

## **CURRENT COURSE OFFERING:**

### **ITL - ITALIAN LANGUAGE**

### **HUI - ITALIAN LITERATURE AND CULTURE COURSES IN ENGLISH**

### **ARH - ART HISTORY**

### **ARS - ART, STUDIO**

### **ARCH - ARCHAEOLOGY**

### **CUL - CULINARY ARTS**

## **ITL**

### **Italian Language**

#### **Method**

**Teaching aids** - Teaching aids and equipment include videotapes, cassettes, reading material, recordings of telephone calls, broadcasts and telecasts, transcriptions of actual conversations, newspaper and magazine articles, grammar charts and exercises. We use a series of textbooks, specially created by Il Sillabo teachers for each of the first four levels, with three options of books for each level so that the teacher can construct the course around the specific needs of each individual class.

**Activities** - Activities in class range from role-playing, short sketches, task based games, activities in pairs to free and - if possible - guided conversation.

**Teaching unit** - In groups and individually students do in-depth work in comprehension and re-elaboration. For each teaching unit the teacher introduces a reading or listening exercise, asks questions to uncover pre-existing knowledge and offers help with key words and difficult vocabulary. When a text or listening activity is approached for the first time, teachers test comprehension skills and, if necessary, help resolve any difficulties.

**Grammar** - A few aspects of Italian grammar are singled out during each lesson and illustrated by the texts; teachers introduce grammar step-by-step according to the level of the class. Students are required to work at home on aspects of grammar to consolidate what they have learned in class.

#### **ITL - 101 Intensive Beginners Italian**

This level is designed for those who have no, or little, knowledge of the Italian. During the standard course (45 hrs) students learn the basic language for social use such as in a bar, a restaurant, at the railway station, in a shop, for introductions, and to ask for directions. Lessons will be also aimed at teaching students some vocabulary related to the family, the home, time, space, the Italian school, university and geography. Grammar will include articles, prepositions, singular/plural/feminine/masculine nouns and adjectives, possessive adjectives, present tense. The class will be conducted entirely in Italian and students will be expected to participate actively using the language skills you are learning.

#### **COURSE OBJECTIVES**

Students will learn greetings and how to introduce themselves, numbers, how to find their way around, nationalities, how to describe themselves, their families, others and a place. Students will learn how to order in a bar and in a restaurant; how to buy a ticket at the railway station; how to buy something in a shop; to talk about work and leisure time.

Credits: 3

Contact hours: 45

Schedule: TBA  
Instructor: Stefania Focardi (Dott.)  
Prerequisite: None  
Required Materials: None

### **ITL - 102 Intensive Pre-elementary Italian**

This level is designed for those who have successfully completed Italian 101. During the standard course (45 hrs) students will learn the language for social use such as in a shop and in a hotel. Lessons will be also aimed at teaching students some vocabulary related to the family, the food, the wine, habits, travels, clothes, fashion and geography. Grammar will include reflexive verbs, "passato prossimo", "imperfetto", comparatives and superlatives, possessives, direct and indirect pronouns. The class will be conducted entirely in Italian, and students will be expected to participate actively using the language skills you are learning.

#### **COURSE OBJECTIVES**

Students will learn how to describe a person, a place, a house and how to buy in different shops. Students will also learn how to talk about habits and describing a typical day; how to describe past situations and talk about habitual activities in the past.

Credits: 3  
Contact hours: 45  
Schedule: TBA  
Instructor: Stefania Focardi (Dott.)  
Prerequisite: ITL 101 (or assessment test for 102)  
Required Materials: None

### **ITL – 203 Intensive Intermediate (I) Italian**

This level is designed for those who have successfully completed ITALIAN 102. During the standard course (45 hrs) students will learn the language for social use such as at the doctor's, in the town for directions, in a shop and some vocabulary related to the human body, character and personality, food and recipes, Italian geography, Italian music, vacations, markets, weddings, habits, traditions and folklore. Grammar will include an introduction to future, "condizionale", and imperative and their main uses; combined pronouns, "ci", "ne", the impersonal form and a reviewing of "imperfetto", direct and indirect object pronouns. The class will be conducted entirely in Italian and students will be expected to participate actively using the language skills they are learning.

#### **COURSE OBJECTIVES**

At the end of this course students should be able to speak about their character and that of others, to give advice and express wishes, to speak about health problems, to ask for and give directions. They will also compare people, objects and places; give compliments and complain a restaurant; describe a recipe; narrate in the past and talk about future.

This course will enable students to communicate effectively in Italian, understand alternative views and cultures and understand an interdependent world.

Credits: 3  
Contact hours: 45  
Schedule: TBA  
Instructor: Stefania Focardi (Dott.)  
Prerequisite: ITL 102 (or assessment test for 203)  
Required Materials: None

### **ITL - 204 Intensive Intermediate (II) Italian**

This level is designed for those who have successfully completed ITALIAN 203. During the standard course (45 hrs) students will learn Italian superstitions, gestures and habits and some vocabulary related to TV, newspapers, job interviews, politics and Italian art, literature and geography.

Grammar will include relative pronouns, imperative, indefinite adjectives and pronouns, present and imperfect subjunctive, an introduction to "passato remoto" and tense sequences, the hypothetical period. The class will be conducted entirely in Italian and students will be expected to participate actively using the language skills they are learning.

#### COURSE OBJECTIVES

At the end of the course students should be able to give personal opinions and compare different cultures, stereotypes and lifestyles. Students will also learn how to attend a job interview, offer and look for a job and write their CV. They should be able to write a newspaper article on a given topic, to speak in general terms about issues approached in class regarding art, literature, history, politics and society.

