



**UNDERGRADUATE PROGRAMS**  
**2011-2012**



## **MARIST COLLEGE at Istituto Lorenzo de Medici 2011-2012 Undergraduate Programs**

Questions regarding admissions and information about Marist-LdM should be directed to Marist-LdM Admissions, Marist College, 3399 North Rd., Poughkeepsie, NY 12601. Marist-LdM programs described in this catalog are offered exclusively at the Marist locations in Italy.

For information on Marist College's New York locations, please contact the College.

The U.S. telephone number is (845) 575-3330 Country Code USA 001

The Italy telephone number is + 39 055 289 200.

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## CONTENTS

GENERAL INFORMATION .....	4
STUDENT LIFE .....	10
STUDENT ACADEMIC SERVICES .....	27
ADMISSIONS.....	30
ACADEMIC POLICIES .....	33
<i>Undergraduate Academic Policies</i> .....	33
<i>Graduate Academic Policies</i> .....	39
PROGRAMS OF STUDY.....	45
<i>Art and Art History</i> .....	48
<i>Fashion and Interior Design</i> .....	61
<i>Italian</i> .....	66
COURSE DESCRIPTIONS .....	69
ANTHROPOLOGY AND ARCHAEOLOGY .....	69
ARCHITECTURE.....	71
ART AND ART HISTORY .....	73
BIOLOGY.....	85
BUSINESS.....	86
CHEMISTRY .....	89
COMMUNICATION STUDIES.....	89
CONSERVATION STUDIES/RESTORATION .....	95
COMPUTER SCIENCE.....	98
CRIMINAL JUSTICE .....	98
CULTURAL STUDIES.....	98
ECONOMICS .....	98
ENGLISH LITERATURE AND WRITING.....	99
ENVIRONMENTAL SCIENCE .....	104
FASHION DESIGN AND MERCHANDISING.....	105
GRAPHIC DESIGN .....	110
HEALTH AND NUTRITION.....	114
HISTORY.....	115
ITALIAN LANGUAGE.....	120
INTERIOR DESIGN .....	126
MATHEMATICS.....	130
MUSIC.....	130
PHYSICAL EDUCATION AND DANCE.....	131
PHILOSOPHY.....	131
POLITICAL SCIENCE.....	134
PSYCHOLOGY.....	139
RELIGIOUS STUDIES .....	140
SOCIOLOGY.....	140
STUDIO ART.....	142
Financing Your Education.....	152
<i>Undergraduate Programs</i> .....	152
<i>Graduate Programs</i> .....	155
Board of Trustees .....	159
Marist-LdM Administration .....	160
Marist-LdM Faculty .....	162



## General Information

The Istituto Lorenzo de Medici has partnered with Marist College - a four-year accredited master's level comprehensive institution located in New York, USA - to offer both undergraduate and graduate degrees in Italy. The Marist-LdM program has been developed to offer students alternatives to studying in the United States in fields that include studio art, art history, conservation studies, digital media, fashion design, interior design, and Italian language, as well as a graduate program in museum studies. Marist College maintains a branch campus in Florence, Italy, with additional sites in Tuscania, Venice, and Rome.

### **MARIST COLLEGE MISSION**

Marist is dedicated to helping students develop the intellect and character required for enlightened, ethical, and productive lives in the global community of the 21st century.

### **VISION STATEMENT**

The College fulfills its mission by pursuing three ideals: excellence in education, the importance of community, and the principle of service. These ideals were handed down to us by the Marist Brothers who founded the College.

Although Marist is now an independent institution governed by a lay board of trustees, the three ideals remain an integral part of the College mission.

The Marist ideal of excellence in education is achieved through an emphasis on quality teaching and distinctive learning opportunities. At the undergraduate level, this begins with a firm foundation in the liberal arts and sciences. Through core courses and their major field of study, students are educated to think logically and creatively, to be able to synthesize and integrate methods and insights from a variety of disciplines, and to effectively express their opinions both orally and in writing. Students are encouraged to consider the ethical dimensions of the subjects they study, and to become more aware of their own values and the value implications of the choices they make in their public and private lives. They are also exposed to cultures other than their own through on-campus programs and study abroad.

In addition to offering undergraduate programs to traditional-age students, Marist has a long history of serving the needs of adult learners for graduate, degree completion, and executive professional programs. The College offers these students an educational experience

that meets the same high standards as our traditional undergraduate programs. Marist allows these students to balance their education with work and family responsibilities by offering flexible scheduling, alternative methods of program delivery, and satellite campuses.

Marist seeks to distinguish itself by the manner in which it uses information technology to support teaching, learning, and scholarship at both the undergraduate and graduate levels. The College believes that by familiarizing our students with these advanced technologies, it better prepares them to be productive members of society and lifelong learners.

The Marist ideal of community is based on the belief that we become a better institution through the active involvement of faculty, staff, students, and alumni in the life of the College. At a time when social bonds in our society are tenuous, we seek to develop a relationship between our community members and the College that will last a lifetime. We do this by nurturing the development and well-being of all our community members. Of particular importance is assuring that the life of students outside the classroom is supportive of the educational goals pursued inside the classroom. We strive to be a diverse community but also one united by a shared commitment to the free exchange of ideas, consideration of the opinions of others, and civility in all our interactions.

Finally, Marist believes in the dignity of every human being and is committed to the principle of service. The College conducts programs for the disadvantaged, a wide variety of programs that meet community needs, and programs that broaden access to education. We encourage students, faculty, staff, and alumni to make service an important part of their lives. Students are encouraged to become involved in campus activities, programs that assist the less fortunate in our society, and service projects throughout the Hudson River Valley and around the world. By sharing their time and talents, students help make Marist a better place to live and learn while developing a sense of personal and civic responsibility.

## INTRODUCTION TO MARIST

What started as a school for training future Marist Brothers has developed into one of the leading comprehensive liberal arts colleges in the country. Marist College's 160-acre main campus overlooks the Hudson River in the heart of the historic Hudson Valley, midway between New York City and the state capital of Albany, NY. In addition, the Raymond A. Rich Institute for Leadership Development is located on a 60-acre estate in the Ulster County, NY, town of Esopus. The College also has a branch in Florence, Italy, and an extension center in Fishkill, NY. Marist's campus is virtually global, with many degree programs and individual courses offered online.

Recognized for academic excellence by **U.S. News & World Report**, **Forbes**, **The Princeton Review**, **Kiplinger's Personal Finance**, **Entrepreneur**, and **Barron's Best Buys in College Education**, Marist is noted for its leadership in the use of technology to enhance the teaching and learning process.

Marist is home to approximately 4,500 traditional

undergraduate men and women, 1,000 nontraditional adult students, and nearly 1,000 full- and part-time graduate students. Its first graduating class in 1947 consisted of four Marist Brothers. Today, more than 32,000 alumni and alumnae call Marist alma mater.

Marist offers 43 programs leading to bachelor's degrees, 12 toward master's degrees, and numerous professional certificate programs. The College has a longstanding commitment to providing adults with educational opportunities that accommodate their work schedules. A variety of online programs offer opportunities to balance study with career and family responsibilities. Marist has seen tremendous growth in its graduate programs due in large part to its successful online MBA and MPA programs, the first to be accredited by New York State. Marist also offers other online programs at the undergraduate and graduate levels as well as study-abroad opportunities in many countries.

Marist has received national attention and a number of awards for its advanced technology. The College is a member of Internet2, providing students and faculty direct access to digital education and research resources across all member institutions. All classrooms employ "smart technology," and wireless access is available throughout the campus both indoors and out. A joint study agreement with the IBM Corporation has allowed both partners to develop innovative uses for technology in learning and teaching.

## HISTORY

Marist can trace its roots to 1905, when the Marist Brothers first purchased property in Poughkeepsie, NY, as the site of a house of studies. In 1930, the state of New York certified the Marist Training School to offer college-level courses. In 1946, the state granted a charter to Marian College as a four-year institution of higher learning under the leadership of founding president Brother Paul Ambrose Fontaine, FMS. In 1956, the College broadened its scope to include the wider community and, in 1957, admitted lay male students to pursue undergraduate studies.

Dr. Linus Richard Foy was named president in 1958 and became, at age 28, the youngest college president in the United States. In 1959, the College introduced an evening division to serve the educational needs of the surrounding communities. Marian College was renamed Marist College in 1960, and by 1969 the Brothers transferred ownership to the Marist College Educational Corporation with an independent board of trustees.

The College admitted women to its evening division in 1966. In 1968, women entered the day division, making the College fully coeducational.

With the naming of Dr. Dennis J. Murray in 1979 to the presidency of Marist College, another period of significant growth and development began. The campus now consists of 24 buildings and 13 student housing facilities, with a total estimated value of \$607 million. Over the past two decades, Marist has expanded its course offerings and tripled its applicant pool. The College now receives approximately 10,000 applications each year for admission

to the freshman class. Its acceptance rate during that same period has gone from 75 percent to 36 percent in 2009.

### **LORENZO DE' MEDICI INSTITUTE**

Lorenzo de' Medici - The Italian International Institute (LdM) began in 1973 as one of the first centers in Florence to specialize in teaching Italian as a foreign language. Later, the Institute branched out into Studio Art courses, and is now known as Italy's largest and most comprehensive institution for international education. After many years of success in Florence, we have expanded and opened campuses in Rome, Tuscania, and Venice, giving students the opportunity to experience different aspects of Italy. LdM currently offers over 2,500 students a year the opportunity to live in the midst of Italian culture and share their study experience with others of different nationalities. Students attending LdM courses can gain credit towards their US degrees.

LdM has a faculty of more than 200 dedicated and qualified instructors from Italy and all over the world, and the Institute offers over 400 different courses in Arts and Humanities, Design, Social Sciences and Communications, Psychology, International Business and Political Science, Studio and Performing Arts, and Italian Language. Classroom-based liberal arts courses supplement traditional teaching methods by using the unrivalled opportunities that Florence, Tuscania, Rome, and Venice offer for investigating the history and cultural heritage of Italy and Europe in galleries, palaces, gardens, churches, and museums. LdM programs stimulate and develop the potential individual creativity of students, providing them not only with the technical skills but also the conceptual insights necessary for the development of artistic talent. LdM prides itself on its years of experience of offering professionally-oriented courses in Design, Archaeology, Studio Arts, Performing Arts and allied subjects. LdM's fully equipped facilities and cutting-edge methods enable students to enjoy direct learning and to experience Italy as "a classroom without walls."

LdM has enjoyed a long and fruitful collaboration with the University of Florence, not only in social events such as the "Tandem" conversation exchange, but also in a variety of academic ventures. LdM has established agreements with the University of Florence Departments of Social Studies (through which a number of Peace Studies courses are offered), Archaeology, Business and Economics, History, Art History, as well as Music and Theatre, which also covers Cinema and Filmmaking.

LdM Restoration students have restored paintings and sculptures, some by the greatest artistic masters of the Renaissance like Beato Angelico, Ghirlandaio, Botticelli, Brunelleschi, and Michelangelo. Studio Art students develop their visual skills through immersion in the exquisite beauty of the Italian countryside. Fashion students work on commercial projects, meet industry professionals, and hold their own fashion shows, while Art, Photography, Graphic Design, and Interior Design students exhibit their work. Beyond their culinary classes taught by professional chefs, Culinary Arts students visit small farms where wines, cheeses, and cured meats are still produced by hand.

Additionally, LdM provides its students with a wide range of housing possibilities, student services, opportunities for travel and recreation, volunteer projects,

student clubs, extra-curricular seminars, and public conferences. The Institute aims to integrate formal university-level learning with an emphasis on personal growth, individual engagement, and community responsibility.

### **LORENZO DE' MEDICI MISSION**

Lorenzo de' Medici is committed to delivering a high-quality international learning experience through which students advance along their formal educational paths, develop their creativity, realize their own potential, and empower themselves to impact the world around them.

### **LORENZO DE' MEDICI CORE VALUES**

**Learning** - Lorenzo de' Medici upholds both traditional and innovative educational approaches and is dedicated to the empowerment of students as active participants in the learning process.

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

**Diversity** - Lorenzo de' Medici embraces diversity in its dynamic, international environment composed of faculty, staff, and students from over 80 different countries.

**Engagement** - Lorenzo de' Medici believes in community engagement and builds opportunities for meaningful interaction between students and the Italian community in which they live and study.

**Affirmation** - Lorenzo de' Medici provides equal and open access to educational opportunities and promotes personal development and growth.

### **LORENZO DE' MEDICI IN FLORENCE**

As the birthplace of modern humanism, naturalistic arts, and scientific inquiry, Florence was the cradle of Renaissance civilization, the place where Dante, Brunelleschi, Botticelli, Leonardo da Vinci, Machiavelli, and Galileo changed forever the way we see the world. For centuries travelers and admirers of art and culture have fallen in love with this city and the countryside that surrounds it. Located in the heart of Tuscany, Florence is the ideal destination for those interested in studying humanities, art, design, and Italian language and culture. Extraordinarily rich in history and ancient traditions, the city, with its world-famous artistic heritage, offers the student a wide spectrum of cultural events throughout the year. The city is also known for its exceptional cuisine, characteristic restaurants, ice-cream parlors, *enoteche*, elegant shops, artistic workshops, and traditional markets. As a thriving economic center with particular strengths in the fashion, luxury goods, and tourist sectors, the city of Florence also offers its inhabitants the chance to investigate myriad aspects of the contemporary Italian world. In addition, Florence is an excellent location for access to other sites and cities in Tuscany, Italy, and Europe.

Four Schools and over thirty Departments at LdM Florence permit study in a wide array of disciplines.

Interior Design and Architecture courses engage students with the Italian tradition and innovation that often represent the last word in areas from furniture, residential design, and urban planning to sustainability. Graphic Design students develop professional printing skills in a commercial printing center. The Department of Fashion Design, Marketing, and Merchandising trains professionals in all segments of the fashion industry: the design students build the skills to conceive and create a complete collection, while the business students explore their field, from production to retail. Restoration has consolidated a tradition of educating conservators and restorers who learn by working with authentic works of art and who are able to move between technical and practical knowledge.

LdM in Florence is located in twelve campus buildings (totaling 4,800 square meters) in the historic city center, right next to the thriving San Lorenzo market and church and close to transport facilities. Florence's unique architectural masterpiece, the Duomo, is within a short walk. Together, the LdM buildings contain a full range of facilities including numerous classrooms and large, specialized art studios. They also contain a cafeteria, courtyard garden, library, student point, and computer center. The main LdM building in Florence is situated in Via Faenza and dates back to the 13th century. It originated as a convent connected to a medieval church, San Jacopo in Campo Corbolini. This church, now deconsecrated, was founded in 1206 and for its first century belonged to the Knights Templar. Rich in medieval frescoes and sculpture, the church has recently been restored to its original splendor, and serves as the setting for LdM conferences and receptions. Students and professors from LdM's Restoration Department were fully involved in the restoration of the church interior. The most recent addition to the campus is an entire floor of the Palace of Palla Strozzi, built in the Renaissance, containing a student lounge and 14 newly renovated classrooms for Liberal Arts courses. This building on Piazza Strozzi now connects LdM to another historical area of Florence that is also a kind of hub for the arts and commerce.

#### **LORENZO DE'MEDICI IN ROME**

The LdM Rome site offers an academically and culturally rich program to serious and motivated students seeking personalized study. Its mission is to give our students a quality academic experience that will open their minds to new ways of thinking through their exposure to Rome. This is a small, personal campus in a big city, and students are assisted during their entire stay in Rome. Orientations, curricular and extra-curricular activities, courses, and special events encourage them to engage in a true cultural and social exchange, and achieve an absorbing experience of growth and discovery.

The creation of this program represented a conscious decision to participate in the life, politics, and educational traditions that made Rome the wellhead of Western culture for millennia, and that still make it a crossroads of cultures. The experience of even a brief period in the Eternal City has captivated visitors and pilgrims for centuries. Whether the inspiration comes from a quiet spot in Rome's parks, from powerfully evocative ruins, from Renaissance or Baroque palaces, or from the awe-inspiring art of Vatican City, Rome continues to stimulate the senses and the mind. The unique history and resources of Italy's

capital makes it an ideal place to study. Eight million residents live an extraordinary synthesis of cultures from Europe, the Mediterranean region, North Africa, and indeed the entire world. Here the macrocosm of a large metropolis coexists with the microcosm typical of Italian life - from small lively neighborhoods and vast scenic piazzas.

LdM Rome is centrally located and can be easily reached from any part of the city by public transportation. The facilities, in a palace constructed after Italian unification, have been specially redesigned with fully functional instructional spaces including luminous studios and classrooms. While the program reflects the high standards established in LdM Florence, it attends to the special nature of Rome. LdM Rome students can choose from a variety of courses, with a particular emphasis on four main areas: Classical Studies, Art History, International Business, and Film Studies. The school offers courses in traditional subjects such as history, classical civilization, art, and literature, or in more contemporary subjects such as international business, political science, film studies, or environmental sciences, as well as the opportunity of attending internships at Italian companies. Courses are connected to the resources of Rome, using the city as a classroom. Most courses include site visits and students have the opportunity to hear guest speakers with new perspectives. LdM Rome also actively promotes respect for the environment (there is a special LdM Rome green policy) together with civility and respect for cultural diversity.

#### **LORENZO DE'MEDICI IN TUSCANIA**

The LdM program in Tuscania, inaugurated in 2004, is based on a full-immersion concept that differs in emphasis from the Florence or Rome centers. Indeed, Tuscania preserves its identity as the years pass, unspoiled by the commercialization that accompanies mass tourism. Thanks to the size of the town and its geographic location, students live and study in a fully Italian environment. Integration in the community is fundamental to the program, encouraging students to create relationships in a cultural context that is different from their own. The curriculum has been designed to promote the historical, artistic, and cultural qualities that make this part of Italy unique. Therefore, courses in history and archaeology focus on the Etruscan, Roman, and medieval civilizations that are at the core of Tuscania's development, while courses in culinary arts reflect Tuscania's connection to the agricultural cycles and traditions of the region. The town is strategically positioned for visits to the beach, volcanic lakes and hot springs, and the nearby towns of Viterbo and Tarquinia.

The LdM Tuscania site stands in this historic hill town in Latium. Located in central Italy, south of Florence and not far north of Rome, Tuscania is close to the border with Tuscany, in the breathtaking landscape of the southern Maremma, land of golden fields and vast plantings of olive trees. The countryside around the town forms part of a nationally protected nature reserve. LdM collaborates with the University of Florence in the ongoing excavation of an ancient Etruscan site just outside Tuscania, one of the richest deposits of archaeological remains in the world.

Tuscania has been admired for centuries for its picturesque setting and landscape, medieval walls, cobbled streets, and fine culture and food. Tuscania offers its

visitors exclusive and surprising scenes: little squares, ancient churches, alleys, striking towers. The cathedral square is like an open-air salon where you can pause to enjoy the cool air coming from the 18th-century fountain. Filmmakers such as Pier Paolo Pasolini, Orson Welles, and Franco Zeffirelli have chosen it for their films, while the town has also inspired numerous artists, painters, photographers, and writers. In recent years, Tuscania has also developed a reputation as a center for new forms of contemporary expression and modern art, and its vital cultural life is reflected in a rich calendar of festivals and exhibitions. The LdM Tuscania premises are situated in the old town center, in a building incorporated in the medieval stone walls. The building was specially remodeled in order to provide modern, light-filled studios and classrooms as well as reading rooms, an exhibition space, a library, and a computer room. The facilities also include a courtyard and a fully equipped teaching kitchen for classes in Mediterranean cuisine. The LdM Tuscania program is committed to providing an integrated learning atmosphere to help creative individuals achieve the most out of their study abroad experience.

### LORENZO DE'MEDICI IN VENICE

LdM Venice, in affiliation with Istituto Venezia, offers students an opportunity to study in an historic setting in the city center's Campo Santa Margherita. Campo Santa Margherita is a beautiful and atmospheric piazza located in the university quarter of the city center, near the University of Ca' Foscari and the Istituto Universitario di Architettura di Venezia. A lively meeting place for students and residents, the piazza is 10 minutes by foot from the bus terminal and 15 minutes from the railway station. In the immediate area there are many traditional Venetian cafes, markets, and *trattorie*, as well as the Ca' Foscari cafeteria.

The LdM Venice campus features a range of courses in the liberal and studio arts, with an emphasis on Italian language and the rich resources of the city. In all these fields, courses use the extraordinary environment of Venice to stimulate students' skills, intellect, and creativity, while at the same time offering them a solid grounding in the disciplines of their choice based on high quality academic values. The focus on the unique and manifold roles of Venice is made possible by expert local professors who guide students to discover the city's exceptional resources and opportunities.

Students who attend LdM Venice explore how this tiny maritime republic became an economic superpower in the Middle Ages, how its breathtaking art and architecture were profoundly shaped by the Greek and Muslim worlds, and how the city became the setting for some of the world's best cinema. Students can also study the ecosystem of the Venetian lagoon as a case study in modern environmental challenges, or learn how to cook Venetian delicacies rooted in the city's historic role as a cultural and geographical crossroads. Venice's great artistic tradition stretches from Renaissance figures such as Bellini, Titian, Tintoretto, and Palladio to the bold talents of today's Venice Biennale contemporary art exhibition and the Venice Film Festival. Students may choose to follow in the footsteps of these artists by taking studio art courses that are invigorated by the unforgettable visual atmosphere of the city.

### FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

The Family Educational Rights and Privacy Act of 1974 affords students certain rights with respect to their education records. These rights include:

- (1) The right to inspect and review the student's education records within 45 days of the day Marist College receives the request for access.
- (2) The right to request the amendment of the student's education records that the student believes are inaccurate, misleading, or otherwise in violation of the student's privacy rights under FERPA.
- (3) The right to consent to disclosures of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent. The disclosure exceptions are defined below.
- (4) The right to file with the U.S. Department of Education a complaint concerning alleged failures by Marist College to comply with the requirements of FERPA. Complaints may be filed with The Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202-5901.
- (5) The right to obtain a copy of Marist College's education records policy. Copies of this policy are available upon request at the Office of the Registrar.

Additionally, Section 99.7 of FERPA requires that schools annually notify students currently in attendance of their rights under FERPA. Students currently in attendance will be provided a statement of their FERPA rights in their registration materials.

**FERPA Disclosure Exception:** Marist College discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by the College in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom the College has contracted as its agent to provide a service instead of using College employees or officials (such as an attorney, auditor, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks.

A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for the College. Marist College has designated the National Student Clearinghouse as a college official.

Under FERPA disclosure exceptions, Marist may release information from a student's education record without prior consent to appropriate parties including:

- Federal officials in connection with federal program requirements;
- State and local officials legally entitled to the information;
- Appropriate authorities in connection with financial aid;
- Accrediting agencies, in connection with their accrediting functions;



- Courts or law enforcement in compliance with a lawfully issued judicial order, subpoena, or search warrant;
- Appropriate parties in a health or safety emergency, if necessary to protect the health or safety of the student or other individuals;
- Testing agencies for the purpose of developing, validating, researching, and administering tests.

**Directory Information:** Under FERPA, Marist may release the following information at various times unless requested in writing not to do so by the student: student name, campus-wide identification number, address, telephone number, date and place of birth, major field of study, participation in officially recognized activities and sports, weight and height of members of athletic teams, dates of attendance, degrees and awards received, the most recent previous educational institution attended by the student, grade level (including number of credits earned), and enrollment status (e.g.: undergraduate, graduate, full-time, part-time). Students must notify the Registrar in writing should they not want information made available by filling out a form at the Office of the Registrar.

Additional information about FERPA is available on the Marist website: [www.marist.edu/registrar](http://www.marist.edu/registrar).

#### **AFFIRMATIVE ACTION AND EQUAL OPPORTUNITY**

Marist College fully complies with all federal, state, and local laws and executive orders, including Title VII of the Civil Rights Act of 1964, Title IX of the Educational

Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973. The College does not discriminate in its admissions, employment, or administration of any of its programs or activities on the basis of race, religion, gender, age, color, disability, national origin, veteran status, marital status, or sexual orientation. In addition, the College aggressively seeks and encourages applicants for admission and employment from diverse racial and ethnic backgrounds.

It is the expressed policy of Marist College to operate all of its educational programs and activities and to administer all employee programs including compensation and promotional opportunities in such a way as to insure that they do not discriminate against any individual on the basis of the characteristics stated above.

Marist College does not tolerate harassment in any form based upon race, religion, gender, age, color, disability, national origin, veteran status, marital status, or sexual orientation, nor does it tolerate any type of sexual harassment. Members of the College community who believe that they have been subjected to such treatment are encouraged to call the College's Office of Human Resources or the Dean of Student Affairs.

All inquiries concerning the application of this statement should be directed to the Affirmative Action Office, Marist College, 3399 North Road, Poughkeepsie, NY 12601, (845) 575-3349.



## Student Life

Marist-LdM is committed to encouraging all students to develop their intellectual, spiritual, cultural, social, vocational, and physical capabilities. The College helps coordinate and promote leadership opportunities and a variety of programs and services to enhance community development and learning at Marist-LdM. Offerings include co-curricular clubs, community service opportunities, and cultural excursions throughout Italy and Europe. These activities are an integral and vital part of the educational life of the College, sharing goals of academic and personal development.

### **RESIDENCE LIVING**

Residing in Florence, students have the opportunity to experience modern Italian living surrounded by a Renaissance ambience. Furthermore, Marist-LdM housing provides students the opportunity to experience living in a community dedicated to the academic and personal development of each member.

The College offers two housing options to its students: a dedicated Marist-LdM residence facility and an apartment option with various locations throughout the central city. The Marist-LdM residence facility permits dorm-style living complete with professional staff members who facilitate a traditional university residence life community. Upperclass students are offered the

opportunity to live in apartment-style residences throughout the city. Apartments vary in size, usually accommodating between two and eight students. Although apartments are of the same standard and have similar facilities, no two apartments are alike.

Apartments used by Marist-LdM are all located within walking distance of the LdM facilities. All apartments are fully furnished with furniture, bed linens, towels, and dishes. Depending on the number of students per apartment, each facility is composed of bedrooms with one or two twin-beds, a wardrobe bureau, one or two bathrooms with shower, a living area, and a kitchen equipped with dishes, pots, pans, and utensils.

Students enrolled in the Florence Freshman Experience (FFE) are required to live in Marist-LdM housing and live under the guidance and direction of Resident Directors living in the residence facility. Students enrolled in other Marist-LdM programs are not required but are encouraged to seek housing through Marist-LdM. Each student residing in a Marist-LdM facility is assigned a Resident Director that assists the student with residential life-related issues and provides educational and community development programming. In addition, some residences also have Resident Advisors (undergraduate or graduate students currently enrolled and living with the students in a support capacity).

Acknowledging that learning takes place both inside and outside the classroom, residential life staff members provide various programming initiatives to integrate the social and academic dimensions of college life for those students in Marist-LdM housing. Such initiatives support the College's residential mission of being an integral part of the total educational experience, while providing students with life-skills, training, social networking, and other support service opportunities to assist in their personal growth.

## **STUDENT ACTIVITIES AND CLUBS**

In support of the College's philosophy and mission of providing personal and spiritual growth opportunities, Marist-LdM offers several student activities and clubs where students with similar interests and curiosities can develop their skills and gain unique cultural experiences.

An immersion into Italian life and culture can be explored through a variety of different activities and clubs that accommodate the interests of a diverse student population. Past activities have included:

### **TRAVEL**

#### ***Academic Field Trips***

For a nominal fee the College sponsors several academic field trips that are open to Marist-LdM students each semester. Guided by faculty members, these weekend trips provide unique cultural overnight experiences to various European locations. Previous excursions have included trips to Venice and the Carnival; Rome and the Vatican; Nice, Montecarlo, and the French Riviera; Cinque Terre and Portofino; Capri, Sorrento, and Pompeii; hiking the Alps and around Garda Lake; and Switzerland and the Como Lake.

#### ***Discover Florence Programming***

Through various guided activities students are able to gain a deeper understanding and appreciation for Florence and its way of life. Previous activities have included: visits to the Florence Synagogue, Duomo, and Palazzo Vecchio; gelato tasting at Piazzale Michelangelo; picnics in Cascine Park; hiking the Florentine hills; trips to opera performances and Fiorentina soccer matches; gelato making seminars; bicycle tours of the Florence countryside; carnival mask-making; and oil tasting.

#### ***Marist-LdM Excursions***

Each semester the Marist-LdM staff plans a weekend or day trip allowing students to experience various global cultures. Previous excursions included trips to Croatia, Bologna, Sorrento, Capri, Switzerland, and the Italian cities of Naples and Pompeii.

### **CLUBS**

#### ***Cinema Club***

The aim of the cinema club is to introduce students to a basic overview of the contemporary and historical Italian and European movie scene, comparing and contrasting it to movies from the rest of the world. Weekly viewings allow students to familiarize themselves with Italian cinema in order to better understand Italian life, culture, politics, and society. Movies are often shown in Italian with English subtitles.

#### ***Dance Club***

The dance club allows students to discover traditional and famous dances from the Italian tradition: tarantella, pizzica, salterello, and quadriglia. The main goal of the club is to provide students with a basic knowledge of various forms of dance through lessons held by a local instructor.

#### ***Music Club***

This club compares the analogies and diversities of Italian and European music to that of the American music scene. This sound experience generally includes opportunities to attend selected music concerts, sing in various choirs, and play live music at Florentine venues.

#### ***Photography Club***

The photography club seeks to help students experience and observe everyday Italian life and culture through a very special and detailed lens. In this club, a student's previous background and knowledge of photography is stimulated by researching, creating, and developing a photography project related to a thematic area. Projects completed in this club may be displayed in an LdM photography exhibition and used for school marketing materials.

#### ***Tasting Tuscany Club***

This club helps students discover, understand, and experience the art of Tuscan oil and wine. Through historical and technical explanation, local experts invite students to Florentine restaurants and introduce participants to have a higher understanding of Mediterranean agriculture.

#### ***Sport Club***

The sport club provides students with an idea of the role of sports in Italian contemporary society. The primary goal of the club is to introduce students to the local sporting environment and culture through participating in local sporting events organized by the College and/or in cooperation with Florentine associations. With a medical certificate, students are able to participate in such sports as basketball, soccer, and jogging.

#### ***Volunteer Club***

This club provides students the opportunity to volunteer in the Italian community and connect with Italians on a social level. Members of this club have become involved with charities, welfare organizations, and churches throughout Italy.

#### ***Wellness Club***

This club introduces students to the more homeopathic lifestyle of modern Italians. The wellness club provides students with an opportunity for relaxation and bodily wellness by participating in such techniques as shiatsu and yoga.

## **STUDENT SERVICES**

### **Student Health**

#### ***General Overview***

Marist-LdM is able to refer students to a wide range of English-speaking health professionals that offer general

and specialized health care in and around Florence. When health issues arise, students are encouraged to call the Marist-LdM emergency phone number or contact the Marist-LdM office. Marist-LdM offers HTH Worldwide health insurance coverage to all students during the academic school year. This comprehensive insurance policy includes coverage ranging from routine doctor visits to emergency medical evacuation and is valid through the academic school year whether studying in Italy or traveling to countries outside the United States.

### ***Privacy Statement***

Students are required to complete medical and emergency contact questionnaires prior to the start of the academic school year. Forms are kept strictly confidential and the contents thereof are disclosed only to appropriate personnel.

### ***Special Accommodations***

Students seeking accommodations for a health-related issue or disability should do so by contacting Marist-LdM several weeks prior to departure. All students will be considered based on the same criteria, but given the possible limitation of resources Marist-LdM and the Istituto Lorenzo de' Medici may not be able to accommodate all individual requests or circumstances.

Additionally, students with learning difficulties will be subject to local educational standards, and therefore may not be provided with the same treatments available in the United States. However, based on current and official documentation of the disability from the student's home physician, Marist-LdM will offer reasonable assistance to students with learning disabilities. Marist-LdM requires that notification of students requiring learning accommodations for learning disabilities be furnished prior to commencing coursework in order to determine whether the academic staff and structure are able to accept a student in the courses requested without serious learning consequences.

### ***COUNSELING SERVICES***

Marist-LdM students are supported by the Marist College Counseling Center and on-site counseling services in Italy, both of which are dedicated to the provision of quality psychological services.

Providing around-the-clock online resources, the Marist College Counseling Center has assembled an Internet database providing students with self-assessment and self-help resources pertaining to such conditions as anxiety, depression, bipolar disorder, alcoholism, eating disorders, and post-traumatic stress. For students requiring one-on-one attention, Marist-LdM can also facilitate reasonable assistance for students needing treatment for mental health related issues while in Italy.

### ***STUDENT ORIENTATION***

Student orientation is the initial step towards success at Marist-LdM. The orientation program is designed to specifically assist new students in beginning successful academic, cultural, and personal transitions to their Italian collegiate experience. Marist-LdM educates students and their guardians about the wealth of resources and opportunities available to each Marist-LdM student. Orientation programs begin with a set of pre-departure

reading materials and continue with activities and seminars leading up to the first day of classes.

### **STUDENT CONDUCT**

The Marist College Office of Student Conduct, in collaboration with the officers of Marist-LdM programs, is responsible for developing and administering the Rules of Conduct that supports Marist-LdM values, goals and priorities. Marist-LdM is committed to providing an environment that promotes academic learning, institutional and personal integrity, justice and equality, and considers all its students as partners in the responsibility of creating and maintaining that environment. Students attending Marist College at Istituto Lorenzo de' Medici are committed to abiding by the Rules of Conduct listed below.

Marist-LdM officers will establish residential codes of conduct and will enforce any infractions.

### **PRIVACY POLICY**

Marist-LdM respects a student's right to privacy, although the nature of a foreign environment requires students to allow more access to emergency contacts, guardians, and other personal information. The Marist-LdM privacy policy may be different from the policy of the state where the student maintains residence in the United States, and it is governed by Italian law. In case of any form of infringement of the Marist-LdM Code of Conduct, violations of Marist College or LdM policies or procedures, or in every case of a health problem for a student, every Marist-LdM student agrees to permit Marist-LdM programs or the Marist College Office of Student Conduct to notify the student's family and/or guardian about all information concerning the infringement or the health problem.

### **THE STUDENT CODE OF CONDUCT**

#### **PREAMBLE**

Application to Marist College's Lorenzo de' Medici Campus (Marist-LdM) indicates a free choice to become part of an academic community, to participate in its programs, and to accept the responsibility of membership therein. The College's acceptance of the student in turn represents the extension of the privileges of community membership to the individual and the right to remain a member of the community by meeting the entire academic, financial and behavioral expectations of the College.

Marist-LdM is committed to providing an environment that promotes and values academic learning; institutional and personal integrity; and justice and equality. The College considers all Marist students as its partners in the responsibility of creating and maintaining that environment.

Each student at Marist-LdM agrees to be governed by the Code of Student Conduct. The College, through the Office of Student Conduct, maintains the responsibility to impose sanctions for any behavior that violates the Code of Student Conduct.

All students at Marist-LdM have access to the Code of Student Conduct and Resident Student Handbook (if a resident student). Copies of the Code of Student Conduct are available in the Marist-LdM Office. In addition, this document is available online at [www.marist.edu/italy](http://www.marist.edu/italy). Amendments to the Code of Student Conduct are made via

the above-mentioned website. Although changes are relatively rare, students are responsible for the information contained in this document. Therefore, students are advised to check this website on a regular basis for the latest information.

Students are expected to respect and abide by local ordinances as well as those laws that govern the city of Florence and the country of Italy both on and off campus. As members of an academic community, students are held accountable to the College's Code of Conduct, which clarifies

Those behavioral standards considered essential to the fulfillment of the College's philosophy, mission, and goals.

## **SECTION I**

### **Definitions**

A. The term "College" means Marist College in partnership with Istituto Lorenzo de' Medici.

B. The term "Student" includes all persons taking courses through the College at the Marist-LdM Campus, both full-time and part-time, pursuing undergraduate and graduate studies. Persons who are not officially enrolled for a particular term but who have a continuing relationship with the College are considered students.

C. The term "Student Organization" includes all organizations, both graduate and undergraduate, that are officially recognized by the College and/or funded through the College.

D. The term "Faculty Member" means any person recognized by the College to conduct classroom activities.

E. The term "College Official" includes any person employed by the College, performing assigned administrative, professional responsibilities, which includes staff, paraprofessionals and security officers.

F. The term "College Premises" includes all land, buildings, facilities and other property in the possession of, or owned, used or controlled by the College including adjacent streets and sidewalks.

G. The term "Member of the College Community" includes any person who is a student, faculty member, College official or any other person employed by the College. A person's status in a particular situation shall be determined by the Vice President for Student Affairs or his/her designee.

H. The term "Judicial Body" means any person or persons authorized by the Vice President for Student Affairs or his/her designee to determine whether a student has violated the Code of Student Conduct and to recommend imposition of sanctions.

I. The term "Judicial Officer" means a College official authorized on a case-by-case basis by the Vice President for Student Affairs or his/her designee to impose sanctions upon students found to have violated the Code of Student Conduct. The Vice President for Student Affairs or his/her designee may authorize a Judicial Officer to serve simultaneously as a Judicial Officer and the sole member or one of the members of a Judicial Body. Nothing shall prevent the Vice President for Student Affairs or his/her designee from authorizing the same Judicial Officer to impose sanctions in all cases.

J. The term "Judicial Advisor" means any individual assigned to advise a Judicial Body.

K. The term "Shall" is used in the imperative sense.

L. The term "May" is used in the permissive sense.

M. The "Vice President" is that person designated by the President of the College to be responsible for the administration of the Code of Student Conduct.

N. The term "Policy" is defined as the written regulations of the College as found in, but not limited to, the Student Handbook and the Undergraduate and Graduate Catalogs.

O. The term "Code" will refer specifically to this document.

P. The terms "Areas, Facilities, Rooms and Halls" will refer to the residence in which a student lives.

Q. The term "Keys" is defined as keys, identification cards, or any other technology or equipment used to gain entry or limit access.

R. The term "Business Day" is defined as Monday through Thursday between the hours of 9: 00 am and 5: 00 pm and Friday between the hours of 9: 00 am and 3: 00 pm excluding college-wide closings and holidays. (These hours may differ during winter intersession and summer months).

T. The term "Visitor" is defined as anyone who is not a registered resident of that facility.

U. The term "Charged Student(s)" is defined as a student who has allegedly violated the Code of Student Conduct.

V. The term "Complainant" is defined as any member of the community who alleges in writing that a student has violated the Code of Student Conduct.

W. The term "Student Advocate" is that student designated by the Vice President for Student Affairs or his/her designee to assist any student or student organization with their involvement in the judicial process.

## **SECTION II**

### **Judicial Authority**

A. Disciplinary authority in non-academic affairs is under the jurisdiction of the Office of Student Affairs through the Vice President for Student Affairs and his/her designees. The day-to-day management of the program is the responsibility of the Office of Student Conduct under the direct supervision of the Assistant Dean of Student Life & Development and his/her designees.

B. In those cases involving academic dishonesty, the LdM Managing Director, the Marist Vice President for Academic Affairs, and the Marist-LdM Programs Director shall oversee a separate process described under the Academic Honesty Policy.

C. The Vice President for Student Affairs shall develop policies for the administration of the judicial program and procedural rules for conducting hearings which are consistent with provisions of the Code of Student Conduct.

D. Decisions made by the Judicial Officer or judicial bodies are final, pending the normal appeals process.

## **SECTION III**

### **Jurisdiction**

Generally, College jurisdiction and discipline shall apply to conduct which occurs on College property and/or College-related events, which adversely affect the College community and/or the pursuit of its objectives.

The Office of Student Conduct, in conjunction with the Marist-LdM Dean of Students, The Marist-LdM Programs Director, and the Vice President for Student Affairs will determine when the College will take action for allegations of off-campus misconduct that also violates College policies and Florentine and Italian laws, statutes, or ordinances.

Marist holds that all individuals who are members of the College community have a responsibility to represent themselves in a lawful and responsible manner at all times.

#### **SECTION IV Proscribed Conduct**

Any student or student organization found to have committed the following misconduct is subject to disciplinary sanctions as outlined in Section XI - Sanctions.

##### **A. Conduct which Impacts the Community**

Marist-LdM strives to create an atmosphere that supports the academic mission of the institution. Students should be able to live and learn in an environment that is orderly, peaceful and free of disturbances, which impede an individual's growth and development. Respect for the rights of others and for the College and its property is an essential expectation for each Marist-LdM student. The following restrictions are seen as necessary for fostering a positive community. Their violation will result in disciplinary action.

##### **Violations**

1. **KEYS.** Unauthorized possession, duplication, or use of keys to any College premises. Students are not permitted to give assigned residence keys to other students or visitors.
2. **UNAUTHORIZED ENTRY.** Unauthorized entry to or use of a College private room, building, structure, or facility.
3. **DISORDERLY CONDUCT.** Conduct that is disruptive, lewd, or indecent, regardless of intent, which breaches the peace of the community.
4. **DANGEROUS OBJECTS.** Illegal or unauthorized possession of any firearms. This includes, but is not limited to: recreational guns (i.e., air, BB, pellet or paintball); decorative swords; knives; brass knuckles; martial arts equipment; replicas of weapons; or explosives. Other weapons or dangerous chemicals, whether or not in proper working condition, are prohibited.
5. **ARSON.** Committing acts of arson, creating a fire hazard, or unauthorized possession or use of flammable materials or hazardous substances.
6. **SAFETY REGULATIONS.** Including but not limited to:
  - a. Falsely reporting a bomb, fire, or any other emergency by means of activating an alarm or by any other means.
  - b. Unauthorized possession, use, or alteration of any College-owned emergency or safety equipment. This includes, but is not limited to, malicious discharge of a fire extinguisher, which will likely result in a fine.
  - c. Failure to evacuate a building or other structure during an emergency, or during emergency drills.
  - d. Actions that create a substantial risk such that the safety of an individual is compromised.
  - f. Smoking. Smoking is not permitted in any of the residence buildings. This

includes individual rooms, apartments, suites, common areas, bathrooms, etc.

7. **DISRUPTION.** Including but not limited to:
  - a. Disruption or obstruction of teaching, research, administration or other College activities, including its public-service functions on or off campus, or other authorized non-College activities, when the act occurs on College premises.
  - b. Leading or inciting others to disrupt scheduled and/or normal activities associated with the operations of the College; intentional obstruction which unreasonably interferes with freedom of movement, either pedestrian or vehicular, on campus.
  - c. Obstruction of the free flow of pedestrian or vehicular traffic on College premises or at College sponsored or supervised functions.

##### **8. FAILURE TO ABIDE BY FLORENTINE**

**AND/OR ITALIAN LAWS.** Including but not limited to possession of a forged instrument, possession of an open container (alcohol), and stealing street signs.

9. **COLLEGE POLICIES.** Violation of published College policies, rules and regulations.

