



***LIBERAL AND STUDIO ARTS***  
***COURSES***

## **List of Liberal and Studio Arts Courses**

### **Liberal Arts:**

ITLN 101: Italian Language Basic Level I  
ITLN 102: Italian Language Basic Level II  
ITLN 201: Italian Language Intermediate Level I  
ITLN 202: Italian Language Intermediate Level II  
ITLN 301: Italian Language Advanced Level I  
ITLN 302: Italian Language Advanced Level II  
AHMM 210: History of Italian Renaissance Art  
AHMI 310: Life and Works of Michelangelo  
LIIT 320: Italian Literature in the 20<sup>th</sup> Century  
LIIT 321: Italian Literature 1200 – 1500  
MSIC 310: Italian Cinema  
SOIT 360: Italian Style  
HSET 330: The Etruscans  
HWR 330: Women in Renaissance Italy  
SHTS 330: History of Tuscany  
FDTC 390: History of 20<sup>th</sup> Century Fashion

### **Studio Arts:**

SALD 110: Life Drawing I  
SAPT 110: Painting Techniques I  
SALD 210: Life Drawing II  
SAPT 310: Painting Techniques II  
SASF 110: Sketching Florence  
SMM 310: Mixed Media – Contemporary Art Lab  
SAPF 310: Photographing Florence

## **Brief Course Descriptions**

### ***Liberal Arts:***

#### **ITLN 101: Italian Language Basic Level I**

This introduction to the Italian language uses innovative methods to make learning lively and effective. Students are placed in different study groups, according to their level of knowledge. The course begins from the most elementary communicative needs for salutations and personal identification. Students learn to form questions and answers about information relative to the world in which they find themselves. This work is backed up by an in-depth study of grammar to provide the student with a morpho-syntactical basis. Exercises will include games, situational studies, instruments through which the student has the possibility to use the grammatical structures and the vocabulary acquired up to that point. Course work corresponds to European Framework level A-1.

#### **ITLN 102: Italian Language Basic Level II**

This course is a continuation of ITLN 101, with emphasis on conversation and the use of elementary and intermediate grammar covered during the lessons. Audio-visuals are used such as films and video clips to simulate typical situations and to stimulate conversation. Course work corresponds to European Framework level A-2.

#### **ITLN 201: Italian Language Intermediate Level I**

The intermediate course in Italian language, grammar, vocabulary and conversation is supported by video presentations of topical situations for conversation and increasing comprehension. Exercises will include reading newspapers, games, texts, situational studies, instruments through which the student has the possibility to use the grammatical structures and the vocabulary acquired up to that point. Course work corresponds to European Framework level B-1.

#### **ITLN 202: Italian Language Intermediate Level II**

The intermediate course in Italian language, grammar, vocabulary and conversation is supported by video presentations of topical situations for conversation and increasing comprehension. Exercises will include reading newspapers, games, texts, situational studies, instruments through which the student has the possibility to use the grammatical structures and the vocabulary acquired up to that point. Course work corresponds to European Framework level B-2.

#### **ITLN 301: Italian Language Advanced Level I**

Advanced course in Italian language. Advanced composition skills and conversation supported by video presentations of topical situations for conversation and increasing comprehension. Course work corresponds to European Framework level C-1.

#### **ITLN 302: Italian Language Advanced Level II**

Advanced course in Italian language. Advanced composition skills and conversation supported by video presentations of topical situations for conversation and increasing comprehension. Course work corresponds to European Framework level C-2.

#### **AHMM 210: History of Italian Renaissance Art**

This course will explore the development of art and architecture in Italy from the late Middle Ages to the High Renaissance period. Through an in-depth analysis of the art and history of these periods, an

understanding of Italy's role in the overall development of Western civilization comes to light. Particular emphasis will be given to Florentine Art. Florence exhibits to this day a particularly well-integrated conception of painting, sculpture, and architecture. Taking advantage of this, the course uses the city as a classroom, examining the development of Florentine art and architecture in context. In addition to on-site lectures, classroom lectures will focus on the art produced in other major Italian cities.

### **AHMI 310: Life and Works of Michelangelo**

This course provides an introduction to the oeuvre of Michelangelo Buonarroti (1475-1564). It constitutes a consideration of his major works in painting, sculpture, and architecture against the background of the period's history and culture, with reflections on his biography and creative procedures. There will be both in-class sessions and on-site visits, for a combination of talks, discussion, debate, and interaction with real works of art.

### **LIIT 320: Italian Literature in the 20<sup>th</sup> Century**

This is an introductory course in modern Italian literature. The course will focus mainly on the development of Italian narrative from the end of the 19th to the end of the 20th century. Authors studied will include classics such as Svevo, Pirandello, Calvino, Gadda, Morante as well as contemporary authors such as Ammanniti and Camilleri. Students will learn about the relationship between literature and other media (liberal arts, photography and cinema).

### **LIIT 321: Italian Literature 1200 – 1500**

This is an introductory course in Medieval and Renaissance Italian literature. The main focus will be on the historical importance and long-lasting cultural changes made possible by the texts studied. This will lead the students to understand how the passage from Dante to Petrarch, and from Boccaccio to mature the Renaissance, shows the change from the medieval mind-set to an early modern culture. The approach of the course is interdisciplinary, as it aims not only to give the students a good knowledge of early modern Italian literature, but also to stimulate critical thinking and a sensibility to all of the humanities. The course will be taught in English. Likewise, primary sources will be in English. Questions on the language and the stylistic characteristics of the original texts, however, may be examined.

### **MSIC 310: Italian Cinema**

This course will offer students a historical overview of Italian cinema; its themes and genres, cultural and social background. It will present the important social and artistic role cinema has played in Italian society. Films will be viewed according to the period and director. Particular attention will be given to Italian Neorealism and directors such as: Visconti, DeSica, Fellini, Germi, Pasolini, Antonioni, the Tavianis, Tornatore, Bertolucci, Leone, Benigni.

### **SOIT 360: Italian Style**

The course examines basic aspects of Italian culture, with an objective of leading the students towards an understanding of the most common perceptions of Italy and Italians, comparing their respective images, as projected over the world and perceived from outside. Students will be encouraged to make connections and questions and, by the end of the course, they are expected to have accumulated a series of elements which allow them to consider the Italian identity from an informed point of view.

**HSET 330: The Etruscans**

This course intends to introduce the history, art and culture of the Etruscan civilization in the Italic panorama, emphasizing its influence on contemporary foreign civilizations, the originality of its culture and the cultural legacy that it left behind in Rome and Europe.

**HSWR 330: Women in Renaissance Italy**

This course looks into the many facets of life as a woman in the Renaissance, with a focus on the Italian experience. Students will examine social conditions and cultural assumptions surrounding the Renaissance woman as daughter, sister, mother, bride, widow, nun and saint, heretic and prisoner, ruler and heroine, entrepreneur and worker, author and artist. They will engage with various sources, including images, objects, places, and a range of texts (legal, historical, and literary). Famous and learned women such as Christine de Pizan, Isotta Nogarola, Isabella d'Este, and Artemisia Gentileschi, will be studied.

**SHTS 330 History of Tuscany**

This course will attempt to provide the students with a better understanding of a certain past, and its relevance in the present. It will examine the evolution of Tuscan (and Florentine in particular) political, cultural and social history from the rise of the communes to the Grand Duchy of Tuscany. Many of the events of this period still condition our lives today – one has just to remember our perceived importance of Renaissance ideas, the Medici, Leonardo da Vinci and Michelangiolo Buonarroti.

**FDTC 390: History of 20<sup>th</sup> Century Fashion**

This course explores the historical development of fashion in the twentieth century. It examines both high and popular fashion, primarily in Europe, placing fashion products and concepts in the contexts of society, culture, and economics. In this introductory course the emphasis is on these interconnections, but some elementary notions of fashion theory, especially with regard to gender and to marketing, are addressed. The multifaceted cultural phenomenon of haute couture is a leitmotif of the course. The work and impact of notable designers receive special attention. Through them, students also consider the relationship of fashion to urban centers such as Paris, London and Milan. Lastly, the course is also an extended reflection about the very notion of “fashion.”

***Studio Arts:*****SALD 110: Life Drawing I**

This is an intensive drawing course in which students draw daily and do weekly exercises and assignments in order to learn and improve their skills for realistic drawing. In this course each student will complete more than 100 drawings. The course is suitable for all skill levels, from beginning students to professional artists who wish to focus on how to draw and render from life. Students will work in the studio and at home from subjects which include still-life, portrait and the nude model.

**SAPT 110: Painting Techniques I**

This is an introductory level course in which students work individually and in groups, in the studio and at home. Students work in watercolor, oil, acrylic, large-scale scenic painting and mixed media. Each technique is demonstrated by the professor who is a working artist. Students follow structured assignments in and out of class. Although there is a strong emphasis on materials and their uses, the formal aspects of painting are also covered in discussions on composition, color, perspective and fundamentals of two dimensional design.

**SALD 210: Life Drawing II**

This advanced drawing course is an investigation of what drawing is and what it can be. Students gain experience in drawing from the model and discover their own modes of expression through experimentation, discussions and extensive drawing. During class students will review and critique each other's work and draw from the nude model using various techniques. Students will also draw from life daily in a sketchbook which will be reviewed regularly.

**SAPT 310: Painting Techniques II**

Continuation of SAPT 110 Painting Techniques I. This course aims to help each student develop a project from concept to finished work with all the preparation, work and revision that requires. Students will learn the practical, professional and organizational aspects of being an artist while at the same time developing their own artistic vision. At the end of the course, students understand their own working processes better.

**SASF 110: Sketching Florence**

In this course students will learn the basics of sketching from real life with the most beautiful and important sites of historical Florence as subject matter. The classes will begin indoors, in museums such as the Bargello or the Accademia, where students will stand face to face with the masterpieces that have characterized Florentine sculpture, and in some of the most impressive churches (S. Maria Novella, Santa Croce, etc.) and will then work their way outdoors, where, weather permitting, the focus will be on the study of the surrounding architecture and environment. The itinerary will include the church of Santo Spirito, the Loggia dei Lanzi, the San Miniato cemetery, Fort Belvedere, and so on. The class will meet at the studio in the morning and will begin the day's sketching excursion from there.

**SAMM 310: Mixed Media – Contemporary Art Lab**

The first part of the course is dedicated to the discovery of heterogeneous materials that can be used in the artistic process through a concrete experience of the techniques, the methods and the operative criteria. At the same time there will be study of elaboration of compositional criteria and the questions inherent in the perception of the work. During the course of the semester various themes or key words will be discussed which allow one to discover the relationships, either emotional or symbolic, between the materials, those found in everyday use or those found in recycling or of natural origin, with compositional themes such as equilibrium, statics, movement, heat and dynamics. The use of various of the elements together gives rise to the emotion that should set off the creative process, through the analysis of the main questions of perception inherent in the construction of the work.

**SAPF 310: Photographing Florence**

This course provides an opportunity to learn the basics of photography while visiting and photographing Florence. Students will learn how to develop and print photographs in the dark room and how to use a scanner and computer software to work on photographic images. Lessons will include an overview of famous photographers and visits to exhibitions. Every week there will be a different assignment; for example: Photograph the inside and outside your apartment; A day in your life; Italian people; Research about a Photographer; Personal project.



**LIBERAL AND STUDIO ARTS**  
**COURSE SYLLABI**

## **ITLN 101 & 102: Italian Language Basic Levels I and II**

### ***Course Description:***

This course is dedicated to developing basic skills in Italian – conversational, listening, reading, and writing. The stress is on the ability to communicate well in simple conversations in a range of real-life situations. A working knowledge of the basic structure and grammar of Italian is achieved.

Through language, students underscore their wider comprehension of Italian culture.

### ***Learning Outcomes:***

All students who successfully complete this course will have acquired:

- fluency in basic conversational Italian;
- command of the basic grammatical structures of Italian, in speaking and in writing;
- the ability to understand elementary written texts in Italian of various kinds (short stories, articles);
- the ability to follow Italian spoken by native Italians;
- the ability to communicate in various everyday situations (the market, the station, giving directions, etc.);
- a basic vocabulary for description and personal interaction, with a grasp of the principal tenses and their forms;
- competence in writing simple texts in Italian;
- a fundamental awareness of Italian culture and customs as expressed in the language, including phrases and expressions, greetings, etc.

### ***Assessment Criteria:***

Consistent and engaged participation in class is a must. Therefore, attendance will be rigorously checked and excessive absences will incur sanctions. Students must be prepared and ready to respond actively in class, and they have to keep up with homework. The textbook and workbook assignments for each unit (indicated on the schedule) are an essential means of reinforcing both grammar and spoken Italian. For the same purpose, occasional supplementary assignments, for instance a short story text, may be given. Students will regularly produce written compositions on themes related to the textbook and to class activities. The first third of the course consists of an extensive review of basic grammar and composition in order to bring all students up to the same level. *Please note that the main part of the syllabus is in Italian.*

Note on participation: All Italian language courses at AI are conducted in Italian, with only minimal English used and then only for clarification. By speaking, hearing, and writing only in Italian, each student learns to use the language with ever-increasing confidence and proficiency. For this reason, the textbook is also in Italian. Thus, success in the course calls for careful preparation of assignments and - no less - prompt, frequent and willing interaction in class. Students will be speaking in class and will be called upon in a friendly learning environment. They should ask questions when the material is not clear. They should not suppose that a mark is given for every word spoken, and fear to speak. Very simply, if the language is not used it cannot be learned. Correction is a necessary part of the learning process in any language course, not a personal criticism. That process does call for memory work and may be frustrating in the short term. But the rewards of increased autonomy and deeper cultural understanding in your host country will be perceptible each week and will further motivate you. Students are invited to discuss any learning challenges, or other situations affecting their performance, in private meetings with the instructor.



Tests and Exams: Every Thursday there is a test in class to verify the student's progress and comprehension. All tests emphasize the latest material covered but are inevitably cumulative in nature. The examinations will include some combination of the following: a variety of question types (multiple choice questions, fill-in-the-blank, "find the mistake", etc.), writing tasks (questions, brief written composition; brief dictation or transcription of audio material) and oral examination (student with instructor).

### ***Assessment Requirements:***

The breakdown of the grade is as follows:

Participation	15%
Exercises and assignments	10%
Quizzes	20%
Mid-term exam	25%
Final exam	30%

### ***Indicative Reading:***

#### *Course Textbooks:*

*Progetto Italia 1 (A1-A2). Libro dello Studente.* T. Marin, S. Magnelli. Edilingua.

*Progetto Italia 1 (A1-A2). Quaderno degli esercizi.* T. Marin, S. Magnelli. Edilingua.

Italian-English college dictionary.

Additional exercises and readings (including selections from Italian literature and popular culture) from sources beside the textbook, will be supplied. Instructors will offer advice about dictionaries and books on Italian grammar. The following book is recommended: L. Nocchi, *Grammatica pratica*. Italian bookstores that have English-language books often have good books in English about English grammar, which may be extremely useful for those with no previous foreign-language study. An excellent resource for building vocabulary and for the study of verbs (conjugations, tenses, moods) is one of the many books dedicated to the subject that are available; a particularly good one is: *Webster's New World 575+ Italian verbs*, by Laura Soave, Hoboken: Wiley, 2006.

#### *Other Resources:*

Each week the class will practice speaking Italian in everyday situations at various venues in the city, such as cafes, markets, stores, newsstands, and museums. From one to three films in Italian, often with English subtitles, may be shown. A selection of Italian popular songs, current and "classic," will be listened to and analyzed. Other media especially newspapers and popular magazines will be referred to.

#### *CEF Statement; Authorship:*

This syllabus was prepared to meet the Common European Framework of Reference for Language. The *sillabo* and *programma* or core syllabus and sequence of units were elaborated by the Accademia Italiana Italian Language Department in Florence (May 2007): Professors Alessandra Adriani, Laura Boschi, Simonetta Duretto, Francesca Marrazza, Monica Parigi, and Aldo Riboni, under the coordination of Giulia Federici. The present syllabus corresponds to the A1 level with elements of the A2 level.

## **Weekly Program:**

### **Week 1:**

Verifica delle competenze linguistiche emerse dai test d'ingresso.

Presentazione del corso e del testo in adozione con relativo cd.

Pronuncia e fonetica

La pronuncia dell'alfabeto.

Grammatica

Nomi maschili e femminili.

Aggettivi in *-o*, *-a* e *-e*.

Studiare e fare i compiti: Progetto Italia 1 (A1-A2). Libro dello Studente, Introduzione.

### **Week 2:**

Grammatica

Indicativo presente (chiamarsi, essere, avere, fare, andare, verbi in *-are* e *-ere*); ci sono.

Le funzioni di avere (avere fame, avere sonno, avere intenzione di, ecc.)