The course will help students to achieve greater cohesion in speaking and writing abilities.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Rosa Briamonte (Dott.)

Prerequisite: ITL 203 (or assessment test for 204)

Required Materials: None

#### **ITL - 305 Intensive Italian Conversation and Composition**

This level is designed for those who have successfully completed ITALIAN 204. During the standard course (45 hrs) students will learn the language and vocabulary about various contexts: night life, music, journalism, laws, good and bad manners, fairy tales, emigration and immigrations, gypsies, multi ethnicity, weddings, shopping, politics and Italian press and more. Lessons will be based on materials selected by the teacher from newspapers, magazines, novels, and on authentic audio and video materials.

Grammar will include past and pluperfect subjunctive, indirect speech, passive form, consecutio temporum, gerund, infinitive, participle, "passato remoto" and a continue reviewing of grammar skills students have studied previously.

#### COURSE OBJECTIVES

At the end of the course students will be capable of reading, understanding and commenting complicated and quite long texts from a newspaper or novel. They will be able to support their own opinions in Italian in difficult or demanding contexts, use the language effectively and with flexibility in social, academic and professional situations about present, past and future. They should produce clear, well structured and articulate essays on a wide range OF complex subjects; summarise and write articles; write formal or informal letters.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Rosa Briamonte (Dott.)

Prerequisite: ITL 204 (or assessment test for 305)

Required Materials: None

#### **ITL - 406 Intensive Advanced Italian Conversation and Composition**

This level is designed for those who have successfully completed ITALIAN 305. During the standard course (45 hrs) students increase and consolidate their vocabulary, language and grammar by studying different texts and other materials, selected by the teacher from newspapers, magazines and novels and on authentic audio and video materials. Students will learn about slangs and regional Italian, business Italian, language registers, literary genres, language of journalism, TV, advertising, cinema and creative writing. Particular attention will be paid to writing in Italian and students will be asked to write compositions both in class and at home.

In this course students will review, deepen and strengthen all the grammar structures studied in the previous courses.

#### COURSE OBJECTIVES

At the end of the course students will understand any kind of spoken language whether live or broadcast. They will read all form of written language, complex texts such as manuals, specialized articles and literary works and will have a good familiarity with idiomatic expressions and some slang expressions. Students should be able to write complex letters, articles, summaries and reviews of professional or literary work. They will create coherent and cohesive discourses and essays about any kind of topic.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Rosa Briamonte (Dott.)

Prerequisite: ITL 305 (or assessment test for 406)

Required Materials: None

## **HUI**

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### **Italian Literature and Culture Courses in English**

#### **HUI – WRT 101 Writing, Speaking, Telling my Story: Course in Autobiography**

Experiential Learning. Join us for an authentic journey into the dynamic intersection between art and life that is the foundation of ourselves. Find your inspiration in the Italian Artists and Characters Italy is famous for. Sharpen your technical writing skills and refine your tools of composition.

Italian autobiography: from Dante to Dario Fo

Here I am – hiding: diaries, letters and autobiography

'Myself' through time: past-present-future

Autobiographical visions: Amarcord by Federico Fellini and other films

My words in music: De Andrè and other singer-songwriters

From Masaccio to Modigliani: the self portrait in painting

The self portrait in drawing and photography: hands on!

The travelling 'self': real and imagined narrative spaces

Laboratories – writing about 'myself': production, analysis and discussion.

#### **COURSE OBJECTIVES**

The practical application of writing "*about ourselves*", a process of self-exploration through diaries, letters, and memoirs; we attempt to unravel the various perspectives of creative writing for autobiography which draw on our vast reservoirs of recent and distant memories.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Rossana Cherici (Dott.)

Prerequisite: Whilst no prior experience of poetry and/or creative writing is required, a general talent for story telling and descriptive language is necessary.

Required Materials: None

#### **HUI – 293L Experiencing the Tuscan Cultural Landscape**

This humanities based cultural immersion course introduces students to the geography, history, culture, literature, food, and wine of Tuscany. Academic study is integrated with numerous field trips and other experiential learning activities.

#### **COURSE OBJECTIVES**

The course aims to present Tuscany from an interdisciplinary and epistemological perspective, transforming theory into pleasant practical experience.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Rossana Cherici (Dott.)

Prerequisite: Sophomore standing

Required Materials: Camera

### **HUI - 311 ITALIAN LITERATURE: The Dawn Of Literature (From Origin To 1300)**

Academic Traditional Learning. This course aims to introduce the foreign reader to the ancient Italian literary canon. We offer a synoptic vision of the development of Italian writing, setting authors in their historical context in order to position their works in the Italian and indeed European traditions. We study the masterpieces of the most important individual authors (Dante, Petrarca and Boccaccio) and examine the cultural currents that influenced and inspired their work. In addition, we consider the impact of these great works on contemporary Italy. "The Dawn of Literature" traces literary styles and subject matters from the first centuries to the advent of the vernacular after the abandonment of the Latin language. We discuss the birth and nature of an autonomous Italian literary tradition with an identifiable language and structure of its own.

#### **COURSE OBJECTIVES**

We aim to present the Italian literary canon in a historical context, concentrating specifically on the birth of the Italian language as a valid literary medium.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Serena Ricci (Dott.)