10. **SOLICITATION AND POSTING.** The distribution of flyers on campus advertising alcoholic beverages or drink specials is strictly prohibited. All selling and soliciting of merchandise and services on campus is prohibited. Also prohibited is the advertising of such solicitation or sale, as well as any posted materials in common areas that are not specifically approved by a Marist-LdM Official.

11. **GAMBLING.** Organized gambling is not permitted on College property or at College sponsored events off-campus.

##### **B. Conduct Associated with Personal Responsibility and Integrity**

The Marist community strongly promotes a personal values system, which focuses on each person taking responsibility for his/her own actions, and on maintaining dignity and truth. The following restrictions outline the parameters within which each individual shall be held responsible. Their violation will result in disciplinary action.

##### **Violations**

1. **ACTS OF DISHONESTY.** Including but not limited to:
  - a. Providing false information to any College official, faculty member, or office.
  - b. Forgery, alteration, or misuse of any College document, record, or instrument of identification, including parking permits.
  - c. Tampering with the election of any College-recognized student organization officer.
  - d. Encouraging or assisting another person to violate a College policy.

e. Policies regarding academic dishonesty are not covered by this Code. For information on academic dishonesty, see a member of the Marist-LdM staff.

2. **STUDENT IDENTIFICATION.** Marist College identification cards and Istituto Lorenzo de' Medici identification cards and the privileges included therein are the property of Marist-LdM and are non-transferable. The following acts are a violation of College Policy:

a. Failure to show proper student identification or other identification to any faculty, staff, or student staff in the performance of his/her official duties. All students are required to carry their own identification with them at all times.

b. Loaning or using a College-issued identification card for the purpose of accessing services. This includes, but is not limited to, ticket sales, any College-sponsored events (including but not limited to concerts, field trips, and residence life activities), and building entry.

c. Altering in any way or duplicating an identification card.

3. **FAILURE TO COMPLY.** Failure to comply with reasonable and lawful requests or directives of College officials or law enforcement officers acting in performance of their duties and/or interference with faculty, staff, or student staff acting in the performance of their official duties.

4. **GUEST POLICY.** In accordance with Italian Law, students are not permitted to host guests overnight in Marist-LdM Housing.

5. **DAMAGE TO PROPERTY.** Any action that causes damage or which would tend to cause damage to the property of the College or property of a member of the College community or other personal or public property.

6. **THEFT.** Including but not limited to:

a. Attempted or actual theft of College property or services or property belonging to any member of the College community.

b. The unauthorized possession of College property or property belonging to any member of the College community.

c. Unauthorized use or abuse of computer time and/or computer systems, information, passwords, or computerized data (including but not limited to modems, college-owned computer hardware, and college-contracted internet services).

d. Obtaining or attempting to obtain telephone service by any devious means, including but not limited to: unauthorized charging of another person for service; utilizing fraudulent mechanical means to gain service; and/or tampering with connections, facilities, or documents.

7. **ALCOHOL POLICY.** The College is concerned with the use and abuse of alcohol, as it is with other drugs. A person is as responsible for his/her behavior when he/she has been drinking as when he/she has not been drinking. The alcohol policy states that the consumption of alcohol in conjunction with the violation of any College policy can result in a more severe disciplinary sanction. Any student found intoxicated may be transported to the Hospital for medical evaluation. In those cases, the parents of transported students will be notified. The College is not responsible for any costs incurred based upon the need to transport or treat an intoxicated student. The following guidelines for the responsible consumption of alcohol apply to students at Marist-LdM.

a. Students under 18 years of age may not be in the presence of, possess, or use alcoholic beverages on the College campus or in College residences except as expressly permitted by law and College policy. The only exception is the underage student who resides with students of legal drinking age who may be in the presence of alcohol in the assigned residence; provided these underage roommates do not distribute, sell, possess, or consume alcohol.

b. The possession or use of alcohol by anyone under 18 is strictly prohibited. Students over the age of 18 are allowed one (750 ml) bottle of wine or 2 beers per person living in the apartment. Alcohol is measured per bottle whether full or empty.

c. Alcohol shall not be consumed in public areas of the residence or academic facilities.

d. Alcohol shall not be consumed in academic facilities, at school functions, or during class unless part of a sanctioned activity organized by a school official.

d. Consumption of alcohol and/or possession of an open container is not permitted on the grounds of the campus without prior approval of the Vice President for Student Affairs or the Marist-LdM Dean of Students.

e. Any violation in which consumption of alcohol was a contributing factor is also a violation of the alcohol policy regardless of the age of the students involved. Consumption includes the possession of an open or empty container. Empty containers include those intended for use as decorations.

g. If a student resides in a residence unit where the majority of students are over 18, only those students over 18 may purchase, possess or consume alcohol. If all members of the residence are over 18 years of age, the group may sponsor an

event where alcohol is consumed. Specific guidelines for sponsoring such an event are available from the students' Resident Director.

h. Residents are responsible for the actions of their visitors regarding alcohol possession and use.

i. Public intoxication is strictly prohibited. Marist College, as part of its educational mission, seeks to assist students in developing appropriate attitudes and behavior regarding the use of alcohol. To this end, the College offers educational programs regarding the negative health and social effects of alcohol consumption. For those individuals who have developed or begin to develop identifiable problems as a result of their alcohol use, a variety of services are available through the College's Counselor located in Giglio 15 (contact information can be obtained from the Resident Director).

**8. DRUG POLICY.** Students may not be in the presence of, possess, or use narcotics or other controlled substances except as expressly permitted by law. Any student who is struggling with an addiction to any narcotic or controlled substance may seek help through the residence life staff, the College's Counselor, or the Dean of Students. Possession with the intent to sell or distribute narcotic or controlled substances will likely result in dismissal from the College. Any drug-related violation of College policy will be considered a violation of the Drug Policy. Italian laws state that possession or use of illegal drugs is punishable by fine, imprisonment, and/or deportation. Students found using or possessing illegal drugs in any form are subject to immediate expulsion and will be responsible to bear the costs of return transportation in this case, and to accept the withdrawal policy of the program. Students should be aware that punishment for possession and/or distribution of controlled substances and for driving while under the influence of alcohol or controlled substances may be much more severe than in the U.S. Students are expected to understand the consequences of being arrested for crime overseas; there is little Marist-LdM or the local U.S. Consular authorities can do to intercede on the student's behalf. Nor are the College or U.S. Consulate obligated to intervene on the student's behalf.

**9. DRUG AND ALCOHOL PARAPHERNALIA.**

a. Any items that can be utilized for or are designed for the use of illegal drugs (e.g., bowls, bongs, related heating devices, etc.) are not allowed in the residence areas. Any items that are fashioned for the purpose of drug use will also be considered a violation of this policy.

b. Alcohol-related paraphernalia such as empty containers, and decorative bottles are prohibited.

c. Empty or full kegs, beer balls or any other large containers of alcoholic beverages designed for consumption by a group of people are prohibited on campus-operated property, except as in conjunction with a campus-sponsored event and approved by the Vice President for Student Affairs or the Director of Marist-LdM Programs.

d. The possession of any implement that can be used to irresponsibly ingest alcoholic beverages is prohibited (i.e., funnels, drinking game devices, beer pong tables, etc.) and any such implements may be confiscated by the College and not returned.

**10. ABUSE OF THE JUDICIAL SYSTEM.**

Including, but not limited to:

a. Failure to obey the summons of a judicial body or College official.

b. Falsification, distortion or misrepresentation of information before a judicial body.

c. Disruption or interference with the orderly conduct of a judicial proceeding.

d. Institution of a judicial proceeding knowingly without cause by filing a false report or statement.

e. Attempting to discourage an individual's proper participation in, or use of, the judicial system through intimidation or any other means.

f. Attempting to influence the impartiality of a member of a judicial body prior to, and/or during the course of, the judicial proceeding.

g. Harassment (verbal or physical) and/or intimidation of a member of a judicial body prior to, during, and/or after a judicial proceeding.

h. Failure to comply with the sanction imposed under the Code.

i. Influencing or attempting to influence another person to commit an abuse of the judicial system.

**11. ELECTRONIC USE POLICY.** Misuse or abuse of the College computer system, or telephone services as defined by the College (see College Network Usage Agreement available at [infosecurity.marist.edu/netuse.html](http://infosecurity.marist.edu/netuse.html)). This includes but is not limited to:

a. Unauthorized use or abuse of your computer account, the College network, residence modems or other contracted computer and electronic services.

b. Sending abusive or threatening messages to students, faculty or staff.

c. Repeatedly sending messages with no appropriate intent.

d. Accessing a student or staff account without authorization.



- e. Using a College office account to send messages without authorization.
- f. Failure to comply with college policies on computers, networks, voicemail and telephone services.

**C. Conduct which Violates the Dignity and/or Safety of an Individual**

Marist recognizes that it must create an environment where each person's individual dignity will be valued. In a college setting, it is particularly important that there be a respect for diversity and differences in opinion, as the College is dedicated to providing a comprehensive educational experience that prepares individuals to be able to function in a diverse society. Students deserve to be free from fear of harassment or physical abuse. Especially intolerable are bias-related incidents: acts directed against individuals based on race, religion, ethnicity, gender, or sexual orientation. Therefore, bias-related incidents, harassment, or physical abuse shall subject the offender(s) to more serious levels of sanctioning.

Additionally, bias-related incidents may also be a violation of Italian law, and students may be subject to prosecution. The College shall also impose more severe sanctions upon those individuals who direct misconduct at individuals because they are carrying out duties assigned to them as staff members, on the basis that staff members deserve to be free of harassment, intimidation, harm or threat of harm in the performance of their duties. The following restrictions are designed to protect the dignity and safety of the individual. Their violation will result in disciplinary action.

**Violations**

1. **HARASSMENT.** Actions which are intended to annoy, instill fear, and/or threaten the safety, mental, or physical health of another. Actions directed against an individual or group based on race, religion, ethnicity, gender, or sexual orientation are very serious violations of this policy and will subject the offender(s) to more serious levels of sanctioning. These include but are not limited to:

- a. Attempting or threatening to subject another person to unwanted physical contact.
- b. Pursuing or following another person in or about a public place or places.
- c. Non-consensual communication, including but not limited to: initiating or attempting contact by any means with no purpose of legitimate conversation; written letters; unwanted gifts; surveillance or other types of photographing or observation; trespassing; vandalism; and nonconsensual touching.
- d. Directing obscene language or gestures at another person or group of people.
- e. Directing verbal abuse at another person because the individual is carrying out duties and responsibilities associated with his/her role as faculty, staff, or student staff at the College.

- f. Distributing information about another individual without their consent using paper, electronic or telecommunication devices. Examples include but are not limited to: online journals, blogs, instant messages, text messages, and digital recording devices.

2. **HAZING.** Marist College policy prohibits hazing as defined by New York State Penal Law. New York State Penal law provides as follows:

*§120.16 Hazing in the first degree*

A person is guilty of hazing in the first degree when in the course of another person's initiation into or affiliation with any organization, he intentionally or recklessly engages in conduct, which creates a substantial risk of physical injury to such other person or a third person and thereby causes such injury.

*§120.17 Hazing in the second degree*

A person is guilty of hazing in the second degree when in the course of another person's initiation or affiliation with any organization, he intentionally or recklessly engages in conduct which creates a substantial risk of physical injury to such other person or a third person.

In addition, Marist College considers hazing as any action or situation created by an individual, group, organization, or team intentionally or unintentionally, whether on or off College premises, to produce mental or physical discomfort, embarrassment, harassment, ridicule, or in any way demean the dignity of another human being. The planning or preparation to engage in hazing activity is also a violation of this policy. The expressed or implied consent of the participants will not be a defense. Examples may include, but are not limited to the following: forced consumption of beverages including but not limited to alcohol, water, milk; paddling in any form; creation of excess fatigue; "kidnapping"; physical and/or psychological shock; engaging in public stunts, morally degrading or humiliating games; wearing signs with inappropriate language/slogans; shaving of heads or forcing or requiring a particular hair cut; or any other activities or behavior inconsistent with the law and/or College policies. No individual or group may haze another individual or group at any time including initiation into or the affiliation with any organization, group, or team. Initiations, however explained, or activities that imply, force, encourage, condone, or allow students to misuse alcohol or other drugs, or violate the law, or commit unethical, immoral, or inappropriate behavior are forbidden. Hazing does not build strong organizations, groups, teams or traditions. Rather, it is a means of abuse and humiliation. Therefore, hazing of any kind is strictly prohibited by the College and subject to disciplinary action.

3. **SEXUAL MISCONDUCT.** Including but not limited to:

- a. The act of sexual intercourse without consent.

b. Any intentional and uninvited sexually explicit touching, or attempt or threat of such touching.

c. Any engagement in sexual activity with another person without their consent. **Note:** The act of consent requires spoken words or behavior that indicates, without doubt to either party, a mutual agreement to participate in sexual intercourse or other sexual activities. Indicators of consent do not include silence or past or present sexual relationships. A person is deemed incapable of consenting when that person is mentally defective, mentally incapacitated, physically helpless (whether induced by drugs, alcohol, or otherwise), or asleep. The use of alcohol or other drugs cannot be considered an excuse for rape or sexual assault. Sexual misconduct can be committed by a friend, significant other, acquaintance, or stranger.

**Victim's Rights as Related to Sexual Misconduct.** Because the College values the dignity of each member of its community, the College wants to ensure the individual rights of anyone from this community who reports sexual assault or rape. Therefore, the College endorses and upholds the rights listed in the Victim's Rights Section.

4. **PHYSICAL ASSAULT.** Actions directed against an individual or group based on race, religion, ethnicity, gender or sexual orientation are very serious violations of this policy and will subject the offender(s) to more serious levels of sanctioning. Including but not limited to:

- a. Inflicting bodily harm upon any person.
- b. Taking any action for the purpose of inflicting harm upon any person.
- c. Threatened use of force upon any person.
- d. Subjecting another person to unwanted physical contact.

5. **RECKLESS ENDANGERMENT.** Taking any action that creates a substantial risk such that bodily harm could result to any person. These include but are not limited to:

- a. Objects or people on window ledges, roof tops or balconies.
- b. Use of weapons of any kind for any purpose.
- c. Throwing objects (e.g., snowballs).
- d. Use of fireworks.
- e. Jeopardizing the physical or emotional safety of oneself or another (e.g., excessive consumption of alcohol or drugs).

#### **D. Regulations Specific to Residence Living**

In attempting to create an environment where learning and daily life can proceed without disruption, it is necessary to establish regulations specifically designed for the unique

atmosphere of residence living. Regulations, however, are not effective without each resident assuming responsibility for their own actions, and assuming shared responsibility for the environment. The restrictions described in the Resident Student Handbook have been developed to promote both individual and community responsibility in the residence halls. Please review them carefully. Any violation of these restrictions will result in disciplinary action.

## **SECTION V**

### **Violation of Law and College Discipline**

A. If a student is charged only with an off-campus violation of Federal, State, or local law, but not with any other violation of this Code, disciplinary action may be taken and sanctions imposed by the Vice President for Student Affairs or his/her designee for grave misconduct which demonstrates flagrant disregard for the College community.

B. College disciplinary proceedings may be instituted against a student charged with a violation of a law that is also a violation of the Code, for example, if both violations result from the same factual situation, without regard to the status of civil litigation in court or criminal arrest and prosecution. Proceedings under this Code may be carried out prior to, simultaneously with, or following civil or criminal proceedings off-campus.

C. Application to Marist-LdM indicates an understanding of potential cultural and legal differences between Italy and other countries including the United States. When a student is charged by Italian or Florentine authorities with a violation of law, the College will not request or agree to special consideration for that individual because of his/her status as a student. Nor is the college obligated to intercede or undertake to protect a student from the legal consequences of violations of laws for which the student is responsible.

If the alleged offense is also the subject of a proceeding before a judicial body under the Code, however, the College may advise off-campus authorities of the existence of the Code of Student Conduct and of how such matters will be handled internally within the College community. The College will cooperate fully with law enforcement and other agencies in the enforcement of criminal law on campus and in the conditions imposed by criminal courts for the rehabilitation of student violators. Individual students and faculty members, acting in their personal capacities, remain free to interact with governmental representatives as they deem appropriate.

## **SECTION VI**

### **The Office of Student Conduct**

A. The Office of Student Conduct has been delegated the responsibility to administer the student judicial system. The operations of the Office shall be the responsibility of the Judicial Officer. Responsibilities of the Office include but are not limited to:

1. Reviewing complaints and determining charges to be filed pursuant to the Code of Student Conduct.
2. Investigating cases and conducting Disciplinary Conferences.
3. Determining which judicial body shall hear each case.

4. Interviewing and advising parties involved in disciplinary proceedings.
5. Supervising the selection, training, and advising of all campus justices and hearing officers.
6. Reviewing the decisions of all judicial bodies.
7. Resolving disputes and contested issues that arise out of alleged cases of student misconduct.
8. Maintaining all student disciplinary records resulting from enforcement of the Code of Student Conduct.
9. Collecting and disseminating data concerning student judicial system actions.

## SECTION VII

### Judicial Policies

#### Charges and Hearings

A. Any member of the College community may file charges against any student for misconduct. Charges shall be prepared in writing and sent to the Director of Student Conduct, who is in turn responsible for the administration of the student judicial system.

B. The Judicial Officer and/or his/her designee may conduct an investigation to determine if the charges have merit and/or if they can be disposed of administratively in a Disciplinary Conference by mutual consent of the parties involved on a basis acceptable to the Judicial Officer. If the charges cannot be disposed of through a Disciplinary Conference, the Judicial Officer and/or his/her designee may later serve in the same matter as the judicial body.

C. If the charges cannot be disposed of through a Resident Director Disciplinary Meeting or a Disciplinary Conference, the Judicial Officer shall select one of the following judicial bodies to resolve the case: Judicial Review Board, College Hearing Panel or Administrative Hearing.

D. All charges shall be presented to the charged student in written form. A time shall be set for a hearing, the minimum time limit for which is determined by the level at which the case shall be resolved. The Judicial Officer may not reduce the minimum time limit without the signed consent of the charged student.

E. Hearings shall be conducted by a College Hearing Panel, Judicial Review Board and Administration according to the following guidelines:

1. Hearings shall be closed to the public.
2. All cases will be presented by the Office of Student Conduct.
3. Admission of any person to the hearing shall be at the discretion of the judicial body and/or its Judicial Advisor.
4. In hearings involving more than one charged student, the Judicial Officer, at his/her discretion, may permit the hearings concerning each student to be conducted separately.
5. The complainant and the charged student have the right to be assisted by any advisor they choose provided the advisor is not an attorney. The student may, at his/her own expense, be accompanied by an attorney when there is a pending criminal case or when there is a reasonable likelihood that a criminal complaint will be brought against the student arising out of the same facts as the charge(s). In cases where criminal charges are not pending, the Judicial Officer shall be the sole authority responsible for

determining whether an attorney may serve as an advisor. Attorneys are subject to the same restrictions as other advisors. Any student who elects to be accompanied by an attorney must notify the Judicial Officer at least three (3) business days in advance of the hearing.

6. The complainant, the charged student and the judicial body shall have the privilege of presenting witnesses, subject to the right of questioning by the judicial body.

7. Pertinent records, exhibits and/or written statements may be accepted for consideration by a judicial body at the discretion of the Judicial Advisor.

8. All procedural questions are subject to the final decision of the chairperson of the judicial body, in consultation with its Judicial Advisor. Administrative Hearings may be conducted without a Judicial Advisor.

9. After the hearing, the judicial body shall determine (by majority vote if the judicial body consists of more than one person) whether the student has violated each section of the Code of Student Conduct which the student is charged with violating.

10. The judicial body's determination shall be made on the basis of whether or not there is a preponderance of evidence which supports the finding of a violation, indicating that it is more likely than not that the charged student violated the Code of Student Conduct.

11. At the Judicial Review Board, College Hearing Panel, and Administrative Hearing levels, there shall be a single, verbatim record, such as a CD recording, of all hearings. The record shall be the exclusive property of the College. Upon written request, the Office of Student Conduct shall provide a copy of the recorded proceeding at cost and with a minimum of three (3) business days' notice solely to a charged student who is requesting access to this information for the purpose of filing an appeal.

F. If a student charged with violating College policy fails to attend a scheduled hearing, the hearing will be held in the student's absence and the student will be assumed to have entered a claim of Not in Violation to each allegation forfeiting his/her ability to present information on his/her behalf. The Judicial Officer shall then investigate to determine why the student did not attend the hearing. If the Judicial Officer determines that the absence is inexcusable, the decision of the hearing shall stand. Otherwise, the Judicial Officer may grant a new hearing.

G. Except in the case of a student charged with failing to obey the summons of a judicial body or College official, no student may be found to have violated the Code of Student Conduct solely because the student failed to appear before the judicial body. In all cases, the information in support of the charges shall be presented and considered.

H. Formal rules of process, procedure, and/or technical rules of evidence such as applied in criminal court are not used in student code proceedings.

## SECTION VIII

### Judicial Bodies and Hearings

The College shall establish appropriate judicial bodies that may conduct hearings concerning alleged violations of the Code and determine responsibility and appropriate sanctions. These bodies shall include:

#### A. Resident Director Disciplinary Meeting

Resident Directors shall be empowered to hear minor cases of alleged misconduct in and immediately around the residence facilities. Charged students will be notified in writing of the charges and the date and time to meet with the Resident Director (RD) to discuss the case and either accept the sanctions imposed by the RD or request a Disciplinary Conference. The student will also be notified of the procedure for submitting a written request for a Disciplinary Conference if the student does not accept the finding of the Resident Director. Should the student accept the finding of the Resident Director, the decision will be considered final, without the right to an appeal.