La negazione.

Preposizioni: a, in, da.

Articoli indeterminativi singolari e plurali.

Avverbi: molto + aggettivo, avverbi interrogativi (come?, dove?, che?, da quanto?).

Congiunzioni: ma, ecco, anche, o.

Lessico

L'Italia e le sue città. I paesi e le nazionalità. Le professioni e i luoghi di lavoro.

Funzioni comunicative

Presentarsi. Dare e chiedere informazioni. Parlare del tempo libero.

Studiare e fare i compiti: *Progetto Italia 1 (A1-A2). Libro dello Studente*, Unità 1

### **Week 3:**

Grammatica

Indicativo presente (piacere, dovere, volere, bere, verbi in *-ire*, finisco, stare, spegnere, venire, uscire); c'è.

Articoli determinativi singolari e plurali.

Perché interrogativo e causale.

Preposizioni: di, a, da, in, con, per (solo semplici).

Altri verbi.

Lessico

Il cibo. Il tempo libero. L'abbigliamento.

Funzioni comunicative

Dare informazioni personali. Presentare e scambiare informazioni personali.

Studiare e fare i compiti: Progetto Italia 1 (A1-A2). Libro dello Studente, Unità 2

### **Week 4:**

Grammatica

Condizionale presente di volere e piacere.

Gerundio dei verbi in *-ire*.

Preposizioni: di e a articolate.

Altri verbi.

Lessico

L'abbigliamento. Il cibo.  
Funzioni comunicative

Presentarsi. Parlare di sé. Parlare di gusti personali. Chiedere e spiegare perché.  
Studiare e fare i compiti: Progetto Italia 1 (A1-A2). Libro dello Studente, Unità 2

### **Week 5:**

Pronuncia e fonetica  
Esercizio di pronuncia: [gh],[g],[ch] [c], [s + consonante], [gl], [gn], [sc], doppie.  
Grammatica  
Gerundio dei verbi e forma progressiva.  
Indicativo presente dei verbi riflessivi.  
Bisogna + infinito.  
Altri verbi.  
Aggettivi possessivi.  
Aggettivi e pronomi dimostrativi.  
Lessico  
Gli effetti personali.  
Funzioni comunicative  
Parlare di abitudini e azioni quotidiane.  
Studiare e fare i compiti: Progetto Italia 1 (A1-A2). Libro dello Studente, Unità 3

### **Week 6:**

Grammatica  
Indicativo passato prossimo dei verbi regolari.  
Aggettivi e avverbi superlativi assoluti.  
Pronome relativo che.  
Lessico  
I negozi e i luoghi della città. L'appartamento. La famiglia.  
Funzioni comunicative  
Dare informazioni.  
Descrivere.  
Studiare e fare i compiti: Progetto Italia 1 (A1-A2). Libro dello Studente, Unità 3, cfr. unità 2 e 7

### **Week 7:**

Ripasso generale degli argomenti trattati.  
Esame di "mid-term".  
Ottava settimana (unità 3)  
Grammatica  
Passato prossimo dei verbi irregolari (fatto, bevuto, conosciuto, letto, preso, scritto, rimasto).  
Passato prossimo dei verbi riflessivi e dei verbi servili.  
I nomi alterati: diminutivi in -ino, -ina.  
Preposizioni: di, a, da, in, su (semplici e articolate), con, per.  
Funzioni comunicative  
Parlare del tempo libero al passato.  
Studiare e fare i compiti: Progetto Italia 1 (A1-A2). Libro dello Studente, Unità 4

### **Week 8:**

Grammatica

I pronomi diretti terza persona (lo, la, li, le), con i verbi al presente e al passato prossimo.  
Infinito + pronomi diretti.  
Pronomi diretti con i verbi servili.  
Verbi: piovere e stare.  
Periodo ipotetico di primo tipo.  
Uso sull'imperativo.  
Le forme contratte dell'imperativo.  
Imperativo negativo alla seconda persona singolare: non + infinito.  
Imperativo con i pronomi diretti e i riflessivi.  
Altri verbi.  
Lessico  
I negozi e gli acquisti. Il tempo meteorologico. Le ore.  
Funzioni comunicative  
Dare ordini. Giustificarsi. Spiegare e chiedere un favore. Chiedere e dire l'ora.  
Studiare e fare i compiti: Progetto Italia 1 (A1-A2). Libro dello Studente, Unità 5, cfr. unità 2

### **Week 9:**

Grammatica  
I pronomi indiretti.  
Infinito + pronomi indiretti.  
Pronomi indiretti con i verbi servili.  
Congiunzione subordinante che.  
Fare + infinito.  
Gli aggettivi numerali ordinali.  
Pronomi diretti atoni e tonici.  
Condizionale di dare e potere.  
Preposizioni: di, a, da, in, su (semplici e articolate), con, per.  
Altri verbi.  
Lessico  
Le vacanze e i viaggi.  
Funzioni comunicative  
Comunicare qualcosa a qualcuno. Chiedere e dare consigli. Fare semplici richieste. Dare informazioni.  
Studiare e fare i compiti: Progetto Italia 1 (A1-A2). Libro dello Studente, Unità 5

### **Week 10:**

Ripasso generale degli argomenti trattati.

### **Week 11:**

Ripasso generale degli argomenti trattati.  
Presentazione orale.  
Esame finale.

## **ITLN 201 & 202: Italian Language Intermediate Levels I and II**

### ***Course Description:***

This course is dedicated to developing intermediate skills in Italian – conversational, listening, reading, and writing. The stress is on the ability to communicate well in simple conversations in a range of real-life situations. A working knowledge of the basic structure and grammar of Italian is achieved.

Through language, students underscore their wider comprehension of Italian culture.

The course meets 8 hours per week from Monday to Thursday (2 hours per day) for a total of 12 weeks per semester.

Most classroom sessions are divided into two study units:

- The first study unit consists in the presentation of grammatical structures and exercises.
- The second study unit is dedicated to writing and conversation exercises that encourage the students to actively apply the grammatical rules learned previously to real-life settings.

The classroom sessions are not rigidly divided between grammar and conversation, but each unit reinforces the other in order that students begin to speak and think in Italian. In addition, one day per week is regularly devoted to conversation. Other teaching aids are regularly used: audio-visual materials, tapes, films, newspapers, magazines, etc. Extended-length teaching aids will be accompanied by handouts and assignments.

### ***Course Objectives:***

This course will result in the students' ability to:

- acquire confidence and ability in using the Italian language in practical, everyday situations;
- acquire grammatical competency. Students should be able to construct grammatically correct sentences and dialogues (correct use of nouns and adjectives, pronouns and prepositions);
- acquire competency in oral and written exercises (conversation lessons and essays).

### ***Assessment Criteria:***

Consistent and engaged participation in class is a must. Therefore, attendance will be rigorously checked and excessive absences will incur sanctions. Students must be prepared and ready to respond actively in class, and they have to keep up with homework. The textbook and workbook assignments for each unit (indicated on the schedule) are an essential means of reinforcing both grammar and spoken Italian. For the same purpose, occasional supplementary assignments, for instance a short story text, may be given. Students will regularly produce written compositions on themes related to the textbook and to class activities. The first third of the course consists of an extensive review of basic grammar and composition in order to bring all students up to the same level. **Please note that the main part of the syllabus is in Italian.**

Note on participation: All Italian language courses at AI are conducted in Italian, with only minimal English used and then only for clarification. By speaking, hearing, and writing only in Italian, each student learns to use the language with ever-increasing confidence and proficiency. For this reason, the textbook is also in Italian. Thus, success in the course calls for careful preparation of assignments and - no less - prompt, frequent and willing interaction in class. Students will be speaking in class and will be called upon in a friendly learning environment. They should ask questions when the material is not clear. They should not suppose that a mark is given for every word spoken, and fear to speak. Very simply, if the language is not used it cannot be learned. Correction is a necessary part of the learning process in any language course, not a personal criticism. That process does call for memory work and

may be frustrating in the short term. But the rewards of increased autonomy and deeper cultural understanding in your host country will be perceptible each week and will further motivate you. Students are invited to discuss any learning challenges, or other situations affecting their performance, in private meetings with the instructor.

**Tests and Exams:** Every Thursday there is a test in class to verify the student's progress and comprehension. All tests emphasize the latest material covered but are inevitably cumulative in nature. The examinations will include some combination of the following: a variety of question types (multiple choice questions, fill-in-the-blank, "find the mistake", etc.), writing tasks (questions, brief written composition; brief dictation or transcription of audio material) and oral examination (student with instructor).

***Assessment Requirements:***

The breakdown of the grade is as follows:

Participation	15%
Exercises and assignments	10%
Quizzes	20%
Mid-term exam	25%
Final exam	30%

***Indicative Reading:***

*Course Textbooks:*

*Progetto Italia 2 (B1-B2). Libro dello Studente.* T. Marin, S. Magnelli. Edilingua.

*Progetto Italia 2 (B1-B2). Quaderno degli esercizi.* T. Marin, S. Magnelli. Edilingua.

Italian-English college dictionary.

Additional exercises and readings (including selections from Italian literature and popular culture) from sources beside the textbook, will be supplied. Instructors will offer advice about dictionaries and books on Italian grammar. The following book is recommended: L. Nocchi, *Grammatica pratica*. An excellent resource for building vocabulary and for the study of verbs (conjugations, tenses, moods) is one of the many books dedicated to the subject that are available; a particularly good one is: *Webster's New World 575+ Italian verbs*, by Laura Soave, Hoboken: Wiley, 2006.

*Other Resources:*

Each week the class will practice speaking Italian in everyday situations at various venues in the city, such as cafes, markets, stores, newsstands, and museums. From one to three films in Italian, often with English subtitles, may be shown. A selection of Italian popular songs, current and "classic," will be listened to and analyzed. Other media especially newspapers and popular magazines will be referred to.

*CEF statement; Authorship:*

This syllabus was prepared to meet the Common European Framework of Reference for Language. The *sillabo* and *programma* or core syllabus and sequence of units were elaborated by the Accademia Italiana Italian Language Department in Florence (May 2007): Professors Alessandra Adriani, Laura Boschi, Simonetta Duretto, Francesca Marrazza, Monica Parigi, and Aldo Riboni, under the coordination of Giulia Federici. The present syllabus corresponds to the B2 level with elements of the A2 level.

## **Weekly Program:**

### **First Week:**

- Ripasso generale: uso dei tempi al passato ( passato prossimo e imperfetto).
- Futuro semplice regolare e irregolare.
- Accordo nome e aggettivo al plurale irregolare.
- Preposizioni con i verbi di movimento.
- Aggettivi derivati dai nomi e dai luoghi
- Area tematica: Area tematica: descrivere con chiarezza e precisione persone, animali, luoghi, oggetti, eventi, apparecchiature.
- Narrare, raccontare di sé e di altri; narrare fatti reali ( personali e non) e di invenzione.
- Studiare e fare i compiti: *Progetto Italia 2 (B1-B2)*, unità 1

### **Second Week:**

- Ampliamento e sistematizzazione del repertorio delle parole monosillabiche  
Accentate o meno: *di* (prep)/ *dì* (giorno); *la* (art.e pron.)/*là* ( avv); *li* (pron.)/ *lì* (avv) ; fonetica delle vocali (dittonghi, aereo, ecc..)
- Nomi maschili in *co* e *go* sing. e plur. e femminili in *ca* e *ga* sing e plur.
- Ricapitolazione sugli usi e le funzioni dell'articolo det. con espressioni di tempo:  
a) con nomi di giorni della settimana; b) con nomi dei mesi; c) con i nomi delle stagioni.
- Forme e usi di *buono e bello*.
- Ripasso e approfondimento del presente storico nelle descrizioni al passato e ripasso della selezione dell'ausiliare nei tempi composti dei verbi servili.
- Imperfetto : forme e usi.
- Lessico relativo alla sfera :degli affetti, emozioni, atteggiamenti e stati d'animo.
- Area tematica: descrivere uno stesso oggetto da differenti punti di vista con scopi differenti. Capire le sequenze temporali ed esprimere il tempo in cui un certo evento si colloca. Mettere in sequenza due o più eventi nel tempo per esprimere la contemporaneità. ( durante, mentre...) Lettura di un testo a scelta.
- Quiz
- Studiare e fare i compiti: *Progetto Italia 2 (B1-B2)*, unità 2

### **Third Week**

- Fonetica: elisione obbligatoria (con i nomi maschili : *l'orso, dell'esercito*), facoltativa ( con i nomi femminili: *la/l'immagine*).
- Nomi: con una sola forma per i due generi (*il/la pianista ; il/la cantante* etc.) e formazione del plurale. Formazione del femminile nei nomi di mestieri e professioni (*professore/professoressa direttore/direttrice casi consolidati*) (*il sindaco Maria Rossi, la donna poliziotto*, casi dubbi).
- Articoli: omissione dell'articolo con gli indefiniti.: *qualche, ognuno, ogni*.
- Verbi: futuro epistematico, futuro anteriore, valori temporali(*domani a quest'ora sarò partito*) e modali (*sarà stato Gianni*). Trapassato prossimo.
- Preposizioni: ricapitolazione sulle preposizioni articolate. Uso di “*tra*” e “*fra*”.
- Avverbi: ricapitolazione sull'avverbio e avverbi esclamativi.
- Lessico: lessico relativo alla natura allo spazio e agli ambienti – lessico relativo allo sport.
- Area tematica: Mettere in sequenza due o più eventi nel tempo per esprimere la posteriorità ( *dopodiché, più tardi*) l' anteriorità ( *prima, un tempo*). Esporre i contenuti di un testo scritto o orale.

- Studiare e fare i compiti: *Progetto Italia 2 (B1-B2)*, unità 3

#### Fourth Week

- Particolarità nell'uso dell'apostrofo (es: *Sant' Antonio*).
- Nomi con plurali irregolari (es: *dio/dei; miglio/miglia*)
- Aggettivi qualificativi a tre uscite in *-ista -asta -cida -ita -ota*. Posizione e funzione dell'aggettivo di qualità. Gradi dell'aggettivo.
- Concordanza dei tempi all'indicativo e possibilità di inserimento di un elemento avverbiale tra l'ausiliare e il participio passato.
- Breve introduzione al modo congiuntivo.
- Ripasso dei pronomi diretti e indiretti e alcune forme dell'imperativo con i pronomi.
- Lessico: sinonimia parziale e condizione d'uso di coppie di parole (*andare/venire; sapere/conoscere; ascoltare/sentire*)
- Area tematica: motivare un'idea, una posizione una scelta esprimendo accordo o disaccordo con qualcuno. Esprimere il proprio parere. Chiedere ad altri di esprimere il proprio parere. Fare confronti tra forme e strutture della lingua madre e della lingua italiana.
- Quiz
- Studiare e fare i compiti: *Progetto Italia 2 (B1-B2)*, unità 4

#### Fifth Week

- Verbi: Il modo congiuntivo forme e usi. Presente e passato.
- Congiunzioni: funzione rafforzativa di "e" in sintagmi reduplicati (*per chilometri e chilometri/ per giorni e giorni*); funzione correlativa di "e"..... "e"; "sia"..... "sia". Usi di "e nemmeno" "e neanche" "e neppure".
- Superlativo relativo e assoluto.
- Lessico: sinonimia tra prestiti stranieri e parole italiane. Procedimenti alterativi in *-etto, -ello: casa/casetta*.
- Area tematica: Fare previsioni; esprimere opinioni. Permettere e vietare. Dare e comprendere istruzioni.
- Studiare e fare i compiti: *Progetto Italia 2 (B1-B2)*, unità 5

#### Sixth Week

- Verbi: Il modo congiuntivo: imperfetto e trapassato. Usi dell'indicativo al posto del congiuntivo.
- Congiunzioni: *perché, sebbene, purché, affinché*, etc....
- Pronomi combinati.
- Lessico: frase semplice e frase complessa. Frase nominale (*Mani in alto!; Quanto zucchero nel caffè?*). Frasi interrogative al congiuntivo e all'infinito: (*Che sia lui? Che dire?*). Frasi desiderative al congiuntivo (*Magari sapessi l'italiano; Fosse qui mia madre!*).
- Area tematica: visione di un film in lingua originale con commento orale e scritto.
- Produzione scritta
- Studiare e fare i compiti: *Progetto Italia 2 (B1-B2)*, unità 6

#### Seventh Week

- Ripasso delle strutture linguistiche e comunicative studiate.
- esame "MIDTERM"



### **Eighth Week**

- Aggettivo: comparativi e superlativi irregolari.
- Concordanza dei tempi al congiuntivo.
- Preposizioni: uso delle preposizioni con i verbi aspettuali: *cominciare a; smettere \ finire di ...* avverbi in *–mente*.
- Frasi interrogative al condizionale: *Usciresti con me?* Frasi interrogative dirette e frasi esclamative con elementi introduttori preceduti da preposizioni: *con chi vai in vacanza? Con chi state parlando?* Forme perifrastiche.
- Frasi impersonali con il *si*: *a che ora si mangia?*
- Lessico: metafore di uso comune.
- Area tematica: lamentarsi, protestare..
- Studiare e fare i compiti: *Progetto Italia 2 (B1-B2)*, unità 7

### **Ninth Week**

- Costruzione impersonale con *si*.
- Pronomi relativi (*che, cui, chi*)
- Pronomi *Ci e Ne*.
- Locuzioni verbali con preposizioni: *abituare qualcuno a; abituarsi a, accettare di, affermare di.....*
- Lessico: discussione (scelta di un film da far vedere la settimana dopo).
- Area tematica: esposizione di un testo scritto-orale.
- Quiz
- Studiare e fare i compiti: *Progetto Italia 2 (B1-B2)*, unità 8-9

### **Tenth Week**

- Verbo: subordinate implicite :” *penso di partire*”
- Esplicita all’indicativo ” *mi hanno detto che Maria parte*”
- Subordinate concessive esplicite all’indicativo “*anche se piove esco*”
- Subordinate condizionali al congiuntivo imperfetto “*se mi telefonasse non risponderei*”
- Avverbi e locuzioni avverbiali con forme alterate: *benino, benone, pochino, pochetto*.
- Lessico: film a scelta.
- Area tematica: commento e discussione sul film.
- Studiare e fare i compiti: *Progetto Italia 2 (B1-B2)*, unità 10

### **Eleventh Week**

- Ripasso generale sull’uso dei pronomi
- Ripasso generale sui modi del congiuntivo.
- Lessico: Produzione orale e scritta su un tema a scelta (per es. lettura e commento di un articolo di giornale).
- Quiz
- Studiare e fare i compiti: *Progetto Italia 2 (B1-B2)*, unità 11

### **Twelfth Week**

- Ripasso generale.