Advisory prerequisites: One Literature Course at the 200 level or higher

Required Materials: None

### **HUI - 312 ITALIAN LITERATURE: The Rediscovery Of Man (1400 – 1700) -**

Academic Traditional Learning. This course takes the dividing line between the Medieval world view and Humanism as its starting point. As the middle ages came to an end, new aspirations and ways of thinking emerged redefining Man as productive, positive, and entwined with the universe he inhabits. These centuries were centuries of cultural upheaval, an upheaval given expression in the works of men like Galileo and Michelangelo. We begin by exploring the rich artistic and intellectual contributions of Italian noble families, such as the Medici and the Estensi, who, together with several popes of the period, gave impetus to the forceful new desire to discover and gain knowledge. The course centres around the great poets of the period such as Ludovico Ariosto and Torquato Tasso and the dynamic personalities shaping political thought, such as Niccolò Machiavelli and Francesco Guicciardini. We study Carlo Goldoni's great comedy, which incorporates many political and cultural issues of his time. The reinvention of the writer as a man of the world, living and participating in society, is crucial to an understanding of this period. Writers bore testimony to the events and movements leading to the French Revolution, the Enlightenment and the birth of the Risorgimento. Italian society and literature between 1400-1700 can only be understood with reference to pivotal international developments, such as geographic discoveries, the establishment of nations, the early period of the Industrial Revolution, and influential European revolutions. Intellectuals, such as writers, found themselves poised between the pull of old provincial traditions and the allure of new world perspectives. The course emphasises the dynamic changes at work during these centuries.

#### **COURSE OBJECTIVES**

We seek to understand this unique and magnificent historical period through the words and the poetry of the great literary figures of the time.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Serena Ricci (Dott.)

Advisory prerequisites: One Literature Course at the 200 level or higher

Required Materials: None

### **HUI - 313 ITALIAN LITERATURE: Between "Sense And Sensibility" (1800)**

Academic Traditional Learning. What is the role of a writer and an intellectual in the birth of a new nation? This course follows the laborious and polemical process of forming an independent and united Italy. Continually drawing connections between culture, ideology, and political reality, we explore the process of Italian unification as it is represented in the literature of the time. With such an unstable backdrop, writers of this period abandoned old-fashion, provincial styles for new, more European forms of discourse. We explore the newly emerging relationship between the Italian intellectual and the wider European context and also the growing sense of an *being an Italian*. Students discuss the concepts of "classicismo" and "illuminismo". The course spans the Proto-romantic, Romantic and Early Modern periods, including authors such as Ugo Foscolo, Alessandro Manzoni and Giacomo Leopardi, as well as the forerunners of contemporary 20<sup>th</sup> century literature, such as Giovanni Verga, Giovanni Pascoli and Gabriele D'Annunzio. We also consider the phenomenon of European Naturalism evident in Giovanni Verga's Verismo, as well as Symbolism and the "damned" poets who were active within the Decadentismo movement, which in turn gave rise to Contemporary schools of poetry.

#### **COURSE OBJECTIVES**

Students will come to terms, from a cultural and literary point of view, with the process of Italian Unification, the consolidation of Italian as a national language, the origins of patriotism and interventionism and the North – South national divide.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Serena Ricci (Dott.)

Advisory prerequisites: One Literature Course at the 200 level or higher

Required Materials: None

### **HUI - 314 ITALIAN LITERATURE: Literature and Art, a Mirror Reflecting Man and Society (1900)**

Academic Traditional Learning. This course is an exploration of the convergence of currents of thought in art, music, psychoanalysis and philosophy. It covers the two world wars, modern dictatorships, the progress of political parties, the birth of national politics and the foundation of present Italian society. With a historical emphasis, we study Crepuscolarismo, Futurismo, and Neorealismo. The literary function of the "riviste" (magazine) as an intellectual hub for the exchange of ideas was of special relevance for these movements. In particular, we examine *Lacerba* (the early launch pad for Ungaretti's poetry), *La Voce* (W.W.I cultural document), *La Ronda* (offering a combination of entertainment and culture during the dictatorships), *Valori Plastici* (a magnet for international writers and painters) and *Solaria* (a cultural reawakening after the dictatorships). We analyse the works of influential writers and poets which reflect the dramatic cultural changes of this age. Specific topics include "verso libero" (free verse) and revolutionary and revitalized classical forms in the poems of poets ranging from Giuseppe Ungaretti to Eugenio Montale.

The period cannot be appreciated without reference to the novel as a window onto society, politics and ways of thinking. The works of writers and thinkers like Freud and James Joyce are considered in relation to the reworking of the Italian novel by authors such as Italo Svevo. Modernism is also represented by Luigi Pirandello. Finally, in order distinguish uniquely Italian themes from our panoramic view of 20<sup>th</sup> century culture, the course includes two thematic elements particular to the Italian canon of this period: the "filone ebraico" (Jewishness) and the theme of the hollow "mito americano" (American Dream). We examine the contributions of Jewish writers during the first half of the century (with special attention to the work of the Stuparich brothers, Scipio Slataper, Umberto Saba, Italo Svevo, Giorgio Bassani, and Primo Levi). We explore Italy's relationship with the United States in an attempt to understand the allure of the powerful and but often unattainable American Dream. We draw on authors like Emilio Cecchi and Elio Vittorini to explore the intersections of myth

and reality in the Italo-American experience. This course includes contemporary authors whose language is relatively accessible to the foreign reader. However, a good grasp of Italian will allow students to appreciate the nuances of style in the texts which present, in different guises, the angst of modern Man in his constant state of interior uneasiness.

#### COURSE OBJECTIVES

Tracing the psychological, social and philosophical aspects of modern intellectualism.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Serena Ricci (Dott.)

