mediterranean" dishes, helping to consolidate the course's core concepts and develop manual skills.

### A Balanced Nutritional Experience: Italian-Style Cooking

**NTR 240 F**

Cr: 3; Contact hrs: 45

In an age of processed foods and the widespread human alteration of the natural environment, the importance of a good diet has become even more essential. We explore the benefits of contemporary Italian cuisine through a study of food's chemical make-up and its effects on our metabolism. The effects of different foods and combinations of food on the digestive process, and how they can be chosen for an optimal diet. Students gain practical, hands-on experience preparing a variety of healthy Italian dishes.

## The Science of Food, Health, and Well-Being

**NTR 249 F**

Cr: 3; Contact hrs: 45

The biological properties of food, and their effects on people's health. We 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, and 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

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. We cover 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 A Balanced Nutritional Experience: Italian-Style Cooking, or equivalent.



## 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

Medical care and biotechnology are important ethical battlegrounds. What makes these areas so problematic from an ethical standpoint, and who are the major voices in these debates? After a brief introduction to the history of bioethics, we explore some of the most important and fascinating ethical issues that arise in medicine and health. 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. Lectures will be complemented with case studies, video fragments, in-class debates and student presentations.

#### Principles of Biochemistry

**BIO 330 F; Cross listed: CHM 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.

Prereq: 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

This course provides a study of the organization and function of the human nervous system and brain. Students will gain an understanding of the physiological properties of neurons, examine the structure and the function of the system's brain that serves the senses and commands voluntary movements. Particular emphasis will be 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.

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

### CHM – CHEMISTRY

#### General Chemistry I with Laboratory

**CHM 135 F**

Cr: 4; Contact hrs: 90

An introduction to the fundamental theories of inorganic chemistry. We cover 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 lectures and familiarize students with laboratory techniques, data treatment, and writing up the results of scientific experiments.

Note: Specific attendance policy applies.

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

#### General Chemistry II with Laboratory

**CHM 136 F**

Cr: 4; Contact hrs: 90

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 lecture and familiarizes students with laboratory techniques, data treatment, and writing up the results of scientific experiments.

Note: Specific attendance policy applies.

Prereqs: CHM 135 General Chemistry I with Laboratory, or equivalent

#### Organic Chemistry I with Laboratory

**CHM 221 F**

Cr: 4; Contact hrs: 90

First half of a two-semester introduction to organic chemistry. An examination of the structures, properties, functionalities, and resulting reactions of organic compounds. We cover alkanes, alkenes, alkynes, alkyl halides, alcohols and ethers, which we 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 policy applies.

Prereq: CHM 135 and 136 General Chemistry I & II with Laboratory, or equivalents

#### Organic Chemistry II with Laboratory

**CHM 222 F**

Cr: 4; Contact hrs: 90

Second half of a two-semester introduction to organic chemistry. A more in-depth look at the structures, properties, functionalities, and resulting reactions of organic compounds, and the relationships between them. We 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 policy applies.

Prereqs: 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.

Prereq: CHM 221 Organic Chemistry I with Laboratory and General Biology I, or equivalents

**Science for Conservators II****CHM 340 F; Cross-listed: RES 340 F**

Cr: 3; Contact hrs: 45

The scientific concepts, materials, and techniques at the foundation of art conservation and restoration. We 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

**Chemistry Applications for Art Conservation****CHM 410 F; Cross-listed: RES 410 F**

Cr: 4; Contact hrs: 90

How chemical principles and analytical methods apply to the profession of art conservation and restoration. We explore both the chemical properties of the materials and techniques that restorers must master, as well as the various approaches and methodologies used in the field. Three hours of weekly lab sessions provide hands-on experience and training in relevant methods of treatment and analysis.

Note: Specific attendance policy applies.

Prereqs: CHM 135-136 General Chemistry I and II with Laboratory, CHM 221-222 Organic Chemistry I and II with Laboratory, or equivalents

**MAT – MATHEMATICS****Topics in Mathematics for Liberal Arts****MAT 130 F**

Cr: 3; Contact hrs: 45

A basic introduction to mathematics designed for Liberal Arts majors who would normally have little exposure to the subject at the college level. We 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

The fundamental concepts and methods that you need to know for producing and analyzing statistics. Topics include how to describe sample data, experimental design, sampling distributions of means and proportions (one, two, and paired designs), normal and Student's t-distribution, parametric and non-parametric methods of estimation and hypothesis testing, and correlation and regression.

Prereqs: Three years of high school Mathematics, or equivalents



# 7. TUSCANIA COURSE DESCRIPTIONS

# DEPARTMENT LOCATIONS

SCHOOL OF LIBERAL ARTS AND SOCIAL SCIENCES		TUSCANIA	FLORENCE
ANC	Ancient Studies	▲	•
ANT	Anthropology	▲	•
ART	Art History		•
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

## ANC — ANCIENT STUDIES

### Greek and Roman Mythology

#### ANC 216 T

Cr: 3; Contact hrs: 45

The stories of Greek and Roman gods and heroes play 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 modern literature and psychology as well. We examine the major deities of the Greek and Roman pantheon through history, literature and archaeology. How did Greek myths influence the Roman world? What can the Iliad, Odyssey, and Roman foundation myths and sagas tell us about the relationship between myth and history? We also discuss how these myths were represented visually on ancient monuments and everyday objects, and how their stories evolved after the classical period. Includes visits to museums, monuments and/or archaeological sites.

### The Etruscan Enigma

#### ANC 218 T

Cr: 3; Contact hrs: 45

Who were the Etruscans? How did they come to dominate central Italy for centuries, playing also a leading role in the development of Rome? Why were they later absorbed into the Roman state? How did they live, love, work, trade, govern, and die? And what was their influence on the Greeks, Romans, and other ancient European cultures? Fragments of Etruscan material culture have survived, including numerous richly furnished tombs, but their literature has all but vanished and many questions remain unanswered. We examine their achievements, and the tools that scholars and archaeologists use to study them. Includes visits to Etruscan buildings and artefacts at museums and archaeological sites in and around Florence, and in Tuscania, site of several Etruscan necropolises.

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

### Etruscan Cuisine

#### ANC 233 T; Cross-listed: IGC 233 T

Cr: 3; Contact hrs: 45

Uses archaeology and literature to provide an introduction to the refined culinary traditions of Etruscan civilization. We examine the everyday recipes of this ancient people, which centered on grains, legumes, fruits and vegetables, but also included meat, seafood and desserts. Further topics include Etruscan serving and dining customs, and their culinary influence on ancient Roman and contemporary Italian cuisine.

### The Etruscan and Roman Civilizations

#### ANC 245 T

Cr: 3; Contact hrs: 45

The extraordinary civilizations that thrived in central Italy between the 8th century BCE and the 5th century CE. We explore the political, social, cultural, and religious dimensions of Etruscan and Roman culture, and immerse ourselves in their art, architecture and literature. Archaeological evidence sheds light on their customs and daily life. We also investigate the practice of modern archaeology, through case studies related to excavations in and around Tuscania, an area of exceptional archaeological interest. Site visits consolidate classroom learning and enhance students' understanding of these ancient cultures.

### 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 weekly visits to other relevant sites, monuments and museums, in both the Tuscia region and Rome.

### 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

A comparative analysis of some of the oldest, greatest literary works in Western civilization. Using the most significant chapters from the Iliad and the Odyssey, written in the 8th century BCE, we immerse ourselves in the epic, supernatural world of Homer's heroes, the veritable “bible” of classical civilization. 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? Then we observe the influence of this Greek tradition on the Romans in 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

### Italian Identity Across Food and Culture

#### ANT 198 T; Cross-listed: IGC 198 T

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 attitude toward it can reveal not just personal characteristics, but a broader food ideology. We explore the relationships between food's multiple meanings and the physical acts of cooking and eating, and how food

influences personal and group identity. The role of food in constructing ethnic identity, displaying religious beliefs and negotiating gender roles, and food's ability to transmit and preserve cultures and values.

### Archaeology Field School: Tuscania (Italy)

#### ANT 282-283 T; Cross-listed: ANC 282-283 T; HIS 282-283 T

Cr: 6; Contact hrs: 148

A four-week intensive course in 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 the 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 weekly visits to other relevant sites, monuments and museums, in both the Tuscia region and Rome.

## BUS — INTERNATIONAL BUSINESS

### Wine Business & Marketing

#### BUS 252 T; Cross-listed: IGC 252 T

Cr: 3; Contact hrs: 45

How is wine sold? Why are certain wines available worldwide, while others remain well-kept secrets? We explore the business and marketing of wine, with a special focus on Italian wines and on the U.S. market. Topics include sourcing, shipment chains and trading channels, and market impact. Includes business simulations and a student-created start-up or marketing project to develop the skills necessary for those interested in 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 Two Italies Program

### Social Media Marketing

#### BUS 316 T; Cross-listed: COM 316 T

Cr: 3; Contact hrs: 45

How can social media be used to sell products? What are winning social media-based marketing strategies, and how do you determine whether or not your approach has been effective? We explore the fundamental marketing concepts relevant to the digital world, and develop the skills needed to create and implement successful new media marketing campaigns, online strategies, and other types of digitalera business operations. The most popular, “best-selling” platforms, the differences between specific media tools and the operations they can be used for, and how they can increase business and engage with online customers. Students develop their understanding of digital tactics and essential know-how to become successful social media managers.

Prereqs: BUS 210 Principles of Marketing, or equivalent

### Marketing/Advertising Internship

#### BUS 361 T

Cr: 3; Contact hrs: 135

A practical, professional experience at a local business in Tuscania. Interns participate in activities including market research, developing marketing, price, distribution, and promotional strategies, creating ads for local and international print and e-publications, issuing newsletters and mailing

lists, creating website content, and managing social media. Monitoring is carried out by on-site supervisor and a faculty member. Grades, assigned by the faculty supervisor, reflect weekly reports, two papers, and an overall evaluation. 10-12 hours weekly at internship site; schedules and onsite duties may vary.

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

Recommended: Social networking experience, fluency in Italian.

## COM — COMMUNICATIONS

### Introduction to Journalism

#### COM 185 T; Cross-listed: WRI 185 T

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. We explore 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. Includes guided exercises for research and interviewing techniques and writing news articles, reviews, and features for a variety of media.

Prereqs: WRI 150 Writing for College, or equivalent

### The Body Speaks: The Importance of Non-Verbal Communication

#### COM 212 T

Cr: 3; Contact hrs: 45

Body language matters. Understanding and managing it is key to good interpersonal relations and effective communication, in the working world as well as in our personal lives. We develop an awareness and know-how of both verbal and non-verbal communication, and how they work together. In both individual and group contexts, students learn the importance of motivation, the coherence between body and spoken language, and effective use of tone of voice and eye contact. Students “learn by doing,” engaging in practical, proactive scripted and improvisational exercises (theatrical techniques, team building, self-presentation, and movement drills) to assess their own strengths and weaknesses, and then implement a personal program to chart and consolidate their progress.

### Social Media Marketing

#### COM 316 T; Cross-listed: BUS 316 T

Cr: 3; Contact hrs: 45

How can social media be used to sell products? What are winning social media-based marketing strategies, and how do you determine whether or not your approach has been effective? We explore the fundamental marketing concepts

relevant to the digital world, and develop the skills needed to create and implement successful new media marketing campaigns, online strategies, and other types of digital era business operations. The most popular, “best-selling” platforms, the differences between specific media tools and the operations they can be used for, and how they can increase business and engage with online customers. Students develop their understanding of digital tactics and essential know-how to become successful social media managers.

Prereqs: BUS 210 Principles of Marketing, or equivalent

## 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. 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.

### 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, 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

Food and culinary culture through the lens of environmental preservation, sustainable agriculture, biological and culinary diversity, and global social justice. Our multidisciplinary approach combines cutting-edge academic research with the traditional, grassroots knowledge of farmers and producers, exploring the nutritional, social, and environmental aspects of food and food systems. 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?

## HIS – HISTORY

### Western Civilization

**HIS 130 T**

Cr: 3; Contact hrs: 45

How did the West get to where it is today? And where is it headed in the future? We explore 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.

### Medieval Civilization and Culture

**HIS 212 T**

Cr: 3; Contact hrs: 45

Between Constantine’s Edict of Milan in 313 and the rise of humanist culture during the 14th century, Western civilization was profoundly transformed. No stagnant, “dark” age, this period witnessed dynamic, drastic shifts in both values and borders. In political theory and the visual arts, for example, the classical heritage survived and evolved, reinterpreted alongside new and innovative visions. We explore continuity and change in politics, society, economics, and culture through the most important 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. Includes site visits in and around Florence or Tuscany, depending on course location.

### Magical Mystery Tour: 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? We focus 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, we shift our 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 visits to the Vatican necropolises, the Church of Santi Quattro Coronati, the catacomb of Commodilla, the ancient city of Sutri, and the stunning churches of Tuscany.

### Archaeology Field School: Tuscany (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 Tuscany, one of the richest Etruscan archaeological areas. Includes weekly visits to other relevant sites, monuments and museums, in both the Tuscia region and Rome.

### Italian Renaissance Civilization and Culture

**HIS 300 T**

Cr: 3; Contact hrs: 45

“Man is the measure of all things.” In this credo lay the core of the humanist thinking of the Renaissance, an age that exalted human capabilities and produced stunning achievements. We explore the artistic, literary, and political accomplishments of one of the most remarkable and vibrant periods in Italian history. What was the role of the Classical past for Renaissance thinkers and creators? How did the various Italian courts promote this unique culture and worldview? We focus 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

## LIT – LITERATURE

### Survey of Western Literature

**LIT 150 T**

Cr: 3; Contact hrs: 45

An exploration of the major texts that have shaped and guided the Western cultural tradition, from antiquity to the present. We discuss these works with an emphasis on understanding and analyzing genre, period, and style. Students develop their literary awareness and the skills to appreciate and critique individual works from a vast 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

A comparative analysis of some of the oldest, greatest literary works in Western civilization. Using the most significant chapters from the Iliad and the Odyssey, written in the 8th century BCE, we immerse ourselves in the epic, supernatural world of Homer’s heroes, the veritable “bible” of classical civilization. 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? Then we observe the influence of this Greek tradition on the Romans in 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

A broad introduction to the most important Italian writers and literary movements, from the 13th century to the present. We read some of Italy’s most representative literary works in translation, exploring their structures and 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 them, with the country’s history and society over the centuries. Course requirements include an individual project based on a complete translated work and, by term’s end, a paper on a chosen text along with an oral presentation.