### **Thirteenth Week**

- Esame finale scritto e orale.

## **ITLN 301 & 302: Italian Language Advanced I and II**

### ***Course Description:***

This course is dedicated to developing advanced skills in Italian grammar, spelling, phonetics, composition – conversation, listening, reading, and writing. The stress is on the ability to communicate well in simple conversations in a range of real-life situations. A working knowledge of the basic structure and grammar of Italian is strengthened with regard to the more elaborate syntactic structures, and the expressive and descriptive range (spoken and written) of the student's vocabulary is enlarged. Through language, students underscore their wider comprehension of Italian culture, which at this level permits them to engage in Italian with such topics as social issues, current events, and regional differences.

The course meets 8 hours per week from Monday to Thursday (2 hours per day) for a total of 12 weeks per semester.

Most classroom sessions are divided into two study units:

- The first study unit consists in the presentation of grammatical structures and exercises.
- The second study unit is dedicated to writing and conversation exercises that encourage the students to actively apply the grammatical rules learned previously to real-life settings.

The classroom sessions are not rigidly divided between grammar and conversation, but each unit reinforces the other in order that students begin to speak and think in Italian. In addition, one day per week is regularly devoted to conversation. Other teaching aids are regularly used: audio-visual materials, tapes, films, newspapers, magazines, etc. Extended-length teaching aids will be accompanied by handouts and assignments.

The course includes readings of Italian short stories; these will be analyzed in class in terms of language and content, and will be incorporated in further activities (reading aloud, dialogue, etc.)

Magazine and newspaper articles, other short stories in Italian or movies (in this case, a film is shown before the discussion session) will be assigned to increase students' range of vocabulary and to present contemporary Italian culture to the students. After each lesson students are assigned written homework which can be either short compositions, grammatical exercises, readings from literary texts, newspaper article or research on a topic suggested by the professor.

### ***Course Objectives:***

This course aims to:

- extend proficiency and expressive range in the Italian language in practical, everyday situations beyond the threshold level;
- deepen grammatical competency; student will be able to construct correct sentences and dialogues across the grammatical spectrum (correct use of nouns and adjectives, pronouns and prepositions);
- heighten reading skills in relation to standard and literary prose;
- perfect listening skills at normal native conversational speed;
- develop basic written compositional skills employing a wide lexical, temporal and structural range.

### ***Assessment Criteria:***

Consistent and engaged participation in class is a must. Therefore, attendance will be rigorously checked and excessive absences will incur sanctions. Students must be prepared and ready to respond actively in class, and they have to keep up with homework. The textbook and workbook assignments for each unit (indicated on the schedule) are an essential means of reinforcing both grammar and spoken Italian. For the same purpose, occasional supplementary assignments, for instance a short story

text, may be given. Students will regularly produce written compositions on themes related to the textbook and to class activities. The first third of the course consists of an extensive review of basic grammar and composition in order to bring all students up to the same level. **Please note that the main part of the syllabus is in Italian.**

Note on participation: All Italian language courses at AI are conducted in Italian, with only minimal English used and then only for clarification. By speaking, hearing, and writing only in Italian, each student learns to use the language with ever-increasing confidence and proficiency. For this reason, the textbook is also in Italian. Thus, success in the course calls for careful preparation of assignments and - no less - prompt, frequent and willing interaction in class. Students will be speaking in class and will be called upon in a friendly learning environment. They should ask questions when the material is not clear. They should not suppose that a mark is given for every word spoken, and fear to speak. Very simply, if the language is not used it cannot be learned. Correction is a necessary part of the learning process in any language course, not a personal criticism. That process does call for memory work and may be frustrating in the short term. But the rewards of increased autonomy and deeper cultural understanding in your host country will be perceptible each week and will further motivate you. Students are invited to discuss any learning challenges, or other situations affecting their performance, in private meetings with the instructor.

Tests and Exams: Every Thursday there is a test in class to verify the student's progress and comprehension. All tests emphasize the latest material covered but are inevitably cumulative in nature. The examinations will include some combination of the following: a variety of question types (multiple choice questions, fill-in-the-blank, "find the mistake", etc.), writing tasks (questions, brief written composition; brief dictation or transcription of audio material) and oral examination (student with instructor).

***Assessment Requirements:***

The breakdown of the grade is as follows:

Participation	15%
Exercises and assignments	10%
Quizzes	20%
Mid-term exam	25%
Final exam	30%

***Indicative Reading:***

*Required Textbooks:*

*Espresso 3 Libro dello studente ed esercizi*, M. Balì, L: Ziglio. (Alma Edizioni)

Racconti Italiani. ed. by Manella.

Italian-English college dictionary.

Additional exercises and readings (including selections from Italian literature and popular culture) from sources beside the textbook, will be supplied. Readings, many of them selections from Italian literature, will be supplied. Students must also own an Italian dictionary adequate for this level (check with instructor). An elementary Italian-Italian dictionary is also a good learning tool. Instructors will offer advice about dictionaries and books on Italian grammar (several books on this subject are in Italian and include useful exercises). Students are strongly encouraged to own one of the many books about Italian

verbs (conjugations, tenses, moods), which is also a good tool for building vocabulary, for example: *Webster's New World 575+ Italian verbs*, by Laura Soave, Hoboken: Wiley, 2006.

#### Other Resources:

Each week the class will practice speaking Italian in everyday situations at various venues in the city, such as cafes, markets, stores, newsstands, and museums. From one to three films in Italian, often with English subtitles, may be shown. A selection of Italian popular songs, current and "classic," will be listened to and analyzed. Other media especially newspapers and popular magazines will be referred to.

#### CEF Statement; Authorship:

This syllabus was prepared to meet the Common European Framework of Reference for Language. The *sillabo* and *programma* or core syllabus and sequence of units were elaborated by the Accademia Italiana Italian Language Department in Florence (May 2007): Professors Alessandra Adriani, Laura Boschi, Simonetta Duretto, Francesca Marrazza, Monica Parigi, and Aldo Riboni, under the coordination of Giulia Federici. The present syllabus corresponds to the B2 level., with elements of the A2 level.

#### **Weekly Program:**

##### **Week 1:**

- Conoscenza classe.
- Ripasso generale.

##### **Week 2:**

- Verbi: passato remoto dei verbi regolari, irregolari ad alta frequenza, pronominali.
  - Differenza nell'uso tra passato remoto e passato prossimo
- Fonologia e scrittura: uso dell'apostrofo (*un po', a mo' di .....*)
- Nome: nomi femminili in – *cia* – *già*, e – *cia* – *gia* e formazione del plurale.
- Articoli: omissione dell'articolo in molte locuzioni avverbiali (*di corsa, a torto, a piedi*).
- Aggettivi con preposizioni (*adatto a, capace di, fedele a*).
- Pronomi personali soggetto, usi di: *egli, ella, essi, esse*, in relazione a lui lei, loro.
- Lessico: lettura e ascolto (per es. canzone).
- Quiz
- Studiare e fare i compiti: *Espresso 3: Libro dello studente ed esercizi*, unità 1

##### **Week 3:**

- Verbi: modo congiuntivo, forme composte del passato e del trapassato (*Magari, Almeno, Volesse il cielo.....)Piovesse almeno!*
  - Pronomi reciproci , *ci, vi, si, l'un l'altro* (*Noi ci odiamo/ Maria e Francesco si amano*).  
Usi del parlato con doppio pronome personale: *a me mi piace/ a noi ci dispiace molto*.
  - Lessico: ricapitolazione sui significati ricorrenti delle prole derivate: nomi di agente (*giornalista, cantante, vincitore*) di strumenti (*lavatrice*) di azione concreta e astratta (*circolazione, passeggiata*).
  - Area tematica: polisemia e sinonimia (*atto, piano, collo, male*), (*raffreddore, rinite*).
- Studiare e fare i compiti: *Espresso 3: Libro dello studente ed esercizi*, unità 2-3

**Week 4:**

- Fonologia e scrittura: esercitazione scritta focalizzando l'attenzione su punteggiatura accenti usi particolari delle maiuscole.
- Nomi con diverso significato al maschile e al femminile (*il banco - la banca, il porto - la porta*).
- Aggettivi: posizione postnominale degli aggettivi inalterati (*un ragazzo stupido*).
- Verbi: ricapitolazione dell'uso dei tempi del congiuntivo nelle subordinate contemporaneità-anteriorità – posteriorità.
- Preposizioni: ripasso e uso.
- Lessico: Le false derivazioni (*burrone, mattone, canotto, geloso*) e nomi composti (*capostazione, camposanto, sordomuto*).
- Visione film.
- Quiz.
- Studiare e fare i compiti: *Espresso 3: Libro dello studente ed esercizi*, unità 4

**Week 5:**

- Nomi che reggono particolari preposizioni (*fiducia di.....in, alleanza di.....con*)
  - Aggettivi: usi e funzioni degli aggettivi usati come nomi (*i vecchi, gli Italiani/italiani*)
  - Verbi condizionale passato o composto per esprimere un evento futuro rispetto ad un altro evento passato.
  - Pronomi usi particolari del pronome possessivo (*i miei, vuoi sapere la mia?*)
  - Avverbi e congiunzioni: usi e posizioni di *mica, ma, o, oppure.....*
  - Lessico: fra base e derivato (*imbiancare – imbianchino, città - cittadino*)
  - Lettura di alcuni brani dal libro da cui è stato tratto il film, produzione scritta.
- Studiare e fare i compiti: *Espresso 3: Libro dello studente ed esercizi*, unità 5

**Week 6:**

- Verbi: i tre tipi del periodo ipotetico.
- Preposizioni.
- Frasi complesse (*che sia lui, fosse qui!*)
- Area tematica: esporre i contenuti di un testo scritto orale ascoltato recitato
- Produzione scritta.
- Studiare e fare i compiti: *Espresso 3: Libro dello studente ed esercizi*, unità 6

**Week 7:**

- Ripasso delle strutture linguistiche e comunicative studiate.
- Esame “Mid term”.

**Week 8:**

- Verbi: modi infiniti gerundio, infinito, participio.
- Frasi semplici e complesse: frasi coordinate avversative con *però, tuttavia, anzi, invece, eppure*. Frasi avversative con *invece* esplicite ed implicite.
- Lettura e commento di testi a scelta.
- Studiare e fare i compiti: *Espresso 3: Libro dello studente ed esercizi*, unità 7

**Week 9:**

- Verbi: forma passiva dei verbi transitivi.

- Preposizioni.
- Lessico: selezione di testi con lessico specialistico (moda, arte, pubblicità).
- Quiz.
- Studiare e fare i compiti: *Espresso 3: Libro dello studente ed esercizi*, unità 8

#### **Week 10:**

- Verbi: discorso diretto e indiretto.
- Pronomi: approfondimento dell'uso di *ci e ne*.
- Lessico: selezione di testi con lessico specialistico (medicina, sport, viaggi).
- Studiare e fare i compiti: *Espresso 3: Libro dello studente ed esercizi*, unità 9

#### **Week 11:**

- Verbi: ripasso generale.
- Film e produzione orale e scritta.
- Lettura di alcuni testi a scelta.
- Studiare e fare i compiti: *Espresso 3: Libro dello studente ed esercizi*, unità 10.

#### **Week 12:**

- Ripasso generale.
- Final exam

## **AHMM 210: History of Italian Renaissance Art**

### ***Course Objectives:***

This course aims to provide an overview of the painting, sculpture and architecture of the 15<sup>th</sup> and 16<sup>th</sup> centuries in Italy.

### ***Course Description:***

This course will give special attention to the monuments of Florence and key Florentine figures, including Donatello, Botticelli, Leonardo and Michelangelo. The primary focus will be on stylistic and typological developments in art. Works will be considered within the contexts of patronage, biography, and the broader cultural and social life of the period. There will be both classroom sessions and numerous visits to museums, churches, and other sites, combining lectures and discussion with direct interaction with real works of art.

### ***Assessment Requirements:***

Attendance and Participation	5 %
Assignments and Presentation	15%
Term paper	20 %
Mid-Term exam	25 %
Final exam	35 %

### ***Indicative Reading:***

#### **Course Textbook:**

F. Hartt, *Italian Renaissance Art*, rev. ed. by D.G. Wilkins, Prentice-Hall.

#### **Resources:**

Many books on the Italian Renaissance and on Italian Renaissance art are in the Accademia library; it is instructive to consult other surveys of the period's art (such as those by Paoletti and Radke, Murray, and Welch). The British Institute has a fine collection of monographic studies (a basic unit of art historical scholarship), the Burlington Magazine (with the Art Bulletin, the most important art history periodical in English), and The Dictionary of Art, ed. J. Turner, 1996 (the most recent and authoritative art encyclopedia).

Further periodicals and studies in various languages are also available in the open stacks library of Florence University's art history department (Via della Pergola). While its library is closed to undergraduates, the website of the Kunsthistorisches Institut in Florence has good links and the online catalogue covers most important articles, reviews and books about Italian renaissance art.

Further bibliography on artists and topics will be available.

### ***Weekly Program:***

<b>Week 1</b>	Introduction: Art, Art History, the Italian Renaissance. Florence: the artistic revolution of Brunelleschi, Alberti, Donatello, and Ghiberti Read this week: Hartt, chaps. 6-7
<b>Week 2</b>	Early Renaissance painting and sculpture, 1401-1460: Donatello, Ghiberti, Quercia; Gentile da Fabriano, Masolino, Masaccio, Angelico and Filippo Lippi Read before class: Hartt, chaps. 8, 9
<b>Week 3</b>	Circa 1450: Alberti as architect and theorist, Ghiberti, Donatello.

	The Renaissance in northern Italy and Venice Read before class: Hartt, chap. 10, 15 (sections on Pisanello, Jacopo Bellini, Mantegna, Mantegna and Isabella d'Este, Gentile Bellini)
<b>Week 4</b>	Perspective and perception: Uccello, Castagno, Domenico Veneziano; Piero della Francesca Read before class: Hartt, chap.11
<b>Week 5</b>	Florence, 1450s-1470s. Cumulative review for the Mid-Term.
	Read before class: Hartt, chap. 12 (sections on Donatello after 1453, Desiderio, Rossellino, the da Maiano, Giuliano da Sangallo, Gozzoli)
<b>Week 6</b>	Mid-Term examination
<b>Week 7</b>	Florence 1470-1500: Botticelli, Verrocchio, and others. Venice 1450-1500: the genius of Giovanni Bellini Read before class: Hartt, chap. 13, 15 (sections on Antonello da Messina, Giovanni Bellini, Carpaccio, Quattrocento Ferrara)
<b>Week 8</b>	Leonardo da Vinci and Michelangelo Read before class: Hartt, chap. 16 (sections on Leonardo and Michelangelo)
<b>Week 9</b>	High Renaissance Rome Read before class: Hartt, chap. 17 (sections on Bramante, Michelangelo, Raphael in Rome, de' Rossi)
<b>Week 10</b>	16C art in central Italy: the later style of Michelangelo; the problem of "Mannerism;" the patronage of Duke Cosimo de' Medici Read before class: Hartt, chap. 18 (sections on Michelangelo, Sarto, Pontormo, Rosso, Correggio, Parmigianino, "Defining Mannerism," Peruzzi, Giulio Romano), 20 (sections on Michelangelo, Cellini, Ammannati, Giambologna, Bronzino, Vasari, the Studiolo, Fontana)
<b>Week 11</b>	Painting and architecture in Cinquecento Venice Read before class: Hartt, chap. 19 (sections on: Giorgione, Titian, Anguissola, Tintoretto, Veronese, Sansovino, Palladio)
<b>Week 12</b>	Cumulative course review
<b>Week 13</b>	Final examination



## **AHMI 310: Life and Works of Michelangelo**

### ***Course Description:***

This course provides an introduction to the oeuvre of Michelangelo Buonarroti (1475-1564). It constitutes a consideration of his major works in painting, sculpture, and architecture against the background of the period's history and culture, with reflections on his biography and creative procedures. There will be both in-class sessions and on-site visits, for a combination of talks, discussion, debate, and interaction with real works of art.