Advisory prerequisites: One Literature Course at the 200 level or higher

Required Materials: None

#### **HUI - 430 Cinema Studies - Tuscany: A Never-Ending Film**

Experiential Learning. See Tuscany through the eyes of Italian and international film directors, both famous and less well known. The towns, cities and landscape of Tuscany as depicted in films in which the region itself is perhaps the most important protagonist. Presentations of films set in different locations are an introduction to guided tours of the cities, towns and villages brought to life on the screen. Our program includes: "La vita è bella", "Io ballo da sola", "Under the Tuscan Sun", "Room with a View", "La sindrome di Stendhal" and "Le ragazze di San Frediano" and guided tours of Florence, Arezzo and the Valdarno, Siena and the Chianti valley and its typical landscape of vineyards and olive trees.

#### COURSE OBJECTIVES

We aim to present Tuscany, its sense of humour, and its special character through the magical visual medium of cinema.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Rossana Cherici (Dott.)

Advisory prerequisites: HUI 216 or similar

Required Materials: None

#### **HUI - 431 CINEMA STUDIES: Glimpses Of The 19th And 20th Centuries Through The Eye Of Italian "Grandi" Directors**

Experiential Learning. Trace Italy's unquiet history, from the war of Independence and unification, through the turbulent world wars of the 20<sup>th</sup> century, to the post-war economic boom (*il miracolo economico*) that fuelled great Italian cinema. Enter into a collection of historical narratives, retold through the eyes of celebrated "*grandi*" (Italian directors). Examine the perspectives and politics entwined in the stories of Italy's most pivotal moments. We limit our study to the genre of "*realismo*" (realism) with its use of irony and satire as tools of political and social commentary. In order to understand the political subtexts running below the surface of the films selected, we also discuss the public's reaction, as well as those of critics and censors, and the controversies which arose surrounding the way in which these historical narratives were depicted. A picture of the political function of 'culture' emerges. The directors of this period are characterised by their criticism of Italy's post war institutions. Indeed, their merit lies in their ability to rise above themes of national glory and patriotism to show that there exist deeper concepts of morality and ethics.

The films are viewed in order of their historical subjects, so as to give a sense of continuity. *Senso*, by L. Visconti (1954 – color). *Il Gattopardo*, by L. Visconti (1959 – black and white). *Una Giornata Particolare* by E. Scola (1977 – color). *La Notte di San Lorenzo*, by Fratelli Taviani, (1982 – color), *Roma Città Aperta*, by Rossellini (1945 – black and white), *Sciuscià*, by V. De Sica (1946 – black and white). *Il Federale*, by L. Salce (1961 – black and white), *La Ciociara*, by V. De Sica (1960 – black and white).

#### COURSE OBJECTIVES

Viewing early 20<sup>th</sup> century Italy through cinematographic testimonies.

Credits: 3  
Contact hours: 45  
Schedule: TBA  
Instructor: Serena Ricci (Dott.)  
Advisory prerequisites: HUI 338 or similar  
Required Materials: None

### **HUI - 432 CINEMA STUDIES: late 20th century – early 21st**

Experiential Learning. Italian society viewed with the ironic eye of new directors; children, teenagers, men and women in their forties in between the first and second millennium.

After the film production crisis of the 1980s, younger directors found a new mode of expression: ironic realism. They see Italian society ironically and critically, often with an understated humour that cannot but appeal to the public. Without irony life is worse than absurd, it is banal.

Francesca Archibugi was one of the first of this new breed of director. She directs only when she has something to say. *Mignon e' partita*, 1988, starred a teenage boy gripped by an adolescent crisis, living in a family, also in crisis. The laughter inspired by *Mediterraneo* (1991) is not intended to mask the indifference and lack of social involvement typical of modern Italian society. Moretti's wit is acid in depicting the "splendidi quarantenni" the fabulous forty-year olds, who, teenagers in the sixties, now exemplify an "alternative" culture. Virzì, in comparison, in his films, *Ferie d'agosto* (1995), *Ovo Sodo* (1997) and *Caterina va in città* (data??) offers portraits of different generations, the over-forties, the young and teenagers. All are portrayed with ironic compassion and the precise objective of delineating two worlds, political and traditional: the right and left wing.

The 'couple' has also been subjected to scrutiny in this new cinematographic trend. Carlo Verdone (*Viaggi di Nozze* 1995) exposes and ridicules the contradictions and obsessions of modern couples. Silvio Sodini, with *Pane e tulipani* (1999), gives a depressed housewife the opportunity to rebel against the system. His film is more fantasy than realism, but its message remains clear and surely caused many husbands and wives to reflect.

Muccino follows a similar theme with *L'ultimo bacio* (2000), involving 8 characters and three different generations. The film tells the story of a thirty-year old man who is bored with his daily routine, and concerned about his imminent marriage to his pregnant girlfriend. This film, with others, addresses the 'crisis' of masculinity in the modern world. Men in recent Italian films often seem to be eternal teenagers capable of attending workshops and meetings but unable to take on adult responsibility.

It is from the south that more courageous and positive male characters emerge. In *I cento passi* (2000) by D'Amelio, the main character fights first against the Mafia and then against the rigidity of his own Communist Party.

#### **COURSE OBJECTIVES**

Understanding Italian society in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries as portrayed in recent cinema productions.

Credits: 3  
Contact hours: 45  
Schedule: TBA  
Instructor: Serena Ricci (Dott.)  
Advisory prerequisites: HUI 338 or similar  
Required Materials: None

## **ARH**

### **Art History**

#### **ARH – 293C Italian Art in Context**

Experiential Learning. History of Italian Art and Architecture within its cultural and societal context.