In sanctioning at this level, Resident Directors will be empowered to impose sanctions up to and including Probation and recommend to the Director of Housing & Residential Life that a student be moved to another resident facility, as well as imposing other educational sanctions. Resident Directors may not impose Disciplinary Probation, nor may they recommend Disciplinary Suspension, Disciplinary Dismissal, Residence Hall Suspension or Residence Hall Dismissal.

If a charged student fails to appear at a scheduled Resident Director Disciplinary Meeting following proper written notification, the designated Resident Director may review the evidence in support of the charges and render a decision. Findings and sanctions, if applicable, will be based on the information, not upon the charged student's failure to appear. The decision rendered by the Resident Director may be appealed in writing to the Office of Student Conduct within three business (3) days of the decision, but cannot be appealed on the basis that the student did not attend the Disciplinary Meeting, as a failure to appear constitutes a forfeiture of the right to present information.

If the Resident Director learns that the student's failure to appear at a scheduled Disciplinary Meeting is for good cause, the Resident Director may reschedule the conference. The Resident Director shall be the sole authority for determining the validity of an absence.

#### B. Disciplinary Conference

A Disciplinary Conference may be held at any level of the judicial process if all parties agree to such a resolution and where the charged student acknowledges violations of the Code. In the Disciplinary Conference, the Judicial Officer and/or his/her designee shall review all available information and determine violations of the Code of Student Conduct and appropriate sanction(s).

1. The charged student shall be notified in writing at least three (3) business days prior to the scheduled Disciplinary Conference. The Judicial Officer may withdraw any charge deemed to be without basis. The Judicial Officer may not reduce the minimum notification without the signed consent of the charged student.
2. If the substantive facts and sanction(s) can be agreed upon by the Judicial Officer and the

charged student(s), a judicial action agreement may be prepared and signed by both. A signed judicial action agreement shall constitute an acceptance of the finding and sanction(s). The decision will be considered final; without right to an appeal and/or hearing.

3. If the substantive facts and sanction(s) cannot be agreed upon, the matter shall be referred to a hearing.

4. If a charged student fails to appear at a scheduled Disciplinary Conference following proper written notification, the designated Judicial Officer may review the information in support of the charges and render a decision. Findings and sanctions, if applicable, will be based on the information and not upon the charged student's failure to appear. The decision rendered by the Judicial Officer may be appealed within three (3) business days of the decision, but cannot be appealed on the basis that the student did not attend the Disciplinary Conference, as a failure to appear constitutes a forfeiture of the right to present information.

5. If the Judicial Officer learns that the student's failure to appear at a scheduled Disciplinary Conference is for good cause, the Judicial Officer may reschedule the conference. The Judicial Officer shall be the sole authority for determining the validity of an absence.

#### C. Judicial Review Board

1. The Judicial Review Board shall be composed of two faculty/staff and one student, drawn from a pool of no fewer than eight people, assisted by a Judicial Advisor appointed by the Judicial Officer. This Board shall hear cases that involve allegations of misconduct that occur both on and off campus. Sanctioning ability of the Judicial Review Board shall include all sanctions noted in the Code of Student Conduct, including the recommendation of suspension or dismissal to the Suspension Review Panel. In all Judicial Review Board hearings, the charged student shall be notified of the time and place of the hearing at least four full business days in advance. There is no statute of limitations for infractions that would result in a hearing at this level.

2. The Judicial Officer shall create a Justice Selection process, as needed, to interview, evaluate and appoint Judicial Review Board and College Hearing Panel candidates. The Judicial Officer shall be responsible for developing and enacting the selection process and soliciting applications.

#### D. College Hearing Panel

The College Hearing Panel shall be composed of two students and three faculty/staff members drawn from a pool of no fewer than seven students and eight faculty/staff members. This panel shall hear cases which involve allegations of very serious misconduct that occur both on and off campus. A case may be deemed serious if an alleged student has a significant past record or, if found in violation of the charges, the sanctions may result in a recommendation of suspension or dismissal. In cases where five Panel members are not present, two faculty/professional staff and one student will constitute a

quorum. The sanctioning ability of the College Hearing Panel shall include all sanctions noted in the Code of Student Conduct, including the recommendation of suspension or dismissal to the Suspension Review Panel. In all College Hearing Panel hearings, the charged student shall be notified of the time and place of the hearing at least four (4) full business days in advance. There is no statute of limitations for infractions that would result in a hearing at this level.

#### **E. Administrative Hearing Panel**

An Administrative Hearing Panel may be held at the discretion of the Judicial Officer. This panel shall be composed of a minimum of one (1) faculty/staff member and a maximum of three (3) faculty/staff members assigned by the Office of Student Conduct. In these instances, all procedures will be based on hearing level as described above.

### **SECTION IX Student Rights**

Students should expect that disciplinary proceedings will be handled fairly. All Marist students charged with violating the Code shall be granted the following student rights:

- A. A student has the right to a hearing by an unbiased judicial body.
- B. A student has the right to have an advisor present at the hearing.
- C. A student has the right to written notice of the charges indicating the time and place of the hearing. Proper written notification shall be defined as the delivery of mail to a student's on-campus mailbox, or delivery by the U.S. Post Office (with Certificate of Mailing) to a student's local offcampus address. Students shall be held responsible for the contents of mail for which they have refused receipt.
- D. A student has the right to receive a copy of written report(s) stating the circumstances and allegations involved. This information shall generally be given to the student at the time that they receive notification of the time and place of the hearing.
- E. A student has the right to object to a Board/Panel member or Hearing Officer who is serving in the capacity of judicial body. The Judicial Advisor will determine the validity of the objection.
- F. A student has the right not to present information against himself/herself.
- G. A student has the right to hear and respond to all information presented against him/her. This includes the right to question all parties through the judicial body.
- H. A student has the right to present information and witnesses on his/her own behalf.
- I. A student has the right to written notification of the results of a hearing no later than ten business days after the hearing.
- J. A student has the right to appeal the outcome of a hearing, except in cases of accepted Resident Director or Disciplinary Conference decisions. A student must be informed of their right to appeal and the process by which to do so.
- K. A student has the right to request a Student Advocate.

### **SECTION X Victim Rights**

When a member of the Marist community has been the victim of an alleged act of misconduct which violates the physical and/or mental welfare of an individual, the victim should expect that the judicial system shall respond in a caring, sensitive manner which allows the victim to utilize the judicial process unimpeded, while still maintaining the rights of the charged student. In cases including but not limited to sexual misconduct, physical assault, hazing and harassment, the following rights shall be provided to victims of alleged offenses:

- A. A victim has the right to be treated with dignity and compassion by the judicial body and by all persons involved in the disciplinary process.
- B. A victim has the right to information pertaining to the campus judicial process and appropriate referrals for information on the criminal process.
- C. A victim has the right to information pertaining to counseling assistance available to him/her.
- D. A victim has the right to assistance throughout the judicial process, including the right to have an advisor present at all proceedings.
- E. A victim has the right to all student rights and protections provided to charged students, including the right to written notification of a hearing, the right to hear all information presented, the right to present information and witnesses, the right to verbal disclosure of the results of a hearing, and the right to appeal imposed sanctions.
- F. A victim has the right to testify from another location as long as it does not infringe upon the rights of the charged student to have a fair hearing.
- G. A victim has the right to have any unrelated past behavior (including past sexual behavior in cases involving sexual misconduct) excluded from the hearing process. The judicial body shall determine what constitutes unrelated behavior.
- H. A victim has the right to submit a written impact statement to the judicial body, which will be considered only in sanctioning, should there be a finding of violation against the charged student.
- I. A victim has the right to privacy throughout the judicial process in relation to campus and other media and from all other uninvolved parties.
- J. A victim has the right to expect to be free from intimidation and harassment throughout the judicial process.
- K. A victim has the right to request that campus personnel take the necessary steps reasonably available to prevent unwanted contact or proximity with the charged student(s).
- L. A victim has the right to appeal the sanctions imposed upon the charged student(s). For more information on the appeals process, please see Section XIII.

### **SECTION XI Sanctions**

A. The following sanctions may be imposed, by a judicial body, upon any student found to have violated the Code of Student Conduct.

- 1. **WRITTEN WARNING.** Written notice to the student that his/her actions are inappropriate and the individual must act more responsibly in the future. A Written Warning also indicates that should the individual again be referred for disciplinary action, more serious sanctions will be assigned.

2. **PROBATION.** A notice to the student that his/her actions are of a serious nature within the College community. Probation shall be for a designated period of time and includes the probability of more severe disciplinary sanctions if the student is found to be violating any College policies during the probationary period. For resident students, any violation committed during the probationary period will result in a review of the student's housing assignment. This sanction results in the loss of two (2) priority points.

3. **DEFERRED RESIDENCE HALL SUSPENSION.** A definite period of observation and review. If a student is again found responsible for any further College policy violations including failure to complete previously imposed sanctions or adhere to previously imposed conditions, restriction from College-operated housing and housing grounds will be immediately imposed for a definite period of time. This sanction results in the loss of four (4) priority points.

4. **RESIDENCE HALL SUSPENSION.** Removal of the student from the residence facility for a definite period of time, after which the student is eligible to return. Conditions for readmission will be specified. This sanction results in the loss of six (6) priority points. (Please note that students suspended from the residence facility for disciplinary reasons will not be entitled to any refund of residence fees).

5. **RESIDENCE HALL DISMISSAL.** Permanent removal of the student from the residence facility. (Please note that students dismissed from the residence facility for disciplinary reasons will not be entitled to any refund of residence fees).

6. **DISCIPLINARY PROBATION.** A notice to the student that his/her actions are unacceptable within the College community. This sanction shall be primarily used in cases of serious or consistent policy violations. Disciplinary Probation shall be for a designated period of time and includes the probability of more severe disciplinary sanctions if the student is found to be violating any College policies during the probationary period. Any violation committed during the probationary period will result in a review of the student's status at Marist. This sanction results in the loss of five (5) priority points.

7. **DEFERRED SUSPENSION FROM THE COLLEGE.** A definite period of observation and review. If a student is again found responsible for any further College policy violations including failure to complete previously imposed sanctions or adhere to previously imposed conditions, at minimum, the student will automatically be recommended for suspension for a minimum of one semester. This sanction results in the loss of six (6) priority points.

8. **DISCIPLINARY SUSPENSION.** A recommendation to the Suspension Review Panel, which calls for the separation of the student from the College for a definite period of time, after which the student is eligible to return. Conditions for readmission may be specified. The Suspension

Review Panel shall review the recommendation and determine the final sanction, pending appeal. (Please note that students suspended for disciplinary reasons will not be entitled to any refund of tuition or residence fees). Unless otherwise noted, students who are suspended for disciplinary reasons are also banned from all College grounds, facilities, classes and college sponsored activities on or off campus for the duration of the suspension.

9. **DISCIPLINARY DISMISSAL.** A recommendation to the Suspension Review Panel that calls for permanent separation of the student from the College. The Suspension Review Panel shall review the recommendation and determine the final sanction, pending appeal. (Please note that students dismissed for disciplinary reasons will not be entitled to any refund of tuition or residence fees). Unless otherwise noted, students who are dismissed for disciplinary reasons are also banned from all College grounds, facilities, classes and college-sponsored activities on or off campus. Students who receive disciplinary dismissal will have their visas revoked and will be required to immediately return to their home country and will be responsible for bearing the costs of immediate return transportation.

10. **LOSS OF PRIVILEGES.** Denial of specified privileges for a designated period of time. These include, but are not limited to:

- a. A restriction from hosting visitors and/or guests.
- b. A restriction from being a visitor in or entering a specified Residence Facility.
- c. Restriction from College-sponsored extracurricular activities both on and off campus (including Commencement).
- d. Other restrictions, as approved by the Judicial Officer.

11. **SUBSTANCE EDUCATION PROGRAM.** A workshop, in person or online, addressing substance abuse education issues.

12. **RESTITUTION.** Compensation for loss, damage or injury. This may take the form of appropriate community service and/or monetary or material replacement.

13. **MONETARY FINES.** The College generally does not impose fines for violations of the Code of Student Conduct. However, fines may be imposed for violations that impact the health and/or safety of members of the Marist Community. Please refer to the Alcohol Policy and the Fire and Safety Regulations for specific information.

14. **MANDATED ROOM REASSIGNMENT.** A notice that the behavior merits the immediate relocation of the student to another campus residence.

15. **MANDATED COUNSELING ASSESSMENT.** The student must attend an assessment and/or session in the Counseling Center by a specific date. Unless otherwise stated by the judicial body, the student is required to follow all recommendations made by the Counseling Center as a result of the assessment.

16. **DISCRETIONARY SANCTIONS.** Work assignments, community service, and other related sanctions that meet with the approval of the Director of the Office of Student Conduct.

Other sanctions include but are not limited to:

- a. Letters of apology/thank you
- b. Essay or research paper on assigned topic
- c. Disqualification from future housing selection process
- d. Program presentations

B. More than one of the sanctions listed above may be imposed for any single violation.

C. Other than Disciplinary Suspension and Disciplinary Dismissal, disciplinary sanctions shall not be made part of the student's permanent record but shall become part of the student's confidential disciplinary record maintained in the Office of Student Conduct.

D. In some instances, a judicial body may recommend sanctions to the Judicial Officer, based on a lack of detailed knowledge of how the sanction will be developed and supervised. In those instances, the sanction may be developed by the Judicial Officer, who will determine if the sanction is appropriate, and whether or not to create a new sanction that is directly proportionate to the recommended sanction. The Judicial Officer shall report his/her sanction back to the judicial body to ensure consistency.

E. The following terms shall apply to all Disciplinary Suspensions and Disciplinary Dismissals, unless otherwise noted by the Vice President for Student Affairs.

1. The individual is restricted from all College grounds, facilities, classes and college-sponsored activities on or off campus for the duration of the suspension.
2. The individual must petition the Director of Marist-LdM Programs and Director of the Office of Student Conduct to receive permission for any amendment to the restriction noted in #1.
3. At the discretion of the Director of Marist-LdM Programs and Director of the Office of Student Conduct, a student who was suspended may be required to meet specific conditions once readmitted to the College.

## SECTION XII

### Interim Sanctions

A. In certain circumstances, the Vice President for Student Affairs, the Dean of Students or his/her designee, may impose a Disciplinary Suspension, Residence Hall Suspension, Mandated Room Reassignment or other restrictions prior to the hearing before a judicial body.

B. In certain circumstances, the Director of Housing & Residential Life or his/her designee, may impose a Residence Hall Suspension, Mandated Room Reassignment or other restrictions prior to the hearing before a judicial body.

C. In all cases, Interim Sanctions will be imposed only:

1. To ensure the safety and well-being of members of the community or preservation of College property; or
2. To ensure the student's own physical or emotional safety and well being; or

3. If the student poses a definite threat of disruption and/or interference with the normal operations of the College; or

4. If the student has violated the Code of Student Conduct or College policies while residing in summer or break housing.

D. During an Interim Suspension, students shall be denied access to the residence facilities and/or to the campus (including classes) and/or all other College activities or privileges for which the student might otherwise be eligible, as the Vice President for Student Affairs, the Dean of Students or his/her designee may determine to be appropriate.

E. Whenever an interim sanction is imposed, the Office of Student Conduct shall convene a hearing at the earliest possible time, pending normal student rights requirements. The interim sanction may remain in effect until a final decision has been reached, including any appropriate appeals process, at the discretion of the Vice President for Student Affairs of his/her designee.

## SECTION XIII

### Appeals

A. A decision reached or sanction imposed by a judicial body may be appealed by the charged students or complainants to the appropriate appeal body within five business days of initial written receipt of the decision. Such appeals shall be in writing and shall be delivered to the Judicial Officer or his/her designee.

Complainants may only appeal sanctions imposed for misconduct, not the finding of violations. Appellate bodies shall only consider written information that is available at the time that a request for an appeal is being reviewed.

B. Except as required to explain the basis of new evidence, an appeal shall be limited to review of the verbatim record of the proceedings and/or supporting documents for one or more of the following purposes:

1. **PROCEDURAL ERROR.** To determine whether the original hearing was conducted fairly in light of the charges and information presented, and in conformity with the prescribed procedures giving the complaining party a reasonable opportunity to prepare and present information that the Code of Student Conduct was violated, and giving the charged student a reasonable opportunity to prepare and to present a rebuttal of those allegations. Deprivation of Student Rights shall be considered Procedural Error.

2. **UNSUPPORTED CONCLUSION.** To determine whether the decision reached regarding the charged student was based on substantial information, that is, whether the facts in the case were sufficient to establish that a violation of the Code of Student Conduct occurred.

3. **DISPROPORTIONATE SANCTION.** To determine whether the sanction(s) imposed were appropriate for the violation of the Code of Student Conduct which the student was found to have committed.

4. **NEW INFORMATION.** To consider new information, sufficient to alter a decision, or other relevant facts not brought out at the original hearing, because such information and/or facts

were not known to the person appealing at the time of the original hearing.

C. The judicial body reviewing the appeal may, after reviewing all available information, elect to:

1. Affirm the finding and sanction originally determined.
2. Affirm the finding and modify the sanction. In cases where the charged student is the appealing party, the sanction may be reduced or increased by the judicial body reviewing the appeal.
3. Remand the case to the original judicial body for a new hearing, except in cases where the complainant is the appealing party.
4. Dismiss the case, except in cases where the complainant is the appealing party.

D. Since deference shall be given to the determinations of judicial bodies:

1. Sanctions should only be increased or reduced if found to be grossly disproportionate to the gravity of the offense, precedent for similar offenses, and/or the charged student's prior disciplinary record.
2. Cases should be remanded to the original judicial body if specified procedural errors were so substantial as to effectively deny the charged student a fair hearing.
3. Cases should be dismissed only if the finding of the judicial body is held to be arbitrary and capricious.

E. Generally, the imposition of sanctions will be deferred during the period of appellate proceedings.

F. Appeals of decisions will be reviewed in the following manner:

1. All appeals will be screened by the Judicial Officer to ensure they meet the criteria established above for the filing of an appeal. If the appeal does not meet one of the four criteria it will be denied by the Judicial Officer. In cases where the Judicial Officer served in the role of judicial body, the Assistant Dean of Student Life & Development or the Dean of Students or his/her designee shall appoint another individual to review the appeal.
2. Decisions of Resident Directors will be reviewed by the Director of Student Conduct or his/her designee.
3. Decisions of the Judicial Review Board, Administrative Hearing at this level or College Hearing Panel shall be reviewed by the College Appeals Committee.
4. Recommendations of Disciplinary Suspension or Disciplinary Dismissal imposed by the Judicial Review Board, College Hearing Panel or Administrative Hearing officer will be reviewed by the Suspension Review Panel.
5. Suspension/Dismissal decisions of the Suspension Review Panel may be appealed in writing within five business days of initial receipt of the decision to the Vice President for Student Affairs.
6. If the Suspension Review Panel does not uphold a recommendation for Suspension or Dismissal, the decision may be appealed in writing within five business days of initial receipt of the decision to the College Appeals Committee.

G. The College Appeals Committee:

1. Shall be composed of two faculty/staff members and one student justice who has been assigned on a yearly appointment to the Committee. The Director of Student Conduct or his/her designee shall appoint the justices.
2. Shall be supervised in its deliberations by the Judicial Officer, unless the Judicial Officer has served in the capacity of judicial body for the case under review. In such instances, the Assistant Dean of Student Life & Development or his/her designee shall select another administrator to supervise the proceedings of the Committee.

H. The Suspension Review Panel

1. Shall be composed of two faculty/staff members and one student justice who has been assigned to a yearly appointment to the Committee. The Director of Student Conduct or his/her designee shall appoint the justices.
2. Shall be supervised in its deliberation by the Judicial Officer, unless the Judicial Officer has served in the capacity of judicial body for the case under review. In such instances, the Vice President for Student Affairs or his/her designee shall select another administrator to supervise the proceedings of the Panel.

## SECTION XIV

### Winter and Summer Sessions

During the period between full academic semesters, all College discipline will be handled as established below.

A. All reports will be reviewed by the Judicial Officer, who will determine whether or not disciplinary charges are warranted.

B. If the incident under review occurred during the spring semester but was unable to be handled prior to the summer, the Judicial Officer will review the complaint and determine what policies have been violated and what sanctions are merited. Notification of the decision will then be sent to the student's permanent address, unless it is known by the College that the student is residing at another location.

The charged student shall have the option to accept the decision, or to file notice with the Office of Judicial Affairs within thirty (30) calendar days of the date of the letter and request a hearing for the alleged violations. Should the charged student accept the finding of the Judicial Officer, he/she will be expected to comply with the sanctions according to the time line established in the letter of notification.

C. In the event where the Judicial Officer believes that Disciplinary Suspension or Disciplinary Dismissal could be an outcome, an Administrative Hearing will be convened at the earliest possible time, at the discretion of the Judicial Officer. Should it not be possible to resolve the case during the summer, a hearing will be held at the beginning of the Fall semester.

D. If the student is known to be attending Marist during the summer sessions when an incident occurs, the case may be handled under the guidelines that apply during the regular academic year, and the Judicial Officer shall serve as the judicial body. Any appeal of a decision made at this level that does not include Disciplinary Suspension or



Disciplinary Dismissal shall be heard at the beginning of the fall semester.