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 about the “tourists” themselves? We explore 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. We also discuss the contrasts and contradictions between the often-idealized descriptions and landscapes, and the negative views expressed with regard to the Italian people, then compare these with 21st-century foreigners’ ideas of Italy.

## PHI – PHILOSOPHY

### Western Philosophy: Methods and Inquiries

**PHI 130 T**

Cr: 3; Contact hrs: 45

Explore the major questions and ideas and groundbreaking thinkers that have marked the history of Western civilization. Why are certain thinkers considered “philosophers”? What is it about their way of investigating the world that sets them apart? We explore the key analytical methods and terms of philosophical inquiry, and survey the principal historical trends, systems, and schools of philosophy from the pre-Socratics to the present. As we do, we examine and discuss how the greatest philosophers have approached fundamental questions and topics such as the existence of God, the nature of knowledge, proof and reasoning, and ethics.

### 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, we will investigate several diverging and conflicting approaches to this ethical question and critically engage with them to examine their strengths and weaknesses. We will also examine how these different ethical theories might guide our actions when faced with contemporary ethical dilemmas: Is it wrong to eat meat? Shall we open all borders? Does one have the right to die? Should we physically enhance human beings? Do robots have rights? Students will exercise conscious ethical reflection by trying to live out a moral philosophy for one week, and through the critical analysis of a chosen fictional movie on an ethical issue.

### The Well Examined Life: Key Western Philosophers

**PHI 185 T**

Cr: 3; Contact hrs: 45

An introduction to the methods, content, and questions of philosophy, through the evolution of the main schools of Western thought. We focus on the fundamental thinkers and concerns from the early Middle Ages to the beginning of the Scientific Revolution: How did the key ideas of ancient Greek and 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? In exploring these questions, we look at the life and most important works of, among others, Socrates, Plato, Aristotle, St. Augustine, St.

Thomas Aquinas, Dante, Petrarch, Marsilio Ficino, Pico della Mirandola, Machiavelli, Giordano Bruno, and Galileo Galilei.

## PSY – PSYCHOLOGY

### Introduction to Psychology

#### PSY 150 T

Cr: 3; Contact hrs: 45

Explores the major areas of psychology and the scientific and non-scientific approaches to investigating psychological phenomena. We take a critical look at the most up-to-date research and theoretical debate, discussing topics such as anthropological assumptions and implications, deontology, sensation and perception, cognitive processes, consciousness, language, learning, personality, development, and psychopathology. For each, we examine the principal theories from diverse perspectives (e.g., biological, behavioral, cognitive, and psychodynamic). We also familiarize ourselves 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 T

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? We explore 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. We also make use of our Italian setting 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 T

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? We explore development from the prenatal period through adolescence, examining the major theories, findings, approaches and methods of developmental psychology. How do the biological, cognitive, linguistic, social and emotional spheres each contribute to development, and how are they related? Given their importance, the domestic and scholastic environments will be analyzed particularly closely. The course involves practical exercises such as in-person and/or videobased observations of children, and students designing appropriate methods for collecting developmental data to explore the differences between their own and Italian culture.

Prereqs: PSY 150 Introduction to Psychology, or equivalent

## Organizational Psychology: Understanding Workplace Dynamics

#### PSY 302 T

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 groupwork. Topics 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 acumen and creativity in seeking implementable, effective solutions to real workplace problems.

Prereqs: Junior standing

## REL- RELIGIOUS STUDIES

### World Religions

#### REL 210 T

Cr: 3; Contact hrs: 45

A historical and cultural survey of the basic teachings and doctrines of the world's major religious traditions: Christianity, Islam, Judaism, Hinduism, Buddhism, Confucianism, and Taoism. For each religion we examine a variety of themes: 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. Readings include 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, the Buddhist Sutras, and the Confucian Canon.

### Yoga Wellness Workshop: Body and Spirit

#### REL 221 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.

### Yoga: Breathing, Meditation, Spirituality

#### REL 224 T

Cr: 3; Contact hrs: 45

Yoga is a historical religious phenomenon, a set of physical practices, and a mainstay of modern culture. We explore its roots in ancient India and its discussion in essential texts such as the Upanishad 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. We explore 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, as well as therapies for combatting eating disorders and addiction.

### Religion and Culture in Italy

#### REL 284 T

Cr: 3; Contact hrs: 45

The culture of the Italian peninsula, 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 multi-cultural 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. We explore 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

How did Christian beliefs change during the religion's first six centuries? We explore the writings and beliefs of the major Eastern and Western Christian theologians and sects (including the Gnostics, Origen, Tertullian, Irenaeus, and Augustine) 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 the evolution of 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

## SOC – SOCIOLOGY

### Life in Ancient and Modern Italy

#### SOC 220 T

Cr: 3; Contact hrs: 45

A historical look at how Italians have lived across the centuries, and an analysis of important themes in Italian society in the recent past and present. The first part of our journey is organized chronologically, an exploration of life in Italy from ancient times to the present, exploiting the extraordinary material remains available in Tuscany in order to get to know the great civilizations of the Etruscans and Romans, but also drawing on the location's more recent history to shed light on some of the challenges Italy overcame during its 20th-century road to modernization. Then we zoom in on Italian life since the nation's unification in the 1860s, with a thematic approach to how life in Italy has evolved in the modern and contemporary period, and why its path has been so unique.

### Contemporary Italians and Italy

#### SOC 345 T

Cr: 3; Contact hrs: 45

A sociological history of Italians and the image of Italy, from national unification in the 1860s to the present. Italy has always been a country of profound contrasts, where underdeveloped rural areas coexist with innovative, industrialized cities, all in the shadow of a magnificent historical past. A land ripe for emigration, and an attractive destination for tourists hungry for its artistic and cultural heritage. We explore how Italians

have experienced these contradictions over the 160 years of the nation's history, and how foreigner's perceptions of Italians have changed as well: from looking down on them as dirty, ignorant peasants to admiring them as world-class artists, craftsmen, and intellectuals who represent an innovative, pleasurable way of life that exists nowhere else. The portrayal of contemporary Italy in Italian and foreign film, literature, music and television.

Prereqs: Junior standing

## WRI – WRITING

### Introduction to Journalism

#### WRI 185 T; Cross-listed: COM 185 T

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. We explore 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. Includes guided exercises for research and interviewing techniques and writing news articles, reviews, and features for a variety of media.

Prereqs: WRI 150 Writing for College, or equivalent

### Creative Writing

#### WRI 220 T

Cr: 3; Contact hrs: 45

Explores both the theoretical and practical aspects of creative writing through the basic principles and techniques for producing quality written work. We introduce and explore 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. 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.

Prereqs: WRI 150 Writing for College, or equivalent

### 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 sprung from their authors' travels and experiences in the bel paese. We explore the art and craft of travel writing with a particular emphasis on Italian cities, though our minds and pens will also wander to other real and imagined worlds. Visits to sites of historic, artistic, and cultural importance in and around Florence / Tuscany, along with a selection of the best in world travel literature, provide us with inspiration and models. We then use a series of guided exercises and assignments to 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.

Prereqs: WRI 150 Writing for College, or equivalent





## 6.2 SCHOOL OF ITALIAN LANGUAGE AND CULTURE / TUSCANIA

### 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 Etruscan, Greek and Roman influences? 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.

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 Cooking (in Italian only)

ITC 220 T

Cr: 3; Contact hrs: 45

Expand your knowledge of Italian language and culture through the study of regional foods. We 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.

#### Italian Through Theater (in Italian only)

ITC 240 T

Cr: 3; Contact hrs: 45

Is Italian a particularly expressive, theatrical language, as foreigners often think? Find out as we explore the great tradition of Italian theater as a means of improving students' linguistic abilities. As they develop listening skills, correct Italian pronunciation through practice with Italian plays, and the verbal and non-verbal communication techniques associated with the theater, students gain a deeper appreciation for intercultural communication in its totality and greater confidence in their own approach to communicating in Italian. Each class combines a theoretical part based on literary or musical analysis with the practice of pronunciation, colloquial expressions, and theatrical communication strategies. 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

We build fluency through a variety of techniques (i.e., dramatization, interviews, dialogues, role play) and develop strategies for effective listening, a key ability in taking a more active part in conversations. Listening to informal dialogues, formal presentations and group conversations, watching Italian movies and TV programs, and interacting with native

speakers help students strengthen their listening and speaking skills while getting to know Italian society and culture. Encourages students to reflect on their study skills and work on language-based learning strategies. Includes projects and research on subjects concerning the local territory.

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

We explore the development of Italy from national unification in the 1860s to the present, with a chronological and thematic approach encompassing the most important phenomena in literature, science, philosophy, and the arts, as well as political and social movements and key events in Italian history. Students familiarize themselves with the individuals who have shaped modern Italy, the rise and rule of Fascism, and the political and economic developments that followed the chaos and destruction of World War II. To make the material more manageable, the course is organized around the themes and ideas that best represent the phases of modern Italian history, and remain a part of the country's heritage.

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

Learn Italian through local volunteer work. Students attend weekly seminars (at least 30 hours) 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 (at least 15 hours), supervised by the instructor and onsite tutor(s). Requires willingness to devote additional hours to independent learning, preparation and follow-up of activities, and transportation. Students present case study reports and journals based on their service experience.

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.

## ITL – ITALIAN LANGUAGE 3-CREDIT COURSES

### 3-Hour Italian Language Elementary I

#### ITL 101 T

Cr: 3; Contact hrs: 45

For beginning students with no previous knowledge of Italian. In this first of six levels, we explore and familiarize ourselves the basics of the language, developing vocabulary and grammar skills to deal with everyday situations and express ourselves in both the present and past tenses. By course's end, 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 T

Cr: 3; Contact hrs: 45

We consolidate our knowledge of the basic structures of the Italian language and move on to acquire new skills and techniques, such as the ability to describe personal background and immediate environment, express wishes and talk about future plans, and respond to simple direct questions or requests for information. By course's end, students are capable of understanding and participating in simple exchanges of information on familiar activities, and using short phrases to describe people and living conditions.

Prereqs: ITL 101 3-Hour Italian Language Elementary I or equivalent, and 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

We move on to acquiring more complex language structures, such as expressing personal opinions and preferences. Emphasis is on the ability to maintain interactions and cope flexibly, in both writing and speaking, with the problems of everyday life. By course's end, 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 II or equivalent, and 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

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. We emphasize the use of Italian in social contexts—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.

Prereqs: ITL 201 3-Hour Italian Language Intermediate I or equivalent, and 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

We focus 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 course's end, 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 T

Cr: 3; Contact hrs: 45

We develop the 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 using a wide range of idioms and acquiring a better command of shifts in linguistic register.

Prereqs: ITL 301 3-Hour Italian Language Advanced I or equivalent, and 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

For beginning students with no previous knowledge of Italian. In this first of six levels, we explore and understand the basics of the language, developing the vocabulary and grammar skills to deal with everyday situations and express ourselves in both the present and past tenses. By course's end, 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. Specifically designed to make the most of our immersive learning environment, including 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 T

Cr: 4; Contact hrs: 60

We consolidate our knowledge of the basic structures of the Italian language and move on to acquire new skills and techniques, such as the ability to describe personal background and immediate environment, express wishes and talk about future plans, and respond to simple questions or requests for information. By course's end, students are capable of understanding and participating in simple exchanges of information on familiar activities, and using short phrases to describe people and living conditions. Specifically designed to make the most of our immersive learning environment, including 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, and 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

We move on to acquiring more complex language structures, such as expressing personal opinions and preferences. Emphasis is on the ability to maintain interactions and cope flexibly, in both writing and speaking, with the problems of everyday life. By course's end, students can manage conversations on topics of personal interest or everyday life, describe experiences, and tell stories. Specifically designed to make the most of our immersive learning environment, including 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, and 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

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. We emphasize the use of Italian in social contexts—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. Specifically designed to make the most of our immersive learning environment, including 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, and 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

We focus on developing the ability to manage conversations and collaborative strategies, and correctly use a wider linguistic range to create clear, connected and effective texts. By course's end, 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. Specifically designed to make the most of our immersive learning environment, including 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, and 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

We develop the 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 using a wide range of idioms and acquiring a better command of shifts in linguistic register. Specifically designed to make the most of our immersive learning environment, including 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, and placement test upon arrival. Students may be moved to a different level depending on test results.



# 7.3 SCHOOL OF CREATIVE ARTS / TUSCANIA

## FMA — FILM AND MEDIA ARTS

### Filmmaking I

**FMA 210 T**

Cr: 3; Contact hrs: 90

What do you need to know and know how to do to make a film? What separates an amateur product from a compelling work of art? We cover 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 videomaking tools, develop creative projects, test their visual storytelling capabilities, and produce a short digital film by course's end. 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).

### History of Italian Film

**FMA 282 T**

Cr: 3; Contact hrs: 45

Movies in Italy from Neorealism to the present. This intermediate-level course covers such renowned directors as Rossellini, De Sica, Visconti, Fellini, Antonioni, Pasolini, and we analyze the most significant works of both the Neorealist and post-Neorealist periods (*Rome Open City*, *The Bicycle Thief*, *Riso Amaro*, *La Strada*, etc.). 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 will be discussed in terms of genre, cinematographic technique, style, language, and symbolism.