### ***Visits:***

Attendance is mandatory. The visits include: Galleria dell'Accademia, Museo del Bargello, Casa Buonarroti, Medici Chapel. The dates will be indicated on the updated schedule. Some visits may meet, by prior common consent, at the designated site. In these cases, it is essential that students look up the locations and calculate time needed to arrive. It is hoped that all students will participate in the Rome trip; access to the Sistine Chapel cannot be guaranteed.

### ***Assessment Requirements:***

Attendance 5 %, Participation 35 %, Tests One and Two 20 %, Final 40 %.

### ***Indicative Reading:***

#### **Course Textbook:**

Anthony Hughes, *Michelangelo*, 1997 (Phaidon).

#### **Additional Reading:**

The second-floor reserve has books with useful plates and texts, including: Howard Hibbard, *Michelangelo*, 1974 (full discussion of style and content); Michelangelo, ed. G. Bull, *Life, Letters, Poetry* (selected texts by Michelangelo and the *Life* by Ascanio Condivi); Giorgio Vasari, *Lives of the Artists* (basic source ever since editions of 1550 and 1568); Benvenuto Cellini, *Autobiography* (circa 1566). There are also general surveys of Renaissance art (Hartt, Paoletti and Radke, Adams), and guides to Florence and its museums. See packet in reading room for selected articles on Michelangelo.

### ***Weekly Program:***

#### **Week One**

##### Lesson 1:

Introduction; Florentine Renaissance art; Michelangelo's life

##### Lesson 2:

Early works in Florence and Rome

📖 Hughes, Intro., chap. 1-2, pp. 11-62

#### **Week Two**

##### Lesson 3:

Return to Florence: the David and other works

📖 Hughes, chap. 3, pp. 65-102

##### Lesson 4:

Rome again: the Sistine Chapel ceiling and the tomb of pope Julius II

📖 Hughes, chap. 4, pp.105-144

### **Week Three**

Lesson 5: TEST ONE

The Slaves for the tomb of Pope Julius II

📖 Hughes chap. 5, pp.147-172

Lesson 6:

Florence: the Medici Chapel and Laurentian Library; Roman works.

📖 Hughes, chap. 6, pp.175-228

Lesson 7:

Class trip to Rome

### **Week Four**

Lesson 8:

The definitive return to Rome: the Last Judgement, the Capitoline, and other works

📖 Hughes, chap. 7, pp.231-254

Lesson 9:

Late works: the completion of the Julius II tomb, the Pauline Chapel frescoes

📖 Hughes, chap. 8, pp.257-288

### **Week Five**

Lesson 10: TEST TWO

Architecture: the Farnese Palace, St. Peter's, the Porta Pia. -The Florence Pietà.

📖 Hughes, chap. 9, pp.291-316

Lesson 11:

The Rondanini Pietà. Michelangelo's legacies. Review.

📖 Hughes, chap. 10, pp.319-330

### **Week Six**

Lesson 12: FINAL EXAMINATION

## **LIIT 320: Italian Literature in the 20th Century**

### ***Course Description:***

This is an introductory course in modern Italian literature. The course will focus mainly on the development of Italian narrative from the end of the 19th to the end of the 20th century. Authors studied will include classics such as Svevo, Pirandello, Calvino, Gadda, Morante as well as contemporary authors such as Ammanniti and Camilleri.

The course will provide an interdisciplinary introduction to the culture of modern Italy. Students will be stimulated to develop both critical thinking and a sensitive approach to the texts they will read. They will also learn about the relationship between literature and other media (liberal arts, photography and cinema). The course will be taught in English. Likewise, primary sources will be in English. Questions on the language and the stylistic characteristics of the original texts, however, may be examined.

As the Program is set in Florence, the course will try to take advantage of some of the infinite possibilities offered by the city. The course may include walks around Florence, in order to link the texts read to the history and geography of Florence and the surroundings. Students are encouraged to do the same outside of class time. During the course students will write small papers on literary texts or on scholarly articles, in order to exercise their reading comprehension and improve their academic writing.

### ***Assessment Requirements:***

Participation (including presentations)	40%
Papers (Four 3-5 page papers)	20%
Mid-Term examination	15%
Final examination	25%

### ***Indicative Reading:***

*The Cambridge Companion to the Italian Novel*, ed. P. Bondanella – A. Ciccarelli (Cambridge: Cambridge U.P., 2003) (=B/C)

N. Ammanniti, *I'm not scared*, tr. J. Hunt (Edinburgh – New York – Melbourne: Canongate, 2003);

Calvino, *The Baron in the Trees*, tr. A. Colquhoun (San Diego – New York: Harvest, 1977)

Camilleri, *The Terracotta Dog*, tr. S. Sartarelli (London: Penguin, 2004)

L. Pirandello, *Six Characters*, tr. and Intr. E. Bentley (New York: Signet, 1998)

Course Reader

### ***Weekly Program:***

(readings are to be prepared for the day indicated):

#### **Week 1:**

Course Introduction. Introduction to Italian Literature. Italo Svevo. Readings from *La Coscienza di Zeno* (Reader).

#### **Week 2:**

Italo Svevo. Readings from *La Coscienza di Zeno* (Reader).

#### **Week 3:**

Luigi Pirandello. Selected novellas (Reader).

Secondary bibliography: R. Dombroski, *The Foundations of Italian Modernism*: Pirandello, Svevo, Gadda (B/C pp. 89-103).

**Week 4:**

Luigi Pirandello. *Sei personaggi in cerca d'autore* (complete: cfr. bibliography).

**Week 5:**

Carlo Emilio Gadda. *The Ash of Battles Past* (Reader).

**Week 6:**

XXth century Italian Poets: Dino Campana, Giuseppe Ungaretti, Eugenio Montale, Salvatore Quasimodo. Selected poems (Reader).

Secondary bibliography: R. Dombroski, *Poetry and the Avant-garde* (Reader).

**Week 7:**

Review.

**Week 8:**

Mid-term exam.

**Week 9:**

Primo Levi. Readings from *Se questo è un uomo* (Reader).

Secondary bibliography: J. Cannon, *Memory and Testimony in Primo Levi and Giorgio Bassani* (B/C pp. 125-135). Readings from I. Thomson, *Primo Levi* (Reader).

**Week 10:**

Elsa Morante. *The Mirrors*. Readings from *Arturo's Island* (Reader). Dacia Maraini. *The Girl with the Plait* (Reader). Natalia Ginzburg. *Dear Giuseppe* (Reader)

Secondary bibliography: M. Caesar, *Morante and Other Women Writers from Contemporary Italy (since 1956)* (Reader).

**Week 11:**

Italo Calvino. Readings from *Marcovaldo* (Reader). Vision of scenes from the film *Fantozzi*.

Secondary bibliography: P. Bondanella, *Italo Calvino and Umberto Eco: Postmodern Masters* (B/C pp. 168-181).

**Week 12:**

Italo Calvino. Readings from *Il Barone Rampante* (cfr. bibliography).

**Week 13:**

Niccolò Ammanniti. *I Am Not Scared* (complete: cfr. bibliography). Vision of the film *I am not scared* (by G. Salvatores).

Secondary bibliography: R. Caputo, *Literary Cineastes: the Italian Novel and the Cinema* (B/C pp. 182-196).

**Week 14:**

Andrea Camilleri. *The Terracotta Dog* (complete: cfr. bibliography). Vision of the film *The Terracotta Dog*.

**Week 15:**

Final paper due, final exam in class

## **LIIT 321: Italian Literature 1200-1500**

### ***Course Description:***

This is an introductory course in Medieval and Renaissance Italian literature. The main focus will be on the historical importance and long-lasting cultural changes made possible by the texts studied. This will lead the students to understand how the passage from Dante to Petrarch, and from Boccaccio to mature the Renaissance, shows the change from the medieval mind-set to an early modern culture. The approach of the course is interdisciplinary, as it aims not only to give the students a good knowledge of early modern Italian literature, but also to stimulate critical thinking and a sensibility to all of the humanities. The course will be taught in English. Likewise, primary sources will be in English. Questions on the language and the stylistic characteristics of the original texts, however, may be examined.

### ***Assessment Criteria:***

Attendance and active participation in the discussion will be fundamental, and will be taken into account for the final grade. Between meetings 2 and 21, students will have to make two oral presentations (10-15 minutes, on two different days to be agreed with the professor) on the secondary bibliography assigned for that day, or on a related topic to be agreed with the professor. A comprehensive written exam will take place at the end of the course. Final papers will have to be 10-15 pages long, double-spaced.

### ***Assessment Requirements:***

Participation (including presentations)	40%
Final Paper	20%
Mid-Term examination	15%
Final examination	25%

### ***Indicative Reading:***

J. Conaway Bondanella – M. Musa, *The Italian Renaissance Reader* (New York: Meridian, 1987) (=B/M)

Dante Alighieri, *The Divine Comedy*, 3 vols., ed. and trans. A. Mandelbaum (New York: Bantam Books, 1982)

*The Cambridge History of Italian Literature*, edited by P. Brand and L. Pertile (Cambridge: Cambridge UP, 1992) (=B/P)

### ***Weekly Program:***

**Class 1:** Introduction to Dante: his life and early works (Vita Nuova, De vulgari eloquentia).

**Class 2:** Dante, *Vita Nuova*, selected chapters

Secondary bibliography: L. Pertile, *Dante*, in B/P, pp. 39-54; A. Mandelbaum, “Dante in His Age”, in *Dante Alighieri, Inferno*, ed. and trans. A. Mandelbaum (New York: Bantam Books, 1982), pp. 319-340;

**Class 3:** Dante, *Inferno* I

Secondary bibliography: L. Pertile, *Dante*, in B/P, pp. 54-69

**Class 4:** Dante, *Inferno* III, V, X, XIII

Secondary bibliography: J. Freccero's forward to *The Inferno of Dante*, trans. R. Pinsky (New York: Farrar, Straus and Giroux, 1999), pp. XI-XIX; R. Kirkpatrick, "Canto V", in id., *Dante's Inferno* (Cambridge: Cambridge UP, 1988), pp. 76-95

**Class 5:** Dante, *Inferno* XXVI, XXXII

**Class 6:** Dante, *Purgatorio* I-II; XIII

Secondary bibliography: J. Freccero, "Casella's Song, *Purg.* II. 12", in id., *The Poetics of Conversion*, cit., pp. 186-194.

**Class 7:** Dante, *Purgatorio* XXVI, XXX

**Class 8:** Dante, *Paradiso* I, III, XXXI, XXXIII

Secondary bibliography: J. Freccero, "An Introduction to *Paradiso*", in id., *Dante*, cit., pp. 209-220.

**Class 9:** Petrarch, Introduction to his life and works. Letter to Posterity and Ascent of Mont Ventoux, from B/M, pp. 1-21.

**Class 10:** Petrarch, Selection from *the Canzoniere* (B/M, pp. 22-54)

Secondary bibliography: J.C. Bondanella, Introduction, in B/M, pp. IX-XVIII; J. Took, Petrarch, in B/P, pp. 89-107; G. Mazzotta, "The *Canzoniere* and the language of the Self", in Id., *The Worlds of Petrarch* (Durham-London: Duke UP, 1993), pp. 58-79;

**Class 11:** Petrarch, Selection from *the Canzoniere* (B/M, pp. 22-54)

**Class 12:** Review

**Class 13:** Mid-term exam

**Class 14:** Boccaccio, Introduction to his life and works. *The Decameron*: Author's Prologue and Introduction (B/M pp. 60-79)

Secondary bibliography: P.D. Stewart, "Boccaccio", in B/P, pp. 70-88; G. Mazzotta, "Plague and Play", in *The World at Play in Boccaccio's Decameron* (Princeton: Princeton UP, 1986), pp. 13-46.

**Class 15:** Boccaccio, *Decameron*, Day I, tales 1, 2, 3, 4; Day II, tales 5; Day III 1, 9 (from B/M pp. 79-118); and tale 1 (from Bocc. = *Giovanni Boccaccio's The Decameron*, translated by M. Musa and P. Bondanella, New York, Penguin, 2002, pp. 193-200)

**Class 16:** Boccaccio, *Decameron*, Day IV, Introduction and tales 1, (B/M, pp. 118-132)

**Class 17:** Boccaccio, *Decameron*, Day IV, tale 5 (Bocc.); Day V, tales 1 (Bocc. pp. 367-378), 8 (B/M pp. 132-137); Days VI 7, 10 (B/M pp. 137-146); VII tales 7 (Bocc. pp. 520-527);

**Class 18:** Boccaccio, *Decameron*, Days VIII 6 (B/M pp. 146-151); IX tale 6 (Bocc. pp. 681-686); Day X, tale 10 (B/M pp. 152-161)

**Class 19:** Introduction to Humanism. Leonardo Bruni, “Panegyric of Florence”, in *Earthly Republic: Italian Humanists on Government and Society*, ed. and transl. B.G. Kohl – R.G. Witt, E.B. Welles and Introduction, by R.G. Witt (Philadelphia: University of Pennsylvania P, 1978), pp. 121-175  
Secondary bibliography: L. Panizza, *Humanism*, in B/P, pp. 131-151

**Class 20:** Giovanni Pico della Mirandola, *Oration on the Dignity of Man* (B/M pp. 180-184) and *Leonardo da Vinci* (B/M pp. 185-196)

**Class 21:** The Cinquecento. Machiavelli, selection from *The Prince* (B/M pp. 258-297)  
Secondary bibliography: B. Richardson, *The Cinquecento*. Prose, in B/P pp. 181-196

**Class 22:** Machiavelli, selection from *The Prince* (B/M pp. 258-297)

**Class 23:** Francesco Guicciardini, selection from *I Ricordi* (B/M)

**Class 24:** Baldassar Castiglione, selection from *The Courtier* (B/M)  
Secondary bibliography: B. Richardson, *The Cinquecento*. Prose, in B/P pp. 203-208

**Class 25:** Review

**Class 26:** Final exam

## **MSIC 310: Italian Cinema**

### ***Course Objectives:***

The objectives of this course are:

- To offer students a historical overview of Italian Cinema, its themes and genres, cultural and social background;
- To guide students to understand different cinematic styles, ideas and techniques;
- To define the typical characteristics of Italian Cinema;
- To present the important social and artistic role cinema has played in Italian society;
- To teach students to watch a film in active, critical way, understanding the director's ideas and style.

### ***Course Description:***

This course provides an overview of Italian Cinema and its genres and movements from the silent era to the present. The focus is primarily on Italian cinema as an art form, with the director paying a key role. Students will be introduced to the world and ideas of famous film directors such as Rossellini, De Sica, Visconti, Fellini and Antonioni. Films will be analysed in-depth and compared in their stylistic, technical and ideological aspects. Particular attention will be given to Neorealism, a cinematic genre that had a world-wide influence and still persists in today's movies. Films made in Italy have always been characterised by a close link to Italian literature and current social problems. Historical periods such as Fascism, the economic boom and political protests and their impact on Italian society and culture will be taken into consideration. Special emphasis will be also given to contemporary films in order to understand contemporary issues of Italian society and culture.

Each lesson will consist of a guided analytic screening of a complete film and discussion. The films are dubbed or subtitled in English.