## **SECTION XV**

### **Disciplinary Files and Records**

A. The Office of Student Conduct shall maintain disciplinary records and a disciplinary tracking system, which shall include, but not be limited to, the charged student's name and related information, description of the incident, parties involved, Code violations, sanctions and other data deemed relevant by the Office of Student Affairs. Such information shall be maintained in accordance with the provisions of the Federal Educational Rights and Privacy Act. Disciplinary records shall be made available to judicial bodies and College officials designated in the Code of Student Conduct as necessary.

B. Students may arrange to review their own disciplinary records by contacting the Office of Student Conduct. Except as provided in the Code of Student Conduct and by College policy regarding parental notification or pursuant to a lawfully issued subpoena, the College shall not communicate a student's disciplinary record and related information to any person or agency without the prior written consent of the student.

C. Student's confidential record may be expunged of disciplinary actions, other than Disciplinary Suspension or Disciplinary Dismissal, seven years after the final disposition. All cases in which a student received the sanction of Disciplinary Suspension or Dismissal are permanent and will not be expunged.

## **SECTION XVI**

### **Academic Honesty**

The Academic Honesty Policy is administered through the Division of Academic Affairs. Please see the Student Handbook for details regarding procedures for allegations of academic dishonesty.

## **SECTION XVII**

### **Interpretation and Revision**

A. Any question of interpretation regarding the Code shall be referred to the Vice President of Student Affairs or his/her designee.

B. The Code shall be reviewed annually under the direction of the Judicial Officer.

## **SECTION XVIII**

### **Safety Regulations**

For your safety, whenever notified of an emergency by a member of the College community or a Safety Official (including but not limited to Police, Gas Company Representatives, and Fire Fighters), evacuate the building immediately. Treat all alarms as the real thing – assume nothing! Behavior of any kind which inadvertently triggers an evacuation will be subject to disciplinary action. Failure to evacuate an area may also result in disciplinary action.

#### **Emergency Response Plan**

If a fire emergency occurs, your actions can make the difference between a minor event and a disaster.

1. Notify other occupants in the room or apartment to evacuate.
2. Close the door to the affected area.
3. Activate the nearest fire alarm system.
4. Leave the building. Do NOT use the elevator.

CRAWL low in smoke. Close all doors behind you.

5. Resident Directors will evacuate the building.

6. If a person's clothing should catch fire, douse the individual with water or have the individual drop to the floor and roll. If necessary, physically restrain the person and roll them around the floor to smother the flames. Use a fire extinguisher if one is readily available.

### **Evacuation Procedures**

College buildings are to be **evacuated immediately** under the following conditions:

1. Fire alarm or notice of emergency from School or Safety Officials.
2. Power outage affecting chemical fume hoods.
3. When notified by a college official, fire or police personnel.
4. Threat to life and health as determined by individual good judgment, e.g., hazardous chemical spill, dangerous gas leak, explosion, natural disaster, etc.

If you are asked to evacuate the building or hear a fire alarm, do the following:

1. Stop work immediately.
2. Rapidly proceed to the nearest exit in an orderly manner and close all doors behind you.
3. **Never use elevators.**
4. Reconvene outside and away from the building to insure everyone has left the building – SEE BUILDING MEETING LOCATIONS.
5. If you know of someone who is having trouble leaving the building, REPORT it immediately to someone who is handling the emergency.
6. NEVER re-enter the building until a College Official or the Fire Department has given permission.

### **General Fire Safety Policies**

1. Make a reasonable effort to extinguish small fires by using fire extinguishers or turning off electric- or gas-driven equipment.
2. No storage of personal items or placement of furniture or boxes in exits, corridors or stairwells.
3. Do not overload electrical outlets or use extension cords.
4. Handle flammable liquids with care.
5. Do not leave appliances unattended in kitchens.
6. Good housekeeping is essential for a fire-safe residence.
7. If your clothes catch fire, stop-drop-roll.
8. Smoking in residence facilities is not only a violation of College policy but is considered a fire hazard.
9. Identify and walk through your emergency escape routes so that you will be familiar with them in the event of a fire.
10. Know where the building meeting location is in the event of an emergency evacuation.
11. All buildings on Marist College property are smoke free.

The following locations are areas where students should report during an emergency evacuation:

### **Residence Meeting Location**

In the case of an emergency, natural disaster, or act of god, all students are asked to convene at the Marist Office. If the

office is unreachable, students should meet under the arch in the Piazza della Repubblica.

**Individual Privacy and Institutional Rights**

1) The student's right to privacy will be respected at all times. However, duly authorized representatives of Marist-LdM have the right to enter student rooms for the purpose of inspections relative to fire, safety, health and the condition of facilities and furnishings. Students will be notified before normal announced inspections. Unannounced inspections may occur during emergency situations, when conditions warrant intervention, or during vacation periods within or following the academic year.

2) The Resident Director or his/her designee may enter and inspect student rooms (including entry by passkey if necessary) without notice if there is a reasonable presumption of violation of any Marist-LdM regulations. However, a full search of a student's room will be conducted when deemed appropriate for serious reasons in violation of Marist-LdM's Code of Student Conduct. A full search will include (but not be limited to) all desk and dresser drawers, furniture, closets, suitcases, boxes, lockers or storage areas in the room as well as refrigerators, bedding, clothing, backpacks, etc. A full search requires special written authorization by the Vice President of Student Affairs or his/her designee.

3) Students may not enter another's room without clear and specific permission.



## Student Academic Services

Marist-LdM is committed to providing its students with the support needed to succeed during their college experience.

### ACADEMIC ADVISING

Each student is assigned an academic advisor who provides on-going academic guidance to the student throughout his or her academic career. Marist-LdM students are assigned two academic advisors: one in Florence (assistant director of Marist-LdM Programs) and the other in Poughkeepsie, who will oversee all specific disciplinary questions pertaining to the major course of study.

### THE CENTER FOR ADVISING AND ACADEMIC SERVICES

The Center for Advising and Academic Services provides academic advising to the student population. The Center is responsible for matching students with an academic advisor and encourages close contact with the assigned faculty member or administrator. Other services offered to students include, but are not limited to, the following:

- Processing advisor change forms
- Notifying instructors of a student's extended absence
- Providing support for probationary students
- Awarding Dean's List certificates

- Processing student requests for leaves of absence or withdrawals from the College
- Granting permission to students for credit-overload of 19 or more credits
- Processing post-deadline transactions for legitimate and verifiable reasons
- Providing clarification of academic policies or advice on handling academic-related issues

In essence, the *Center for Advising and Academic Services* monitors students' academic progress throughout their academic career and offers the support and referrals necessary for success.

### LEARNING AND WRITING

Marist-LdM recognizes the importance of its students developing high levels of fluency in written and spoken English. This is necessary for success in the Marist-LdM degree program and for students' subsequent careers and personal development. Therefore, the program will offer guidance and tutorial support, provided by graduate teaching assistants, professors, and peer tutors, for students aiming to develop and enhance their oral and written communication skills. Some accommodation and assistance for students with documented learning disabilities will be offered, as available, through the Office

of the Lorenzo de' Medici Dean of Students.

### **ACADEMIC TECHNOLOGY AND eLEARNING**

The Academic Technology Department promotes and supports the use of new instructional technologies in teaching, learning, and research across all disciplines. The Department offers faculty workshops on web-based applications, instructional software, and the College's Sakai-based Learning Management System called iLearn. Workshops also include pedagogically-focused training such as strategies for effective online teaching. An interdisciplinary group of undergraduate and graduate students from computer science and digital arts are employed by Academic Technology, where they gain valuable work experience in instructional technology, training, and support. The Academic Technology Department is located on the third floor of the James A. Cannavino Library and is equipped with state-of-the-art facilities including a collaborative teaching and learning technology lab.

### **CENTER FOR CAREER SERVICES**

The Center for Career Services is based in New York State at the Marist campus in Poughkeepsie and assists matriculated students and recent alumni with developing and attaining their career goals. Numerous services and programs are available to help students identify career options, gain career-related experiences, and locate full-time jobs. To learn more, we invite you to visit our home page at [www.marist.edu/careerservices](http://www.marist.edu/careerservices).

### **MARIST INTERNATIONAL PROGRAMS**

Marist College encourages qualified students to spend a semester or academic year studying overseas in one of Marist's study-abroad programs. Marist's study-abroad programs are designed to involve students in the host culture and society in substantive ways. A series of pre-departure orientation meetings prepares students for their overseas program, and students are encouraged to reflect upon, discuss, and integrate their overseas experiences back into their home campus-based studies upon their return.

Studying abroad for a semester or academic year requires careful planning in course selection, a competitive GPA, strong letters of recommendation, academic advisor approval, clear judicial and academic standing, and well-written essays as part of the application. Students should speak with their academic advisor about studying abroad early in their studies at Marist so graduation is not delayed by studying abroad. Please note that admission to Marist International Programs is competitive, and not all applicants are accepted. Feedback is given to unsuccessful applicants and they are encouraged to re-apply after strengthening their applications.

Careful program selection is crucial. Just as there are dozens of approved study abroad programs across the globe within the Marist portfolio, there are also many types of study abroad programs. As such, students need to carefully think through their objectives for their time abroad - what does a student want to study, with whom, and how? What type of housing arrangement best supports the educational objectives - a dormitory, homestay, or apartment? Does the student hope to complete major, minor, or core requirements while abroad,

or a combination of these? Is a research or internship component important to the student? Students are advised to review the Marist International Programs website and attend MIP information sessions held early each term to begin the process of thinking through these and other questions of program selection. Financial aid is largely applicable to study-abroad fees. Students are advised to check with their financial aid advisor about eligibility for continued aid while abroad.

PLEASE NOTE that students enrolled in the Marist Abroad Program will be charged a program-specific semester fee for all tuition, room, or board charges associated with the study abroad program selected. In most cases, this semester fee is higher than the undergraduate tuition rate for the Florence branch campus.

Additional information and a list of approved programs are available on the Office of International Programs website ([www.marist.edu/international](http://www.marist.edu/international)).

### **MARIST INTERNATIONAL PROGRAMS - SHORT-TERM STUDY ABROAD**

Marist Abroad offers a variety of short-term programs during Winter Intersession, Spring Break, and as a Spring Attachment. These programs, generally two to three weeks in length, offer students the opportunity to complement home-campus work with an overseas experience. Destinations have included Barbados, Cambodia, England, France, Germany, Greece, Italy, Japan, Netherlands, Peru, Portugal, Singapore, South Africa, Spain, Thailand, and Vietnam. Students can earn 3 credits on a short-term program, and each program is tailored to a specific theme, applicable to a student's major, minor, or other interest. These programs are led by Marist faculty and destinations vary each academic year. More information on the short-term programs is available on the Office of International Programs website, at:

[www.marist.edu/international](http://www.marist.edu/international).

### **MARIST INTERNATIONAL PROGRAMS - NON-APPROVED PROGRAM POLICY**

The Marist Office of International Programs maintains a portfolio of semester and academic year programs which have been vetted according to study abroad best practice and the needs of Marist College students. This portfolio is reviewed annually. The process involves research into a program's academics, administration, logistics, and safety and security. Some programs may be examined but not ultimately approved for a variety of reasons, for example weak academics, inadequate safety and security frameworks, lack of proper administration, or a saturation of approved programs at a given location. A student choosing to participate in a non-approved study-abroad program must be aware that such participation involves the following:

- Marist College will not pre-approve courses to be taken in a non-approved program. A request for review of coursework by the Office of International Programs may be attempted upon return. Marist College is not obligated to accept coursework from a non-approved program.
- Financial aid is suspended during a leave of absence. Marist College will not process a student's federal or state financial aid forms for semesters away to participate in a non-approved program. This includes

financial aid consortiums.

- Following participation in a non-approved program, Marist College grants and scholarships will not necessarily be restored upon a student's return.
- Marist College will not assist the student with travel preparations, health insurance, housing accommodations, visa applications, payments, or other logistics for a non-approved program.
- Marist College does not guarantee on-campus housing

upon return for a student attending a non-approved program.

- Marist College will not grant priority points for semesters away in a non-approved program.
- A student must request a leave of absence or, if the request is denied, withdraw from Marist College. This must be arranged through the Center for Advising and Academic Services.



## Admissions

### UNDERGRADUATE ADMISSIONS

Marist College is committed to enrolling a diverse group of young men and women whose backgrounds and talents will enhance each other's educational experience. Moreover, the College seeks students who are eager to participate in the campus community and who wish to make a positive contribution to the student body. Typically, candidates accepted for admission rank in the top 20% of their high school class, possess a grade-point average of 87 or higher, have a composite SAT score over 1700 (or ACT score over 24), and present strong personal and leadership qualities. Test scores, although considered, are not the primary factor in the selection process. The secondary school record and the quality of courses completed are our principal concern.

All those applying to Marist must have graduated from an accredited high school or possess the appropriate high school equivalency and have completed 17 units, of which 15 must be in academic subjects. The following is the distribution of units:

English	4 units
American History	1 unit
Social Science	2 units
Science	3 units
Mathematics	3 units
Language	2 units
Elective	2 units

These high school units should be viewed as guidelines for admission to the College.

Accompanying the official Admission application form, obtainable from the Office of Admission, must be the following:

- (1) Official English translation of transcript of high school (or equivalent), secondary school, or university record\*
- (2) Official examination scores demonstrating English language ability for all applicants who are non-native speakers of English\*\*
- (3) Two letters of recommendation

- (4) Essay
- (5) A nonrefundable \$50.00 application fee
- (6) Portfolio (for Fashion Design and Interior Design)
- (7) Official results of all external examinations, including SAT or ACT test scores (OPTIONAL)

*Additional documents may be required by the student's consulate with regards to visa applications. Admission to the College is in no way a guarantee that a visa will be granted by the consulate in question.*

#### \*Academic Transcripts

Official original transcripts or official certified true copies of academic records are expected. If your transcripts are not in English, certified true translations must be attached. Transcripts should show marks and credits earned for all upper secondary school-level work. In most cases you, will be submitting transcripts before you have completed your final year of secondary school; if so, please indicate your expected graduation date.

#### \*\*English Proficiency Exams

If English is not your first language, or if English is not the primary language spoken in your home, you must submit the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS). The following are minimum score requirements on the different types of TOEFL and IELTS exams.

TOEFL	Paper Based Test	550 +
	Computer Based Test	213 +
	Internet Based Test	80 +
IELTS		6.5 +

Scores from tests taken within two years prior to the time of applying are acceptable. Official TOEFL and IELTS scores must be sent from the testing agency. For information about Cambridge Exams, IB certificate testing, and other forms of English testing, please contact the Marist College Admissions Office.

*Exemptions:* Students can be exempt from our English-test requirement if they can provide: SAT critical reading score above 500 and SAT writing score above 500.

## GRADUATE ADMISSIONS

Admission to the M.A. in Museum Studies will be competitive and based on undergraduate performance, the candidate's professional credentials, or demonstrated interest in the Museum Studies field. The Admissions Committee is committed to looking at the whole student and will evaluate professional and academic qualifications holistically.

Applicants to the Master of Arts in Museum Studies must submit:

- a completed application for graduate admission
- a \$50 non-refundable application fee
- official transcripts from all undergraduate (including two-year colleges) and graduate institutions including evidence of an earned BA or BS degree (or its equivalent)\* in an appropriate discipline\* from an accredited college or university with a cumulative GPA of 3.0 (or its equivalent in a foreign system)
- a current resumé
- a written statement of purpose
- three letters of recommendation

*NOTE: All Marist graduate programs require a minimum of a baccalaureate degree or its equivalent from an accredited college or university.*

\*For students whose native language is not English and for whom their degree program was delivered and assessed in a language other than the English:

- An IELTS score of at least 6.5
- A TOEFL score of 600 (computer version 250)

Or any equivalent English language qualification

\*\*Undergraduate credentials with the following primary disciplines or majors will be considered strong applicants to the program: anthropology, archeology, architecture, art history, art conservation, art education, classical studies, communications, design, education, film studies, fine art, geology, historical preservation, history, history of science, law, paleontology, political science, public administration, and women's studies. Secondary disciplines might include business, creative studies, economics, and literature disciplines.

## MATRICULATION POLICY

To be matriculated means that a student has officially been recognized and accepted as a degree candidate at Marist. A student must be matriculated in order to be eligible for various types of financial aid.

Occasionally, a student wishing to study for a degree at Marist College, but failing in some way to meet ordinary admission requirements, is permitted to take courses as a non-matriculated student. Upon completion of 12 credit hours with a 2.5 cumulative G.P.A., the student may matriculate.

### *Visiting Students from other Colleges:*

A student in regular attendance at another college may register for courses at Marist to make up deficiencies or

accelerate his or her program. Such a student should have permission from his or her Dean and should ascertain that the home college will accept the transfer credits.

## TRANSFER STUDENTS

Marist College welcomes and encourages applications from transfer students. Each year, approximately 250 students from two-year and four-year colleges throughout the United States choose to transfer to Marist. Transfer admission is done on a rolling basis, beginning in March for the fall semester, and in October for the spring semester. Students interested in housing or financial aid are urged to submit applications as early as possible to ensure full consideration for these resources.

Transfers from two-year colleges must complete at least 50 credits hours at Marist. Transfers from four-year colleges must complete a minimum of 30 credit hours at Marist. Up to 70 credits may be accepted from a community college or accredited two-year institution, although fulfilling requirements toward a student's degree is dependent on meeting all specific program requirements for that degree. All transfer students must complete a minimum of 12 hours of upper-level credits in the major field. A maximum of eight transfer credits can be accepted toward a minor, concentration, or certificate. Marist maintains articulation agreements for selected majors with Dutchess and Columbia-Greene Community Colleges. Students with Associate degrees in selected majors with a 2.8 overall grade-point average are awarded a minimum of 60 credits toward the Marist degree requirements. Marist will accept selected Associate degrees as satisfaction of the Marist Core/Liberal Studies requirements, with the exception of PHIL 103 World Views and Values and the Capping course in the major. Ideally, students will be able to complete the Marist degree in two years of full-time study.

Other students will have their courses evaluated as stipulated below:

- (1) The course(s) must be similar in scope and content to courses offered at Marist.
- (2) Only courses in which a C or better has been obtained may be transferred to meet major, related field, and Core requirements. Credit for C- grades may be awarded on the elective credit category only.
- (3) If transferable credits total 24 or more, students will be required to take PHIL 103 World Views and Values; if transferable credits total 23 or less, students will be required to take PHIL 101 Introduction to Philosophy and PHIL 300 Ethics. Transfer students who have completed Intro to Philosophy and Ethics, or comparable courses, with a C or better are not required to take World Views and Values.
- (4) Transfer courses applicable to a student's academic program will be accepted from accredited colleges and universities that meet Marist College's transferability standards. (Check with the Office of the Registrar for a complete list of acceptable accrediting agencies.)

All students will receive an official transcript evaluation for the program to which they apply. The evaluation will specify how many credits are transferable toward the baccalaureate degree at Marist, how many credits may be

accepted but not applied toward the baccalaureate degree, and the remaining courses necessary to fulfill Marist degree requirements. The awarding of a baccalaureate degree is dependent on meeting the specific requirements for that degree. Consequently, it may be possible, under exceptional circumstances, for a student to have completed 120 or more credits and not be eligible to be awarded a degree. Grades for courses taken at other institutions are not included in the computation of the student's grade-point average at Marist.

The evaluation will be mailed to each candidate after all records are received. Any questions pertaining to the evaluation should be directed to the appropriate admitting office. Students are advised not to register for any course to which transfer credit may be applied. In addition, students should be sure that the necessary prerequisites for the course have been met. After the first date of attendance, the student must use the degree audit to track degree completion requirements. Degree Audits can be found on the Marist website: [www.marist.edu](http://www.marist.edu).

### **PROFICIENCY EXAMINATIONS**

The College grants credit to students, at the time of matriculation, for Advanced Placement (AP), College Proficiency Examinations (CPE), NYS Regents College Exams, ACT-PEP, and the College Level Examination Program (CLEP) on an individual basis for examinations completed prior to matriculation. The acceptable score and credit assignment shall be determined by the department concerned with the subject area in which credit is sought. Please see the Marist website: [www.marist.edu/admission/transfer/credits.html](http://www.marist.edu/admission/transfer/credits.html) for more specific information.

Permission for matriculated students to use examination credits to meet degree requirements must be requested from the appropriate School Dean and will be granted only under extraordinary circumstances.

To cover administrative costs, the College will charge \$50.00 for each credit accepted.

### **CREDIT FOR COURSEWORK AT OTHER INSTITUTIONS**

Successfully completed studies at another institution prior to senior year will be accepted as partial fulfillment of the requirements for graduation if: (1) the student, while in residence at Marist College, qualified for and was accepted into an established program such as the Marist Abroad Program or the Visiting Student Program; or (2) the student, while an undergraduate at Marist, offered sufficient reason to the Registrar and Dean of School/Division to gain prior approval for summer or intersession courses at another institution; or (3) the student began his or her undergraduate education at another college or university and transferred to Marist College (see the section on Transfer Students).

Students who have 70 or more credits on record at Marist will be permitted to do work only at other four-year accredited institutions. The final 30 credits for all students, which are equivalent to the senior year, may not be taken at another institution. No full-time, matriculated student at Marist is permitted to do coursework concurrently at another institution.

Only those courses with a C grade or better may be transferred. Courses with C- grades will only be awarded credit for elective courses.

Please note that only courses completed at Marist College will be included in the calculation of a student's grade point average (GPA). Transfer credit grades will not be recorded on the Marist transcript.