### Italian Cinema and Society

**FMA 284 T**

Cr: 3; Contact hrs: 45

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. We look at both popular and avant-garde films, as both categories can tell us much about the Italian society from which they arose.

### Film Studies

**FMA 295 T**

Cr: 3; Contact hrs: 45

An introduction to the study of film as an art form. We explore the many models of filmmaking around the world, and how they differ from the commercially-dominant forms of "Hollywood." The different elements and formal principles that make up a film, how they have evolved over time, and the most significant trends in filmmaking. As we view a selection of landmark cinematic works, we ask ourselves how their creators combined elements such as sound, editing, and stage design to construct their stories and meanings. Our primary focus is on aesthetics, but we also consider the importance of films' historical, political, technological, and economic contexts. Students learn to think critically about films as part of a larger cinematic and aesthetic culture.

## PDM — PAINTING, DRAWING AND MIXED MEDIA

### Principles of Drawing and Composition

**PDM 130 T**

Cr: 3; Contact hrs: 60

The essential techniques and concepts for drawing figures and objects and arranging them in relation to one another. We introduce 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. Our subjects of interest include still lifes, the human figure, architecture, and landscapes, which we analyze in depth 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 our host city. Students consolidate their abilities in a variety of genres and media, and acquire a better theoretical understanding, a key to future studies.

### Foundation Oil Painting

**PDM 140 T**

Cr: 3; Contact hrs: 90

Highly-structured class sessions, complete with demonstrations and guided exercises, gradually familiarize students with the fundamental skills and techniques of this medium. We focus on developing observational skills, the perception and creation of form, tone and color on two-dimensional surfaces, color theory and mixing, linear perspective, and effective composition. Our main genre will be the still life, but the host city itself provides a range of exceptional works of art and architecture that we look to for inspiration and analyze as a way of enhancing our own knowledge and abilities.

Prior studio training not required; non-majors are admitted

### Foundation Oil Painting (Summer only)

**PDM 141 T**

Cr: 3; Contact hrs: 60

Highly-structured class sessions, complete with demonstrations and guided exercises, gradually familiarize students with the fundamental skills and techniques of this medium. We focus on developing observational skills, the perception and creation of form, tone and color on two-dimensional surfaces, color theory and mixing, linear perspective, and effective composition. Our main genre will be the still life, but the host city itself provides a range of exceptional works of art and architecture that we look to for inspiration and analyze as a way of enhancing our own knowledge and abilities.

Prior studio training not required; non-majors are admitted

### Expanding Creativity

**PDM 150 T**

Cr: 3; Contact hrs: 45

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 personal visions. Students cultivate self-reflection, an 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 - Beginning

### PDM 184 T

Cr: 3; Contact hrs: 60

An original format for developing observational, drawing and watercolor skills. Students create a series of sketchbooks whose material they transform into finished drawing projects. After an introduction to basic drawing techniques with pencil, pen and other media, we dedicate ourselves to outdoor sketching in and around the city, honing skills in representing a variety of subjects including the human form, architecture, and landscape. Exploiting the advantages of the site, we explore Tuscania's medieval churches, city walls, archaeological excavations, and everyday life, as well as the unspoiled, majestic countryside of the surrounding region. Develops students' ability capture impressions efficiently in various media and at various rates and scales, and use a journal-like container for recording notes, ideas, and sketches, analyzing artwork, and developing personal interests.

## Discover Painting: Tuscania Through Color and Space

### PDM 187 T

Cr: 3; Contact hrs: 90

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.

## Discover Painting: Tuscania Through Color and Space (Summer only)

### PDM 188 T

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.

## Nature Sketchbook

### PDM 194 T

Cr: 3; Contact hrs: 60

Develops drawing skills through a close artistic engagement with the natural world. We portray natural subjects (fauna, flora, the varied Italian landscape, geological surfaces, natural found objects) while learning to observe, describe and draw inspiration from the shapes, colors and dynamism of nature. Students also examine the history of the long line of artists trained by the "school of nature": Leonardo da Vinci, Albrecht Dürer, Claude Lorrain, William Turner, and Vincent Van Gogh, as well as land artists like Richard Long,

James Turrell, and Andy Goldsworthy. Gradually progresses toward more complex and challenging themes such as water and cloud movement and changes in light. Later projects emphasize creativity, a reflection on the artistic process, and personal expression. A beginning level course in terms of the required level of drawing skills, but intermediate and advanced students are welcome.

## Tuscania Oil Painting Workshop

### 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 reign 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, 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

## Watercolor and Tempera/Gouache

### PDM 255 T

Cr: 3; Contact hrs: 90

An exploration of two-dimensional watercolor and tempera/gouache painting, with a focus on the fundamental concepts and techniques and the uses of form, color, and imagery. We analyze both transparent and opaque approaches, emphasizing creative interpretations of figures and objects, composition, outdoor painting, and the natural landscape. How are form, texture, line, and proportion used to give life to specific ideas of space, shape, volume, and composition? Our problem-based approach seeks to stimulate thoughtful, unique solutions for overcoming a series of artistic challenges, requiring both technical proficiency and the ability to harness creativity. Florence's and Italy's exceptional works of art and architecture provide countless subjects and endless inspiration for our practical exercises in these media.

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, we guide students 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. 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 or Tuscania provides the backdrop to our artistic efforts, offering countless subjects and material to explore and analyze.

Prereqs: PDM 140 Foundation Oil Painting, or equivalent

## PER – PERFORMING ARTS

### Flamenco

#### PER 200 T

Cr: 3; Contact hrs: 45

Basic techniques, correct posture, vueltas (turns), zapateado (stamping), and the coordination of arms and feet. We 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.

### Introduction to Acting

#### PER 205 T

Cr: 3; Contact hrs: 60

Develops the mental and physical skills for expressing your individual creative potential through theater. What does it actually mean to "get in character"? Which techniques allow you to perform on stage effectively in front of a live audience? Exercises (observation, muscular relaxation, creating the body imagination bridge, sensory activation) and script analysis (What do specific actions "mean"? What is a script's overall objective?) lead up to a public performance in which students perform a play of their choosing, either an adaptation of a published contemporary play or an original piece developed as a series of improvisations from a novel or short story under the instructor/director's guidance.

## PHO – PHOTOGRAPHY

### Introduction to Digital Photography

#### PHO 130 T

Cr: 3; Contact hrs: 90

Get to know the functions and potential of a digital camera. We explore 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. Familiarization with Photoshop software for processing and printing photographic images. Specific 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. In Florence, the course is 80% digital, 20% film and darkroom with some basic black and white developing and printing techniques. In Tuscania, it's 100% digital.

Note: Each student must have a DSLR camera with manual setting and at least one lens.

### Introduction to Digital Photography (Summer only)

#### PHO 131 T

Cr: 3; Contact hrs: 60

Get to know the functions and potential of a digital camera. We explore 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. Familiarization with Photoshop software for processing and printing photographic images. Specific 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. In Florence, the course is 80% digital, 20% film and darkroom with some basic black and white developing and printing techniques. In Tuscania, it's 100% digital.

Note: Each student must have a DSLR camera with manual setting and at least one lens.

### Intermediate Digital Photography

#### PHO 230 T

Cr: 3; Contact hrs: 90

Series of workshops for mastering professional photography techniques in both artistic and commercial fields. We 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. Includes field trips and studio sessions to aid in developing individual projects. In Florence the course is 70% digital, 30% film and darkroom (professional archiving, using large-format 4"x5"-view film camera, darkroom techniques). In Tuscania it's 100% digital.

Note: Each student must have a DSLR camera with manual setting and at least one lens.

Prereqs: PHO 120 Introduction to Classic Photography, or PHO 130 Digital Photography, or equivalent

**Intermediate Digital Photography (Summer only)****PHO 231 T**

Cr: 3; Contact hrs: 60

Series of workshops for mastering professional photography techniques in both artistic and commercial fields. We 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. Includes field trips and studio sessions to aid in developing individual projects. In Florence the course is 70% digital, 30% film and darkroom (professional archiving, using large-format 4"x5"-view film camera, darkroom techniques). In Tuscany it's 100% digital.

Note: Each student must have a DSLR camera with manual setting and at least one lens.

Prereqs: PHO 120 Introduction to Classic Photography, or PHO 130 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. Course is 100% digital (no darkroom or film techniques).

Note: A DSLR camera with manual setting and at least one lens required. Please check specific requirements.

Prereqs: PHO 120 Introduction to Classic Photography, or PHO 130 Introduction to Digital Photography, or equivalent



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

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. We 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 have evolved, and the particular local geographical and environmental conditions that make them unique. 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?

### Cooking in Context: Traditions of Tuscany

#### IGC 163 T

Cr: 3; Contact hrs: 45

Located between Rome, Tuscany, and Umbria, Tuscany 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

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 thus about our own. We explore the distinct traditions and economic, geographic and climatic features of the most prestigious Italian wine producing areas. Students familiarize themselves with grape varieties, winemaking techniques, and the various regional and national classification systems. Includes experience with organoleptic analyses (visual, olfactory and gustative) of a series of representative wines to help develop enological vocabulary and tasting skills, and the foundations of effective wine and food pairings.

### Italian Identity Across Food and Culture

#### IGC 198 T; Cross-listed: ANT 198 T

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 attitude toward it can reveal not just personal characteristics, but a broader food ideology. We explore the relationships between food's multiple meanings and the physical acts of cooking and eating, and how food influences personal and group identity. The role of food in constructing ethnic identity, displaying religious beliefs and negotiating gender roles, and food's ability to transmit and preserve cultures and values.

### Mediterranean Cuisine

#### IGC 217 T

Cr: 3; Contact hrs: 45

An exploration of the richness and diversity of Italian cuisine in the wider context of Mediterranean culture. We 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. How did the ancient Etruscans, Greeks and Romans influence modern Mediterranean cuisine? Students familiarize themselves with the delicious and healthy dietary models of the countries we examine, while getting to know the fundamental role of herbs and spices in Mediterranean cooking and learning to cook a variety of dishes firsthand.

### Current Trends in Italian Cuisine

#### IGC 220 T

Cr: 3; Contact hrs: 45

What's new in the world of Italian cooking? Whether it's a family dinner or haute cuisine, we explore how Italian cooks and chefs are reinterpreting regional traditions and reevaluating 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, as well as exploring more specialized techniques. We also compare students' normal eating habits with those of Italians, both past and present, and examine specific regional culinary cultures and how they've been influenced by social and environmental forces.

### Etruscan Cuisine

#### IGC 233 T; Cross-listed: ANC 233 T

Cr: 3; Contact hrs: 45

Uses archaeology and literature to provide an introduction to the refined culinary traditions of Etruscan civilization. We examine the everyday recipes of this ancient people, which centered on grains, legumes, fruits and vegetables, but also included meat, seafood and desserts. Further topics include Etruscan serving and dining customs, and their culinary influence on ancient Roman and contemporary Italian cuisine.

### 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. And nowhere is this diversity more advantageous than in the skilled pairing of food and wine to enhance the flavors of both, and of the culinary experience in general. We 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.

### 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? We explore the business and marketing of wine, with a special focus on Italian wines and on the U.S. market. Topics include sourcing, shipment chains and trading channels, and market impact. Includes business simulations and a student-created start-up or marketing project to develop the skills necessary for those interested in 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 Two Italies Program

### Sustainable Food and the New Global Challenge

#### IGC 280 T; Cross-listed: ENV 280 T

Cr: 3; Contact hrs: 45

Food and culinary culture through the lens of environmental preservation, sustainable agriculture, biological and culinary diversity, and global social justice. Our multidisciplinary approach combines cutting-edge academic research with the traditional, grassroots knowledge of farmers and producers, exploring the nutritional, social, and environmental aspects of food and food systems. 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?

## NTR – NUTRITION

### The Journey to Well-Being

#### NTR 205 T

Cr: 3; Contact hrs: 45

We 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. 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? We 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. Includes hands-on lab work.



## AGR — AGRICULTURAL STUDIES AND TECHNOLOGIES

### 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 agri-food 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**

Cr: 3; Contact hrs: 45

Organic foods have become a familiar site on both restaurant menus and supermarket shelves. But what does organic agriculture actually imply? Well, many things: respect for a farm's unique environment and the absence of pesticides; coordination of farming elements and the rejuvenation of fields compromised by intensive agriculture; and new techniques that permit productivity, quality, and profitability, while respecting stringent legislative regulations. We explore organic agriculture from the perspective of business management, agronomy, as well as history, culture and ethics. Students also experience the process firsthand through participation in seasonal activities at local farms and facilities, including horticultural work in the spring and olive harvesting and pressing in fall. Course meets for 45 hours in fall, 60 hours in summer, and 90 hours in spring.

### A Global Perspective on 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 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

which involve sustainable use of the natural resources under different growing conditions and geographical areas. Rural communities, especially those with limited access to natural resources, are increasingly vulnerable because of the difficulties linked to food accumulation as well as prompt recovery after occurrence of natural disasters/environmental degradation or extreme events related to climate variability. Focus will be posed, on how to enhance knowledge and interest among main stakeholders as well as on how to create collaborative systems as a strategy for promoting rural development and resource conservation through empowerment and partnership. This cross-disciplinary subject will be illustrated and discussed based on the approach and material produced by FAO (Food and Agriculture Organization) and other relevant UN development Agencies.

### Multifunctionality of the Agricultural Sector

**AGR 230 T**

Cr: 3; Contact hrs: 45

Agriculture: it produces food for human use, is closely related to the food processing industry, and generates significant income and employment in many countries. But to understand this sector, we need to realize just how connected it is to a variety of economic, environmental, social, and cultural issues that affect the overall welfare of a community and territory. 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? We explore agriculture as a multifunctional sector that cannot be understood in a vacuum, but only as part of a broader web of interests and priorities. Includes visits to various farms around Tuscany.