This is a cultural immersion Italian Art History course, centered in Tuscany, but embracing the complete chronology of Italian art and architecture.

Through numerous field trips, students will engage works of art and architecture on location and their experience will be heightened by a knowledge and understanding of primary and secondary scholarly sources.

#### COURSE OBJECTIVES

The objectives of this course are: advance students' knowledge of the historical and modern interrelationship among Italian Art, culture, and society; study the history of the Italian Art and Architecture through actual engagement and experience; study primary source literature as it pertains to the history of Italian Art;\* note General Education Curriculum Objectives\*

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Francesca Turini (Dott.)

Prerequisite: Sophomore standing

Required Materials: None

#### **ARH - 305 Medieval Tuscan Art**

Academic Traditional Learning. After a brief introduction to the origins of Florence, we focus on the city's most ancient monuments, including the church of S. Miniato and *il Battistero* (the baptistery). We explore the palazzi and churches that embody the sacred simplicity of the medieval period, before contemplating the city's solemn and severe Romanesque buildings, and, finally, moving on towards the vertical shift brought about by the Gothic movement. We discuss the problems of Romanesque architecture and sculpture from the first half of the 13<sup>th</sup> century and examine important works from the end of the century, including the churches of Santa Maria Novella and Santa Croce, emphasizing the difference between Romanesque and Gothic styles. We then analyse the work of the Gothic sculptor Nicola Pisano, considering his masterpieces in the context of a reawakened Naturalism, such as the Pulpit of the Baptistery in Pisa. We move on to the mosaics of the time in the Baptistery "*Battistero*," as an introduction to painting in the 1200s. We look at several important devotional tablets and painted crucifixes. Using these examples as a starting and comparison point for style and artistic approach, the course turns to the influential "*maestri*" (masters) of medieval Italy: Cimabue and Giotto, whose works can be visited in Florence: We discuss Cimabue's "*Crocifisso*," in Santa Croce Church, a now-restored victim of the Arno flood in November 1966. Giotto's most famous works include the frescos in Assisi (Basilica superiore di S. Francesco) and the "*Madonna in Maestà*" (also known as "*of Ognissanti*"), in the Florentine Uffizi Museum. We focus on Giotto's dynamic humanistic approach as an illustration of how artistic style was developing at the time. Giotto did not discover true perspective or "point of view," but his work is intuitively layered, heralding a departure towards a new kind of realism. We will finish the course by looking at art in Siena from the 1300s.

#### COURSE OBJECTIVES

Identifying and appreciating the determining characteristics of medieval civilization as expressed in its various art forms.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Francesca Turini (Dott.)

Advisory prerequisites: One ARH Course at the 200 level or higher

Required Materials: None

#### **ARH - 306 Humanism**

Academic Traditional Learning. The course begins with a brief introduction to Florentine art at the end of the 1300's as background to the exciting transformation in style and philosophy brought about by Humanism. The Medieval world view was being challenged by a new religious doctrine: God created nature, thus God can be worshipped, even accessed through the celebration of nature. We see an important shift from highly stylised representations towards a rediscovery of realism from antiquity.

Our course examines this significant change which paved the way for the revolutions of the Renaissance and the discovery of geometrical perspective.

We say goodbye to Medieval art in considering "*Porta della Mandorla*" of Florence's cathedral. We glimpse the biographies of the three fathers of art "*primo-rinascimento*:" Filippo Brunelleschi, Donatello and Masaccio through their great works, exploring the new techniques used by F. Brunelleschi in the "*Cupola del Duomo*" in Florence and his revolutionary role in establishing the use of the geometrical perspective that comes to characterise the Renaissance. We also discuss his works in Florence, analysing his "*Crocifisso*" in Santa Maria Novella, and the "*Sagrestia Vecchia*" in San Lorenzo church. We also examine Donatello's "*Crocifisso*," as well as his sculpture of "*David*," a bronze in the Bargello museum. Special focus is given to Masaccio, the master who was born in San Giovanni Valdarno. We examine his frescos in the Cappella Brancacci and the "*Trinità*," in Santa Maria Novella in Florence.

The course discusses the painting, culture, and architecture of the second half of the 1300s. In painting, we will focus on the works of Botticelli, particularly his renowned masterpiece, "*La Nascita di Venere*" (Venus' Birth) in the Uffizi Museum in Florence, while in sculpture, we look at several works by Luca della Robbia, Desiderio da Settignano and the Rossellino brothers. Finally, in architecture we study the façade of Santa Maria Novella and a few of the famous mansions "*palazzi cittadini*" of the Florentine nobility.

#### COURSE OBJECTIVES

Understanding the historical, social and cultural reasons for and the manifestations of the end of the Middle Ages and the beginning of the Modern Period in art.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Francesca Turini (Dott.)