## Academic Policies

### Undergraduate Academic Policies

#### STUDENT RESPONSIBILITY

Students are expected to familiarize themselves with the academic procedures and regulations described in this publication and with graduation requirements in their major. They are responsible for meeting deadlines published in the academic calendar and, when questions arise about regulations, policies or procedures, are expected to seek assistance from an advisor or the appropriate College office.

Please note that while academic advisors can provide assistance in understanding degree requirements and planning semester course loads, the primary responsibility for knowing and meeting program requirements rests with each student. The College will at times officially communicate with the student using U.S. Mail, international mail, and Marist Email. It is the student's responsibility to visit his or her campus mailbox and review her or his Marist email account on a regular basis.

#### THE ACADEMIC CALENDAR

The Academic Calendar consists of two traditional semesters (fall and spring) of fifteen weeks each. The Academic Calendar appears on [www.marist.edu/italy](http://www.marist.edu/italy).

Marist College also offers a shortened Winter Intersession and Summer Session. Further, certain

specialized programs run on a simulated-semester basis. Calendar information for these programs may be obtained from the Marist-LdM Programs Office.

Final examinations are held at the close of the semester or session. Examination schedules for fall and spring semesters are produced by the Office of the Registrar. If a course does not require a final examination, appropriate course-related activity will be substituted at the scheduled time during finals week. Classes may not meet at other times during finals week without written consent of the appropriate academic dean.

#### ACADEMIC ADVISORS

Every Marist student is assigned to an academic advisor who is available to provide guidance in planning a meaningful program of study. New full-time freshmen and transfer students are assigned to an advisor in their major field or an undeclared advisor by the Center for Advising and Academic Services (CAAS). Second advisors are assigned for students with a double major or those in a special program (i.e.: Honors, pre-professionals).

Students are expected to meet with their academic advisors on a regular basis. In addition, academic advisors are the only professionals who have the authority to enable students to complete their course registration online. Students declaring or changing majors will be assigned to a faculty member in that major. Students may request a new academic advisor by completing a change form available

via the Current Students section of the Marist website or in CAAS. Sometimes, due to faculty leave or other administrative reasons, a student's advisor may be changed, which will be visible on the online Student Self-Service website.

The academic advisor becomes an important resource for major field information, graduate school preparation, and career guidance. Students are encouraged to maximize this relationship by maintaining close contact with their assigned advisor throughout their time at Marist.

## REGISTRATION

To encourage students to plan their programs in advance and to allow for a certain degree of course adjustment, Marist has an early registration period. Students must consult with their academic advisor prior to submission of registration forms. It is the responsibility of the student to determine if prerequisites, as indicated in the catalog and registration materials, have been met prior to registering for courses. In all cases, students are encouraged to discuss course scheduling with their academic advisor. The exact dates and procedures for registration will be announced each semester by the Marist-LdM Programs Office.

Approved changes in registration must be effected within the dates specified by the Office of the Registrar. A late registration fee of \$25 will be charged for any student who does not complete his or her registration during the designated periods.

## CREDITS WITHIN A SEMESTER

In the fall and spring semesters, a full-time matriculated student must register for a minimum of 12 credit hours. Full-time tuition charges cover between 12 and 16 credits. For most full-time students, the normal recommended load is 15-16 credit hours; the student may elect to attempt up to 18 credit hours, although this is not recommended. Students who are on probation may be restricted to a number of credits for which they can register in a given semester. To register for 19 or more credit hours, the student must make an appointment to speak with the Director of the Center for Advising and Academic Services to obtain permission.

The maximum number of credits for which a student can register in the January Intersession is three and in the summer is nine. Exceptions must be approved by the Director of Marist-LdM Programs.

## COURSE WITHDRAWAL AND COURSE CHANGES

The official forms provided by the Office of the Registrar are required for changing courses or withdrawing from a course. All withdrawals from courses require an advisor's signature on a withdrawal form available at the Office of the Registrar. If the advisor is unavailable and the deadline for withdrawals is at hand, the appropriate dean/department chairperson may sign the withdrawal form in the absence of the advisor.

A student may change courses or a section of a course only during the first week of classes. A student may drop a course(s) during the second and third week of classes. Please see the Refund section of this catalog to determine tuition liability. If a student withdraws from a course between the fourth and ninth week of the semester, the

course is recorded on his permanent record with the notation "W" (withdrew).\*

If a student withdraws from a course after the first nine weeks of a semester, the course is recorded on his permanent record with the grade "WF" (failure).\*

For the exact dates of withdrawal deadlines, consult the Academic Calendar.

## DECLARING OR CHANGING A MAJOR

Students must declare a major field no later than the end of their sophomore year. They are also encouraged to declare a minor related to their educational goals. They are urged to discuss their choice of majors, minors, and certificate programs with faculty advisors and counselors.

Students can declare a major, a double major, change a major, or declare a concentration by obtaining the permission of the appropriate dean/department chairperson on a form available in the Office of the Registrar. **Students who change their majors will be held to the requirements of the catalog of the year in which they declare the new major. They will be assigned an academic advisor in the new major.** Students should check the online Student Self Service website for the change. Double majors, minors, and certificates must be completed by the time the four-year degree requirements have been met. (Paralegal Certificates are the exception.)

## MINORS

Students may declare a minor in those academic disciplines for which requirements are described in the Programs of Study section of this catalog. Transfer students may apply only eight transferred credits toward the completion of a minor. Forms to declare a minor are available in the Office of the Registrar. Minors must be completed by the time the four-year degree requirements have been met. Students who declare a minor will be held to the requirements of the catalog year in which they declare the minor.

## ATTENDANCE POLICY

Attendance is mandatory for all courses. Final grades will be lowered by one full letter grade if a student misses three classes (for courses meeting once a week), or else five classes (for courses meeting twice a week). A final grade of "F" with no credit will be granted for any course in which a student misses four classes (for courses meeting one a week), or else six classes (for courses meeting twice a week). Distinct policies apply to Italian Language and Dance courses. Students are responsible for keeping track of their absences and for catching up on any missed work.

In addition:

- Three late arrivals or equivalent (10 minutes or more) result in one absence on the attendance count.
- Missing half a lesson or more will be considered as one full absence.
- For no reason (i.e., religious issues, travel plans, family matters, etc.) will absences be excused.
- Make-up classes are always mandatory as part of the course program.
- Students will receive an "F" on any exam they miss.

## GRADING

### GRADING SYSTEM

A student receives both midterm grades and final grades. However, only the final grades will appear on the academic record.

Grading is an objective measure of a student's mastery of a selected body of knowledge contained in a specific course. This mastery involves the elements of memory, understanding, and expression. Memory refers to retention of certain items of information. Understanding implies insight into the interpretation of these facts. This insight would include the meaning of the thing itself, its relationship with other things or data, and the ability to apply this information or data to new situations and problems. Expression is the ability to convey this assimilated knowledge to others.

In assigning a grade to a student, the instructor must function as a judge in a courtroom: examine thoroughly all the evidence involved in the case, weigh the evidence, and make a decision on the basis of this evidence. In a similar way, the basis of the instructor's judgment is the concrete evidence the student him or herself provides. Formal examinations are only part of this evidence; questions asked by the student, recitation, term papers, book reports, written and oral quizzes, the student's participation in class discussion – each sheds light on the student's development in mastering a subject and is therefore pertinent to the instructor's grade evaluation of the student.

Viewed in the light of the preceding statement, the grading system is as follows:

#### C

To earn a C grade a student must be able to recall the basic elements of a course, understand the essential background and materials of a course, apply the basic principles involved, and express them intelligibly.

#### B

To earn a B grade a student must manifest all the qualities characteristic of a C student and in addition reveal a memory that encompasses more than the basic elements of a course; he or she has a more personal grasp of the principles of the course and perceives wider application of them. The student should be able to discuss the subject matter of the course with ease.

#### A

An A student is one who, in addition to all the qualities manifested by a B student, seeks mastery of a special field by reason of individual interest; he or she has initiative and originality in attacking and solving problems; he or she shows ability in rethinking problems and making associations and in adapting to new and changing situations; moreover, he or she has an appropriate vocabulary at his or her command.

#### D

A student who is deficient in some degree in any of the areas that are characteristic of a C grade will earn a D.

#### F

The student has failed to show mastery of the basic subject

matter for the course.

#### B+, C+, D+ / A-, B-, C-

The grades of B+, C+, D+, A-, B-, C- are used to indicate that a student has shown more or less than the usual competency required for that grade.

#### I

The temporary grade of I (incomplete) may be given by an instructor when a student has not completed the requirements of the course at the end of the term for serious reasons beyond the individual's control. It becomes the student's responsibility to resolve this grade within five weeks (for the traditional 15-week semester) after the last day of final examinations of that semester by completing the course requirements. Failure to conform to this time limit results in a final grade of F.

The student must contact his or her instructor not later than 24 hours after the time set aside for the final examination in the course to request the grade of incomplete. Refer to the Academic Calendar for exact dates to resolve incomplete grades.\*

#### W/WF

The grade of W is assigned to a student who officially withdraws from a course between the fourth and ninth week of a semester (see Academic Calendar for specific dates).\* Withdrawal after this period results in a grade of WF. Exceptions may be made by the Director of The Center for Advising and Academic Services or, in the case of students enrolled in the School of Global and Professional Programs, from the Dean of the School, when circumstances warrant it. These exceptions are rare. The W grade is not counted in the student's grade-point average. WF is counted as an F in the grade-point average.

Note that all withdrawals from courses require the advisor's signature on a withdrawal form available at the Office of the Registrar. If the advisor is unavailable and the deadline for withdrawals is at hand, the appropriate dean/department chairperson may sign the withdrawal form in the absence of the instructor. Students withdrawing from all of their courses must also follow the College's official withdrawal procedure.

#### NC (No Credit)

This grade is received by a student who does not meet minimum course requirements in one of the following circumstances:

- (1) He or she is exercising the Pass/No Credit/U option as described below. OR
- (2) Approval of the Academic Vice President/Dean of Faculty has been obtained by the course instructor to grade students in a particular course on the Pass/No Credit/U scale. OR
- (3) With approval of the appropriate dean, an instructor may award this grade when a student's failure is due to circumstances beyond the control of the student. A student's cumulative grade-point average is in no way influenced by this grade.

#### P (Pass)

This grade is awarded to a student who satisfactorily completes course requirements in either of the following circumstances:

- (1) He or she is exercising the Pass/No Credit/U option as

described below. OR

- (2) Approval of the Academic Vice President/Dean of Faculty has been obtained by the course instructor to grade students in a particular course on the Pass/No Credit/U scale.

The grade P entitles a student to receive credit for the course, but does not affect his or her cumulative grade-point average.

### **U (Unsatisfactory)**

This grade is received by a student who is exercising the Pass/No Credit/U option as described below, who has not met the requirements for a passing grade, and the student has not met the course requirements for satisfactory attendance and has not completed assignments for the course. The student receives no academic credit for this course, nor does it affect his or her cumulative grade-point average.

### **P/NC/U Option**

A student may elect to exercise the Pass/No Credit/U Option in courses that are not being used to satisfy major or minor field or Core requirements. Full-time students may exercise this option for 3 credits per semester. Part-time students may use this option for three of every twelve credits they take at Marist.

Requests must be made by the student within the official deadline by completing the necessary form from the course instructor. This will be the end of the first five weeks of a 15-week semester.\*

At the end of the semester the student will either:

- (1) receive the grade of 'P' if the student meets the minimum course requirements for a passing grade,
- (2) receive the grade of 'NC' if the student does not meet the minimum course requirements for a passing grade, and the student has met the course requirements for satisfactory attendance and has completed the necessary assignments for the course,
- (3) receive the grade 'U' if the student does not meet the requirements for a passing grade, and the student has not met the course requirements for satisfactory attendance and has not completed assignments for the course.

### **GRADE-POINT AVERAGE**

For each credit hour earned in a specific course, quality points are given as follows:

A = 4.0	C+ = 2.3
A- = 3.7	C = 2.0
B+ = 3.3	C- = 1.7
B = 3.0	D+ = 1.3
B- = 2.7	D = 1.0

No quality points are earned for grades of F, P, NC, U, or WF. The grade-point average, or cumulative index, is computed by dividing the total number of quality points earned on the scale of A through F, including WF, by the total number of semester hours of credits attempted, excluding courses for which the grades of P, NC, or U have been received. The grade-point average is computed only on the basis of coursework taken at Marist College.

### **FAILURES**

Academic failures in required subjects must be made up either at Marist or elsewhere. The student choosing to make up academic requirements at another college must have the

prior written permission of the Registrar and the School Dean. If it is impossible for a student to obtain the precise course he or she needs, the student may not substitute an equivalent without the permission of the Registrar and the School Dean. Grades earned elsewhere will not be calculated in the student's cumulative grade-point average. Only courses in which a C or better has been obtained may be transferred to meet major, minor, related field, and Core requirements. Credit for C- grades may be awarded for elective credit only.

### **REPEATS**

A student may ordinarily repeat a course in an effort to earn a higher grade. Certain programs with minimum grade requirements for continuation in the program, e.g. Honors, may limit the opportunity for a student to repeat a specific course.

When the course is repeated at Marist, the higher of the two grades is used in calculating the student's cumulative index. If the student successfully repeats a course previously taken, the quality points of the lower graded course are subtracted from the student's record and replaced with the quality points earned in the higher graded course; no additional credits are earned.

When, with the prior permission of the Registrar and the School Dean, a student successfully repeats a failed course at another institution, credits but not quality points are added to the student's record. A student may not repeat a successfully completed Marist course (grade above an F) at another institution in an effort to earn a higher grade.

### **ACADEMIC HONESTY**

The academic community of Marist College presupposes the scholarly integrity of its members. Students who enter this community to pursue educational objectives are expected to meet fundamental standards of honesty in all phases of their academic activities. Integrity is a fundamental requisite in the preparation and presentation of all forms of academic work, in the writing and submitting of papers and other course requirements, and in all aspects of examinations. Plagiarism, forgery, and participation in any activity that is dishonest are simply not acceptable at this institution. The College will make provisions for the maintenance of academic honesty among its students according to criteria and procedures found in the Student Handbook.

### **ACADEMIC STANDARDS**

At the end of each semester, all students are expected to meet the following minimum standards: a semester grade-point average of 2.0 **and** a cumulative grade-point average of 2.0. A student who fails to achieve a 2.0 semester or cumulative grade-point average is subject to warning, probation, or dismissal after review by the Academic Standards Committee. Inquiries regarding the academic standards of the College should be directed to the **Center for Advising & Academic Services**.

### **Dean's List**

The Dean's List, produced at the conclusion of each academic term, records the names of all full-time students who have demonstrated academic excellence in the previous semester. In order to qualify for this special

distinction, students must earn a semester grade-point average of at least 3.60 having completed a minimum of 12 academic credits graded on the A-F scale. In addition, students with grades of “I,” “D,” “F,” or “W/F” will not be named to the list. Any student who meets these criteria will be awarded a certificate and have a Dean’s List notation permanently recorded on official College transcripts.

### Graduation Honors

- (1) At commencement, three grades of honors are awarded to those graduates who have completed a minimum of 60 credits of study at Marist College and who have maintained a superior level of achievement:
  - Summa Cum Laude, or highest honors, awarded to those having a cumulative grade-point average of 3.85 and no grade below B.
  - Magna Cum Laude, or high honors, awarded to those having a cumulative grade-point average of 3.6 and no grade below C.
  - Cum Laude, or with honor, for those having a cumulative grade-point average of 3.25 or above.
- (2) Students in combined undergraduate/graduate degree programs become eligible for the above awards during the Commencement ceremonies held in the academic year in which they have completed all requirements for their baccalaureate degree.
- (3) Eligibility criteria for class Valedictorian at graduation include completion of at least 90 credits of study at Marist College and at least six semesters as a full-time student at the College. Eligibility criteria for class Salutatorian at graduation include completion of at least 90 credits of study at Marist College and the highest or second highest grade-point index in the class. Eligibility criteria for the Award of General Excellence include completion of at least 60 credits of study at Marist College and the next highest grade-point index in the class. Eligibility criteria for the Merit Award are completion of at least 60 credits of study at Marist College and the next highest grade-point index in the class. The award for Academic Distinction is presented to the graduating student who has completed fewer than 60 credits at Marist College and has achieved the highest grade-point index within this group. To be eligible for these awards this must be the student’s first baccalaureate degree and all requirements must be completed by the commencement ceremony in which the student intends to participate.

### ACADEMIC PROBATION

Students who do not meet the minimum academic requirements of the College, as outlined in the section on academic standards, may be placed on academic probation. Students who accept the probationary semester are required to meet any and all stipulations outlined in their probationary contracts. Under certain circumstances, a student may be granted more than a single semester of academic probation. A student granted a second consecutive semester of probation is not eligible for organized extracurricular activities including, but not limited to, varsity athletics. Restrictions on such participation during any semester of probation are made by the College’s Academic Standards Committee on an

individual basis.

### ACADEMIC DISMISSAL

Students who fail to meet the minimum academic standards of the College will be dismissed. Under special circumstances, a student who is dismissed for academic reasons may apply for a one-time readmission to Marist College no earlier than one fall or spring semester following the dismissal after having proved successful academic performance at another approved institution. Students dismissed in June cannot apply for readmission until the following January at the earliest; those dismissed in January may apply for September readmission. However, most students will want to take more than one semester to consider whether to seek permission to continue their studies at Marist.

To be considered for one-time readmission, the dismissed student must submit the following items to the

### Center for Advising and Academic Services:

1. A clearly written statement, addressed to the Academic Standards Committee, offering direct, verifiable evidence of seriousness of purpose in returning to academic studies at Marist College. This letter should outline a plan for academic success, including resources you intend to use, and ways you intend to improve/change in order to be successful.
2. A letter of recommendation from a faculty member at the other institution you attended. You may also include, if applicable, medical documentation indicating that circumstances have changed.
3. An official transcript documenting satisfactory full-time academic performance at another institution of higher learning in the period following dismissal from Marist, if you were a full-time student. Part-time students may submit an official transcript documenting satisfactory part-time academic performance and must be a part-time student during the semester of readmission. *For readmission purposes, satisfactory performance is defined as earning a grade of “C” or higher in each course during a traditional semester (fall or spring) where a minimum of 12 credits, taken concurrently (minimum of 6 credits, taken concurrently for part-time students) has been completed.*
4. Readmission fee of \$150.

After reviewing the submitted materials, the Academic Standards Committee has the authority to readmit the student on a provisional basis. The Committee may require: limited course loads, mandated academic support services, restricted extracurricular activity, and any combination of requirements that may lead to enhanced academic performance. Readmitted students are automatically placed on high-risk academic probation and are required to achieve at least a 2.0 semester grade-point average during this and every subsequent semester. Under no circumstances will a student be readmitted to Marist more than once.

### Please Note:

- (1) Once the total number of credits from all sources has reached 70, no further credits will be accepted from a two-year institution.
- (2) Students must consult their academic dean for advice

regarding which courses in their major and Core can be taken at another institution. Students who plan to transfer credits must complete the appropriate course approval forms, available in the Office of the Registrar, before taking courses.

- (3) Grades earned at another institution are not calculated in the Marist grade-point average.
- (4) Readmission applicants are strongly encouraged to contact the *Center for Advising and Academic Services* at least two months in advance of the semester for which they are seeking permission to return.

### LEAVE OF ABSENCE

A student in good standing may take a leave of absence from the College for good reason. A leave of absence is ordinarily granted for no more than two semesters. Students should be advised that financial aid packages and campus housing will not necessarily be restored upon return. Therefore, they should consult with the office of Student Financial Services and the Housing Office prior to making a final decision. Mid-semester leaves of absence may have financial and academic penalties. The Office of Student Financial Services can determine financial penalties. The Center for Advising and Academic Services can address academic penalties.

The *Center for Advising and Academic Services* must be consulted prior to a leave. If the leave is permitted, formal notification of the leave of absence is made to the College by means of a letter submitted to the Director.

Students planning to take courses at another college, while on a leave of absence with the intention of applying the credits toward their Marist degree, must obtain prior approval from the appropriate school dean and the Marist Registrar. Forms for this purpose are available in the Office of the Registrar.

Students on a leave of absence receive copies of registration information and the course schedule prior to early registration week in fall or spring. Directions for completing registration for the semester of return are included. Resident students who take a leave of absence and desire campus housing on return are responsible for providing the Housing Office with sufficient advance notice of their intention to return. Housing is not a guarantee but will be assigned on a space-available basis.

#### ***Please Note:***

- (1) *Once the total credits from all sources have reached seventy (70), no further credits will be transferred from a two-year institution.*
- (2) Students must seek advisement from the appropriate dean(s) as to courses to be taken in fulfillment of the major and Core and must obtain prior written permission, as stated above, for all courses to be transferred.

### WITHDRAWAL FROM THE COLLEGE

A student who withdraws from Marist must schedule an appointment to complete the official withdrawal form obtainable in person from the *Center for Advising and Academic Services*. The official date of withdrawal will be the date on the withdrawal form. Mid-semester withdrawals may have financial and academic penalties. The Office of Student Financial Services can determine financial penalties. The Center for Advising and Academic

Services can address academic penalties.

### READMISSION TO THE COLLEGE

All applicants for readmission are advised to submit their requests at least two months in advance of the semester of return.

Students who voluntarily withdrew from the College, and whose grade-point average was 2.0 or above at the time of withdrawal, may apply for readmission. Students should contact the Office of the Registrar or the School of Global and Professional Programs for information about the readmission procedure.

Students who were dismissed from the College, or whose grade-point average at the time of withdrawal was below 2.0, must contact the Director of the *Center for Advising and Academic Services* to obtain information about the readmission procedure.