### Agri-Food Marketing

**AGR 280 T**

Cr: 3; Contact hrs: 45

The course gives a global vision of the marketing components adapted to the agri-food sector and integrates business marketing principles applied to food products with traditional agricultural commodity marketing. The course aims to provide students with a comprehensive understanding of the main economic and strategic issues concerning the global food markets. The class examines concepts and research tools to investigate food consumption patterns and trends, food industry strategies, distribution, and trade of agri-food products. The approach will be to introduce a wide range of topics in order to give a general overview of the disciplines, along with the presentation of case studies and stimulating the discussion on student's everyday experience as a consumer.

Prereqs: BUS 178 Principles of Microeconomics, or equivalent

# 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.

The LdM Gallery facilitates student achievement by providing an efficient space for showcasing their self-directed 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 generate opportunities for students to explore the art world beyond an academic setting, gaining real-world experience as professional exhibitors.

**During the Academic Year 2021-2022, the LdM Gallery hosted exhibitions by local artists and LdM students.**

**Heart Project** by Rosita D'Agrosa.

**End Of Semester Exhibition - Fall 2021**

Featuring the works of Studio Arts students Elizabeth DiMuccio, Hana Brianne McEvelly, Katharine Brober, Ana Garza, Faith England, Hannah Sorensen, Maria Panasiuk, Taline Sharaf, and Nitara Kittles.

**Baptistry\_A** by Pietro Schillaci, Roberto Pupi, and curated by Fabio Norcini.

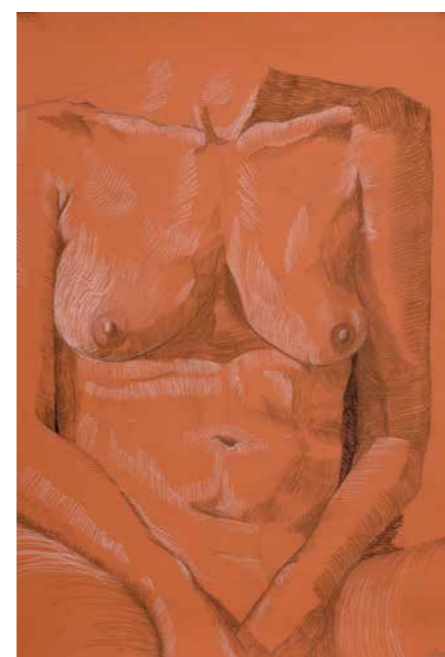
**Jewelry Design: Student Showcase - Spring 2022**

Featuring the works of Jewelry Design students Veronica Bernal Lopez, Avery Conway, Ilse de Vries, Khin Htike, Alyssa Iwane, Zoe Tallmadge, Isabelle van der Klooster, Kiki Wartena, Nynke Wielinga, Sydney Burns, Everdina de Koning, Saar Droste, Hester Ingen-Housz, Annesaar Kaarsgaren, Feline Mooren, Laura Valades, Sarah Wille, Merel Boorsma, Melanie Garofalo, Darien Irizarry, Cecile Loudon, Nikhil Patel, Sara Revoir, Gabriela Rivera, Sophie Stomphorst, Shea Henderson, Rebecca Malpica, Nicole Mason, Lea Filippa Perman, Alissa Walkowiak, Margaret Walsh, Lily Baxter, Nada Bayoumi, Joshua Milad, Linus Sjölander, Liya Yang, Csilla Breznay, Angela Cary.





# STUDENT ARTWORKS



To mark the end of the 2022 Spring Semester, LdM opened its facilities to showcase student artworks created in the schools of Creative Arts and Design. Artworks were spread across several academic buildings and the public was welcomed into the studios of art where these ambitious projects were made. Visitors had the opportunity to observe the art making process first-hand as students worked diligently and demonstrated their talents.

**Works from upper left:**

- Bella Smith
- Maria Panasiuk
- Julia Iturribarra
- Maria Panasiuk
- Margaret Enoch
- Zoya Groves
- Anna Lantz
- Steven McDonald
- Rebeca Bazua
- Cecile Loudon
- Anna Lantz
- Erin Tolles

# ART IS IN THE SQUARE

*Since 2006, LdM students have organized a public stage in piazza San Lorenzo to showcase selections of their best artworks and designs.*

Every year, LdM celebrates student creativity against the Renaissance backdrop of Basilica di San Lorenzo in Florence's historic city center. This interdisciplinary initiative involves an outdoors exhibition featuring student paintings, prints, sculptures, and ceramic works, photographs, mixed media, graphics, short movies, jewelry creations, fashion constructions, and interior design projects, all selected by a jury of external experts. The event also includes the talents of LdM Student Clubs with performances in singing, music, and dance. Based on a meritocratic model, the selection of artworks is an opportunity for students to receive and interpret constructive feedback, to express themselves, and exchange ideas through various media.

While LdM instructors teach their pupils to improve their methods of presenting and explaining their work and their ideas. Students come to better recognize art as a profession and respect this final exhibition as a professional experience.

La piazza, the square, is a scenic set to celebrate the end of the spring semester with an artistic event that gathers members of the Florence community for conversation about society and our place within it. Art can break barriers and build connections. In all its expressions, art is a form of communication that transcends and contemporarily embodies different cultures and identities.

For LdM students and residents alike, Art Is in the Square is a day to get outside, discuss beauty and show appreciation for our shared humanity, strengthening our sense of belonging to the world.



**PRESIDENT AND CEO**

Carla Guarducci

**OFFICE OF THE PRESIDENT AND CEO**

**Personnel Recruitment:** Barbara Benedetti

**Administrative Director:** Francesca Gatti

**Assistant to the CEO and Administrative Director:**

Lina Patricia Renzoni

**REGISTRARS**

Lara Cioni

Manuela Conti

Ilaria Contini

Louise Hoad

Malgorzata Stepien

**OFFICE OF ACADEMIC ADMINISTRATION**

**ACADEMIC COMMITTEE**

**Academic Affairs:**

Andrè Conti Silva, Alessandra Iavagnilio

**Course and Faculty Management:**

Solange Finardi, Markus Legner

**DEPARTMENT SUPERVISION**

**SCHOOL OF LIBERAL ARTS AND SOCIAL SCIENCES**

**Ancient Studies:** Guido Guarducci

**Anthropology:** Eva De Clercq

**Art History:** Elisa Gradi

**Education:** Eva De Clercq

**Environmental Studies and Geography:** Marco Senfett

**Gender Studies:** Eva De Clercq

**History:** Franco Fiesoli

**International Business:** Academic Committee (ad interim)

**Literature:** Stefano Gidari

**Philosophy:** Eva De Clercq

**Political Science and**

**International Studies:** Rossana Ungaro

**Psychology:** Eva De Clercq

**Religious Studies:** Stefano Valentini (ad interim)

**Sociology:** Stefano Gidari

**Writing:** Stefano Gidari

**Director of Communications Department and Applied**

**Integrated Media Program:** Gerard Calabrese

**SCHOOL OF ITALIAN LANGUAGE AND CULTURE**

**Academic Coordination:** Moira Bonechi

**Faculty Administration:** Beatrice Scaffidi

**SCHOOL OF CREATIVE ARTS**

**Film and Media Arts & Performing Arts:**

Alessandra Iavagnilio

**Studio Arts Departments:** Elisa Gradi, Gregory Burney

**Photography:** Gianluca Maver

**Restoration:** Roberta Lapucci

**SCHOOL OF DESIGN**

**Architecture:** Donatella Caruso

**Fashion Design, Marketing and Merchandising:** Clara Henry

**Graphic Design:** Academic Committee (ad interim)

**Interior Design:** Donatella Caruso

**Jewelry Design:** Yoko Shimizu

**SCHOOL OF NUTRITION, ITALIAN GASTRONOMY AND CULTURE**

**Nutrition:** Valentina Cecconi

**Italian Gastronomy and Culture:** Academic Committee (ad interim)

**SCHOOL OF SCIENCE AND MATHEMATICS**

**Chemistry:** In collaboration with the State University of Florence

**SCHOOL OF AGRICULTURE**

**Agricultural Studies and Technologies:**

Academic committee (ad interim)

**STUDENT AFFAIRS AND ADVISING**

**Dean of Students:** Aimee Call

**Coordination of Student Advising:** Ambra Balzani, Elena Giannini

**Coordination of Housing Administration Office:**

Veronica Vilchis, Melanie Blumoehr

**Coordination of Housing Operations**

**and Apartment Management:** Elena Forzieri

**Housing Coordination Tuscania:** Mei Gontran

**Student Activities Coordinator:** Gennaro Famiglietti

**STUDENT ADVISORS**

Mariagrazia Calise

Ilaria Todaro

Marianna Sparano

Samantha Stefanini

**HOUSING ADMINISTRATION OFFICE**

Serena Malevolti

**HOUSING OPERATIONS AND APARTMENT MANAGEMENT OFFICE**

Lucia Caputo

Patrizia Mastrodonato

Anna Luisa Schirru

**MARKETING**

**Web Manager:** Francesco Mugnai

**Marketing and Communication:** Elena Putignano

**Graphic Design:** Ida Kvist

**Social Media Editor:** Joe Milo Russo

**Videomaker:** Matteo Mascotto

**FINANCE AND HUMAN RESOURCES**

**BOARD OF AUDITORS**

**President:** Prof. Luca Bagnoli

**Members of the Board:** Dott. Irene Sanesi,

Dott. Flavio Galantucci

**Chief Finance Officer:** Dott. Marco Giusti

**Accountant:** Bruno Politi

**Administrative Coordination:** Daniele Innocenti

**Labor Consultant:** Dott. Giuseppe Proto

**INFORMATION TECHNOLOGY**

Basis

**LIBRARY**

Rolf Bagemihl

Arnaldo Albergo

**MAINTENANCE**

**Maintenance Coordination:** Fabio Bartoli

**WORKPLACE HEALTH AND SAFETY**

SSL, Studio Sicurezza sul Lavoro di Marcello Bevignani

**LdM US ACADEMIC RELATIONS AND STUDENT SERVICES**

**Director of Student Services:** Amy Farley

**Dean of Academic Development:** Eny Di Iorio

**Director of Academic Strategy and Outreach:** Rachel Massey

**Director of University Relations:** Maria Josè Angel Mex

**Senior University Relations Coordinator:** Stefania Migliori

**Student Services Officer:** Melissa Trout

**Enrollment and Student Services Coordinator:**

Melissa Villareal

**ADVISORY COUNCIL**

Pino Donaggio, Composer

Sebastiano Somma, Film and Theatre Actor

Dott. Luigi De Siervo, CEO Lega Calcio Serie A

Pippo Zeffirelli, President of Zeffirelli Foundation

Prof. Nicola Laneri, University of Catania

Prof. Jerzy Miziolek, University of Warsaw

Prof. Ludovica Sebregondi, University of Florence

Prof. Michael Shapiro, University of Hawai'i at Manoa

**STRATEGIC ADVISORY COMMITTEE**

Jennifer Allen

Natalie Schlegel, Bentley University

Meredith Wilson, Clemson University

Victor Betancourt-Santiago

Jane Decatur, Framingham State University

Jennifer Graff, University of Wisconsin Oshkosh

Richard Mitten, Baruch College

John Peters, Marist College

Sarita Rai, University of Hawai'i at Manoa

Skye Stephenson, Keene State College

David Whillock, Texas Christian University

**SCHOOL OF LIBERAL ARTS AND SOCIAL SCIENCES****ANC – ANCIENT STUDIES 55**

Excavating Our Past	55
The Latin Roots of English	55
Ancient Egyptian Civilization: Mummies Pyramids and Pharaohs	55
Biblical and Ancient Mythology	55
Archaeology Workshop	55
Ancient Rome	55
Florentia: The Ancient Roots of Florence	55
Greek and Roman Mythology	56
The Etruscan Enigma	56
The “Barbarian” Foundations of Europe	56
Peoples and Cultures in the Biblical World	56
Ancient Egypt	56
Co(ok)quinarius: Ancient Sources of Italian Cuisine	56
Wine Roots: From Enotria to Chianti	56
Magic, Divination, and Ghosts in the Ancient World	57
The Age of Heroes: The Iliad, the Odyssey, the Aeneid, and the Origins of Western Literature	57
Mystery Cults of the Ancient Mediterranean	57
The Greek Colonization of Ancient Italy	57

**ANT – ANTHROPOLOGY 57**

Introduction to Anthropology	57
Anthropology of Fashion and Desirability: Beyond the Catwalk	57
Archaeology Workshop	57
Italian Identity Across Food and Culture	58
Arts and Society Through an Anthropological Lens	58
Cultural Anthropology	58
Food and Religion: Rituals, Traditions and Taboos	58
Co(ok)quinarius: Ancient Sources of Italian Cuisine	58
Sacred and Profane: Symbolism in Italian Cuisine	58
Anthropology of Violence and Conflict	58

**ART – ART HISTORY 59**

Representing Food in the Visual Arts	59
History of Architecture	59
Art History I: Antiquity to Early Renaissance	59
Art History II: High Renaissance to the Present	59
The Built Environment of Florence	59
20th-Century Design and Architecture	59
Arts and Society Through an Anthropological Lens	59
The World of Museums: Museology	59
Palaces of Florence	60
Architectural History: Italian Urban Design	60
Secret Codes and Symbols in Western Art	60
World Art	60
The Genius of Michelangelo	60
The Princely Renaissance: Art at the Italian Courts	60
Visual Culture in Italy Since 1945 (Art, Design, Media)	60
Italian Renaissance Art	61