Advisory prerequisites: One ARH Course at the 200 level or higher

Required Materials: None

#### **ARH - 307 From The Renaissance Masters To Mannerism**

Academic Traditional Learning. We begin by examining the progression of the Renaissance and the three "*grandi maestri*" (great masters) it produced: Leonardo da Vinci, Michelangelo Buonarroti, and Raffaello Sanzio. Not only do we discuss Leonardo da Vinci's best known masterpieces like the "*Gioconda*" and the "*Ultima Cena*" (Milan), but also the work he produced in the Florentine period, housed in the Uffizi Museum, including: the "*Annunciazione*" and the "*Adorazione dei Magi*." Students also contemplate Michelangelo's famous "*David*," the impressive marble stature in the Galleria dell'Accademia of Florence, which draws visitors from all over the world and Raffaello's frescos in Rome, palazzo Vaticano, and the previous works of his Florentine period, like the "*Madonna del Cardellino*," housed in Florence's Uffizi Museum. Through these works we explore the singularity and significance of this artistic period and identify the differences between Humanistic and Renaissance art. We look at paintings from the second half of the 1500s, emphasising how the "*grandi maestri*" (great masters) were reworked by Florentine artists, including Andrea del Sarto, Rosso Fiorentino, il Pontormo and Giorgio Vasari. Works of art are presented to students in photos and color slides and students are invited to visit the more easily accessible works such as those by Andrea del Sarto and Pontormo in Florence, including the famous frescos in Sautissima Annunziazione) and Rosso Fiorentino's works, including the "*Deposizione*" in Volterra and other works in Pinacoteca.

We conclude the course with a discussion of the birth of a new artistic movement: Mannerism "*il Manierismo*." Mannerism, as a painting technique, dominates the second part of the 1500s with its imitation of the classics. It is manifest in the styles of Raffaello and Michelangelo.

#### COURSE OBJECTIVES

Reliving the artistic and scientific awakenings that with a fresh understanding of nature and the classics culminated in the 'rebirth' (*rinascimento*) of this period, a rebirth that has influenced the art forms of all later periods, including our own.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Francesca Turini (Dott.)

Advisory prerequisites: One ARH Course at the 200 level or higher

Required Materials: None

### **ARH - 316 Leaving Florence: Baroque Style**

Academic Traditional Learning. By the 1600s Florence's status as a major artistic center was beginning to fade. In Bologna and Rome two opposing artistic currents that originated from the rejection of Mannerism began to emerge. These trends are manifested in the painting of Annibale Carracci and Caravaggio. In Annibale Carracci's realism, we identify a sort of rebellion against typical religious and noble scenes. Even in his treatment of classical themes, such as myths, there is an undeniable sense of human sensibility. Carracci's work is on display in Bologna, at the Pinacoteca Nazionale, and in Rome where the severe atmosphere of the Counter-Reformation dominated contemporary artwork. Caravaggio's painting represents the drama of human life in a realistic way. We use his portrait "Bacco" as an easily accessible example (located in Florence).

After Caravaggio, our attention turns to the birth of "*Barocco*," the Baroque movement, with its great masters and imposing structures. The term was applied to the movement much later and disparagingly alludes to something empty and exaggerated, rhetorical and unbalanced as opposed to the rational perfection of the Renaissance style. In the light of these controversies in terms of style and sense, we explore the techniques that set Baroque works apart, focusing on Gian Lorenzo Bernini, il Borromini and Pietro da Cortona. The lessons conclude with an analysis of two examples of Baroque art in Florence: the cycle of "*Sala della Stufa*" in Palazzo Pitti and the frescos of Luca Giordano in the Palazzo Medici-Riccardi.

#### **COURSE OBJECTIVES**

Appreciating the new and more modern artistic sensibilities in the expressive arts of 1600.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Francesca Turini (Dott.)

Advisory prerequisites: One ARH Course at the 200 level or higher

Required Materials: None

### **ARH - 317 The Influence Of Islamic Art In Southern Italian Architecture From The Norman Period**

Academic Traditional Learning. Between the 10<sup>th</sup> and 13<sup>th</sup> centuries Sicily was a crucible of race and culture. Islamic society, in particular, influenced the region's art, science, and architecture. Under the tolerant rule of the Normans, a dynamic style of architecture emerged, mirroring the intersection of three diverse social and cultural groups; the former Islamic rulers, the new Norman occupiers, and the powerful Sicilian nobility.

In this course we strive to isolate typical Islamic influences in the architecture and decoration of mansions and churches under Norman rule. We consider models from northern African and Muslim oriental art and discuss the diffusion of these elements throughout Europe, thanks to the role of the Norman empire. In the light of this historical background we analyse examples of mansions and churches, emphasising the criteria of construction and the aesthetics of decoration. The vast cultural exchange based on Mediterranean trading relationships between the Islamic world, southern Italy, and the Norman empire was an unparalleled opportunity for artistic development. Of special interest is the execution of similar works in the Muslim world, made without the use of Norman examples.

To conclude, we discuss the products of the "*Nobiles Officinae*," the royal atelier, where fine goods like silks and embroidery (including the celebrated coronation mantel of Roger II) were produced for the nobility. We look specifically at Il Palazzo of the Normans in Palermo, with La Cappella Palatina and La Sala of Roger II, the "sollatia" (a room for relaxation and rejuvenation) of Favara, Biviere, Scibene, la Zisa, la Cubba, la piccola Cubba, la Cubba soprana, and the villa Rufolo in Ravello. We also discuss

religious buildings such as la Martorana, S. Cataldo, S. Giovanni of Lebbrosi, S. Giovanni of Eremiti, the Cathedral of Vespre, The Cathedral of SS Trinità, La Trinità of Delia, the Church of Magione, S. Giovanni of Toro in Ravello

#### COURSE OBJECTIVES

Recognising the Islamic influences present in European art and architecture.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Francesca Turini (Dott.)