All applicants for readmission who have taken courses at another institution and who wish to transfer these credits to meet degree requirements at Marist must submit an official transcript at the time of application for readmission and request a reevaluation of their credits.

Remaining course requirements in the major and in the Core will be determined by the school dean of the student's major and the Office of the Registrar.

Students granted readmission to the College may register for classes for the intended semester of return after the preregistration period for that semester is complete. Please contact the Office of the Registrar for details.

### TRANSCRIPT OF RECORD

An official transcript is one bearing the seal of the College and signed by the Registrar. Official transcripts of academic records are not given to students but will be sent directly to the college, professional school, government agency, or business concern named by them.

To obtain a transcript a student or graduate must apply in writing to the Office of the Registrar. A fee of \$5.00 is charged for each transcript issued. *Transcript processing time requires 3-5 business days.*

### APPLICATION FOR GRADUATION

Each candidate for graduation must file an application for graduation with the Office of the Registrar. See Academic Calendar for specific dates. Applications must be filed in order to receive commencement mailings, and so that student diplomas may be ordered.

### PARTICIPATION IN GRADUATION CEREMONY

The graduation ceremony is held once a year in May at the Florence branch campus, for all undergraduate and graduate degree recipients. Participants in the graduation ceremony must have completed their degree requirements the previous August, January, or current spring semester. Information regarding Commencement is sent to eligible students by the Marist-LdM Programs Office.

Students who have not completed their degree requirements by the relevant semester, but wish to participate in the Commencement ceremony, may request permission to participate in the ceremony if they have met the following criteria:

- Student is able to complete all degree requirements no later than the next semester following the graduation ceremony.

- Student must have a cumulative grade-point index and major index of 2.000 or above.

Permission forms are available at the Marist-LdM Programs Office.

## GRADUATION REQUIREMENTS

### STATEMENT OF REQUIREMENTS FOR THE BACCALAUREATE DEGREE

The successful completion of courses totaling a minimum of 120 credits, a minimum of 30 credits completed at Marist, a minimum 2.0 cumulative index, the specified coursework for the student's major field, and a minimum 2.0 index in the student's major field are required for graduation.

In addition, a New York State Board of Regents ruling dictates that undergraduate degrees shall be distinguished, as follows, by a minimum amount of *liberal arts* content required for each degree.

Courses are by their very nature defined as liberal arts or non-liberal arts. Courses theoretical or abstract in content are considered to be liberal arts. These are designated LA in the course description section of this catalog (designated with an "L" in the course number). Courses directed toward specialized study or specific occupational or professional objectives are non-liberal arts (designated with an "N" in the course number). Students should consult this catalog to determine whether a course is listed as liberal arts.

- (1) Three-quarters of the work for a B.A. shall be in the liberal arts and sciences (90 credits).
- (2) One-half of the work for a B.S. shall be in the liberal arts and sciences (60 credits).
- (3) One-quarter of the work for a B.P.S. shall be in the liberal arts and sciences (30 credits).

### DEGREES AND MAJOR FIELD REQUIREMENTS

Across both campuses, Marist awards the Bachelor of Arts degree in sixteen majors, the Bachelor of Science degree in sixteen majors, and the Bachelor of Professional Studies in Fashion Design, Interior Design, and Fashion Merchandising.

Every student is required to major in an academic discipline or area called the major field. The major fields available to students at Marist College in the Florence branch campus are the following: Conservation Studies, Digital Media, English, Fashion Design, Fine Arts, and Interior Design. The requirements for the major field are listed separately under the Programs of Study section of the catalog.

### MAJOR FIELD REQUIREMENTS

CATEGORY 1.0 A specific number of credits in the academic discipline or area in which the major is being earned.

CATEGORY 2.0 A specific number of credits in academic disciplines or areas related to or supportive of the academic discipline in which the major is being earned.

### GENERAL EDUCATION REQUIREMENTS

CATEGORY 3.0 A specific number of credits in the Core/Liberal Studies area is required. Complete details and requirements are listed in the Core/Liberal Studies

Curriculum section (page 41).

### ELECTIVES

CATEGORY 4.0 There is no specific distribution stipulated by the faculty for the courses taken by a student to fulfill the elective portion of his or her program. The student is consequently at liberty to make his or her own choices while keeping in mind the minimum liberal arts credit requirement for the degree being sought. Because the faculty is conscious of its own responsibility for the education of each student at Marist, it offers to students the following counsel:

- (1) Each student should attempt to establish clearly in his or her own mind the educational goals that he or she is attempting to achieve as the outcome of the college experience.
- (2) His or her course choices should be related to the achievement of these goals.
- (3) He or she should be aware that the background, professional training, and experience of the faculty are resources which are at his or her disposal. It is strongly recommended, therefore, that each student seek out his or her own faculty advisor to discuss educational objectives.

### WRITING PROFICIENCY REQUIREMENTS

All students are required to take a mandatory college-wide Proficiency Exam, which is the final exam for College Writing II. The College requires that a student demonstrate proficiency in writing in order to graduate. This requirement can be satisfied in the following ways:

- by obtaining a grade of C or better in College Writing II
- by getting a grade of C or better on the Proficiency Exam, and a passing grade in College Writing II.

Students who receive a C- in both the exam and the course will be allowed to retake the Proficiency Exam once.

### SECOND BACCALAUREATE DEGREE

Marist College will confer a second baccalaureate degree only as a means of recognizing that a candidate has competencies in two essentially different areas. Applications to be candidates for a second baccalaureate degree should be submitted to the Marist-LdM Programs Office which will consult with the School Dean for approval of the second degree application. A candidate for a second baccalaureate degree must complete at least 30 credit hours within the major and related field requirements beyond the requirements of his or her first baccalaureate degree.

### STATEMENT OF REQUIREMENTS FOR MINORS AND CERTIFICATES

The successful completion of all courses listed in the Programs of Study section of the catalog for declared minors and certificates and a minimum 2.0 cumulative index for these requirements are required for conferral of the minor or certificate being sought.

## Graduate Academic Policies

Marist College assumes the academic integrity of its students and expects all individuals to uphold fundamental standards of honesty in every academic activity. Graduate

students should be familiar with the academic policies and procedures of the College as well as degree and graduation requirements. The primary responsibility for knowing and meeting program requirements and deadlines rests with each student. Students who have questions regarding policies or procedures should speak with their graduate program director.

### **REGISTRATION AND COURSE WITHDRAWALS**

Graduate program directors serve as the primary academic advisors for graduate students and facilitate course registration and withdrawals. Students should arrange to meet with their respective program director on a regular basis to discuss their academic progress and plan their course schedule.

### **MATRICULATED STATUS**

A matriculated student has officially met all admissions requirements and has been accepted and enrolled in a specific program of study. The catalog in effect at the time of enrollment governs the degree requirements for matriculated students. Only matriculated students are eligible for financial aid.

### **NON-MATRICULATED OR VISITING-STUDENT STATUS**

Individuals who have not been admitted to a Marist College degree or certificate program may enroll for graduate courses on a non-matriculated basis if they have completed an application, received permission from the graduate program director, and paid appropriate tuition and fees. There is no limit to the number of graduate courses a non-matriculated student may take; however, if the student later decides to become a degree candidate, he/she must then satisfy the requirements for matriculation. It is important to note that a maximum of nine (9) credits may be applied toward the degree using courses taken while on visiting or non-matriculated status.

Students may also be admitted into a graduate program on a non-matriculated basis if they fall into one of the following categories:

- 1) a prospective student with an outstanding undergraduate record who does not have time to fully complete his or her requirements for admission before the start of the semester. In such cases, a student lacking GMAT, GRE, or other standardized test results, or select prerequisite courses, may be admitted on a non-matriculated basis at the discretion of the Admissions Committee. Minimally, the applicant must present a completed application form and official transcripts of all previous college records (including two-year colleges) at least two weeks before the start of the semester;
- 2) a visiting student, matriculated in another graduate program, who wishes to transfer credits earned at Marist College back to his/her home institution. Visiting students are still required to complete the application form and pay the required fee. In lieu of other admissions materials, visiting students must have a letter sent directly from their dean or program director to the Office of Graduate and Adult Enrollment at Marist. This letter must state that they are matriculated in a graduate program, are in good

academic standing, and that the parent institution will accept the specified course credits for transfer.

To change from non-matriculated to matriculated status, the student must complete all admissions requirements. Any decisions and exceptions regarding non-matriculated status are made at the discretion of the Admissions Committee. Denial of permission to enroll as a non-matriculated student does not imply rejection, but indicates that the Admissions Committee has determined that the admissions decision should be deferred until all admissions requirements have been fulfilled.

### **MAINTENANCE OF MATRICULATION**

A student must maintain status as a matriculated student every semester until attaining a graduate degree. Matriculated status is maintained by registering for at least one course every semester or by applying for and receiving an official leave of absence. Any student who is compelled to leave school for even one semester must apply to his or her program director for an official leave of absence. Interruption of study beyond one year will require the student to re-apply for admission to the program.

### **RE-ADMISSION**

A student who fails to maintain status as a matriculated student each semester must apply for reinstatement to the program. An application for reinstatement should be submitted to the program director and must be accompanied by any academic transcripts not already on file in the Office of the Registrar. Reinstatement is on the basis of current degree requirements and a fee must be paid at the time of the first course registration following reinstatement.

### **DEFINITION OF FULL-TIME AND PART-TIME STUDY**

A matriculated student must register for a minimum of nine (9) credit hours to be considered full-time. Students registered for fewer than nine (9) credits are considered part-time. **PLEASE NOTE:** Marist College defines academic full-time study for graduate programs as a nine (9) or greater credit course load. However, this should not be confused with the federal and state financial aid definition of full-time study, which is a 12-credit course load or higher.

### **COURSE CANCELLATIONS**

The College reserves the right to cancel any course if the enrollment is too small to warrant its offering.

### **ACADEMIC STANDING**

The maintenance of a minimum cumulative grade-point average (GPA) of 3.0 is required for good academic standing. Students must have a cumulative 3.0 GPA after completion of one semester of full-time study or its equivalent. Any student whose index falls below that required for good standing, or who receives a letter grade of F, will be subject to academic review and may be placed on probation or dismissed from the program. Students placed on probation will receive a statement of the requirements necessary to achieve good standing and will be given a limited time period in which to meet these requirements. Failure to achieve the probationary requirements will result in dismissal.



## GRADING

At the end of each semester, letter grades will be awarded to indicate performance as follows:

- A 4.0 quality points for each semester hour of credit.
- A- 3.7 quality points for each semester hour of credit.
- B+ 3.3 quality points for each semester hour of credit.
- B 3.0 quality points for each semester hour of credit.
- B- 2.7 quality points for each semester hour of credit.
- C+ 2.3 quality points for each semester hour of credit.
- C 2.0 quality points for each semester hour of credit.
- F Indicates failing work. For the grade of F, the student receives no quality points.
- W This grade is assigned to a student who officially withdraws in writing from a course during the first eight weeks of a semester.
- WF This grade is assigned to a student who withdraws in writing from a course after the first eight weeks of a semester. Exceptions may be made by the program director should circumstances warrant.
- I This temporary grade of I (incomplete) may be given at the end of the semester if a student has not completed the requirements of the course for serious reasons beyond his/her control. The student is responsible for resolving this grade within three weeks of publication of final grades by completing the course requirements as determined by the professor. Failure to conform to this time limit results in a final grade of F. The grade of I is not assigned in a case where failure to complete course requirements on time is due to student delinquency.
- S This grade may be given only for Psychology or Museum Studies internships and indicates satisfactory performance.
- P This grade is awarded in Museum Studies, Psychology, Educational Psychology, and School Psychology project and thesis courses when the

project or thesis has been completed and accepted by the department.

- X This grade is awarded in Museum Studies, Information Systems, Psychology, Educational Psychology, and School Psychology project and thesis courses when the project or thesis is still in progress at the end of the semester.
- AU This grade indicates completion of an audited course. It is assigned only when a course is being taken on a non-credit basis. Courses so graded may not be applied to fulfill degree requirements.
- NC This grade is given at the end of the semester if a student has not completed the requirements of an elective internship.

The student's cumulative grade-point average is achieved by dividing the number of total quality points received by the total number of semester credit hours attempted.

## AUDITING

Graduate students may be eligible to audit undergraduate language courses in Italian language in preparation for the language proficiency exam or an internship placement. Please consult with the Marist-LdM office for permission to audit an Italian language course. Full participation in the language course, including examinations, is mandatory but no grade will be awarded for this coursework.

## TRANSFER CREDITS

Credit for graduate work completed at other graduate schools will be determined by each graduate program director. Please refer to the appropriate program section for information regarding transfer policy.

## COURSE CODES

In the pages that follow, each course is designated by a letter code, a number, and a course title. Code letters denote subject areas and are given below. The number indicates a specific course and a specific course content, i.e., 100 level courses are elementary, 200–300 level courses are intermediate, and 400 level courses are advanced.

This publication gives the current course title associated with each course. In addition, the following subject areas are used to identify that particular field when registering.

### LdM Course Codes:

ANT	Anthropology
ARC	History of Architecture
ART	Art History
BUS	International Business
CLA	Classical Studies
CLT	Cultural Studies
COM	Communications
ENV	Geography and Environmental Science
FAS	Fashion Design
FVM	Film, Video, and Multimedia Production
GND	Gender Studies
GRA	Graphic Arts
HIS	History
INT	Interior Design & Architecture
ITL	Italian Language

ITC	Italian Language and Culture
JWY	Jewelry
LIT	Literature
MAT	Mathematics
MCT	Music, Cinema, and Theatre Studies
NUH	Nutrition and Health
PDM	Painting, Drawing, and Mixed Media
PER	Performing Arts
PHR	Philosophy and Religious Studies
PHO	Photography
POL	Political Science and International Studies
PRI	Printmaking
PSY	Psychology
RES	Restoration
SCU	Sculpture and Ceramics

SOC Sociology  
 WRI Writing

**Marist College Course Codes:** *Please note that course codes denoted by an asterisk \* are offered only at Marist Italy locations.*

ACCT	Accounting	GREK	Greek
ANTH	Anthropology	HIST	History
ARAB	Arabic	HLTH	Health
ARCH	Architecture*	HONR	Honors
ART	Fine Art	HST	Historical Studies*
ARTL	Art and Art History*	ITDS	Interior Design*
ATHT	Athletic Training	INTD	Integrative
BIOL	Biology	IS	Information Systems
BUS	Business	IT	Information Technology
CAST	Catholic Studies	ITAL	Italian
CHEM	Chemistry	JPN	Japanese
CHIN	Chinese	LAT	Latin
CMSC	Computer Science	LIT	Literature*
CLDM	Communication*	LERN	Learning Center
COM	Communication Arts	MATH	Mathematics
CONV	Conservation Studies*	MEDT	Medical Technology
CRDV	Career Development	MUS	Music
CRJU	Criminal Justice	OLC	Organizational Leadership and Communication
CSCU	Cultural Studies – Civilization	ORG	Organizational Administration
CSFR	Cultural Studies – French	PHED	Physical Education
CSIS	Computing Sciences	PHIL	Philosophy
CSIT	Cultural Studies – Italian	PHRS	Philosophy and Religion*
CSJP	Cultural Studies – Japanese	PHYS	Physics
CSSP	Cultural Studies – Spanish	POSC	Political Science
ECON	Economics	POLI	Politics and International Studies*
EDUC	Education	PRLG	Paralegal
EFL	English as a Foreign Language	PSYC	Psychology
ENG	English	REST	Religious Studies
ENSC	Environmental Science	SOC	Sociology
FASH	Fashion Design and Merchandising	SOCW	Social Work
FREN	French	SPAN	Spanish
GBST	Global Studies	STUD	Studio Arts*
GERM	German	WMST	Women’s Studies
GRAP	Graphic Arts*		

**INDEX OF PROGRAMS**

The following index lists approved programs offered by Marist College with the official title, degree, and New York State HEGIS code number. Enrollment in other than registered or otherwise-approved programs may jeopardize a student’s eligibility for certain student financial aid awards.

Program	Degree	HEGIS Code
<b>Undergraduate Programs:</b>		
Accounting	BS	0502
American Studies	BA	0313
Applied Mathematics	BS	1703
Athletic Training	BS	1299.30
Biochemistry	BA	0414
Biology	BS	0401

Biology 7-12	BS	0401.01
Biomedical Sciences	BS	0499
Business Administration	BS	0502
Chemistry	BA	1905
Chemistry	BS	1905
Chemistry-Biochemistry	BS	1905
Chemistry 7-12	BS	1905.01
Childhood Educ/Students with Dis. (1-6)	BA	0808
Communication Arts	BA	0601
Computer Sci. Software – 5 Yr.	BS/MS	0701
Computer Science	BS	0701
Computer Science Info. Systems – 5 Yr.	BS/MS	0702
Criminal Justice	BS	2105
Digital Media	BS	0605
Economics	BA	2204
English	BA	1501
English 7-12	BA	1501.01
Environmental Science & Policy	BS	0420
Fashion Design & Merchandising	BPS	1009
Fine Arts	BA/BS	1001
French	BA	1102
French 7-12	BA	1102.01
History	BA	2205
History 7-12	BA	2201.01
Information Technology & Systems	BS	0702
Integrative Major	BA	4901
Integrative Major	BS	4901
Italian	BA	1104
Mathematics	BA	1701
Mathematics 7-12	BA	1701.01
Medical Technology	BS	1223
Philosophy	BA	1509
Political Science	BA	2207
Psychology	BA	2001
Psychology – 5 Yr.	BA/MA	2001
Social Work	BS	2104
Spanish	BA	1105
Spanish 7-12	BA	1105.01

**Graduate Programs:**

Business Administration	MBA	0506
Communication	MA	0601
Computer Science Info. Systems	MS	0702
Computer Science Software Dev.	MS	0701
Education	M.Ed.	0803
Educational Psychology	MA	0822
MA Psychology	MA	2001
Mental Health Counseling	MA	2104
Museum Studies	MA	1099
Public Administration	MPA	2102
School Psychology	MA	0826.02
Technology Management	MS	0599

**Undergraduate Certificates:**

Art & Advertising Design	CERT	5012
Computer Programming	CERT	5103
Information Systems Analysis	CERT	5101
Information Technology	CERT	5104
Paralegal	CERT	5099

**Advanced Certificates:**

Executive Leadership	ADV CERT	0506
Financial Management	ADV CERT	0504
Information Systems	ADV CERT	0702
Learning & Technology	ADV CERT	0899
Marketing	ADV CERT	0509
Production Management	ADV CERT	0599
School Psychology	ADV CERT	0826.02



## Programs of Study

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### THE CORE/LIBERAL STUDIES CURRICULUM

MOIRA FITZGIBBONS, Ph.D., Core/LS Director

#### MISSION:

One enduring element of the mission of Marist College has been to provide students with an experience that blends career preparation with an education in the tradition of the liberal arts. The commitment of the faculty to providing students with a rounded education is evident in the Core/Liberal Studies Program that emphasizes the following goals:

- To assist and challenge students to become more aware of their own values and the ethical implications of the choices they face in their public and private worlds.
- To develop in students the capacity to synthesize and integrate methods and insights from a variety of intellectual disciplines.
- To introduce students to the essential ideas and skills that comprise the disciplines of the liberal arts and the sciences.
- To develop in students the critical skills of written exposition.

To achieve those goals, students are exposed to a curriculum that is both integrative and distributive, blending courses that all students take as part of a shared educational experience with elective courses in seven areas of study.

In the required Introduction to Philosophy course, students are introduced to a variety of ways of understanding one's relationship with the world. In the required Ethics course, students consider the integral role of values in the pursuit of knowledge and in human society. In the required Writing courses, students develop their ability to critically analyze and learn through writing, as well as methods of scholarly documentation and in the organization and presentation of ideas, skills important to success in academic and professional life.

The distribution requirements ensure that students are introduced to a broad range of disciplines. Since each discipline represents a distinctive approach to knowledge and understanding, these courses complement the attention to values awareness emphasized in the common courses. These courses are content-based and emphasize an understanding of the skills, methodology, and ethical issues of each discipline.

The required Capping Course is a discipline-based experience that addresses the general concerns of the discipline within a wider context and addresses values issues developed throughout the Core/Liberal Studies Program.

The Core/Liberal Studies Program outlined below is in effect for all incoming freshmen. Students transferring to Marist-LdM may receive Core/Liberal Studies credit for courses previously taken. Core/Liberal Studies courses cannot be taken Pass/No Credit.

Once a student has matriculated at Marist, Core/Liberal Studies Capping Course requirements must be fulfilled at Marist-LdM.

**REQUIREMENTS IN CORE/LIBERAL STUDIES**

**3.1 FOUNDATION COURSES (Required) TOTAL 6-12 CREDITS**

**Philosophy Courses**

**Students entering with less than 24 credits:**

- PHR 185 Intro to Italian Philosophy as freshman and 3 cr
- PHIL 300 Ethics during the junior or senior year 3 cr

**Students entering with 24 credits or more:**

- PHIL 103 World Views and Values
- Transfer students who have completed Intro to Philosophy and Ethics or comparable courses with a C or better are not required to take PHIL 103. 3 cr

**Writing Courses**

On the basis of test scores, the Writing Placement Test, and transfer credits, students will be required to take one or two college writing courses:

- WRI 116 College Writing I (M-ENG 116)
- and/or
- WRI 180 College Writing II (M-ENG 117) 3-6 cr

Those who have completed College Writing I, or a comparable composition course, will be assigned to WRI 180, College Writing II. Transfer students who have completed College Writing I and II, or comparable composition courses, with a C or better, are exempt from further writing requirements.