Lifestyle in Renaissance Florence	61
Women Artists: From the Renaissance to the Present	61
Florentine Villas and Gardens	61
Medieval Art	61
Contemporary Architecture	61
Renaissance Architecture	61
Leonardo da Vinci: The Renaissance Genius at Work	62
International Art Business	62
The Origins of Florentine Renaissance Art	62
Hidden Meanings in Renaissance Art	62
The Cradle of Renaissance: Florence in Literature, Art and Architecture	62
High Renaissance and Mannerism	62
Images and Words	62
Museum/Gallery Internship	63
From the Revolutions to the Avant-Gardes: Art in the 19th Century	63
Avant-Garde and Modernist Art (1900-1950)	63
Contemporary Art	63

**BUS – INTERNATIONAL BUSINESS 63**

Introduction to Business	63
Introduction to Economics	63
Principles of Microeconomics	63
Principles of Macroeconomics	64
Foundations of Management	64
Corporate Social Responsibility	64
Principles of Marketing	64
Principles of Finance	64
Event Planning	64
China’s Development and the Global Shift	64
International Business	64
Wine Business & Marketing	65
Sustainability: Science, Political Economy and Business	65
Cross-Cultural Communication in the Workplace	65
Made in Italy: A Culture of Excellence	65
Beyond Modern Capitalism: Rethinking the Global Socio-Economic Order	65
International Art Business	65
Human Resources Management	65
Sociology of Consumerism	66
Consumer Behavior	66
Global Business and Society	66
Organizational Behavior	66
International Marketing	66
Integrated Marketing Communication	66
Crowdfunding	66
Economics of the European Union	67
Social Media Marketing	67
Wedding Planning	67
International Business Negotiation	67
Corporate Finance	67
Luxury Brand Management	67

Marketing/Advertising Internship	67
Marketing/Event Planning Internship	68
Social Media Marketing Internship	68
Global Financial Markets	68
Operations Management	68
Global Strategic Marketing Management	68
Developing Leadership Skills	68

**COM – COMMUNICATIONS 69**

Presentation and Public Speaking	69
Introduction to Communications	69
Mass Communication	69
New Media: Communication in the Digital Age	69
Introduction to Journalism	69
Advertising Principles	69
The Body Speaks: The Importance of Non-Verbal Communication	69
Food Writing	70
Communications Research Methods	70
Event Planning	70
Media Ethics	70
The Origins and Development of Media	70
Digital Cultures	70
The Convergence of Media and Technology	70
Food Marketing & Communication	70
Literature and Journalism	70
Cross-Cultural Communication in the Workplace	71
Visual Culture in Italy Since 1945 (Art, Design, Media)	71
Sports, Culture, and Communication	71
Mediation and Conflict Resolution	71
Public Relations	71
War and the Media	71
Communication and Leadership	71
Intercultural Communication	72
Intercultural Competencies in the Contemporary Global Context	72
Integrated Marketing Communication	72
Crowdfunding	72
Social Media Marketing	72
Wedding Planning	72
Creating the Multimedia Sports Narrative	72
Global Sports Marketing	73
Sports in Global Cinema and Television	73
Global Media Strategies	73
Communications Internship	73
Public Relations Internship	73
Communications/Event Planning Internship	73
Social Media Marketing Internship	74
Communications Internship in Italian	74
Global Brand Management	74
Consumer Insights and Strategic Development	74
Global IMC Campaign Development	74
Capping: Communications Studies	74

<b>EDU – EDUCATION 75</b>	
Educating for Peace	75
Intercultural Competencies in the Contemporary Global Context	75
Introduction to Multicultural Education	75

**ENV – ENVIRONMENTAL STUDIES AND GEOGRAPHY 75**

Introduction to Environmental Issues	75
Geography, Environment, and Society	75
The Geography of Tuscany	75
Sustainable Food and the New Global Challenge	75

**GND – GENDER STUDIES 76**

Introduction to Women’s Studies	76
Women, History, and Culture	76
Women and Equality: Policy Matters	76
Love and Natural Selection: Science and Myth	76
Women Artists: From the Renaissance to the Present	76
Women in Religion	76
Women of the Medici Family	76
History of Prostitution	77
Female Characters in 20th Century Fiction	77
Contemporary Feminist Theories	77
Contemporary Italian Women Writers	77
Gender, Fashion, and Geographies	77

**HIS – HISTORY 77**

Western Civilization	77
The Making of Modern Europe From Antiquity to the French Revolution	77
Europe from 1815 to the Present	78
The Medici and the Journey of Flavors Beyond the Legend	78
Ancient Rome	78
Medieval Civilization and Culture	78
Florentia: The Ancient Roots of Florence	78
The Holocaust: Jewish and Christian Responses	78
The “Barbarian” Foundations of Europe	78
The Social World of Renaissance Italy	78
The Quarters of Florence: History and Culture	79
Galileo’s World: His Life and Contributions to Modern Science	79
Cultural Networking in the Renaissance	79
Lifestyle in Renaissance Florence	79
Italy’s Contribution to Modern Science	79
The Renaissance Theory of Love	79
Florence and the House of the Medici	79
Italy in the American Imagination	80
The 1960s: A Global Counter Cultural Movement	80
Women of the Medici Family	80
Europe Since 1945	80
Italian Renaissance Civilization and Culture	80
The Role of Magic in Renaissance Thought	80
The Greek Colonization of Ancient Italy	80
International Terrorism	81
The Second World War	81

<b>LIT – LITERATURE</b>	<b>81</b>	From Machiavelli to the Present: Modern Political Thought	86
Survey of Western Literature	81	Women and Equality: Policy Matters	87
The Culture of Food in Italian Literature	81	Italy and the European Union	87
Italian Crime Fiction	81	The European Union	87
Italian Cinema and Literature: Connecting Art Forms	81	Participation, Empowerment, and Social Change	87
Italian Literature and Society: 1945 to the Present	81	Beyond Modern Capitalism: Rethinking the Global Socio-Economic Order	87
Literature and Journalism	81	International Politics	87
Romeo and Juliet: A Love Story Across the Arts	82	International Conflict Resolution	87
Florence in the Literary Imagination	82	War and the Media	88
Many Italies, Other Italies: Modern Literary Representations	82	International Law	88
Dante's Quest for Love: From the Divine Comedy To Contemporary Culture and Media	82	Government and Politics in the Contemporary Middle East	88
Contemporary European Literature	82	Anthropology of Violence and Conflict	88
Shakespeare's Italy	82	International Terrorism	88
Female Characters in 20th Century Fiction	82		
The Age of Heroes: The Iliad, the Odyssey, the Aeneid, and the Origins of Western Literature	82	<b>PSY – PSYCHOLOGY</b>	<b>88</b>
Masterpieces of Italian Literature	83	Introduction to Psychology	88
Dante, Petrarch, Boccaccio: Italian Literature of the 14th Century	83	Social Psychology	88
Italian Literature in Translation: Dante Alighieri and the Divine Comedy	83	Child Psychology	89
Topics of Italian Literature: Dante and the Journey from Despair to Joy	83	The Pursuit of Happiness: Cultivating Well-Being in Challenging Times	89
The Cradle of Renaissance: Florence in Literature, Art and Architecture	83	Love and Natural Selection: Science and Myth	89
Contemporary Italian Women Writers	83	Adolescent Psychology	89
Italian Grand Tour: Italy Through the Eyes of Famous Travelers	84	Mediation and Conflict Resolution	89
		Organizational Psychology: Understanding Workplace Dynamics	89
		Psychology of Crime	89
		Forensic Psychology	89
		Psychology of Eating	90
		Psychology of Art and Human Creativity	90
		Introduction to Neuroscience	90
<b>PHI – PHILOSOPHY</b>	<b>84</b>	<b>REL – RELIGIOUS STUDIES</b>	<b>90</b>
Western Philosophy: Methods and Inquiries	84	Introduction to the Bible (Old Testament)	90
Introduction to Ethics	84	World Religions	90
The Well Examined Life: Key Western Philosophers	84	Mindfulness: A Path to Emotional Balance	90
The Pursuit of Happiness: Cultivating Well-Being in Challenging Times	84	Monotheisms: Judaism, Christianity, and Islam	91
Logical, Critical, and Creative: The Power of Reason	84	History of Christianity	91
Environmental Philosophy	84	Understanding Islam	91
From Plato to Machiavelli: Classical Political Thought	84	Yoga: Breathing, Meditation, Spirituality	91
Responsible for the Future? A Philosophical Debate	85	The Holocaust: Jewish and Christian Responses	91
From Machiavelli to the Present: Modern Political Thought	85	The Moving Body: Yoga, Dance, Theater, and The (Visual) Arts of India	91
Italy's Contribution to Modern Science	85	Food and Religion: Rituals, Traditions and Taboos	91
The Renaissance Theory of Love	85	The Catholic Church and Society in Italy	91
The Love of Life: Bioethical Reflections for Tomorrow's World	85	Jewish Life in Italy	92
The Role of Magic in Renaissance Thought	85	From the Renaissance to the Present	92
		Women in Religion	92
		Magic, Divination, and Ghosts in the Ancient World	92
		Ancient Religions	92
		Mystery Cults of the Ancient Mediterranean	92
<b>POL – POLITICAL SCIENCE AND INTERNATIONAL STUDIES</b>	<b>86</b>		
Introduction to Political Science	86		
China's Development and the Global Shift	86		
Globalization and Social Change	86		
Sustainability: Science, Political Economy and Business	86		
From Plato to Machiavelli: Classical Political Thought	86		
Responsible for the Future? A Philosophical Debate	86		

<b>SOC – SOCIOLOGY</b>	
Introduction to Sociology	
Regions of Italy	
Football: A Global History	
Organized Crime: Sociology and History of the Italian Mafia	
Cultural Networking in the Renaissance	
Made in Italy: A Culture of Excellence	
Italian Society Today	
The Italian-American Experience	
Sociology of Consumerism	
Geography, Environment, and Society	
Contemporary Italians and Italy	

<b>WRI – WRITING</b>	
Writing for College	
Introduction to Journalism	
Creative Writing	
Writing About the Self	
Travel Writing	
Business Writing	

**SCHOOL OF ITALIAN LANGUAGE AND CULTURE**

<b>ITC – ITALIAN LANGUAGE AND CULTURE</b>	<b>97</b>
Italian Through Cooking (in Italian only)	97
Italian for Conversation (in Italian only)	97
Italian for Tourism (in Italian only)	97
Introduction to Renaissance Art (in Italian only)	97
Academic Reading and Writing (in Italian only)	97
Contemporary Italy through the Media (in Italian only)	97
Food in Italian Culture (in Italian only)	97
Italian Through Community Service (in Italian only)	97
High Renaissance and Mannerism (in Italian only)	98
Translation Techniques (in Italian only)	98
Italian for Business (in Italian only)	98
Contemporary Italian Politics (in Italian only)	98
Communications Internship in Italian	98
Italian Through Children's Literature (in Italian only)	98
20th-Century Italian Literature (in Italian only)	98
Italian Film (in Italian only)	99
Italian Civilization and Culture (in Italian only)	99
Italian Women's Literature (in Italian only)	99
Capping: Contemporary Italian Thought (in Italian only)	99

<b>ITL – ITALIAN LANGUAGE 3-CREDIT COURSES</b>	<b>99</b>
3-Hour Italian Language Elementary I	99
3-Hour Italian Language Elementary II	99
3-Hour Italian Language Intermediate I	99
3-Hour Italian Language Intermediate II	99
3-Hour Italian Language Advanced I	100
3-Hour Italian Language Advanced II	100

<b>ITL – ITALIAN LANGUAGE 4-CREDIT COURSES</b>	<b>100</b>
4-Hour Italian Language Elementary I	100
4-Hour Italian Language Elementary II	100
4-Hour Italian Language Intermediate I	100
4-Hour Italian Language Intermediate II	100
4-Hour Italian Language Advanced I	100
4-Hour Italian Language Advanced II	101

<b>ITL – ITALIAN LANGUAGE 6-CREDIT COURSES</b>	<b>101</b>
6-Hour Italian Language Elementary I and II	101
6-Hour Italian Language Elementary II and Intermediate I	101
6-Hour Italian Language Intermediate I and II	101
6-Hour Italian Language Intermediate II and Advanced I	101
6-Hour Italian Language Advanced I and II	101

<b>FMA – FILM AND MEDIA ARTS</b>	<b>103</b>
The History of World Cinema: Origins to the Present	103
Acting for The Screen	103
Filmmaking I	103
Filmmaking I (Summer only)	103
The Animated Short Film	103
Understanding Movies	103
Italian Cinema and Literature: Connecting Art Forms	103
History of Animation	103
Screenwriting I	104
Filmmaking II	104
Music and Film	104
Filmmaking II (Summer only)	104
Documentary Filmmaking	104
History of Italian Film	104
Italian Cinema and Society	104
Dante's Quest for Love: From the Divine Comedy To Contemporary Culture and Media	105
Voices of an Artist: The Creative Universe of Franco Zeffirelli	105
Film Studies	105
Masters of Italian Cinema	105
Cinema of the Real: Documentary Films	105
The Serial: TV and Beyond	105
The Venice Film Festival	105
Screenwriting II	105
Video Games and Cinema	106

<b>SCHOOL OF CREATIVE ARTS</b>	
<b>PDM – PAINTING, DRAWING AND MIXED MEDIA</b>	<b>106</b>
Principles of Drawing and Composition	106
Foundation Oil Painting	106
Foundation Oil Painting (Summer only)	106
Foundation Oil Painting (Intersession)	106
Expanding Creativity	106
Digital Sketchbook	106
Pastel Techniques	107
Florence Sketchbook - Beginning	107