### ***Indicative Reading:***

#### **Course Textbook:**

Peter Bondanella, *Italian Cinema from Neorealism to the Present*, Continuum, NYC 1995

#### **Further Readings:**

M. Millicent, *After Fellini*, John Hopkins, NY 2002

L. Marcia, *Italian Film*, Cambridge University press 2000

P. Sorlin, *Italian National Cinema 1896-1996*, Routledge, London New York 1996

R. T. Witcombe, *The New Italian Cinema*, Oxford University Press 1982

M. Marcus, *Italian Film in the Light of Neorealism*, Princeton University press 1986

### ***Assessment Criteria and Requirements:***

- The mid-term and final exams will be written tests based on questionnaire (fill in the blanks, short definitions) and a short paragraph section (50%)
- A personal paper that must include a detailed analysis of one Italian film. To be handed in at least one week prior to the final exam date. (20%)
- As a home assignment, a written analysis of various films watched in class will be handed in by the student and graded (20%)
- Class attendance and participation (10%)



## ***Weekly Program:***

### **Week 1:**

Introduction to the course. The silent era and the fascist period. Film: SCORSESE *My Voyage to Italy* and GIOVANNI PASTRONE *Cabiria* (1914) (reading: text book, Chapter 1)

### **Week 2:**

The masters of Neorealism: Rossellini. Film: R. ROSSELLINI *Rome, Open City* (1945)  
(reading: text book, Chapter 2)

### **Week 3:**

The masters of Neorealism: De Sica Film: V. DE SICA *Umberto D* (1948)  
(reading: text book, Chapter-2)

### **Week 4:**

The break with Neorealism. Rossellini in transition, early Antonioni and Fellini. Film: FELLINI *La Strada* (1954)  
(reading: text book, Chapter 4)

### **Week 5:**

A decisive decade: Commedia all'italiana, Neorealism legacy and a new generation. Film: GERMI, *Divorce, Italian Style* (1961)  
(reading: text book, Chapter 5)

### **Week 6:**

The mature Auteurs: Visconti. Film: VISCONTI *The Leopard* (1960)  
(reading: text book, Chapter 6)

### **Week 7:**

MID TERM WRITTEN EXAM (questionnaire, short essay questions)  
Study: text book, Chapters 1-6)

### **Week 8:**

The mature Auteurs: Antonioni. Film: MICHELANGELO ANTONIONI *Blow Up* (1966)  
(reading: text book, Chapter 6)

### **Week 9**

Spaghetti westerns. Film: LEONE *The Good, the Bad and the Ugly* (1966)  
(reading: text book, Chapter 7)

### **Week 10:**

Myth and Marx: Pasolini and Bertolucci. Politics and ideology. Film: B. BERTOLUCCI *The Last Emperor* (1987)  
(reading: text book, Chapter 8-9)

### **Week 11:**

New Italian comedy. Film: GIUSEPPE TORNATORE *Cinema Paradiso* (1988)  
(reading: text book, Chapter 10-11)

### **Week 12**

The Italian cinema enters the third millennium. Film: NANNI MORETTI *Dear Diary* (1993)

ROBERTO BENIGNI *Life is Beautiful* (1998)

(reading: text book, Chapter 12)

HANDING IN OF THE PERSONAL PAPER and ASSIGNMENTS

**Week 13**

WRITTEN FINAL EXAM (questionnaire, short essay questions) Final paper results

(Study: text book, chapters 6-12)

## **SOIT 360: Italian Style**

### ***Course Objectives:***

The course examines basic aspects of Italian culture, with an objective of leading the students towards an understanding of the most common perceptions of Italy and Italians, comparing their respective images, as projected over the world and perceived from outside. Students will be encouraged to make connections and questions and, by the end of the course, they are expected to have accumulated a series of elements which allow them to consider the Italian identity from an informed point of view.

### ***Course Description:***

This course will explore the multifaceted categories regarding the current notion of “Italy”, considering the country’s history and development. Students will be guided into an in-depth analysis of multiple aspects of Italian identity as it is manifested in a variety of products and expressions (language and media; food and handicrafts; design and fashion), seen in the context of the deep structure and constant changes in Italian society. The focus will be on different disciplines ranging from theories to final products. The course is organized into two parts:

Part I) we will analyze the complex question of Italian identity in social and historical context;

Part II) we will explore major aspects of Italian culture, especially the post-war period up to the present time. Subjects considered include Cinema, Media, Design, and Fashion. Initial perceptions and stereotypes will be surpassed so that students can explore the texture and reasons of Italy’s many striking contradictions: beauty and squalor, wealth and poverty, and so on. The course asks whether we can define an Italian style or styles. If so, what is the secret of its enduring success, which seems to be a mixture of quality, imagination, and force.

### ***Learning Outcomes:***

This introductory course is designed to equip students to analyze many features of Italian culture, history and society. They will come away from the course with more precise knowledge about specific themes and personalities, but also a subtler understanding of an ethos, of Italian identity.

By the end of the course students will have acquired:

- A basic scheme of Italy’s historical development, above all in the last 60 years;
- A working knowledge of the basic features of modern Italian culture;
- Close familiarity with the secondary literature on these features;
- An ability to make links between politics, history, and society on the one hand and the products of industry, media, and the arts on the other.

### ***Assessment Criteria:***

Regular attendance, punctuality and responsible and active participation in class are essential to the successful completion of the course. Students must carry out individual research on different issues, presenting their in depth analysis to the class in oral form (used sources must be listed). After class discussion of the presentation students must submit a one-page write-up within one week after the presentation. Students will also complete two 6 page-papers topics of personal choice or ones proposed during the lessons. The mid-term exam will be a written quiz plus a paper. The final exam will consist of an individual portfolio in which the student has collected written exposition and images that express her/his understanding of a particular aspect of Italian identity, plus an oral examination regarding the course contents.

**Assessment Requirements:**

Attendance 15%	Class participation 15%	Presentations and Papers 20%
Mid-term exam 20%	Final exam 30%.	

**Indicative Reading:**Course Textbooks:

Z.G. Baranskj and R.J. West (edited by), *The Cambridge Companion to Modern Italian Culture*, Cambridge, University Press, 2001.

David Forgacs and Robert Lumely (edited by) *Italian Cultural Studies. An Introduction*, edited by, Oxford, University Press, 1996.

Harry Header, *Italy: A Short History*, Cambridge, 2nd ed. 2001.

General Bibliography:

John A. Davis, *Italy in the Nineteenth Century 1796-1900*, Oxford, University Press, 2000. (in Accademia library)

John Dickie, *Cosa Nostra. A History of the Sicilian Mafia*, Hodder and Stoughton, 2004. (in Accademia library)

John Foot, *Modern Italy*, 2003.

Donna G. Gabaccia and Fraser M. Ottanelli (edited by), *Italian Workers of the World*, Illinois, University Press, 2001.

Pietro Gambetta, *The Sicilian Mafia*, London Harvard, 1993.

Paul Ginsborg, *A History of Contemporary Italy. Society and Politics 1943-1988*, London, Penguin, 1990. (in Accademia library)

Paul Ginsborg, *Italy and its Discontents 1980-2001*. London, Penguin, 2001. (in Accademia library)

*Italian Regionalism. History, Identity and Politics*, edited by Carl Levy, Oxford, Berg, 1996.

*Revisioning Italy, National Identity and Global Culture*, edited by Beverly Allen and Mary Russo, Minnesota, University Press, 1997. (in Accademia library)

Charles Richards, *The New Italians*, London, Penguin, 2nd ed. 1995. (in Accademia library)

**Weekly Program:****Week 1:**

How can we study Italy? Introduction, course structure. Presentation of the course's aim and reading syllabus

**Week 2:**

Who are the Italians? Brief outline of Peninsula's history, from Antiquity to Modern Time. Nation-building problem: the Italian State and the "notion" of Italy.

READ FOR CLASS: Z.G. Barański, "Introducing modern Italian culture," in Barański/West, pp. 1-16;

A.C. Bull, "Social and political cultures in Italy from 1860 to the present day," in Barański/West, pp. 35-62. Also useful: Davis;

Selection of the student presentations

**Week 3:**

When in Rome, do as the Romans do. "Questione della Lingua". Analysis of linguistic variety within Italy: dialects today and the regional identity. The birth of Italian national Language: the Florentine. "Dante Reading" in class.

**Week 4:**

Family is everywhere. The family as the enduring center of Italian life. Overview of Italian society and demographics. Catholicism.

READ FOR CLASS: Read: S. Wood and J. Farrell, "Other voices: contesting the status quo," in Barański/West, pp. 131-150; cf. Forgacs and Lumley, *Italian Cultural Studies*, section on "Identities."

**Week 5:**

Seasons and Reasons. Italian cuisine and the main reasons of its worldwide fame. The Mediterranean Diet and the "philosophy" of food: the Slow-Food Movement. The varieties of traditions: presentation of Tuscan food and wine.

**Week 6:**

The Mafia in the media and in reality. The Mafia as social and economic phenomenon. Analysis of main characteristics of "Cosa Nostra" by selected readings and video-clips proposed to the class.

Term paper topics must have been approved by instructor no later than this week.

**Week 7:**

The time of Resistance. Italy from Fascism to Republic: the new Italians of the 1950's. Selected readings and video-clips proposed to the class.

**Week 8:**

Mid-term exam.

**Week 9:**

La Dolce Vita. The 1950's: the economic "boom" and new Icon of Italy. Film clips planned and material provided.

READ FOR CLASS: R.S. Dombroski, "Socialism, Communism and other 'isms'," in Barański/West, pp. 113-130; cf. D. Ward, "Intellectuals, culture and power in modern Italy," in Barański/West, pp. 81-96. Cf. Foot, J., *Milan Since the Miracle* (in Accademia library)

**Week 10:**

Craft, art, and Italian Design. Italian craft over the centuries. Italian designers (industry, furnishings). The visual arts from Modigliani to Clemente.

READ FOR CLASS: Read: E. Paulicelli, "Art in modern Italy: from the Macchiaioli to the Transavanguardia," in Barański/West, pp. 243-264; Read: P. Sparke, "A modern identity for a new nation: design in Italy since 1860," in Barański/West, pp. 265-281;

Term paper outlines must be turned in this week.

**Week 11:**

Fashion for everybody. The value of the Costume. Italian Fashion from its début to today. Biographical review of several Italian designers (Valentino, Versace, Moschino, Dolce & Gabbana et al.)

READ FOR CLASS: P. Sparke, "Fashion: narration and nation," in Barański/West, pp. 282-292.

**Week 12:**

Media in Italy. The "media system" as instrument for understanding the collective mentality. The Italian TV and the press. Film clips planned and material provided.

READ FOR CLASS: C. Wagstaff, "The media," in Barański/West, pp. 293-310.

Read: P. Bondanella, "Italian cinema," in Barański/West, pp. 215-242; G.-P. Biasin, "Narratives of self and society," in Barański/West, pp. 151-172.

**Week 13:**

Conclusions and Review. The most recent Italian performance: economy, society and politics. The students are required to discuss their proposal with the instructor for their final Portfolios.

READ FOR CLASS: R.J. West, "Epilogue: Italian culture or multiculture in the new millenium?," in Barański/West, 337-346. Cf. Forgacs

**Week 14:**

Final Exam.

Turn in personal course log to date.

## **HSET 330: The Etruscans**

### ***Course Objectives:***

This course intends to introduce the history, art and culture of the Etruscan civilization in the Italic panorama, emphasizing its influence on contemporary foreign civilizations, the originality of its culture and the cultural legacy that it left behind in Rome and Europe.

### ***Course Description:***

This course provides an overview of an important and fascinating people that dominated a great part of Italy before ancient Roman civilization. The Etruscan civilization spans nine centuries, up to its absorption by the Roman culture in the first century B.C. The Etruscans are often considered “mysterious” in popular literature, mainly because of their non-Indo-European language and their so-called issue of their origin, but in fact they are one of the most studied and known civilizations of the antiquity. We know about them primarily from the archaeological finds of their material culture and from the Greco-Roman literary sources, since no Etruscan literature survives. Although the views of the Greek and Roman authors about the Etruscans are affected by considering them “the enemy” and by a purpose of self-celebration, the archaeology continues to reveal information to us, so that the extent of the Etruscans’ influence on the European culture and Rome’s debt to them are more and more apparent.

### ***Learning Outcomes:***

By the end of the course the students should be able to:

- Outline the broad chronological, geographical and historical framework of Etruscan civilization;
- Outline the processes of cultural interaction that underlay the development of the Etruscan culture;
- Identify the main events in the Etruscan history;
- Identify major works of the Etruscan art;
- Identify stylistic characteristic of various areas and periods;
- Identify terminology involved in the art and the architecture of the Etruscans;
- Understand how archaeology can help our comprehension and solution of major historical questions;
- Know the main aspects of the Etruscan life and culture.

### ***Assessment Requirements:***

The final grade will be made up as follows:

Attendance	10%
Presentations to class	15%
Research paper	25%
Mid-term exam	25%
Final exam	25%

### ***Visits:***

The trips to Fiesole, Volterra and the Museum of Florence are required of all students.

### ***Indicative Reading:***

#### **Required textbook:**

S. Haynes, *Etruscan Civilization: A Cultural History*, J. Paul Getty Trust, Los Angeles 2000

Readings will be assigned from:

L. Bonfante, *Etruscan Life and Afterlife*, Wayne State University Press, Detroit, 1986

J. Heurgon, *Daily Life of the Etruscans*, Phoenix Press, London 2002

General Bibliography:

General introduction:

\*M. Torelli (ed.), *The Etruscans*, Rizzoli International, New York 2001. Exhibition catalogue and 37 essays. (1st ed. in Italian 2000) (in Accademia Italiana library)

\*S. Haynes, *Etruscan Civilization: A Cultural History*, Paul Getty Trust, Los Angeles, 2000

G. Barker & T. Rasmussen, *The Etruscans: People of Europe*, Blackwell, Oxford, 1998

E. Macnamara, *The Etruscans*, Harvard University Press, 1991

\*L. Bonfante, *Etruscan Life and Afterlife*, Wayne State University Press, Detroit, 1986 (in Accademia Italiana library)

M. Pallottino, *The Etruscans*, Bloomington Indiana, London, 1976 (1st ed. in Italian 1942)

Art:

A. Naso, *La pittura etrusca*, (wall paintings, 47 colour plates, Italian text), Erma di Bretschneider, Roma, 2005

\*F. Borrelli & M. Targia, *The Etruscans: Art, Architecture and History*, British Museum, 2004

N. Spivey, *Etruscan Art*, Thames & Hudson, London, 1997

R. D. De Puma and J. Penny Small, *Murlo and the Etruscans: Art and Society in Ancient Etruria*, Wisconsin University Press, 1997

\*O. J. Brendel, *Etruscan Art*, Yale University Press, 1995

\*S. Haynes, *Etruscan Bronzes*, Sotheby's Publications, London and New York, 1985

S. Haynes, *Etruscan Sculpture*, British Museum, London, 1971

E. Richardson, *The Etruscans, Their Art and Civilization*, University of Chicago Press, 1964.

Culture:

E. Macnamara, *Everyday Life of the Etruscans*, New York: Dorset Press, 1987

L. Bonfante, *Etruscan Life and Afterlife*, (esp. chap. VIII) Wayne State University Press, Detroit, 1986

L. Bonfante, *Etruscan Dress*, John Hopkins University Press, 1975.

L. Banti, *The Etruscan Cities and their Culture*, London, 1973 (1st ed. in Italian 1969)

\*J. Heurgon, *Daily Life of the Etruscans*, Phoenix Press, London 2002 (1st ed. in French 1961) (in Accademia Italiana library)

Language:

\*G. & L. Bonfante, *The Etruscan Language: An Introduction*, New York University Press, 1983.

Religion:

\*N. Thomson de Grummond & E. Simon, *Religion of the Etruscans*, University of Texas Press, 2006 (in Accademia Italiana library)

Mythology:

\*L. Bonfante & J. Swaddling, *Etruscan Myths*, University of Texas Press, Fall 2006 (in Accademia Italiana library)

**Weekly Program:**

**Week 1:**

Presentation of the course. Historical and geographical boundaries of Etruscan civilization. The territory and its resources. The settlements.

Readings: Haynes p.1-5, 47-51; Bonfante p. 47-48.



**Week 2:**

The origin (comparing theories). The Villanovans.

Readings: Haynes p. 6-20, 24-25, 30-35; Bonfante p. 50-51.

**Week 3:**

Historical outline: VII-VI century B.C.

Readings: Haynes p.47-55, 60-65, 71-72, 185-187; Bonfante p. 52-55

**Week 4:**

Historical outline: V-I century B.C.

Readings: Haynes p. 135-142, 261-268, 327-330, 383-389; Bonfante 55-63

**Week 5:**

The art: Geometrical and Orientalizing.

Readings: Haynes chapters I-II

**Week 6:**

The art: The Archaism. The painted tombs of Tarquinia.

Readings: Haynes chapter III

**Week 7:.**

Visit (Archaeological Museum of Florence).

**Week 8:**

The art: The Classicism and the Hellenism.