Advisory prerequisites: One ARH Course at the 200 level or higher

Required Materials: None

## **ARS**

### **ART, STUDIO**

#### **ARS 120 - Drawing foundation – charcoal and pencil drawing of still-life objects**

Experiential Learning. This course is designed for students wishing to learn or improve the basic techniques of figure and object drawing. These include: measurement and proportion, cross-referencing, tone, contour, composition, mark-making, perspective and texture, with media being pencil, charcoal, conte and ink. Lessons are supplemented by slide lectures including both old master as well as modern and contemporary works. Lessons will be conducted partly in the studio but the emphasis of the course is drawing from Tuscan landscapes, in the countryside, in the small villages, in the streets, in the museums and the architecture of the city, so that practical information serves to translate the historical riches of what the region offers. Drawings done on-site will be in sketchbooks, whereas work in class may be larger in scale.

#### COURSE OBJECTIVES

Introduce the students to all the fundamental principles and elements of drawing as well as major techniques and media.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Francesco Verdi (Master of Art)

Prerequisites: None

Required Materials: pencil, charcoal, conte, pastels, pen and ink, sketchbooks and a camera

#### **ARS – 232 Painting - Oil painting foundation**

Experiential Learning. This is a highly structured course designed for students wishing to concentrate on a traditional technical foundation in oil painting. Students will be taken systematically through the fundamental principles and elements of painting. These include chiaroscuro and tonal painting, placement and composition, brushwork, colour and texture.

Students will work from life, objects and from two- dimensional reference material. Instruction will be supplemented with slides of old master, modern and contemporary works. There will be practical demonstrations of all the technical information, including canvas stretching, gesso grounds, painting mediums, and use of brushes. Mono printing on a small press will be offered as a supplementary technique and introduced where it complements specific painting lessons.

#### COURSE OBJECTIVES

The aim of this course is to give students the foundation in painting, to improve the students' technical facility while giving them an introduction to and appreciation for the history of painting.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Francesco Verdi (Master of Art)

Prerequisites: ARS 120 or permission of instructor.

Required Materials: pencil, watercolors, oils, brushes, sketchbooks and a camera

### **ARS – 250 Watercolour - Sketches of Tuscan countryside and medieval villages**

Experiential Learning. This course adopts the traditional method of sketching from the street or in the museum. Students are on site during nearly every lesson and will work with several different mediums such as pen and ink, charcoal, colored pencils, and watercolor to capture the Tuscan essence in their works. From green hills with vineyards and olive oil trees to colonial houses and the people in their barnyards, gardens and bush, from small medieval villages in their everyday life to little town bustling streets and market areas, by using various mediums and styles students will collect in their sketchbooks a series of images and observations which, at the end of their Art experience, will form a sort of diary resuming their Tuscan memories.

#### **COURSE OBJECTIVES**

Develop the students skills in watercolour with focus on the materials and techniques involved in painting realistic landscapes and figures or portraits, with attention devoted to paint and pigment, to the feeling of light and to the achievement of personal textures.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Francesco Verdi (Master of Art)

Prerequisites: ARS 120 or permission of instructor

Required Materials: pencil, watercolors, oils, brushes, sketchbooks and a camera

### **ARS - 281 Reportage Course**

Experiential Learning. This course is for those who already have a basic knowledge of shooting techniques in 35 mm and the elaboration and digital printing of images. The course aims to enable students to plan and produce a photographic reportage about their study abroad experience, with emphasis on the Tuscan landscape and its history, present and past life styles, modern and ancient architecture. Contact time is mainly "outdoor" but special attention is paid to photography's narrative possibilities and the development of a personal and contemporary visual language. Students can choose between fine art printing in traditional black and white, with a cycle of lessons in the Dark Room, and modern digital technologies.

#### **COURSE OBJECTIVES**

Students develop and improve their photography techniques and produce a personal reportage to document their study abroad experience.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: TBA

Prerequisite: Previous experience in photography, admission interview with the presentation of a portfolio

Required Materials: 35 mm Single Lens MANUAL camera

### **ARS – 293T Plein Air Painting in Tuscany**

Sketching and Painting in Tuscany.

Experiential Learning. This studio class integrates outdoor painting and sketching of Tuscan sites with the study of the art and writings of Italian and foreign artist to examine their responses to the Tuscan landscape.

Integrates sketching field trips with discussions of the historical and contemporary significance of the site. Complimenting the outdoor experiential component of the class students will visit museums, explore traditional painting media including fresco and study the writings of Italian and foreign artists in order to understand their artistic responses to the Tuscan landscape. For their final project students will combine both the conceptual and perceptual aspects of the course as they synthesize and transform their personal experience and historical knowledge of Tuscany in creating work relevant to contemporary society.

#### COURSE OBJECTIVES

The objectives of this course are: heighten students' knowledge of the historical and contemporary context of the urban and rural sites that are the subject of the art they produce in Tuscany; expand students' understanding of the influence of Tuscany on Italian painters and paintings and its influence on foreign artists and expatriates and their art-making; improve student's sketching skills; teach students to think conceptually about how they can transform artistic traditions through their contemporary views and create art relevant to today.

Credits: 3 semester credit hours introductory or advanced levels

Contact hours: 45

Schedule: TBA

Instructor: TBA

Prerequisite: Sophomore standing

Required Materials: pencil, watercolors, oils, brushes, sketchbooks and a camera

#### **ARS – 293X Disegno Italia**

Experiential Learning. A historical perspective on the Italian conceptual approach to the creative process.

This course examines the history and concept of *disegno*, considered as the animating principle of creative processes in Italian visual, decorative, and industrial arts. The course content spans from the study of the origin of the *disegno* concept during the Renaissance, to the design theories and the products of the nineteenth and twentieth centuries.