Fundamentals of Art and Design: Color Theory	107	Italy Through a Photographic Perspective	113
Performance Art	107	Beyond the Postcard: Documenting Contemporary	
Content Design and Research for Artists	107	Florence and Its Community	114
Comic Art	107	Intermediate Digital Photography	114
Florence Sketchbook - Intermediate	107	Intermediate Digital Photography (Summer only)	114
Sketchbook Workshop (Summer only)	107	Intermediate Digital Photography (Intersession)	114
Watercolor and Tempera/Gouache	108	Fundamentals of Food Design, Styling, and Photography	114
Intermediate Drawing	108	Landscape and Architecture Photography	114
Intermediate Painting	108	Experimental Photography	115
Intermediate Painting (Summer only)	108	Fashion Photography	115
Plein Air Landscape Painting	108	Advertisement and Commercial Photography	115
Contemporary Painting: Materials and Techniques	108	Photography Portfolio	115
New Genres: Intermedia Arts Exploration	108		
Advanced Drawing I: Observation and Interpretation	109		
Advanced Painting I: Observation and Interpretation	109	<b>PRI – PRINTMAKING</b>	<b>115</b>
Studio Art Professional Portfolio	109	Basic Printmaking	115
The Making of an Exhibition	109	Basic Printmaking (Summer only)	115
Advanced Drawing II	109	Etching	115
Advanced Painting II	109	Relief Printmaking	116
Major Project in Fine Arts	109	Advanced Etching Portfolio	116
<b>PER – PERFORMING ARTS</b>	<b>110</b>	<b>RES – RESTORATION</b>	<b>116</b>
Introduction to Modern Dance	110	Furniture, Wood Objects, and Gilding Conservation	116
Introduction to Ballet	110	Fresco Painting and Restoration I	116
Flamenco	110	Painting Conservation I	116
Introduction to Acting	110	Drawing for Conservators	116
Acting Dante's Inferno	110	Archaeology Workshop	116
Acting for The Screen	110	Florence and Central Italy Easel Paintings and Wood Conservation Workshop	116
Introduction to Music Production	110	Florence and Central Italy Fresco, Easel Painting, and Wood Conservation Workshop	117
Masterpieces of Western Music	110	Theory of Conservation	117
Intermediate Modern Dance	110	Historical Painting Lab I	117
The Moving Body: Yoga, Dance, Theater, and The (Visual) Arts of India	111	Fresco Painting and Restoration II	117
Renaissance Historical Dance	111	Painting Conservation II	117
Italian Theater	111	Science for Conservators II	117
Romeo and Juliet: A Love Story Across the Arts	111	Historical Painting Lab II	117
Music and Film	111	Advanced Fresco Painting and Restoration	118
Theater History: The Contribution of Florence	111	Advanced Painting Conservation	118
Italian Opera	111	Special Topics in Restoration	118
Voices of an Artist: The Creative Universe of Franco Zeffirelli	111	Advanced Project for Painting Conservation	118
Italian Culture Through Music	112	Advanced Project for Fresco and Mural Painting Restoration	118
Exploring Opera and Music Theatre	112	Chemistry Applications for Art Conservation	118
Intermediate Ballet	112		
Italian and European Theatre	112	<b>SCU – SCULPTURE AND CERAMICS</b>	<b>118</b>
Drawing for the Scene: Theatrical Set Design	112	Ceramics and Well-Being	118
		Ceramics and Well-Being (Summer only)	118
		Introductory Sculpture	119
		Introductory Sculpture (Summer only)	119
		Intermediate Ceramics	119
		Intermediate Sculpture	119
		Intermediate Sculpture (Summer only)	119
<b>PHO – PHOTOGRAPHY</b>	<b>112</b>		
Introduction to Classic Photography	112		
Introduction to Classic Photography (Summer only)	112		
Introduction to Digital Photography	112		
Introduction to Digital Photography (Summer only)	113		
Introduction to Digital Photography (Intersession)	113		
Principles of Landscape and Architecture Photography	113		
Principles of Fashion Photography	113		
Principles of Fashion Photography (Summer only)	113		

## SCHOOL OF DESIGN

### ARC – ARCHITECTURE

Foundations of Architectural Design	121
The Built Environment of Florence	121
20th-Century Design and Architecture	121
Architecture and Fashion	121
Aesthetics of Design: Theory and Practice	121
Perception of Form and Space	121
Architectural History: Italian Urban Design	121
History and Theory of Landscape Architecture	121
Public Space Design	122
Public Space Design (Summer only)	122
Contemporary Architecture	122
Sustainable Architecture	122
Sustainable Architecture (Summer only)	122
Architecture in its Environment	122
Architecture in its Environment (Summer only)	122
Conservation of Historic Buildings	123
Architecture Studio: Special Topics	123
Architecture Studio: Designing Within and for Communities	123

### FAS – FASHION DESIGN, MARKETING AND MERCHANDISING

Introduction to the Fashion Industry	123
Principles of Apparel Design	123
Fashion Figure Drawing	123
Construction Techniques	123
Fashion Illustration I	123
Fashion Illustration I (Summer only)	123
Patternmaking	124
Anthropology of Fashion and Desirability: Beyond the Catwalk	124
Sustainable Materials	124
Textile Science	124
CAD for Fashion Design I	124
Fashion Styling	124
Fashion Marketing	124
Fabric Styling	124
Fashion Consumer Behavior	124
Visual Merchandising	125
Costume Design	125
Fashion Illustration II	125
Draping	125
Retail Management	125
Knitwear I	125
Accessory Design	125
Accessory Design (Summer only)	125
History of Costume	126
Fashion Buying Concepts	126
History of Italian Fashion	126
Advanced Project in Fashion Design	126
Fashion Communication	126
Advanced Pattern Development	126
Product Development	126
Collection Development I	126

### 121

Knitwear II	127
Corsetry	127
CAD for Fashion Design II	127
Design Workshop	127
Fashion and Sustainability	127
Luxury Brand Management	127
Trend Forecasting	127
Experimental & Sustainable Fashion Design	127
Fashion Design Internship	128
Fashion Merchandising Internship	128
Merchandise Planning and Control	128
Interdisciplinary Design	128
Portfolio Development	128
Global Fashion Merchandising	128
Collection Development II	128
Fashion Employment Seminar	129
Fashion Entrepreneurship	129
Gender, Fashion, and Geographies	129

### GRA – GRAPHIC DESIGN 129

Digital Toolbox	129
20th-Century Graphics and Illustration	129
Digital Sketchbook	129
Graphic Design	129
Graphic Design (Summer only)	130
Digital Graphic Techniques Fundamentals	130
Digital Graphic Techniques Fundamentals (Summer and Intersession)	130
Foundations of Visual Communication	130
Foundations of Visual Communication (Summer and Intersession)	130
Content Design and Research for Artists	130
Web Design	130
Comic Art	130
Rendering Essentials	131
Workshop in Graphic Design	131
Creative Processes in Visual Communication	131
Web Marketing	131
Dynamic Web Design	131
Workshop in Creative Advertising	131
Graphic Design Project Development	131
Professional Blog Design	131
Web Animation	132
Graphic Design Internship	132
Interdisciplinary Design	132
Motion Graphic Techniques	132
Brand Design	132
Mobile Web Design	132
Graphic Design for Advertising	132
Computer 3D Animation	133

### INT – INTERIOR DESIGN 133

Interior Design I	133
Interior Design I (Summer and Intersession)	133
Product Design I	133
Perspective Drawing and Rendering	133

Technical Drawing	133
Perspective Drawing and Rendering (Summer only)	133
CAD for Interior Design I	133
Design for Living Spaces	134
Architecture and Fashion	134
Design for Living Spaces (Summer only)	134
Aesthetics of Design: Theory and Practice	134
Design and Craftsmanship	134
Perception of Form and Space	134
Design Materials	134
Interior Design I	134
Interior Design II (Summer only)	135
CAD for Interior Design II	135
Product Design II	135
Product Design II (Summer only)	135
Retail Design	135
Retail Design (Summer only)	135
Lighting Design	135
Lighting Design (Summer only)	136
Computer Rendering for Interior Design	136
Trend Forecasting	136
Web Portfolio Presentation	136
Sustainable Design	136
Interdisciplinary Design	136
Concepts and Strategies in Retail Design	136
Computer 3D Animation	137
Furniture Design	137
Furniture Design (Summer only)	137
Exhibit Design	137
Exhibit Design (Summer only)	137
Advanced Project in Interior Design	137
Interior Design Internship	138
<b>JWY – JEWELRY DESIGN</b>	<b>138</b>
History of Jewelry and Their Symbolism	138
Jewelry Design I	138
Metals in Jewelry Making	138
Wax Carving and Casting Techniques I	138
Jewelry Making I	138
Jewelry Making I (Summer only)	138
Gemstone Mythology (Summer only)	138
Gemology	139
Jewelry Design II	139
Jewelry Making II	139
Jewelry Brand Identity	139
Stone Setting I	139
Florentine Jewelry Engraving Techniques	139
Jewelry Design III	139
Jewelry Making III	139
Wax Carving and Casting Techniques II	139
Stone Setting II	140
Portfolio Development in Jewelry	140
Jewelry Making IV	140
Professional Jewelry Experience	140
Jewelry Artist Summer Workshop (Summer only)	140

**SCHOOL OF NUTRITION, ITALIAN GASTRONOMY AND CULTURE**

<b>IGC – ITALIAN GASTRONOMY AND CULTURE</b>	<b>142</b>
Representing Food in the Visual Arts	142
Not Just Italian Food: Culinary & Cultural Traditions	142
The Medici and the Journey of Flavors Beyond the Legend	142
Wine and Culture I: Wines of Italy	142
Italian Identity Across Food and Culture	142
Bread: From Its Origins to the Bakery	142
The Culture of Food in Italian Literature	142
Food Writing	142
Current Trends in Italian Cuisine	143
Fundamentals of Food Design, Styling, and Photography	143
An Italian Sensory Experience: Pairing Food and Wine	143
From History to the Kitchen: Flavors and Traditions	143
Wine Business & Marketing	143
Food Marketing & Communication	143
Co(ok)quinarius: Ancient Sources of Italian Cuisine	143
Wine Roots: From Enotria to Chianti	143
Winemaking I	144
Sacred and Profane: Symbolism in Italian Cuisine	144
Sustainable Food and the New Global Challenge	144
<b>NTR – NUTRITION</b>	<b>144</b>
The Journey to Well-Being	144
Vegetarianism Between Culture and Lifestyle	144
Where Food Meets Health: The Mediterranean Diet	144
A Balanced Nutritional Experience: Italian-Style Cooking	144
The Science of Food, Health, and Well-Being	145
Sports Nutrition	145
<b>SCHOOL OF SCIENCE AND MATHEMATICS</b>	
<b>BIO - BIOLOGICAL SCIENCES</b>	<b>147</b>
The Love of Life: Bioethical Reflections for Tomorrow's World	147
Principles of Biochemistry	147
Introduction to Neuroscience	147
<b>CHM – CHEMISTRY</b>	<b>147</b>
General Chemistry I with Laboratory	147
General Chemistry II with Laboratory	147
Organic Chemistry I with Laboratory	147
Organic Chemistry II with Laboratory	147
Principles of Biochemistry	147
Science for Conservators II	147
Chemistry Applications for Art Conservation	148
<b>MAT – MATHEMATICS</b>	<b>148</b>
Topics in Mathematics for Liberal Arts	148
Introduction to Statistics	148

**SCHOOL OF LIBERAL ARTS AND SOCIAL SCIENCES**

<b>ANC – ANCIENT STUDIES</b>	<b>152</b>
Greek and Roman Mythology	152
The Etruscan Enigma	152
The Etruscan and Roman Civilizations	152
Archaeology Field School: Tuscania (Italy)	152
Archaeology of Italy: From Constantine to Charlemagne	152
The Age of Heroes: The Iliad, the Odyssey, the Aeneid, and the Origins of Western Literature	152
<b>ANT – ANTHROPOLOGY</b>	<b>152</b>
Italian Identity Across Food and Culture	152
Archaeology Field School: Tuscania (Italy)	153
<b>BUS – INTERNATIONAL BUSINESS</b>	<b>153</b>
Wine Business & Marketing	153
Social Media Marketing	153
Marketing/Advertising Internship	153
<b>COM – COMMUNICATIONS</b>	<b>153</b>
Introduction to Journalism	153
The Body Speaks: The Importance of Non-Verbal Communication	153
Social Media Marketing	153
<b>ENV – ENVIRONMENTAL STUDIES AND GEOGRAPHY</b>	<b>154</b>
Sustainable Forest Management	154
Sustainable Italy: Environmental Awareness and Ecotourism	154
Sustainable Food and the New Global Challenge	154
<b>HIS – HISTORY</b>	<b>154</b>
Western Civilization	154
Medieval Civilization and Culture	154
Magical Mystery Tour: Pilgrimage to Rome and Latium in the Middle Ages	154
Archaeology Field School: Tuscania (Italy)	154
Italian Renaissance Civilization and Culture	154
<b>LIT – LITERATURE</b>	<b>155</b>
Survey of Western Literature	155
The Age of Heroes: The Iliad, the Odyssey, the Aeneid, and the Origins of Western Literature	155
Masterpieces of Italian Literature	155
Italian Grand Tour: Italy Through the Eyes of Famous Travelers	155
<b>PHI – PHILOSOPHY</b>	<b>155</b>
Western Philosophy: Methods and Inquiries	155
Introduction to Ethics	155
The Well Examined Life: Key Western Philosophers	155