Readings: Haynes chapters IV-V

**Week 9:**

Mid-term exam.

**Week 10:**

The religion. Readings: Haynes p. 25-29, 45, 74, 95, 126-131, 172-173, 176, 183-184, 268-286, 386; Bonfante p. 262-268.

**Week 11:**

Visit. (Archaeological Area and Museum of Fiesole).

**Week 12:**

The political system. The public life: sports and theatrical performances. The Game of Phersu.

Readings: Haynes p. 84, 123-126, 135-137, 287-289; Heurgon chapter III

**Week 13:**

The private life: house, family, diet, banquets and symposia. Readings: Bonfante p. 188-193.

**Week 14:**

The private life: hygiene, clothing, ornaments. Readings: Heurgon p.171-182.

**Week 15:**

The language and the literature. Readings: Haynes p. 64-69.

**Week 16:**

Final exam.

## **HSWR 330: Women in Renaissance Italy**

### ***Course Description:***

This course looks into the many facets of life as a woman in the Renaissance, with a focus on the Italian experience. Students will examine social conditions and cultural assumptions surrounding the Renaissance woman as daughter, sister, mother, bride, widow, nun and saint, heretic and prisoner, ruler and heroine, entrepreneur and worker, author and artist. They will engage with various sources, including images, objects, places, and a range of texts (legal, historical, and literary). Famous and learned women such as Christine de Pizan, Isotta Nogarola, Isabella d'Este, and Artemisia Gentileschi, will be studied.

### ***Assessment Criteria:***

Informed, active participation is essential to complete the course successfully. Brief lectures will alternate with class discussions and debates about readings. Readings – those indicated on the schedule (below), and articles in JSTOR journals that will be posted on Blackboard – must be completed before class. One article report to show critical reading skills, is required; this must be about an article of the student's choice (with instructor approval). Two short papers must be turned in. These will refer to the course readings, and must respond to a research question. A handout for each paper will be provided.

### ***Assessment Requirements:***

Consistent informed participation (discussions, etc.):	10%
Oral presentation with 2-page (600 word) written report:	10%
Two short essays, each 6 pages:	20%
One report (2 pages) on an article:	5%
Mid-term exam:	25%
Final exam:	30%

### ***Indicative Reading:***

#### **Course Textbooks:**

J. Brown/R. Davis, *Gender and Society in Renaissance Italy* (London-New York, 1998).

M. Rogers/P. Tinagli, *Women in Italy, 1350-1650: Ideals and Realities. A Sourcebook* (Manchester, 2005).

#### **Texts in AI library:**

D. Herlihy, Opera Muliebra. *Women and Work in Medieval Europe* (New York, 1990).

C. Klapisch-Zuber, *Women, Family, and Ritual in Renaissance Italy* (Chicago, 1985).

M. Rogers/P. Tinagli, *Women in Italy, 1350-1650. A Sourcebook* (Manchester, 2005).

G. Brucker, Giovanni and Lusanna. *Love and Marriage in Renaissance Florence* (Berkeley, 1986).

#### **Articles:**

Some articles will be read by all and some will be reported on to the entire group by individual students. Assignments will be made during the first week of class.

Baernstein, P. R., "In Widow's Habit: Women between Convent and Family in Sixteenth-Century Milan," *The Sixteenth Century Journal* 25(1994): 787 -808.

Baxendale, S.F., "Exile in Practice: The Alberti In and Out of Florence, 1401-1428," *Renaissance Quarterly* 44(1991): 720-756.

Botticini M., "A Loveless Economy? Intergenerational Altruism and the Marriage Market in a Tuscan Town 1415-1436, *The Journal of Economic History* 59 (1999): 104-121.

Bullard, M.M. "Marriage Politics and the Family in Florence: The Strozzi-Medici Alliance of 1508," *American Historical Review* 84(1979): 668-687

Cashmere, J., "Sisters Together: Women Without Men in 17th -Century French Village Culture," *Journal of Family History* 21(1996): 44-62.

Chojnacka, Monica, "Women, Charity and Community in Early Modern Venice: The Casa Delle Zitelle," *Renaissance Quarterly* 51(1998): 68-92.

Chojnacki, S. "Daughters and Oligarchs: Gender and the Early Renaissance State," *Gender and Society in Renaissance Italy*, edited by J. Brown and R. Davis (1998), 63 - 86.

\_\_\_\_\_, "Measuring Adulthood: Adolescence and Gender in Renaissance Venice," *Journal of Family History* 17(1992): 371-395.

\_\_\_\_\_, "Dowries and Kinsmen in Early Renaissance Venice," *Journal of Interdisciplinary History* (1975): 571-600.

\_\_\_\_\_, "The Most Serious Duty: Motherhood, Gender and Patrician Culture," in Chojnacki, *Women and Men in Renaissance Venice, 12 Essays on Patrician Society*. Baltimore: Johns Hopkins University Press, 2000: 169-184

\_\_\_\_\_, "Patrician Women in Early Renaissance Venice", *Studies in the Renaissance* 21 (1974): 176-203.

\_\_\_\_\_, "Subaltern Patriarchs: Patrician Bachelors," in *Ibid.*, 244-256.

Cox, V., "The Single Self: Feminist Thought and the Marriage Market in Early Modern Venice", *Renaissance Quarterly* 48 (1995): 513-581.

D'Elia, A., "Marriage, Sexual Pleasure and Learned Brides in the Wedding Orations of the Fifteenth-Century Italy", *Renaissance Quarterly* 55 (2002):379-433.

Diefendorf, B.B., "Family Culture, Renaissance Culture", *Renaissance Quarterly* 40 (1987):661-681.

Ettlinger, H., "Visibilis and Invisibilis: The Mistress in Italian Renaissance Court Society", *Renaissance Quarterly* 47 (1994):770-792.

Evangelisti, S., "Wives, Widows, and Brides of Christ: Marriage and the Convent in the Historiography of Early Modern Italy", *The Historical Journal* 43 (2000): 233-247.

Ferraro, J.M., "The Power to Decide: Battered Wives in Early Modern Venice," *Renaissance Quarterly* 48(1995): 492 -512.

Ganz, M.A., "Paying the Price for Political Failure: Florentine Women in the Aftermath of 1466," *Rinascimento* 34(1994): 237-257.

Gregory, H., "Daughters, Dowries and the Family in 15th Century Florence," *Renaissance Quarterly* (199 ): 215-237.

Grendler, P., "Schooling in Western Europe", *Renaissance Quarterly* 43 (1990)775-787.

Haas, L., "Il mio buono compare: Choosing Godparents and the Uses of Baptismal Kinship in Renaissance Florence", *Journal of Social History* 29 (1995): 341-356.

Kiefer Lewalski, B., "Writing Women and Reading the Renaissance", *Renaissance Quarterly* 44 (1991): 792-821.

Kuehn, T., "Person and Gender in the Laws of Renaissance Italy," in *Gender and Society in Renaissance Italy*, edited by J. Brown and R. Davis (1998), 87 – 106.

\_\_\_\_\_, "As if Conceived within a Legitimate Marriage" a Dispute concerning Legitimation in Quattrocento Florence," *The American Journal of Legal History* 29 (1985): 275-300.

\_\_\_\_\_, "Law, Death, and Heirs in the Renaissance: Reputation of Inheritance in Florence", *Renaissance Quarterly* 45 (1992): 484-516.

Labalme, P., Sanguineti White, L., "How to (and How not to) get married in Sixteenth Century Venice", *Renaissance Quarterly* 52 (1999):43-72.

Lansing, C., "Girls in Trouble in Late medieval Bologna," in *The Premodern Teenager, Youth in Society 1150-1650*, edited by K. Eisenbichler (Toronto, 2002): 293-311.

\_\_\_\_\_, "Gender and Civic Authority: Sexual Control in a Medieval Italian Town", *Journal of Social History* 31 (1997): 33-59.

Lowe k., " Elections of Abbesses and Notions of Identity in Fifteenth-and Sixteenth-Century Italy, with special Reference to Venice", *Renaissance Quarterly* 54 , n.2, (2001): 389-429.

Ozment, S., "The Private Life of an Early Modern Teenager: A Nuremberg Lutheran Visits Catholic Louvain (1577)," *Journal of Family History* 21(1996): 22-43.

Polizzotto, L., "When Saints Fall Out: Women and the Savonarolan Reform in Early 16th Century Florence," *Renaissance Quarterly* 46(1993): 486 - 525.

Potter, U., "Greensickness in Romeo and Juliet: Considerations on a Sixteenth Century Disease of Virgins," in *The Premodern Teenager*, 271-292.

Queller, D. and Madden, T., "Father of the Bride, Daughters, and Dowries in Late Medieval and Early Renaissance Venice, *Renaissance Quarterly* 46(1993): 685-711.

Rinaldi Dufresne, L., "Christine de Pizan's "Treasure of the City of Ladies": a Study of Dress and social Hierarchy", *Woman's Art Journal* 16 (1995-96): 29-34.

Romano, D., "Gender and the Urban Geography of Renaissance Venice," *Journal of Social History* 23(1989): 339-353.

Rosenthal, M., "Veronica Franco's Terze Rime: The Venitian Courtesan Defense", *Renaissance Quarterly* 42 (1989):227- 257.

Shemek, D., "Circular Definitions: Configuring Gender in Italian Renaissance Festival", *Renaissance Quarterly* 48 (1995): 1-40.

Sowards, J.K., "Erasmus and the Education of Women", *Sixteenth Century Journal* 13 (1982): 77-89.

Starn, R. "Francesco Guicciardini and His Brothers," in *Renaissance Studies in Honor of Hans Baron*, edited by A. Molho and J. Tedeschi, 411-444.

Stow, K.R., "Marriages are Made in Heaven: Marriage and the Individual in the Roman Jewish Ghetto," *Renaissance Quarterly* 48(1995): 445-491.

Strocchia, S., "Death Rites and the Ritual Family in Renaissance Florence," in *Life and Death in 15th Century Florence* (1989), 120-145.

\_\_\_\_\_, "Remembering the Family: Women, Kin, and Commemorative Masses in Renaissance Florence", *Renaissance Quarterly* 42 (1989): 635-654.

Thompson, J.L., "Patriarchs, Polygamy, and Private Resistance: John Calvin and Others on Breaking God's Rules," *The Sixteenth Century Journal* 25(1994): 3-28.

Watt, J.R., "The Family, Love and Suicide in Early Modern Geneva," *Journal of Family History* 21(1996): 63-86.

### **Visits:**

I: Casa Davanzati. Loggia del Bigallo. Museo dell'Ospedale degli Innocenti.

II: Conventi Ognisanti and S.M.Maddalena dei Pazzi.

### **Weekly Program:**

#### **Week 1:**

Introduction: "Renaissance" and Gender/Women's History.

Texts to be distributed and discussed in class:

J. Burckhardt, *The Civilization of the Renaissance in Italy* (London, 2004), extracts.

W. Canning, *Gender History in Practice. Historical Perspectives on Bodies, Class and Citizenship* (Ithaka-London, 2005), 3-12.

Joan W. Scott, "Gender: A Useful Category of Historical Analysis", in: *Eadem, Gender and the Politics of History* (New York, 1988), extracts.

#### **Week 2:**

Key problems. Women and the State.

Read: Brown and Davis, Introduction (R.C. Davis); 3. *Daughters and Oligarchs: Gender and the early Renaissance State* (Chojnacki).

Read also: J. Kelly Gadol, "Did Women have a Renaissance?", in: J. Kelly, *Women, History and Theory. The Essays of Joan Kelly*, (Chicago, 1984), 19-50.

### **Week 3:**

The female life cycle I: Love and marriage

\*\*Presentations scheduled.

Read:

C. Klapisch-Zuber, *Women, Family, and Ritual in Renaissance Italy*, chap. 10 ("Griselda Complex"), 213-248.

T. Kuehn, "Women, Marriage, and Patria Potestas in Late Medieval Florence", in: Kuehn, *Law, Family, and Women. Toward a Legal Anthropology of Renaissance Italy*, (Chicago, 1991), 197-211, 343-353 (notes).

### **Week 4:**

The female life cycle II: Family and widowhood.

Read:

S. Chojnacki, "The Power of Love: Wives and Husbands in Late Medieval Venice", in: Idem, *Women and Men in Renaissance Venice. Twelve Essays on Patrician Society* (Baltimore-London, 2000), 153-168.

C. Klapisch-Zuber, *Women, Family, and Ritual in Renaissance Italy*, chap. 6 ("Cruel Mother"), 117-131.

L. Martines, "A Way of Looking at Women in Renaissance Florence", in: *Journal of Medieval and Renaissance Studies* 4 (1974), 15-28.

### **Week 5:**

Visit I: Casa Davanzati. Loggia del Bigallo. Ospedale degli Innocenti

### **Week 6:**

Women and the Law

Mid-term review

\*\*Essay 1 due.

Read:

Brown and Davis, 4. "Person and Gender in the Laws" (T.Kuehn), 87-106.

J. Kirshner, "Wives' Claims Against Insolvent Husbands in Late Medieval Italy", in: *Women of the Medieval World*, ed. J. Kirshner and S. Wemple (Oxford, 1985), 256-303.

M. Graziosi, "Women and Criminal Law: the Notion of Diminished Responsibility in Prospero Farinaccio (1544-1618) and other Renaissance Jurists", in: L. Panizza (ed.), *Women in Italian Renaissance Culture and Society* (Oxford, 2000), 166-181.

### **Week 7:**

Mid-term exam

### **Week 8:**

Learning and work

Read:

Brown and Davis, 5. "Women and Work in Renaissance Italy" (S.K. Cohn, Jr.)

J. Brown, "A Women's Place was in the Home: Women's Work in Renaissance Tuscany", in: M. Ferguson/M. Quilligan/N. Vickers (eds.), *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe* (Chicago, 1984), 206-24.

D. Herlihy, Opera Muliebra. *Women and Work in Medieval Europe*, chap. 7.

Christine de Pizan (extract)

Isotta Nogarola (extract)

### **Week 9:**

Women as Artists and Patrons I.

Read: Brown and Davies, 10. "Gender and Religious Representation" (K. Barzman).

L. Nochlin, "Why Have There Been No Great Women Artists?", in: Eadem, *Women, Art, and Power and Other Essays* (New York, 1988), 145-78.

### **Week 10:**

Women as Artists and Patrons II. Discussion on "Martin Guerre".

Read: C. King, "Medieval and Renaissance M"atrons, Italian-Style, in: *Zeitschrift für Kunstgeschichte* 55 (1992), 372-93.

D. Wilkins, "Women as Artist and Patron in the Middle Ages and the Renaissance", in: D. Radcliff-Umstead (ed.), *The Roles and Images of Women in the Middle Ages and Renaissance* (Pittsburg, 1975), 107-131.

S. J. Campbell, "The Cabinet of Eros. Renaissance Mythological Painting and the "Studiolo" of Isabella d'Este" (New Haven/London 2006), extract.

### **Week 11:**

The body and sexuality

\*\*Article report due.

Read:

Brown and Davis, 6. "Medicine and Magic: the Healing Arts" (K. Park).

Brown and Davis, 7. "Gender and Sexual Culture in Renaissance Italy" (M. Rocke).

R. Trexler, "Florentine Prostitution in the Fifteenth Century: Patrons and Clients", in: Idem, *The Women of Renaissance Florence* (Binghamton-New York, 1993), 31-65.

### **Week 12:**

Women and Religion

Read:

Brown and Davis, 8. "Spiritual Kinship" (D. Bornstein).

Brown and Davis, 9. "Gender, Religious Institutions and Social Discipline: The Reform of the Regulars" (G. Zarri).

Preparation of Visit II

### **Week 13:**

Visit II: Conventi Ottosanti and S. Maria Maddalena de' Pazzi.

### **Week 14:**

Conclusion: "Did Women have a Renaissance?"

Cumulative Review

\*\*Essay 2 due.

### **Week 15:**

Final exam

## **SHTS 330: History of Tuscany**

### ***Course Objectives:***

This course will attempt to provide the students with a better understanding of a certain past, and its relevance in the present. It will examine the evolution of Tuscan (and Florentine in particular) political, cultural and social history from the rise of the communes to the Grand Duchy of Tuscany. Many of the events of this period still condition our lives today – one has just to remember our perceived importance of Renaissance ideas, the Medici, Leonardo da Vinci and Michelangiolo Buonarroti.

### ***Course Description:***

Students will read a number of primary and secondary sources (i.e. those contemporary to the events, and those written later), in order to gain an understanding of the period in question. They must keep in mind that the period being studied is like a foreign country, with different behaviour, habits and cultural traditions, not to mention language. Therefore the successful student will be the one who will constantly ask what has changed or remained the same over time.