#### COURSE OBJECTIVES

The course primary objectives are: improve students' understanding of the theoretical basis of design, and the conceptual significance of products and decorations; give students insight on the connection between intellectual studies, conceptual approaches and aesthetic considerations, as foundational elements of design products and designed spaces and as forgers of a fundamental design awareness (for the artist) and design significance (for the artifacts); give students insight on the reciprocal influences that occur between historical, social and philosophical contexts, and artists and artifacts in Italy; illustrate the similarities of creative processes, as discourse and search gravitating between *ingenium* and *disegno*, across disciplines/arts (such as sculpture, architecture, painting, drawing, etc...) and across centuries in Italy; drive students towards an enhanced understanding of their position in the contemporary society, and their conceptual approaches to creative processes.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: TBA

Prerequisite: Sophomore standing

Required Materials: set of pencils and ink-pen, sketchbooks and a camera.

## **ARCH**

### **Archaeology**

### **ARCH 311 - Archaeological site dating methods**

Experiential Learning. The concept of chronology refers both to the succession of events in time and to the different methods that allow us to reconstruct their sequence. Today we have at our disposal a large number of methodologies that allow us to date geological phenomena and archaeological deposits. In order to date a deposit it is indispensable whenever possible the use of all the methods that are at disposal to obtain more corresponding results. Therefore a multi-disciplinary approach is needed, i.e. to take into consideration all the information supplied by archaeologists, paleontologists, sedimentologists as well as the results of the radiometric dating. During the course the main methods of dating will be illustrated by the presentation of some of the most important Italian archaeological sites.

#### **COURSE OBJECTIVES**

Evaluate the limits and the potential of each method, the type of material to date, the quantity of the sample, the range of time and precision of dating.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: TBA

Prerequisites: ARCH Introduction to Archaeology and either Archaeology of the Old World or Archaeology of the New World, or permission of instructor

Required Materials: None

### **ARCH – 438 Geoarchaeology**

Experiential Learning. The geo-archaeological studies are a means of reconstructing the story of mankind and his economic and social evolution in relation to the environment through the knowledge of Earth Sciences. The object of the course is to give the students enough geological and geomorphological knowledge to tackle an excavation, an archaeological site or a report of archaeological data using scientific means.

The course includes excursions into the country to allow the students to recognize rocks, sediments, geological and geo-morphological phenomena and, above all, a visit to some of the most important Italian archaeological sites

#### **COURSE OBJECTIVES**

Study and comprehend archaeological contexts through a constructive interaction between humanistic and scientific disciplines and knowledge.

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: TBA

Prerequisites: ARCH Introduction to Archaeology and either Archaeology of the Old World or Archaeology of the New World, or permission of instructor

Required Materials: None

## **CUL**

### **Culinary Arts**

#### **CUL - 201 Hands-on Tuscan Cooking**

Experiential Learning. A comprehensive hands-on experience of Central Italy's Cooking Culture that will teach you to make Italian meals from the finest local ingredients. You will learn about the ingredients and the traditions surrounding the dishes, as well as food presentation and how to choose a wine. Emphasis will be placed on how food relates to the local lifestyle and culture. The Tuscan culinary tradition covers all the basic Italian cooking techniques. The only way to learn to cook is to do

it yourself so while the teacher will demonstrate the techniques, students will have to put what they have seen into practice.

#### COURSE OBJECTIVES

Understanding "Toscanità" as expressed in culinary traditions and specialties from the Etruscans to the present day.

Credits: 3

Contact hours: 45 (30 hrs cooking – 15 hrs theory)

Schedule: TBA

Instructor: Alessio Romagnoli (chef and sommelier)

Prerequisite: None

Required Materials: None

### **CUL - 205 Wine and Olive Oil Tradition**

#### **WINE**

Experiential Learning. Italy is recognized world-wide for its great wines, one of which is Tuscany's famous "Chianti Classic Gallo Nero" (black rooster). In addition to its impressive number of certified wines (IGT and DOC-G), Italy also boasts many outstanding non-traditional wines like Sassicaia, Le Pergole Torte or Tignanello, the so-called *Super Tuscans*, which are appreciated all over the world. Wine here is symbolic. It is rich, it is beautiful, and it is part of an ancient tradition.

Our course includes a trip to a vineyard, where it is possible to examine the vines and the grapes and discuss the impact of cultivation, weather, harvest and storage (from aluminum barrels to smoked wood "barrique") on the flavor of the wine. We also cover how to select the appropriate glass, assess the colour and visual qualities of a wine, make an olfactory valuation, taste a wine correctly, determine a wine's components and match wine and food.

#### **OLIVE OIL**

During this course students travel through the ancient culture of olive cultivation from the epoch in which the trees dominated the rocky Greek countryside where they were sacred. Olive trees have an almost titanic resistance, a vital force which renders them nearly immortal. There are about thirty varieties of olives growing in Italy today, each with its own unique characteristics. Sun, stone, drought, silence and solitude: these are the five ingredients that, according to Italian folk traditions, create the ideal habitat for the olive tree. Valued through the ages for its culinary virtues, olive oil has distinctive organoleptic properties: flavor (sapore), bouquet (aroma), and color (colore).

#### COURSE OBJECTIVES

Understanding the Tuscan landscape as it has been shaped by agriculture and appreciating the art of "desinare" ('eating' in Tuscan dialect), acquiring the basic techniques of wine tasting and exploring the two most frequent topics of conversation in Tuscany: wine and the new oil

Credits: 3

Contact hours: 45

Schedule: TBA

Instructor: Alessio Romagnoli (chef and sommelier)

Prerequisite: None

Required Materials: None