<b>PSY – PSYCHOLOGY</b>	<b>156</b>
Introduction to Psychology	156
Social Psychology	156
Child Psychology	156
Organizational Psychology: Understanding Workplace Dynamics	156
<b>REL- RELIGIOUS STUDIES</b>	<b>156</b>
World Religions	156
Yoga Wellness Workshop: Body and Spirit	156
Yoga: Breathing, Meditation, Spirituality	156
Religion and Culture in Italy	157
In Search of Early Christianity	157
<b>SOC – SOCIOLOGY</b>	<b>157</b>
Life in Ancient and Modern Italy	157
Contemporary Italians and Italy	157
<b>WRI – WRITING</b>	<b>157</b>
Introduction to Journalism	157
Creative Writing	157
Travel Writing	157
<b>SCHOOL OF ITALIAN LANGUAGE AND CULTURE</b>	
<b>ITC – ITALIAN LANGUAGE AND CULTURE</b>	<b>159</b>
Italian Through Mediterranean Cooking (in Italian only)	159
Italian Through Cooking (in Italian only)	159
Italian Through Theater (in Italian only)	159
Italian for Conversation (in Italian only)	159
Italian Civilization (in Italian only)	159
Italian Through Community Service (in Italian only)	159
<b>ITL – ITALIAN LANGUAGE 3-CREDIT COURSES</b>	<b>160</b>
3-Hour Italian Language Elementary I	160
3-Hour Italian Language Elementary II	160
3-Hour Italian Language Intermediate I	160
3-Hour Italian Language Intermediate II	160
3-Hour Italian Language Advanced I	160
3-Hour Italian Language Advanced II	160
<b>ITL – ITALIAN LANGUAGE 4-CREDIT COURSES</b>	<b>160</b>
4-Hour Italian Language Elementary I	160
4-Hour Italian Language Elementary II	160
4-Hour Italian Language Intermediate I	161
4-Hour Italian Language Intermediate II	161
4-Hour Italian Language Advanced I	161
4-Hour Italian Language Advanced II	161

**SCHOOL OF CREATIVE ARTS****FMA – FILM AND MEDIA ARTS 163**

Filmmaking I	163
History of Italian Film	163
Italian Cinema and Society	163
Film Studies	163

**PDM – PAINTING, DRAWING AND MIXED MEDIA 163**

Principles of Drawing and Composition	163
Foundation Oil Painting	163
Foundation Oil Painting (Summer only)	163
Expanding Creativity	163
Tuscania Sketchbook - Beginning	164
Discover Painting: Tuscania Through Color and Space	164
Discover Painting: Tuscania Through Color and Space (Summer only)	164
Nature Sketchbook	164
Tuscania Oil Painting Workshop	164
Tuscania Sketchbook - Intermediate	164
Watercolor and Tempera/Gouache	164
Intermediate Painting	165

**PER – PERFORMING ARTS 165**

Flamenco	165
Introduction to Acting	165

**PHO – PHOTOGRAPHY 165**

Introduction to Digital Photography	165
Introduction to Digital Photography (Summer only)	165
Intermediate Digital Photography	165
Intermediate Digital Photography (Summer only)	166
Landscape and Architecture Photography (Summer only)	166

**SCHOOL OF NUTRITION, ITALIAN GASTRONOMY AND CULTURE****IGC – ITALIAN GASTRONOMY AND CULTURE 168**

Not Just Italian Food: Culinary & Cultural Traditions	168
Cooking in Context: Traditions of Tuscania	168
Wine and Culture I: Wines of Italy	168
Italian Identity Across Food and Culture	168
Mediterranean Cuisine	168
Current Trends in Italian Cuisine	168
Etruscan Cuisine	168
An Italian Sensory Experience: Pairing Food and Wine	168
Wine Business & Marketing	168
Sustainable Food and the New Global Challenge	169

**NTR – NUTRITION 169**

The Journey to Well-Being	169
---------------------------	-----

**AGR – AGRICULTURAL STUDIES AND TECHNOLOGIES 171**

Sustainable Forest Management	171
Agricultural Economics	171
Organic Agriculture	171
A Global Perspective on Sustainable Agriculture Systems	171
Multifunctionality of the Agricultural Sector	171
Agri-Food Marketing	171

**14 INDEX BY TITLE**

1960s: A Global Counter Cultural Movement, The	80	Ancient Egypt	56
3-Hour Italian Language Advanced I	100, 160	Ancient Egyptian Civilization: Mummies Pyramids and Pharaohs	55
3-Hour Italian Language Advanced II	100, 160	Ancient Religions	92
3-Hour Italian Language Elementary I	99, 160	Ancient Rome	55, 78
3-Hour Italian Language Elementary II	99, 160	Animated Short Film, The	103
3-Hour Italian Language Intermediate I	99, 160	An Italian Sensory Experience: Pairing Food and Wine	143, 168
3-Hour Italian Language Intermediate II	99, 160	Anthropology of Fashion and Desirability: Beyond the Catwalk	57, 124
4-Hour Italian Language Advanced I	100, 161	Anthropology of Violence and Conflict	58, 88
4-Hour Italian Language Advanced II	101, 161	Archaeology Field School: Tuscania (Italy)	152, 153, 154
4-Hour Italian Language Elementary I	100, 160	Archaeology of Italy: From Constantine to Charlemagne	152
4-Hour Italian Language Elementary II	100, 160	Archaeology Workshop	55, 57, 116
4-Hour Italian Language Intermediate I	100, 161	Architectural History: Italian Urban Design	60, 121
4-Hour Italian Language Intermediate II	100, 161	Architecture and Fashion	121, 134
6-Hour Italian Language Advanced I and II	101	Architecture in its Environment	122
6-Hour Italian Language Elementary I and II	101	Architecture in its Environment (Summer only)	122
6-Hour Italian Language Elementary II and Intermediate I	101	Architecture Studio: Designing Within and for Communities	123
6-Hour Italian Language Intermediate I and II	101	Architecture Studio: Special Topics	123
6-Hour Italian Language Intermediate II and Advanced I	101	Art History I: Antiquity to Early Renaissance	59
20th-Century Design and Architecture	59, 121	Art History II: High Renaissance to the Present	59
20th-Century Graphics and Illustration	129	Arts and Society Through an Anthropological Lens	58, 59
20th-Century Italian Literature (in Italian only)	98	Avant-Garde and Modernist Art (1900-1950)	63
<b>A</b>			
A Balanced Nutritional Experience: Italian-Style Cooking	144	<b>B</b>	
Academic Reading and Writing (in Italian only)	97	“Barbarian” Foundations of Europe, The	56, 78
Accessory Design	125	Basic Printmaking	115
Accessory Design (Summer only)	125	Basic Printmaking (Summer only)	115
Acting Dante’s Inferno	110	Beyond Modern Capitalism: Rethinking the Global Socio-Economic Order	65, 87
Acting for The Screen	103, 110	Beyond the Postcard: Documenting Contemporary Florence and Its Community	114
Adolescent Psychology	89	Biblical and Ancient Mythology	55
Advanced Drawing II	109	Body Speaks: The Importance of Non-Verbal Communication, The	69, 153
Advanced Drawing I: Observation and Interpretation	109	Brand Design	132
Advanced Etching Portfolio	116	Bread: From Its Origins to the Bakery	142
Advanced Fresco Painting and Restoration	118	Built Environment of Florence, The	59, 121
Advanced Painting Conservation	118	Business Writing	95
Advanced Painting II	109	<b>C</b>	
Advanced Painting I: Observation and Interpretation	109	CAD for Fashion Design I	124
Advanced Pattern Development	126	CAD for Fashion Design II	127
Advanced Project for Fresco and Mural Painting Restoration	118	CAD for Interior Design I	133
Advanced Project for Painting Conservation	118	CAD for Interior Design II	135
Advanced Project in Fashion Design	126	Capping: Communications Studies	74
Advanced Project in Interior Design	137	Capping: Contemporary Italian Thought (in Italian only)	99
Advertisement and Commercial Photography	115	Catholic Church and Society in Italy, The	91
Advertising Principles	69	Ceramics and Well-Being	118
Aesthetics of Design: Theory and Practice	121, 134	Ceramics and Well-Being (Summer only)	118
Age of Heroes: The Iliad, the Odyssey, the Aeneid, and the Origins of Western Literature, The	57, 82, 152, 155		
Agricultural Economics	171		
Agri-Food Marketing	171		



Chemistry Applications for Art Conservation	118, 148	Design for Living Spaces (Summer only)	134
Child Psychology	89, 156	Design Materials	134
China's Development and the Global Shift	64, 86	Design Workshop	127
Cinema of the Real: Documentary Films	105	Developing Leadership Skills	68
Collection Development I	126	Digital Cultures	70
Collection Development II	128	Digital Graphic Techniques Fundamentals	130
Comic Art	107, 130	Digital Graphic Techniques Fundamentals (Summer and Intersession)	130
Communication and Leadership	71	Digital Sketchbook	106, 129
Communications/Event Planning Internship	73	Digital Toolbox	129
Communications Internship	73	Discover Painting: Tuscania Through Color and Space	164
Communications Internship in Italian	74, 98	Discover Painting: Tuscania Through Color and Space (Summer only)	164
Communications Research Methods	70	Documentary Filmmaking	104
Computer 3D Animation	133, 137	Draping	125
Computer Rendering for Interior Design	136	Drawing for Conservators	116
Concepts and Strategies in Retail Design	136	Drawing for the Scene: Theatrical Set Design	112
Conservation of Historic Buildings	123	Dynamic Web Design	131
Construction Techniques	123		
Consumer Behavior	66	<b>E</b>	
Consumer Insights and Strategic Development	74	Economics of the European Union	67
Contemporary Architecture	61, 122	Educating for Peace	75
Contemporary Art	63	Environmental Philosophy	84
Contemporary European Literature	82	Etching	115
Contemporary Feminist Theories	77	Etruscan and Roman Civilizations, The	152
Contemporary Italian Politics (in Italian only)	98	Etruscan Cuisine	168
Contemporary Italians and Italy	94, 157	Etruscan Enigma, The	56, 152
Contemporary Italian Women Writers	77, 83	European Union, The	87
Contemporary Italy Through the Media (in Italian only)	97	Europe from 1815 to the Present	78
Contemporary Painting: Materials and Techniques	108	Europe Since 1945	80
Content Design and Research for Artists	107, 130	Event Planning	64, 70
Convergence of Media and Technology, The	70	Excavating Our Past	55
Cooking in Context: Traditions of Tuscania	168	Exhibit Design	137
Co(ok)quinarius: Ancient Sources of Italian Cuisine	56, 58, 143	Exhibit Design (Summer only)	137
Corporate Finance	67	Expanding Creativity	106
Corporate Social Responsibility	64	Expanding Creativity	163
Corsetry	127	Experimental Photography	115
Costume Design	125	Experimental & Sustainable Fashion Design	127
Cradle of Renaissance: Florence in Literature, Art and Architecture, The	62, 83	Exploring Opera and Music Theatre	112
Creating the Multimedia Sports Narrative	72		
Creative Processes in Visual Communication	131	<b>F</b>	
Creative Writing	94, 157	Fabric Styling	124
Cross-Cultural Communication in the Workplace	65, 71	Fashion and Sustainability	127
Crowdfunding	66, 72	Fashion Buying Concepts	126
Cultural Anthropology	58	Fashion Communication	126
Cultural Networking in the Renaissance	79, 93	Fashion Consumer Behavior	124
Culture of Food in Italian Literature, The	81, 142	Fashion Design Internship	128
Current Trends in Italian Cuisine	143, 168	Fashion Employment Seminar	129
		Fashion Entrepreneurship	129
<b>D</b>		Fashion Figure Drawing	123
Dante, Petrarch, Boccaccio: Italian Literature of the 14th Century	83	Fashion Illustration I	123
Dante's Quest for Love: From the Divine Comedy To Contemporary Culture and Media	82, 105	Fashion Illustration II	125
Design and Craftsmanship	134	Fashion Illustration I (Summer only)	123
Design for Living Spaces	134	Fashion Marketing	124
		Fashion Merchandising Internship	128
		Fashion Photography	115

Fashion Styling	124	Florence and Central Italy Easel Paintings and Wood Conservation Workshop	116
Female Characters in 20th Century Fiction	77, 82	Florence and Central Italy Fresco, Easel Painting, and Wood Conservation Workshop	117
Filmmaking I	103, 163	Florence and the House of the Medici	79
Filmmaking II	104	Florence in the Literary Imagination	82
Filmmaking II (Summer only)	104	Florence Sketchbook - Beginning	107
Filmmaking I (Summer only)	103	Florence Sketchbook - Intermediate	107
Film Studies	105, 163	Florentia: The Ancient Roots of Florence	55, 78
Flamenco	110, 165	Florentine Jewelry Engraving Techniques	139
		Florentine Villas and Gardens	61
		Food and Religion: Rituals, Traditions and Taboos	58, 91
		Food in Italian Culture (in Italian only)	97
		Food Marketing & Communication	70, 143
		Food Writing	69, 142
		Football: A Global History	92
		Forensic Psychology	89
		Foundation Oil Painting	106, 163
		Foundation Oil Painting (Intersession)	106
		Foundation Oil Painting (Summer only)	106
		Foundation Oil Painting (Summer only)	163
		Foundations of Architectural Design	121
		Foundations of Management	64
		Foundations of Visual Communication	130
		Foundations of Visual Communication (Summer and Intersession)	130
		Fresco Painting and Restoration I	116
		Fresco Painting and Restoration II	117
		From History to the Kitchen: Flavors and Traditions	143
		From Machiavelli to the Present: Modern Political Thought	85, 86
		From Plato to Machiavelli: Classical Political Thought	84, 86
		From the Revolutions to the Avant-Gardes: Art in the 19th Century	63
		Fundamentals of Art and Design: Color Theory	107
		Fundamentals of Food Design, Styling, and Photography	114, 143
		Furniture Design	137
		Furniture Design (Summer only)	137
		Furniture, Wood Objects, and Gilding Conservation	116
<b>G</b>			
Galileo's World: His Life and Contributions to Modern Science	79		
Gemology	139		
Gemstone Mythology (Summer only)	138		
Gender, Fashion, and Geographies	77, 129		
General Chemistry II with Laboratory	147		
General Chemistry I with Laboratory	147		