### ***Assessment Requirements:***

Grades for the course are based on:

- Participation in class (45%)
- One map test (5%)
- One written paper (30%)
- One mid-term exam (10%)
- One final exam (10%)

### ***Assessment Criteria:***

#### **A) Participation in Class**

While it is true that I grow tired of hearing myself speak, it is equally the case that you have a great deal to gain by speaking up in class. Your comments on the readings, particularly primary sources, will help to organize your ideas in advance of upcoming exams. Students are expected to arrive with questions regarding the weekly readings and to pose these questions to one another. And there is always a side benefit: getting involved is the easiest way to raise your grade at the end of term. Students will be expected to engage in question/answer exchanges with the instructor, who will pose questions directly to individual students. Occasionally, the instructor may substitute the question/answer session with a 10-15 minute written test, usually, but not invariably, focused on the week's reading. Be sure to do your readings so that you are prepared for these exchanges or tests.

#### **B) Map Test**

Given that for many students Tuscany between the 13th and 17th centuries is terra incognita, it is important for you to have an exact understanding of the physical and political geography of Italy.

#### **C) Paper**

Each participant in the class must submit a draft and final version of a research paper. The papers must present an argument in a neat and persuasive manner. Good ideas are enhanced by good writing, and therefore the professor will grade written work not only on the quality of content, but also on its expression. Writing is often a difficult process, and for this reason, the drafts and a second conference are required so as to allow students the chance to discuss their papers and to improve their expression.



The more that a student works to better his/her final paper from the draft, the higher a grade the student can expect.

The textbooks may be used as sources for the paper, however, students must not rely exclusively on them. Students are required to perform research outside the classroom, using sources at either The British Institute Library, the Istituto Nazionale di Studi sul Rinascimento at the Palazzo Strozzi, the European University Institute Library, and the Biblioteca Nazionale Centrale.

The student is encouraged to use manuscript sources if available. These sources are the handwritten works produced by the original authors and kept in archives with restricted access around the city. Since they are much harder to consult and to read than printed books, the professor will reward students using manuscript sources in a paper with a bonus for the final grade for the course.

#### D) Mid-Term and Final Exams

The mid-term exam will be a take-home test and the final exam will be administered in class.

## **FDTC 390: History of 20th Century Fashion**

### ***Course Objectives:***

This course aims to provide students with:

- A broad overview of major developments in 20th Century fashion;
- Basic theoretical tools for studying fashion;
- An ability to distinguish and analyze specific period and designer styles (garment and accessories);
- A precise understanding of the historical and esthetic contributions of notable designers;
- An ability to link aspects of fashion to the surrounding history, culture and society;
- A working awareness of major movements in modern and contemporary art, music, film, and literature.

### ***Course Description:***

This course explores the historical development of fashion in the twentieth century. It examines both high and popular fashion, primarily in Europe, placing fashion products and concepts in the contexts of society, culture, and economics. In this introductory course the emphasis is on these interconnections, but some elementary notions of fashion theory, especially with regard to gender and to marketing, are addressed. The multifaceted cultural phenomenon of haute couture is a leitmotif of the course. The work and impact of notable designers receive special attention. Through them, students also consider the relationship of fashion to urban centers such as Paris, London and Milan. Lastly, the course is also an extended reflection about the very notion of “fashion.”

### ***Assessment Criteria:***

A term paper on a topic approved by the instructor (10 pages + bibliography of at least 5 sources excluding the textbook); topic must be submitted by class 5, outline by class 8.

Other assignments may include in-class reaction papers to films or other visual material, critiques, or short essays. Students will give at least one brief (circa 15 min.) oral presentation on a topic approved by the instructor; a two-page write-up must be turned in within a week after the presentation. Quizzes may be given.

### ***Assessment Requirements:***

Attendance:	5%
Oral presentations in class:	10%
Midterm exam	25%
Term paper	30 %
End of the term exam	30%

### ***Indicative Reading:***

#### **Course Textbook:**

V.Mendes –A. de La Haye, *Twentieth Century Fashion*

#### **Recommended Reading:**

\*C.Beward, *Fashion*, Oxford University Press, Oxford, 2003 (excellent survey with useful topical chapters and bibliographies; copy in library)

G. O'Hara, *The Encyclopedia of Fashion*, Thames and Hudson, London, 1986.

S. Berry, *Screen Style, Fashion and Femininity in 1930's HOLLYWOOD*, 2000

A. de La Haye-S. Tobin, *Chanel*, the Overlook Press, N.Y. 1996.

P.White, *Elsa Schiaparelli*, Aurum Press, London, 1995.

R. Martin-A-Koda, *C. Dior*, Moma, NY, 1997.  
S. Ricci, *Shoes and Famous Feet*, Leonardo Arte, Milano, 2001.  
G. Celant-A-Koda, *Giorgio Armani*, Moma, NY, 2000.  
E. Pucci, *Biennale di Firenze*, Skira, 1996.  
R. Barthes, *The Language of Fashion*, Oxford and New York, Berg, 2006

Films:

Vanity Fair, Breakfast at Tiffany's, Blow Up, La Dolce Vita.

Visits:

At least two of the following, arrangements permitting:

La Galleria del Costume (Palazzo Pitti)

Museo Ferragamo

Roberto Cappucci Museum

Gucci company

Pucci boutique

Other Resources:

The British Institute library has some books about fashion and is an ideal place to study the historical and sociological, and artistic contexts explored in this course. The Accademia library has some monographs on individual designers and aspects of fashion, as well as major current fashion magazines, including Vogue (also issues back to the 1960s).

**Weekly Program:**

**Week 1:**

The study of fashion: objects and theory. Overview of the course.

1900-1914 Turn-of-the-century Paris as the fashion capital; La Belle Epoque and the rise of the avant-garde; printed textiles, and the abandonment of corsets and petticoats.

Fashion designers: Worth, Jeanne Paquin, Paul Poiret, Jeanne Lanvin.

☐ Breward chap. 1 (provided), Mendes/ de la Haye, chap. 1

**Week 2:**

1914-1929

World War I and after, disaster and revival; the automobile and practical clothing versus the Edwardian look. Jazz, the Roaring Twenties, Picasso, Satie and the Ballets Russes; the Flapper

Fashion designers: Coco Chanel, Jean Patou, Madeleine Vionnet

☐ Breward chap. 2 (provided); Mendes/ de la Haye, chap. 2

**Week 3:**

1929-1939: Enter America: the Great Depression and beyond; the "ready to wear" market and world economics; new cosmetics; Hollywood icons as fashion statements

Fashion designers: Elsa Schiaparelli, Norman Hartnell, Madame Gris

☐ Mendes/ de la Haye, chap. 3; selection from Sarah Berry, Screen style

**Week 4:**

1939-1947: World War II: utilitarian fashion and innovation. Christian Dior, 1947 and the New Look.

Fashion designers: Christian Dior, Jaques Fath.

☐ Mendes/ de la Haye, chap. 4

**Week 5:**

1948-1960: The domination of Paris couture; the reopening of Chanel, and the arrival of Yves St. Laurent. The Beat Generation, Rock n' Roll. Denim, nylon, polyester, and lifestyles.

Fashion designers: Cristobal Balenciaga, Yves St. Laurent

☐ Mendes/ de la Haye, chap. 5

**Week 6:**

Cumulative review

**Week 7:**

October 23-26

Midterm exams

**Week 8:**

The Sixties. The creative explosion of pop art, rock music; social and sexual revolutions. Rock groups and fashion style (The Beatles, etc.): rebellious, mod, retro and casual. Fashion photography and glamour. Casual wear and provocation (the miniskirt and bikini, paper, transparent plastic, patent leather and fake fur).

Fashion designers: Mary Quant, André Courreges, Paco Rabanne, Pierre Cardin

☐ Mendes/ de la Haye, chaps. 6-7

**Week 9:**

1970-1980: Ecology and the women's movement; emancipation, simplicity and eclecticism (antique clothes). The punk alternative and London style..

Fashion designers: Vivienne Westwood, Malcom McLaren, Zandra Rhodes.

☐ Mendes/ de la Haye, chap. 8

**Week 10:**

(Florence)

1980-2000 The intersection of pop culture and prosperity; the 1980s look; Aids and the fashion world; renewed luxury consumption and the designer boom; pret à porter. The quest for allure and elegance, postmodernism, or assimilation to consumer culture?

Fashion designers: Karl Lagerfeld, Christian Lacroix, Emanuele Ungaro, Claude Montana, Thierry Mugler, Calvin Klein, Norma Kamali, Issey Miyake, Giorgio Armani, Gianni Versace

☐ Mendes/ de la Haye, chap. 9

**Week 11:**

1900-2006: The Italian contribution to 20C fashion

Fashion designers: Ferretti, Prada, Fendi, Valentino, Sorelle Fontana, Pucci, Gucci, Missoni, Versace, Armani, Fendi, Fiorucci, Moschino

☐ read sections on these designers (cf. index); other readings t.b.a.

**Week 13:**

Cumulative review: The past and future of fashion.

☐ Term paper due.

**Week 14:**

Final Exam (cumulative)

## **SALD 110: Life Drawing I**

### ***Course Description:***

This is an intensive drawing course in which students draw daily and do weekly exercises and assignments in order to learn and improve their skills for realistic drawing. In this course each student will complete more than 100 drawings. The course is suitable for all skill levels, from beginning students to professional artists who wish to focus on how to draw and render from life. Students will work in the studio and at home from subjects which include still-life, portrait and the nude model.

### ***Assessment Criteria:***

Grades are based on attendance, participation, completed assignments, a written mid-term exam which requires students to correctly define terms used in drawing, and a final review of all the drawings.

### ***Indicative Reading:***

#### **Course Textbook:**

*Drawing on the Right Side of the Brain*, Betty Edwards. New York: Penguin Putnam, 1999.

#### **Recommended Reading:**

*The Natural Way to Draw*, Kimon Nicolaides. Boston: Houghton Mifflin Company, 1969

*The Artists' Handbook of Materials and Techniques*, Ralph Mayer. New York: Viking Penguin, 1991.

*Creative Drawing*, Howard J. Smagula. London: Lawrence King Publishing, 2002.

### ***Weekly Program:***

#### **Week 1:**

Introduction to course and materials. \*Buy materials and textbook (available at McRae Books on Via dei Neri, 32r). Read to page 25 and do the pre-instruction drawings. Do the daily drawings. Bring everything to class next week.

#### **Week 2:**

Gesture Drawing. There will be a quiz on the reading. \*Read chapter 3 and look up 2 artists as discussed in class. Bring an example of drawings by the artists and one typed paragraph describing why you chose them. Do the daily drawings.

#### **Week 3:**

Contour Drawing. \*Read chapter 4. Upside-down drawing. Using a soft pencil, copy the drawing you were given keeping both upside-down until you are finished. Do the daily drawings.

#### **Week 4:**

Shading. \*Read chapter 5. Do 2 drawings of your unmade bed- one with pencil or charcoal, the other with ink and brush. Do the daily drawings.

#### **Week 5:**

Composition. \*Read chapter 6. Do assignment on p.105 and, of course, the daily drawings.

#### **Week 6:**

Negative and Positive Space. \*Read chapter 7. As discussed in class, choose an object and follow directions on page 127. Do daily drawings of hands (including wrists).

**Week 7:**

Basic Unit of Measurement. \*Choose an artist whose work you respect, type one page about the artist's materials and techniques. Do daily drawings and read chapter 8.

**Week 8:**

Mid-Term Exam. \*Read chapter 9. Do 2 perspective drawings as discussed in class and, naturally, daily drawings.

**Week 9:**

Portrait Drawing – Profile. \*Read chapter 10. Do the exercise on p.200. Do the daily drawings.

**Week 10:**

Portrait Drawing. \*Go watch a portrait artist at the Duomo. Do a three-quarter view portrait of a friend and the daily drawings.

**Week 11:**

Nude Model. \*Read chapter 11. Do the exercise on page 237. Bring a few sheets of colored paper to class. Do the daily drawings.

**Week 12:**

Read Chapter 12 on Color. Do your daily drawings and bring some colored paper with you on break to experiment with. Over the break, do 2 finished color drawings. Be sure to visit at least one museum, gallery, exhibit while you're away. Takes notes on what you see. And keep doing your daily drawings.

**Week 13:**

Color. \*Your final drawing. Make it your best drawing. You have two weeks to complete it. Based on the experience you have from this semester, choose the format, the size, the materials and subject matter. Bring your finished drawing and all other drawings, sketchbooks and assignments to class next week.

**Week 14:**

Last class. \*Bring your final drawing for a group critique. We will decide which drawings go in the show. Drawing from life outside in Sto. Spirito. The focus is on 15 minute compositional studies. Prepare all work for individual final reviews next week.

**Week 15:**

Final review

## **SAPT 110: Painting Techniques I**

### ***Course Objectives:***

This course aims to familiarize students with the materials, and techniques of various methods of painting so that they learn to identify, use and handle paint. There is a strong focus on paint application methods in order to introduce students to the different expressive potential the materials possess.

### ***Course Description:***

This is an introductory level course in which students work individually and in groups, in the studio and at home. Students work in watercolor, oil, acrylic, large-scale scenic painting and mixed media. Each technique is demonstrated by the professor who is a working artist. Students follow structured assignments in and out of class. Although there is a strong emphasis on materials and their uses, the formal aspects of painting are also covered in discussions on composition, color, perspective and fundamentals of two dimensional design.

### ***Assessment Requirements:***

Grades are based on the following:

Attendance and participation	20%
Completed assignments	20%
Written mid-term exam	20%
Final review	20%
Quality of work	20%

### ***Indicative Reading:***

#### **Course Textbook:**

Students are required to purchase the photocopy packet for the course in lieu of a textbook.

#### **Recommended Reading:**

*The Artists Handbook of Materials and Techniques* by Ralph Mayer. New York: Viking Penguin, 1991  
*Formulas For Painters* by Robert Massey. New York: Watson-Guitt Publications, 1967.

### ***Weekly Program:***

#### **Week 1:**

Introduction to course and materials, watercolor demonstration \* Buy all materials as discussed in class. Do 1 oil painting and 4 watercolors.

#### **Week 2:**

Oil painting demonstration and paint mixing \* Each week bring 4 watercolors to class.

#### **Week 3:**

Oil painting- Alla Prima \* Each week you should bring 4 watercolors to class.

#### **Week 4:**

Oil painting- Local and non-local color \* Each week you should bring 4 watercolors to class.

#### **Week 5:**

Oil painting divisionism and palette knife \* Each week you should bring 4 watercolors to class.

**Week 6:**

Mid Term exam- Scenic painting demonstration \* Each week you should bring 3 watercolors to class.

**Week 7:**

Scenic painting \* Each week you should bring 3 watercolors to class.

**Week 8:**

Scenic painting \* Each week you should bring 3 watercolors to class.

**Week 9:**

Scenic painting \* Each week you should bring 3 watercolors to class.

**Week 10:**

Acrylic and mixed media painting demonstration \* Finish the painting begun in class- or do another one as discussed in class.

**Week 11:**

Acrylic and mixed media \*For next time- bring 2 mixed media pieces to class- work on self portrait and bring materials to work in class.

**Week 12:**

Acrylic and mixed media. \* Self portrait due. group critique. Finish all work for final review.

**Week 13:**

Final Review



## **SALD 210: Life Drawing II**

### ***Course Description:***

This advanced drawing course is an investigation of what drawing is and what it can be. Students gain experience in drawing from the model and discover their own modes of expression through experimentation, discussions and extensive drawing. During class students will review and critique each other's work and draw from the nude model using various techniques. Students will also draw from life daily in a sketchbook which will be reviewed regularly.

### ***Assessment Requirements:***

Grades are based on attendance, participation, quality of work, a mid-term review, a sketchbook presentation, and a final critique.

### ***About the Sketchbook:***

Drawing from life is the best practice and exercise an artist can do, regardless of what kind of art one makes. You should have 6 drawings from life each week (which you do as exercise for a minimum of 15 minutes each day) plus other drawings you do while you work out ideas for your larger drawings or other work, whether they be ideas for sculptures, paintings, installations, buildings, etc.

Your sketchbook is an idea book. You can write them out in words, draw, diagram, collage and paint them in there. And you should take the book with you wherever you go. That way you can record ideas and inspiration as they come to you and use time otherwise spent just waiting. Use anything you have at your disposal to draw such as ball-point pens, coffee...and consider carrying a small glue-stick so you can incorporate bits of tickets, napkins, etc. into your drawings. This is a suggestion to experiment and not meant to turn your sketchbook into a scrapbook. There is a difference between a journal, a scrapbook and a sketchbook. If your book becomes all three, you might need to put your drawings into a separate book. We will look at everyone's book each week. At the end of the course you will present your sketchbook to the class.

### ***About the Assignments:***

You are free to use the materials of your choice in your sketchbook and for the assignments after the mid-term review. The first 5 assignments are works on paper, either 50cm x 70cm or larger, and should be done in the materials used in the previous class.

### ***Indicative Reading:***

*Creative Drawing* by Howard J. Smagula. London: Lawrence King Publishing, 2002.

Suggested Books:

*Drawing on the Right Side of the Brain* by Betty Edwards. New York: Penguin Putnam, 1999. *The Natural Way to Draw* by Kimon Nicolaides. Boston: Houghton Mifflin Company, 1969. *Sketchbook with Voices* by Eric Fischl. New York: Alfred van der Marck Editions, 1986.

### ***Materials List:***

Drawing paper, white and colored (*carta da disegno, bianco, colorato*)

Sketchbook

Drawing pad

Charcoal, vine and compressed (*carboncino, willow e pressato, morbido, duro, pastello, ceroso*)

White pastel (stick or pencil) (*pastello bianco*)

Paint (*Colore* - Most art supply stores know the English words for the various types: acrylic, watercolor, tempera...you may also go to a *mesticheria* and get housepaint, spraypaint ...etc.)

Brushes (*pennelli*)

Oil stick (*pastello ad olio*)

Ink (*inchiostro*)

Pencils (*matite*)

Eraser, gum eraser (*gomma, gomma pane*)

Portfolio (*una cartella*)

Permanent markers, pens, fine, thick (*penerelli permanenti, fini, grossi*)

Tape to put up drawings (*scotch di carta*)

rag –chamois (*straccio di cotone*)

### **Weekly Program:**

#### **Week 1:**

Introduction to class. Discussion of materials. \*Buy the textbook, your sketchbook, do your life drawings and bring in 2 drawings: one good drawing and one bad drawing, each 50cm x 70cm min.

For next week: Bring at least one 50 x 70 piece of paper, all charcoals and erasers.

#### **Week 2:**

The formal aspects of drawing, drawing terminology. Group critique of drawings and sketchbook review.

\* Read Intro and through chapter 1. Do your sketchbook drawings from life and begin another drawing (50cm x 70cm min) focusing on one of the formal aspects of drawing.

For next week: Bring at least one sheet of colored paper (50 x 70 min) and your charcoals, white pastel and erasers. The paper should be a middle range value.

#### **Week 3:**

Drawings as preparation vs. drawing as thinking \* Read chapter 2. Do the daily life drawings in your sketchbook. Bring your finished drawing for critique. Do a drawing based on your own experience. Draw on paper- colored, white or black, (50cm x 70cm min.)

For next week: Bring your ink, brush and paper- either white or light colored.

#### **Week 4:**

Drawing as a translation of something else \*Read Chapter 3. Do the life drawings...and take your sketchbook everywhere. Using materials which you have never tried before, listen to one piece of music, work until you're finished with a drawing and bring it to class. Draw on paper, 50 x 70 min. as usual.

For next week: Bring your pencils and erasers and white or light colored paper.

#### **Week 5:**

Drawing as a process in and of itself \*Read Chapter 4. Do a drawing (50 x 70 min) Work with the material you know best- do the very best drawing you possibly can. Impress us with what you're good at. If you're used to working on a different format, make it work within the given format. Continue working on your sketchbook.

For next week: Bring markers and pens and white or light colored paper.

**Week 6:**

Drawings as diagrams \*Read chapter 5. Do a drawing inspired by one of your previous drawings. Bring all of your drawings and sketchbook to class next week.

**Week 7:**

Mid-term review and discussion of Artist's Statement \*Read chapter 6. Do a drawing in light colored material on dark paper and your daily sketchbook drawings.

**Week 8:**

Abstract, Minimal, Conceptual Drawing \*Read chapter 7. Use the ideas discussed in class to develop a drawing. Do the daily drawings.

**Week 9:**

Perspective Drawings \* Read Chapter 8. Do a perspective drawing using one of the exercises in the textbook. Artist's Statement due. Keep working in your sketchbook.

**Week 10:**

Use of Text in Drawing \*Read chapter 9. Do a drawing which includes text in some way. Bring that and your sketchbook next week.

**Week 11:**

Doodling and Automatic Drawing \*Read chapter 10. Do a drawing of one of the sculptures in the Loggia dei Lanzi and your daily drawings.

**Week 12:**

Read chapter 11 While you're on break, think about what you know about drawing by now- things that you believe and are sure about. Now think back to the first day of class, and the ideas you had before you began the course. Type a page about that and bring it in to the next class

**Week 13:**

Drawing in Renaissance Italy \*Read chapter 12. Do another drawing from the Loggia dei Lanzi. It can be a detail, an abstraction...anything, as long as the inspiration for the drawing comes from one or more of the sculptures there. Bring it and your sketchbook on May 8th.

**Week 14:**

Sketchbook Presentations \* One last drawing of your choice. Make final touches, finish and prepare all your work for your final critique.

**Week 15:**

Final Critique

## **SAPT 310: Painting Techniques II**

### ***Course Objectives:***

This course aims to help each student develop a project from concept to finished work with all the preparation, work and revision that requires. Students will learn the practical, professional and organizational aspects of being an artist while at the same time developing their own artistic vision. At the end of the course, students understand their own working processes better.

### ***Course Description:***

This is an advanced level course in which students work individually on projects which they define with the professor. by writing their own syllabus. The class meets once a week during which documentary videos of contemporary artists are shown and discussed Each student has weekly assignments and research assignments which often include visits to artists' studios, museums, galleries and exhibits as well as traditional research in books, libraries and online. Each student writes an artist statement to accompany his or her work in the final exhibition. This is an opportunity for students to focus on something they have never studied before or to go more in-depth into some aspect of painting they have already studied. Students are encouraged to take advantage of the school's location in Florence as inspiration for their semester project.

### ***Assessment Requirements:***

Attendance, participation, and completed assignments	30%
Mid-term review	20%
Artist statement	20%
Final critique	30%

### ***Indicative Reading:***

*The Artists Handbook of Materials and Techniques* by Ralph Mayer. New York: Viking Penguin, 1991  
*Formulas For Painters* by Robert Massey. New York: Watson- Guptill Publications, 1967

There are no textbooks for this class, but students are encouraged to use the personal collection of books which belong to the professor in the studio, the school library as well as outside sources and resources which are suggested by the professor.

### ***Weekly Program:***

#### **Week 1:**

Introduction to course.

#### **Week 2:**

Artist video: Arturo Herrera, work on individual syllabuses

#### **Week 3:**

Artist video: Ellen Gallagher, work in studio

#### **Week 4:**

Individual critiques with professor

#### **Week 5:**

Artist video: Oliver Herring and lecture- "The Academy and how we evaluate art"

**Week 6:**

Mid Term review and group critique

**Week 7:**

Artist video: Jessica Stockholder work in studio

**Week 8:**

Artist video: Roni Horn. Syllabus revision

**Week 9:**

Artist video: Richard Tuttle individual critique with professor

**Week 10:**

Artist video: Fred Wilson work in studio

**Week 11:**

Visit to Artist Studio work in studio

**Week 12:**

Artist video: Matthew Ritchie, group critique

**Week 13:**

Final Exhibit

**Week 14:**

Final Critique

## **SASF 110: Sketching Florence**

### ***Course Description:***

In this course students will learn the basics of sketching from real life with the most beautiful and important sites of historical Florence as subject matter. The classes will begin indoors, in museums such as the Bargello or the Accademia, where students will stand face to face with the masterpieces that have characterized Florentine sculpture, and in some of the most impressive churches (S. Maria Novella, Santa Croce, etc.) and will then work their way outdoors, where, weather permitting, the focus will be on the study of the surrounding architecture and environment. The itinerary will include the church of Santo Spirito, the Loggia dei Lanzi, the San Miniato cemetery, Fort Belvedere, and so on. The class will meet at the studio in the morning and will begin the day's sketching excursion from there.

### ***Assessment Requirements:***

There will be an exhibition at the end of the semester of the work done in the various studio art courses (Sketching Florence, Life Drawing, Mixed Media, Painting, etc.). Each student will select 20 drawings which will compose a book to be exhibited. In addition, there will be two exams, a mid-term and a final, consisting of a private meeting to review and evaluate drawings. In each lesson it will be sufficient to have completed at least one drawing, together with another drawing a week, done at home.

### ***Learning Outcomes:***

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

- Draw freely through observation;
- Use their illustrative competences to communicate their intents;
- Demonstrate an improved historical knowledge of Florence;
- Capture a connection with the past in drawing monuments;
- Communicate in visual shape.

### ***Materials:***

- A few pencils of varying hardness (2b, 4b, 6b), charcoal, ink, an eraser, a cutting knife, and an A4-sized sketchbook with removable pages.

### ***Indicative Reading:***

*The New Drawing on the Right Side of the Brain*, Betty Edwards

*Complete Guide to Drawing from Life*, George B. Bridgman

*Manuale di Disegno della Figura Umana*, John Raynes

*Il Chiaroscuro: Come Raffigurare le Luce e le Ombre*, Giovanni Civardi

### **Professional Periodicals and Journals:**

Artè

### ***Weekly Program:***

#### **Week 1:**

Perspective

#### **Week 2:**

Viewfinder and negative spaces

**Week 3:**

Introduction to sketching/drawing with various techniques

**Weeks 4 – 6:**

Draw outside

**Week 7:**

Mid term

**Weeks 8 – 11:**

Draw outside

**Week 12:**

Final exam/critique

## **SAMM 310: Mixed Media – Contemporary Art Lab**

### ***Course Objectives:***

This course aims to familiarise students with the materials and techniques of various methods of painting, drawing and use of mixed media so that they learn to identify, use and handle the various art forms. There is a strong focus on application methods in order to introduce students to the different expressive potential the materials and techniques possess. Students will learn to express themselves in two and three-dimensional art forms. Specifically, the course aims to:

- develop students' expressive abilities in the artistic field;
- help students understand the appropriate use of colours and to establish chromatic choices in relation to the visual effect desired;
- assist in the comprehension of the chiaroscuro effects linked to black and white images;
- help students arrive at the comprehension of the single parts that make up a graphic composition.

### ***Course Description:***

The laboratory of visual arts constitutes a basic experience designed to develop the expressive capabilities of the student, refining the necessary sensibility to enable the student to work with forms and colour. The approach is of an introductory nature to the artistic subjects where the student will receive constant stimuli and experiment with diverse artistic techniques including painting, drawing and working in mixed media. Each student will develop the ability to create two-dimensional and three-dimensional compositions in black and white and in colour through the most varied techniques available.

### ***Indicative Content:***

The aim of this course is to expand the creative and expressive horizons of the student beyond a simple technical capacity. One part of this course will involve a basic drawing course in which students draw daily and do weekly exercises and assignments in order to learn and improve their skills in realistic drawing. In this course each student will be required to draw and to review the drawings of other students. Students work in the studio and at home choosing from subjects, which include still life, portrait and the nude model. Another part of the course is dedicated to the discovery of heterogeneous materials that can be used in the artistic process through a concrete experience of the techniques, the methods and the operative criteria. At the same time there will be study of elaboration of compositional criteria and the questions inherent in the perception of the work. During the course various themes or key words will be discussed which allow one to discover the relationships, either emotional or symbolic, between the materials, those found in everyday use or those found in recycling or of natural origin, with compositional themes such as equilibrium, statics, movement, heat and dynamics. The use of various elements together gives rise to the emotion that should set off the creative process, through the analysis of the main questions of perception inherent in the construction of the work. The course will also include a segment in which students work individually and in groups, in the studio and at home in watercolour, oil, acrylic, large-scale scenic painting and mixed media. The professor, a working artist, will demonstrate each technique. Students follow structured assignments in and out of class. Although there is a strong emphasis on materials and their uses, the formal aspects of painting are also covered in discussions on composition, colour, perspective and fundamentals of two-dimensional design.

### ***Learning Outcomes:***

On successful completion of the course students will be able to demonstrate:



- An understanding of the theory involved in the field of visual arts;
- An understanding of the basic principles and working practices of photography, visual arts and communication;
- Sound visualization skills;
- An understanding and appreciation of visual arts;
- Good observational skills and visual sensitivity;
- The ability to communicate effectively in an oral, written and visual form, adapting to target audiences and situations.

### ***Teaching and Learning Strategy:***

- Seminars will be used to demonstrate visualisation techniques and approaches.
- Small group workshops will provide an opportunity for students to engage in supervised exercises aimed at developing their hand visualisation skills.
- Observational skills and “ways of seeing” will be promoted in this unit. To facilitate this, students will be encouraged to maintain visual notebooks and make regular entries recording observations and ideas.
- Students will be encouraged to experiment with different visualisation techniques and styles in order to foster versatility and adaptability.
- Students will present work they have produced at various stages of the programme during group workshops. In this manner, formative feedback can be given and received.
- Students will be expected to practice their visualisation skills during independent study time.

### ***Assessment Requirements:***

The assessment of this module is 100% coursework in English or Italian. The coursework will consist of (a) a portfolio of individual work demonstrating a range of hand visualising techniques (50%), and (b) a personal visual notebook containing visual references and observational sketches or doodles demonstrating observational, problem-solving and reflective ability (50%).

### ***Assessment Criteria:***

Students will be evaluated according to their:

- Ability to express and communicate ideas to different audiences using a variety of hand visualization techniques and approaches;
- Ability to find solutions and discover ideas through reflective sketching or doodling;
- Demonstration of observational skills;
- Visual sensitivity and ability to understand and apply the use of line, form, colour and composition in a dynamic and expressive manner;
- Maintenance and presentation of a personal visual notebook;
- Selection and presentation of visuals in a portfolio of work.

### ***Indicative Reading:***

“The Artists Handbook of Materials and Techniques”, Ralph Mayer. New York: Viking Penguin, 1991.  
 “Formulas For Painters by Robert Massey”. New York: Watson- Guptill Publications, 1967.  
 “The Natural Way to Draw”, Simon Nicolaides. Boston: Houghton Mifflin Company, 1969.  
 “Creative Drawing”, Howard J. Smagula. London: Lawrence King Publishing, 2002.

## ***Weekly Program***

### **Project 1: Self portrait**

Creation of a self portrait through silhouette on paper 50X70 with “collage”

### **Project 2: Re-creating object with clay**

Introduction to the different ways to work with clay

Developing a sculptural composition concentrating on texture

### **Project 3: Bas-relief**

A bas-relief modelled in clay 20x20 of a still life

### **Project 4: Introduction to plaster sculpture**

How to make a small plaster sculpture using the direct application process, learning how to build a frame (with metal)

### **Project 5: Experimental drawing for sculpture**

Using a wide range of materials including various types of paint, wax, graphite, charcoal etc.

### **Project 6: Linoleum block**

Development of graphic project

### **Project 7: Linoleum block II**

Engraving and printing the block

### **Project 8: Introduction to sculpting with wax**

Study of building wax sculptures, with the exploration of different frames, styrofoam, cardboard, rope etc.

## **SAPF 310: Photographing Florence**

### ***Course Description:***

This course provides an opportunity to learn the basics of photography while visiting and photographing Florence. Students will learn how to develop and print photographs in the dark room and how to use a scanner and computer software to work on photographic images. Lessons will include an overview of famous photographers and visits to exhibitions. Every week there will be a different assignment; for example: Photograph the inside and outside your apartment; A day in your life; Italian people; Research about a Photographer; Personal project.

### ***Materials:***

Students must have their own cameras (reflex, automatic, or digital).

### ***Assessment Criteria:***

Students will be assessed according to their grade from mid-term exam, class assignments, attendance and the final photo project.

### ***Weekly Program:***

#### **Week 1:**

Introduction to the study of photography. Basic concepts.

#### **Week 2:**

Learn to look. Exercise outside the class. Boboli Garden. Assignment: One day in your life.

#### **Week 3:**

History of photography. The camera: film speed, shutter speed, lens opening, focus, Aperture.

#### **Week 4:**

Work evaluation. Depth of field, texture, pattern. Shooting assignment: Monuments. Assignment: Italian People.

#### **Week 5:**

Work evaluation. Rules of Composition. Reading the photo. Shooting assignment: People. Assignment: People

#### **Week 6:**

Mid Term Exam. Developing and Printing. Assignment: Research a Photographer.

#### **Week 7:**

Work on digital photo with computer. Assignment: Work on 5 photos with computer.

#### **Week 8:**

Presentation of your research. Photo Story and Reportage. Assignment: Photo Story.

#### **Week 9:**

Work evaluation. What is a Portrait? Assignment: Write a personal project. Assignment: Self Portrait.

**Week 10:**

Work evaluation. Photograph in studio. Assignment: Personal Project.

**Week 11:**

What is a Presentation? Check and work on the Personal Project.

**Week 12:**

Final evaluation of all assignments, exhibition.

**Week 13:**

Final exam.