Genius of Michelangelo, The	60
Geography, Environment, and Society	75, 94
Geography of Tuscany, The	75
Global Brand Management	74
Global Business and Society	66
Global Fashion Merchandising	128
Global Financial Markets	68
Global IMC Campaign Development	74
Globalization and Social Change	86
Global Media Strategies	73
Global Sports Marketing	73
Global Strategic Marketing Management	68
Government and Politics in the Contemporary Middle East	88
Global Perspective on Sustainable Agriculture Systems, A	171
Graphic Design	129
Graphic Design for Advertising	132
Graphic Design Internship	132
Graphic Design Project Development	131
Graphic Design (Summer only)	130
Greek and Roman Mythology	56, 152
Greek Colonization of Ancient Italy, The	57, 80
<b>H</b>	
Hidden Meanings in Renaissance Art	62
High Renaissance and Mannerism	62
High Renaissance and Mannerism (in Italian only)	98
Historical Painting Lab I	117
Historical Painting Lab II	117
History and Theory of Landscape Architecture	121
History of Animation	103
History of Architecture	59
History of Christianity	91
History of Costume	126
History of Italian Fashion	126
History of Italian Film	104, 163
History of Jewelry and Its Symbolism	138
History of Prostitution	77
History of World Cinema: Origins to the Present, The	103
Holocaust: Jewish and Christian Responses, The	78, 91
Human Resources Management	65
<b>I</b>	
Images and Words	62
In Search of Early Christianity	157
Integrated Marketing Communication	66, 72
Intercultural Communication	72
Intercultural Competencies in the Contemporary Global Context	72, 75
Interdisciplinary Design	128, 132, 136
Interior Design I	133
Interior Design II	134
Interior Design II (Summer only)	135
Interior Design Internship	138
Interior Design I (Summer and Intersession)	133

Intermediate Ballet	112	Italian Film (in Italian only)	99
Intermediate Ceramics	119	Italian for Business (in Italian only)	98
Intermediate Digital Photography	114, 165	Italian for Conversation (in Italian only)	97, 159
Intermediate Digital Photography (Intersession)	114	Italian for Tourism (in Italian only)	97
Intermediate Digital Photography (Summer only)	114, 166	Italian Grand Tour: Italy Through the Eyes of Famous Travelers	84, 155
Intermediate Drawing	108	Italian Identity Across Food and Culture	58, 142, 152, 168
Intermediate Modern Dance	110	Italian Literature and Society: 1945 to the Present	81
Intermediate Painting	108, 165	Italian Literature in Translation: Dante Alighieri and the Divine Comedy	83
Intermediate Painting (Summer only)	108	Italian Opera	111
Intermediate Sculpture	119	Italian Renaissance Art	61
Intermediate Sculpture (Summer only)	119	Italian Renaissance Civilization and Culture	80, 154
International Art Business	62, 65	Italian Society Today	93
International Business	64	Italian Theater	111
International Business Negotiation	67	Italian Through Children's Literature (in Italian only)	98
International Conflict Resolution	87	Italian Through Community Service (in Italian only)	97, 159
International Law	88	Italian Through Cooking (in Italian only)	97, 159
International Marketing	66	Italian Through Mediterranean Cooking (in Italian only)	159
International Politics	87	Italian Through Theater (in Italian only)	159
International Terrorism	81, 88	Italian Women's Literature (in Italian only)	99
Introduction to Acting	110, 165	Italy and the European Union	87
Introduction to Anthropology	57	Italy in the American Imagination	80
Introduction to Ballet	110	Italy's Contribution to Modern Science	79, 85
Introduction to Business	63	Italy Through a Photographic Perspective	113
Introduction to Classic Photography	112		
Introduction to Classic Photography (Summer only)	112	<b>J</b>	
Introduction to Communications	69	Jewelry Artist Summer Workshop (Summer only)	140
Introduction to Digital Photography	112, 165	Jewelry Brand Identity	139
Introduction to Digital Photography (Intersession)	113	Jewelry Design I	138
Introduction to Digital Photography (Summer only)	113, 165	Jewelry Design II	139
Introduction to Economics	63	Jewelry Design III	139
Introduction to Environmental Issues	75	Jewelry Making I	138
Introduction to Ethics	84, 155	Jewelry Making II	139
Introduction to Journalism	69, 94, 153, 157	Jewelry Making III	139
Introduction to Modern Dance	110	Jewelry Making I (Summer only)	138
Introduction to Multicultural Education	75	Jewelry Making IV	140
Introduction to Music Production	110	Jewish Life in Italy	
Introduction to Neuroscience	90, 147	From the Renaissance to the Present	92
Introduction to Political Science	86	Journey to Well-Being, The	144, 169
Introduction to Psychology	88, 155		
Introduction to Renaissance Art (in Italian only)	97	<b>K</b>	
Introduction to Sociology	92	Knitwear I	125
Introduction to Statistics	148	Knitwear II	127
Introduction to the Bible (Old Testament)	90		
Introduction to the Fashion Industry	123	<b>L</b>	
Introduction to Women's Studies	76	Landscape and Architecture Photography	114
Introductory Sculpture	119	Landscape and Architecture Photography (Summer only)	166
Introductory Sculpture (Summer only)	119	Latin Roots of English, The	55
Italian-American Experience, The	93	Leonardo da Vinci: The Renaissance Genius at Work	62
Italian and European Theatre	112	Life in Ancient and Modern Italy	157
Italian Cinema and Literature: Connecting Art Forms	81, 103	Lifestyle in Renaissance Florence	61, 79
Italian Cinema and Society	104, 163	Lighting Design	135
Italian Civilization and Culture (in Italian only)	99		
Italian Civilization (in Italian only)	159		
Italian Crime Fiction	81		
Italian Culture Through Music	112		

Lighting Design (Summer only)	136
Literature and Journalism	70, 81
Logical, Critical, and Creative: The Power of Reason	84
Love and Natural Selection: Science and Myth	76, 89
Love of Life: Bioethical Reflections for Tomorrow's World, The	85, 147
Luxury Brand Management	67, 127

**M**

Made in Italy: A Culture of Excellence	65, 93
Magical Mystery Tour: Pilgrimage to Rome and Latium in the Middle Ages	154
Magic, Divination, and Ghosts in the Ancient World	57, 92
Major Project in Fine Arts	109
Making of an Exhibition, The	109
Making of Modern Europe From Antiquity to the French Revolution, The	77
Many Italies, Other Italies: Modern Literary Representations	82
Marketing/Advertising Internship	67, 153
Marketing/Event Planning Internship	68
Mass Communication	69
Masterpieces of Italian Literature	83, 155
Masterpieces of Western Music	110
Masters of Italian Cinema	105
Medici and the Journey of Flavors Beyond the Legend, The	78, 142
Media Ethics	70
Mediation and Conflict Resolution	71, 89
Medieval Art	61
Medieval Civilization and Culture	78, 154
Mediterranean Cuisine	168
Merchandise Planning and Control	128
Metals in Jewelry Making	138
Mindfulness: A Path to Emotional Balance	90
Mobile Web Design	132
Monotheisms: Judaism, Christianity, and Islam	91
Motion Graphic Techniques	132
Moving Body: Yoga, Dance, Theater, and The (Visual) Arts of India, The	91, 111
Multifunctionality of the Agricultural Sector	171
Museum/Gallery Internship	63
Music and Film	104, 111
Mystery Cults of the Ancient Mediterranean	57, 92

**N**

Nature Sketchbook	164
New Genres: Intermedia Arts Exploration	108
New Media: Communication in the Digital Age	69
Not Just Italian Food: Culinary & Cultural Traditions	142, 168

**O**

Operations Management	68
Origins and Development of Media, The	70
Origins of Florentine Renaissance Art, The	62

Organic Agriculture	171
Organic Chemistry II with Laboratory	147
Organic Chemistry I with Laboratory	147
Organizational Behavior	66
Organizational Psychology: Understanding Workplace Dynamics	89, 156
Organized Crime: Sociology and History of the Italian Mafia	93

**P**

Painting Conservation I	116
Painting Conservation II	117
Palaces of Florence	60
Participation, Empowerment, and Social Change	87
Pastel Techniques	107
Patternmaking	124
Peoples and Cultures in the Biblical World	56
Perception of Form and Space	121, 134
Performance Art	107
Perspective Drawing and Rendering	133
Perspective Drawing and Rendering (Summer only)	133
Photography Portfolio	115
Plein Air Landscape Painting	108
Portfolio Development	128
Portfolio Development in Jewelry	140
Presentation and Public Speaking	69
Princely Renaissance: Art at the Italian Courts, The	60
Principles of Apparel Design	123
Principles of Biochemistry	147
Principles of Drawing and Composition	106, 163
Principles of Fashion Photography	113
Principles of Fashion Photography (Summer only)	113
Principles of Finance	64
Principles of Landscape and Architecture Photography	113
Principles of Macroeconomics	64
Principles of Marketing	64
Principles of Microeconomics	63
Product Design I	133
Product Design II	135
Product Design II (Summer only)	135
Product Development	126
Professional Blog Design	131
Professional Jewelry Experience	140
Psychology of Art and Human Creativity	90
Psychology of Crime	89
Psychology of Eating	90
Public Relations	71
Public Relations Internship	73
Public Space Design	122
Public Space Design (Summer only)	122
Pursuit of Happiness: Cultivating Well-Being in Challenging Times, The	84, 89

**R**

Regions of Italy	92
Relief Printmaking	116
Religion and Culture in Italy	157
Renaissance Architecture	61
Renaissance Historical Dance	111
Renaissance Theory of Love, The	79, 85
Rendering Essentials	131
Representing Food in the Visual Arts	59, 142
Responsible for the Future? A Philosophical Debate	85, 86
Retail Design	135
Retail Design (Summer only)	135
Retail Management	125
Role of Magic in Renaissance Thought, The	80, 85
Romeo and Juliet: A Love Story Across the Arts	82, 111

**S**

Sacred and Profane: Symbolism in Italian Cuisine	58, 144
Science for Conservators II	117, 147
Science of Food, Health, and Well-Being, The	145
Screenwriting I	104
Screenwriting II	105
Second World War, The	81
Secret Codes and Symbols in Western Art	60
Serial: TV and Beyond, The	105
Shakespeare's Italy	82
Sketchbook Workshop (Summer only)	107
Social Media Marketing	67, 72, 153
Social Media Marketing Internship	68, 74
Social Psychology	88, 156
Social World of Renaissance Italy, The	78
Sociology of Consumerism	66, 93
Special Topics in Restoration	118
Sports, Culture, and Communication	71
Sports in Global Cinema and Television	73
Sports Nutrition	145
Stone Setting I	139
Stone Setting II	140
Studio Art Professional Portfolio	109
Survey of Western Literature	81, 155
Sustainability: Science, Political Economy and Business	65, 86
Sustainable Architecture	122
Sustainable Architecture (Summer only)	122
Sustainable Design	136
Sustainable Food and the New Global Challenge	75, 144, 154, 169
Sustainable Forest Management	154, 171
Sustainable Italy: Environmental Awareness and Ecotourism	154
Sustainable Materials	124

**T**

Technical Drawing	133
Textile Science	124
Theater History: The Contribution of Florence	111
Theory of Conservation	117
Topics in Mathematics for Liberal Arts	148
Topics of Italian Literature: Dante and the Journey from Despair to Joy	83
Translation Techniques (in Italian only)	98
Travel Writing	95, 157
Trend Forecasting	127, 136
Tuscania Oil Painting Workshop	164
Tuscania Sketchbook - Beginning	164
Tuscania Sketchbook - Intermediate	164

**U**

Understanding Islam	91
Understanding Movies	103

**V**

Vegetarianism Between Culture and Lifestyle	144
Venice Film Festival, The	105
Video Games and Cinema	106
Visual Culture in Italy Since 1945 (Art, Design, Media)	60, 71
Visual Merchandising	125
Voices of an Artist: The Creative Universe of Franco Zeffirelli	105, 111

**W**

War and the Media	71, 88
Watercolor and Tempera/Gouache	108, 164
Wax Carving and Casting Techniques I	138
Wax Carving and Casting Techniques II	139
Web Animation	132
Web Design	130
Web Marketing	131
Web Portfolio Presentation	136
Wedding Planning	67, 72
Well Examined Life: Key Western Philosophers, The	84, 155
Western Civilization	77, 154
Western Philosophy: Methods and Inquiries	84, 155
Where Food Meets Health: The Mediterranean Diet	144
Wine and Culture I: Wines of Italy	142, 168
Wine Business & Marketing	65, 143, 153, 168
Winemaking I	144
Wine Roots: From Enotria to Chianti	56, 143
Women and Equality: Policy Matters	76, 87
Women Artists: From the Renaissance to the Present	61, 76
Women, History, and Culture	76
Women in Religion	76, 92
Women of the Medici Family	76, 80
Workshop in Creative Advertising	131
Workshop in Graphic Design	131

World Art	60
World of Museums: Museology, The	59
World Religions	90
World Religions	156
Writing About the Self	94
Writing for College	94

**X****Y**

Yoga: Breathing, Meditation, Spirituality	91
Yoga: Breathing, Meditation, Spirituality	156
Yoga Wellness Workshop: Body and Spirit	156

**PHOTO CREDITS**

Photographs of LdM Students, LdM Students' Artworks,  
and LdM Premises by Simone Stanislai





**LdM Italy Main Office  
Florence**

Via Faenza, 43  
50123 Florence, Italy  
Phone: +39.055.287.360  
Phone: +39.055.287.203  
Fax: +39.055.239.8920

**LdM Academic Relations  
and Student Services**

3600 Bee Caves Road, Suite 205B  
AUSTIN, TX 78746 US  
Phone: +1.877.765.4LDM (4536)  
Phone: +1.512.328.INFO (4636)  
Fax: +1.512.328.4638

**INFO@LDMINSTITUTE.COM**  
**WWW.LDMINSTITUTE.COM**

2022/2023