6-9 cr

**3.2 DISTRIBUTION AREAS (Courses Selected by Students)**

36 cr

NOTE: Not every course with an "LA" (Liberal Arts) designation is a CORE/LS course. Those courses that will fulfill a distribution requirement will be identified as such in the course descriptions section of this catalog. No course may fulfill more than one CORE/LS requirement, but courses may fulfill CORE/LS requirements as well as requirements in a student's major or minor areas.

**Fine Arts**

3 cr

Any course designated "LA" in Art History, Music, Theatre, or COM 295/MCT 295 Film Studies (M-COM 186); WRI 340 Creative Writing (M-ENG 280); PDM 130 Basic Drawing (M-ART 110)

**Foreign Language**

Any two courses at the intermediate level and above in Italian language 6 cr

**History**

6 cr

First course: Any course designated as History Core in the Marist-LdM catalog  
 Second course: Any course designated as History Core in the Marist-LdM catalog  
 OR  
 Culture Studies/Civilization Option (see below)\*

**Literature**

6 cr

First Course: Any literature course taught in English or a foreign language  
 Second Course: Any literature course as described above  
 OR  
 Culture Studies/Civilization Option (see below)\*

**Mathematics**

3 cr

Any course designated as Mathematics Core in the Marist-LdM catalog for which pre-requisites have been met

**Natural Science**

3 cr

Any course designated as Natural Science Core in Chemistry, Health, or Environmental Science in the Marist-LdM catalog

**Philosophy or Religious Studies** 3 cr

Any course designated as Philosophy or Religious Studies Core in the Marist-LdM catalog except PHR 185, and PHIL 300 or PHIL 103

**Social Science** 6 cr

Two courses selected from courses designated as Social Science Core in Economics, Political Science, Psychology, Sociology; or ANTH 102 Cultural Anthropology, or ANTH 120 Introduction to Archaeology in the Marist-LdM catalog

**\*Foreign Language and Culture Studies/Civilization Options**

**Note:** *The Foreign Language Option may not replace a requirement in a student's major or related field.*

**Foreign Language Option:** A maximum of two Italian language courses at the intermediate or advanced level (above those required by the Foreign Language Requirement) may be substituted for the second course(s) in history and literature.

**Culture Studies/Civilization Option:** Students may substitute one course in a foreign culture/civilization (taught in English or in Italian) for the second course in either History or Literature.

**3.2 CAPPING COURSE** 3 cr

Each student's major department offers a Capping Course. This course is taken during a student's senior year.

**Total Credits for Core/LS Requirement** 45-51 cr

## Art and Art History

**DONISE ENGLISH**, Chairperson, Marist College

**RICHARD LEWIS**, Program Director M.A. Museum Studies, Marist College, **MAIA GAHTAN**, Program Director M.A. Museum Studies, LdM

**CARLOTTA FUHS**, Department Supervisor of Art History, **ROSSANA WEKSLER PINERO**, Department Supervisor of Art, and **PAOLO GHIEMMETTI**, Department Supervisor of Graphic Design, LDM

### MISSION:

The Department of Art and Art History believes a sound foundation and an exploration of the fields of studio art and art history should be combined with a strong liberal arts education to expand the intellectual horizons of our students. The department seeks ways to broaden their intellectual development through the investigation of state-of-the-art technologies in addition to traditional forms of study and techniques. The department believes an education in the visual arts should go beyond the classroom, lab, and studio. Opportunities are provided to exhibit artwork, visit galleries and museums, obtain internships, and study abroad.

The Department's mission is to prepare students for careers and graduate study in the fine and applied arts. The B.A. in Fine Arts with a concentration in Studio Art is designed to combine a broad-based training in the visual arts with a traditional liberal arts education. After gaining a solid foundation in design, drawing, and art history, each student specializes in one of eight tracks: digital media, drawing, graphic design, painting, photography, printmaking, sculpture and ceramics, or restoration. Students also select additional studio courses to expand their knowledge of the visual arts. The Studio Faculty is composed of full-time and visiting art professionals who are committed to creating a nurturing but challenging environment in which students can explore, experiment, and develop their own personal visions. The B.A. in Fine Arts with a concentration in Art History is designed to provide both a survey of western art and an in-depth study of selected periods. In addition to the required course work, students concentrating in art history must pursue an alternative discipline, preferably in a foreign language. The programs of the Fine Arts are augmented by trips to nearby galleries, sites, and museums.

The curriculum for the B.S. in Studio Art degree offers a balance of courses between the traditional art media areas required by the major and the liberal arts courses required by the Marist College common core. This program will provide a broad and carefully structured series of courses organized to enable students to broaden their understanding, aesthetic awareness, and technical abilities in the studio arts. It will also stress the concepts and historical background that have determined the way in which traditional art media have evolved. In addition, this comprehensive program will encourage an awareness of art in relationship to other areas; provide art students with the opportunity to participate in internships, take related courses in other disciplines and offer students an opportunity to develop their portfolios in preparation for Graduate studies.

The B.S. in Digital Media is designed to allow students the opportunity to explore, in depth, the new exciting field of Digital Media under the guidance of recognized working artists, designers, and educators. It combines courses in digital media with a balanced curriculum of studio art, art history, and liberal arts courses. Students will gain broad-based training in a wide range of new media, along with an understanding of their concepts, historical background, and heritage in the traditional media.

The B.S. in Conservation Studies is designed to give students a strong background in conservation studies and the art of restoration in order to prepare them for a professional career and/or graduate study in the field of art conservation and museum studies. A liberal arts based curriculum will broadly introduce students to the field, including studio art techniques and art history theories, while also providing a laboratory-intensive experience in various methods of restoration and conservation used throughout the world on different artistic mediums.

The Master of Arts in Museum Studies offers students an advanced, in-depth exploration of how museums operate within their social and cultural contexts. Museums are studied from an international comparative perspective, with a special emphasis on examining the ways in which these institutions engage with the public. Guest lectures by museum professionals expose students to a wide variety of international perspectives, widening their horizons, while visits to museums, historical monuments, archives, libraries, and relevant non-profit institutions essentially use Florence as a classroom, integrating students within the city and offering them hands-on exposure to real world museum research and practices. Special emphasis is placed on internship experience where students prepare to manage collections, organize exhibitions and museum events, develop management principles, and/or assist in public outreach and marketing. The lectures, visits and internships facilitate the important transition from student to museum professional at the termination of the degree.

## REQUIREMENTS FOR A BACHELOR OF ARTS IN FINE ARTS: STUDIO ART

### Concentration in Studio Art

*Note: A minimum of 90 credits in Liberal Arts is required.*

### 1.0 Course Requirements

PDM 190 Fundamentals of Art and Design: Color Theory (M-ART 101) 3 cr



PDM 130 Principles of Drawing and Composition (M-ART 110)	3 cr	
ART 180 Introduction to Art History (M-ART 160)	3 cr	
ART 186 History of Art II: High Renaissance to the Present (M-ART 180)	3 cr	
One 200-300 level Art History course	3 cr	
M-CSIS 103 Information & Computer Literacy	3 cr	
ART 355/CLT 355 Images and Words (M-ART 477 Capping Course)	3 cr	
	<hr/>	21 cr

**1.1 Tracks**

3 courses in one of the following: digital media, drawing, graphic design, painting, photography, printmaking, sculpture and ceramics, or restoration 9 cr

**1.2 Additional Coursework**

Each student is required to take four additional courses in studio art.\* 12 cr

**Total Credit Requirement in Studio Art** 42 cr

**3.0 Core/Liberal Studies Requirements**

**3.1 FOUNDATION**

Philosophy/Ethics	6 cr	
Writing	<u>3-6 cr</u>	9-12 cr

**3.2 DISTRIBUTION**

Natural Science	3 cr	
Social Science	6 cr	
History	6 cr	
Literature	6 cr	
Mathematics	3 cr	
Fine Arts (fulfilled by major field requirements)	0 cr	
Philosophy/Religious Studies	3 cr	
Foreign Language	<u>6 cr</u>	33 cr

**Total Core/Liberal Studies Requirement** 42-45 cr

**4.0 Electives** 33-36 cr

**Total Credit Requirement for Graduation** 120 cr

\* Students wishing to pursue the track in restoration are encouraged to take the full sequence of restoration courses for their additional studio art coursework. Please consult with your faculty advisor about course selection.

**REQUIREMENTS FOR A BACHELOR OF ARTS IN FINE ARTS: ART HISTORY**

**Concentration in Art History**

*Note: A minimum of 90 credits in Liberal Arts is required.*

**1.0 Course Requirements**

PDM 190 Fundamentals of Art and Design: Color Theory (M-ART 101)	3 cr	
PDM 130 Principles of Drawing and Composition (M-ART 110)	3 cr	
ART 180 Introduction to Art History (M-ART 160)	3 cr	
ART 186 History of Art II: High Renaissance to the Present (M-ART 180)	3 cr	
M-CSIS 103 Information & Computer Literacy	3 cr	
ART 355/CLT 355 Images and Words (M-ART 477 Capping Course)	<u>3 cr</u>	18 cr

**1.1 Selection of five courses in art history\*** 15 cr

**1.2 Alternate Discipline**

Each student must take three (3) courses in one of the following alternate disciplines: Italian Language, History, Literature, or Studio Art. 9 cr

24 cr

**Total Credit Requirement in Art History**

42 cr

**3.0 Core/Liberal Studies Requirements**

**3.1 FOUNDATION**

Philosophy/Ethics

6 cr

Writing

3-6 cr

9-12 cr

**3.2 DISTRIBUTION**

Natural Science

3 cr

Social Science

6 cr

History

6 cr

Literature

6 cr

Mathematics

3 cr

Fine Arts (fulfilled by major field requirements)

0 cr

Philosophy/Religious Studies

3 cr

Foreign Language

6 cr

33 cr

**Total Core/Liberal Studies Requirement**

42-45 cr

**4.0 Electives**

33-36 cr

**Total Credit Requirement for Graduation**

120 cr

\*If the student plans to pursue a career as a curator or museum management, the alternate discipline should be the museum management sequence with three (3) courses chosen from: The Theory of Conservation, Museology and Conservation, Exhibition Management, International Art Business, or Art Expertise.

**REQUIREMENTS FOR A BACHELOR OF SCIENCE IN STUDIO ART**

*Note: A minimum of 60 credits in Liberal Arts is required.*

**1.0 Course Requirements**

ART 180 Introduction to Art History (M-ART 160)

3 cr

ART 186 History of Art II: High Renaissance to the Present (M-ART 180)

3 cr

Two 200 level or higher Art History courses

6 cr

\*Senior Thesis: Portfolio (M-ART 478)

3 cr

ART 355/CLT 355 Images and Words (M-ART 477 Capping Course)

3 cr

18 cr

**2.1 Studio Art Foundation**

PDM 190 Fundamentals of Art and Design: Color Theory (M-ART 101)

3 cr

PDM 130 Principles of Drawing and Composition (M-ART 110)

3 cr

GRA 185 Digital Technique Fundamentals (M-GRAP 101)

3 cr

3D Design (M-ART 201)

3 cr

12 cr

**2.2 Major Concentration**

PDM 140 Basic Painting (M-ART 111)

3 cr

SCU 160 Basic Sculpture (M-STUD 170)

3 cr

PDM 400 Conceptual Drawing (M-ART 203)

3 cr

PRI 120 Printmaking (M-ART 207)

3 cr

PHO 120 Basic Photography (M-ART 145)

3 cr

Five additional art studio courses at the 200 level or above

15 cr

30 cr

**2.3 Additional Coursework**

Students must take an additional nine credits in the art studio area, related field electives (for example, digital art courses, art history courses, communication courses, etc.) and/or professional internship or any combination thereof.

9 cr

<b>Total Credit Requirement in Studio Art</b>		69 cr
<b>3.0 Core/Liberal Studies Requirements</b>		
<b>3.1 FOUNDATION</b>		
Philosophy/Ethics	6 cr	
Writing	<u>3-6 cr</u>	
		9-12 cr
<b>3.2 DISTRIBUTION</b>		
Natural Science	3 cr	
Social Science	6 cr	
History	6 cr	
Literature	6 cr	
Mathematics	3 cr	
Fine Arts (fulfilled by major field requirements)	0 cr	
Philosophy/Religious Studies	3 cr	
Foreign Language	<u>6 cr</u>	
		33 cr
<b>Total Core/Liberal Studies Requirement</b>		42-45 cr
<b>4.0 Electives</b>		<u>3-6 cr.</u>
<b>Total Credit Requirement for Graduation</b>		120 cr

\*Portfolio courses at LDM are offered in the various studio art disciplines. Students should obtain permission of their advisor before enrolling the portfolio courses (i.e. printmaking, photography, sculpture, etc.)

## REQUIREMENTS FOR A BACHELOR OF SCIENCE IN CONSERVATION STUDIES

*Note: A minimum of 60 credits in Liberal Arts is required.*

### 1.0 Course Requirements

PDM 130 Principles of Drawing (M-ART 110)	3 cr	
ART 180 Introduction to Art History (M-ART 160)	3 cr	
RES 210 Science for Conservators I (M-CHEM 370)	3 cr	
RES 290 Science for Conservators II (M-CHEM 380)	3 cr	
RES 185 Drawing for Conservators (M-CONV 110)	3 cr	
RES 140 Furniture, Wood Objects and Gilding Conservation (M-CONV 150)	3 cr	
RES 230 Theory of Conservation (M-CONV 200)	3 cr	
RES 245 Historical Painting Lab (M-CONV 220)	3 cr	
RES 345 Historical Painting Techniques Lab (M-CONV 305)	3 cr	
RES 400/RES 405 Working Group Project in Track (M-CONV 400/CONV 401)	3 cr	
M-CSIS 103 Information Literacy	<u>3 cr</u>	
		33 cr

**1.1 Tracks** – *please work with your academic advisor to select the appropriate track based on career goals. Pick three (3) courses in one of the following:*

#### *Fresco Technique and Mural Painting*

RES 160 Fresco Painting and Restoration I (M-CONV 180)	3 cr
RES 260 Fresco Painting and Restoration II (M-CONV 280)	3 cr
RES 360 Advanced Fresco Painting and Restoration (M-CONV 380)	<u>3 cr</u>

#### *Painting and Polychrome Wooden Sculpture*

RES 175 Painting and Polychrome Wooden Sculpture Cons. I (M-CONV 190)	3 cr
RES 275 Painting and Polychrome Wooden Sculpture Cons. II (M-CONV 290)	3 cr
RES 375 Adv. Painting and Polychrome Wooden Sculpture Cons. (M-CONV 390)	<u>3 cr</u>

9 cr

### 1.2 Additional restoration and/or studio art coursework:

Three courses in an advisor-approved studio art media (such as painting, sculpture, ceramics, lithography, etc.)	9 cr
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<b>Total Credit Requirement for Major in Conservation Studies:</b>		51 cr
<b>2.0 Course Requirements in Related Fields.</b> Pick two of the following:		
ART 230 Introduction to Museum Studies (M-ART 290)	3 cr	
ART 380 Exhibition Management (M-ART 267)	3 cr	
ART 297 International Art Business (M-ART 318)	3 cr	
ART 405 Art Expertise (M-ART 331)	3 cr	
Any upper level advisor-approved Art History course	3 cr	
	<hr/>	6 cr
<b>Total Credit Requirement in Conservation Studies</b>		57 cr
<b>3.0 Core/Liberal Studies Requirements</b>		
<b>3.1 FOUNDATION</b>		
Philosophy/Ethics	6 cr	
Writing	3-6 cr	
	<hr/>	9-12 cr
<b>3.2 DISTRIBUTION</b>		
Natural Science (fulfilled by major field requirements)	0 cr	
Social Science	6 cr	
History	6 cr	
Literature	6 cr	
Mathematics	3 cr	
Fine Arts (fulfilled by major field requirements)	0 cr	
Philosophy/Religious Studies	3 cr	
Foreign Language	3 cr	
	<hr/>	27 cr
<b>Total Core/Liberal Studies Requirement</b>		36-39 cr
<b>4.0 Electives</b>		24-27 cr
<b>Total Credit Requirement for Graduation</b>		120 cr

## REQUIREMENTS FOR A BACHELOR OF SCIENCE IN DIGITAL MEDIA

Note: A minimum of 60 credits in Liberal Arts is required.

### 1.0 Course Requirements

ART 180 Introduction to Art History (M-ART 160)	3 cr	
ART 186 History of Art II: High Renaissance to the Present (M-ART 180)	3 cr	
ART 370 Avant-Garde and Modernist Art (M-ART 366)	3 cr	
ART 375 Contemporary Art (M-ART 350)	3 cr	
GRA 310 Graphic Design Project Development (M-GRAP 400)	3 cr	
M-CSIS 103 Information & Computer Literacy	3 cr	
ART 355/CLT 355 Images and Words (M-ART 477 Capping Course)	3 cr	
	<hr/>	21 cr

### 1.1 Track

GRA 190 Found. Of Visual Comm. (M-GRAP 185)	3 cr	
PDM 130 Principles of Drawing and Composition (M-ART 110)	3 cr	
SCU 160 Introductory Sculpture (M-STUD 170)	3 cr	
GRA 185 Digital Graphics Technical Fundamentals (M-GRAP 101)	3 cr	
	<hr/>	12 cr

### 1.1 Concentration

GRA 320 Web Animation (M-GRAP 320)	3 cr	
PHO 130 Intro to Digital Photography (M-ART 320)	3 cr	
GRA 215 Web Design Fundamentals (M-GRAP 220)	3 cr	
GRA 170 Graphic Design (M-GRAP 170)	3 cr	
Select three courses from:		
GRA 295 Dynamic Web Design (M-GRAP 295)	3 cr	
GRA 370 Motion Graphic Techniques (M-GRAP 370)	3 cr	
GRA 380 Advanced Imaging (M-GRAP 380)	3 cr	

GRA 330 Rendering Essentials (M-GRAP 330)	3 cr	
GRA 315 Professional Blog Design (M-GRAP 315)	3 cr	
PHO 230 Intermediate Digital Photography (M-STUD 293)	3 cr	
	<hr/>	21 cr

**2.0 Course Requirements in Related Fields**

Students must take an additional fifteen credits in art electives, related field electives (i.e., multimedia related courses), and/or in a professional Internship or any combination of the three.

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15 cr

**Total Credit Requirement in Digital Media**

69 cr

**3.0 Core/Liberal Studies Requirements**

**3.1 FOUNDATION**

Philosophy/Ethics  
Writing

6 cr  
3-6 cr  

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9-12 cr

**3.2 DISTRIBUTION**

Natural Science  
Social Science  
History  
Literature  
Mathematics  
Fine Arts (fulfilled by major field requirements)  
Philosophy/Religious Studies  
Foreign Language

3 cr  
6 cr  
6 cr  
6 cr  
3 cr  
0 cr  
3 cr  
6 cr  

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33 cr

**Total Core/Liberal Studies Requirement**

42-45 cr

**4.0 Electives**

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6-9 cr

**Total Credit Requirement for Graduation**

120 cr

**REQUIREMENTS FOR A MINOR IN STUDIO ART**

**Foundation Course Requirements**

PDM 190 Fundamentals of Art and Design: Color Theory (M-ART 101) 3 cr  
PDM 130 Principles of Drawing and Composition (M-ART 110) 3 cr

Four additional Studio Art courses

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12 cr

Total Credit Requirement for a Minor in Studio Art

18 cr

**REQUIREMENTS FOR A MINOR IN ART HISTORY**

**Foundation Course Requirements**

ART 180 Introduction to Art History (M-ART 160) 3 cr  
ART 186 History of Art II: High Renaissance to the Present (M-ART 180) 3 cr

Four additional Art History courses at the 200 level or above

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12 cr

Total Credit Requirement for a Minor in Art History

18 cr

**REQUIREMENTS FOR A MASTER OF ARTS IN MUSEUM STUDIES**

*Note: A minimum of 34 credits is required.*

**1.0 Course Requirements**

ART 501L: Museums and the Public I: People and Ideas 3 cr  
ART 502L: Museums, Galleries, and the History of Collecting 3 cr  
ART 503L: Museum Development, Management, and Leadership 3 cr  
ART 504L: Art and Objects in Museums and in Context 3 cr  
ART 507L: Research Methods I: Methodology and Resources 1 cr  
ART 601L: Museums and the Public II: Objects and Audience 3 cr

Pick Three from:	9 cr
ART 602L: Transcultural Aesthetics, Ethnography, and Cultural Bias	
ART 603L: Museum Spaces and Technologies	
ART 604L: Museum Education	
ART 605L: Conservation and Historic Preservation	
ART 606L: Museum Ethics and the Law	
ART 607L: Research Methods II: Thesis Proposal	1 cr
ART 620L: Internship	4 cr
ART 625L: Thesis	4 cr
	<hr/>
	34 cr

Please NOTE:

- The Master of Arts degree requires completion of a minimum of 34 credit hours, comprising at least 15 hours of 500 to 600-level courses, including the master’s thesis.
- No more than 6 credits may be transferred toward this degree. Only grades of B or better will be accepted as transfer credit.
- Students must maintain a minimum cumulative GPA of 3.0 (4.0 scale).
- Students must pass a *Foreign Language Competency Exam* before engaging upon the internship and thesis. Foreign Language Competency must be demonstrated in either French, Italian, German, or an advisor-approved language. Students may not demonstrate Foreign Language Competency in his or her native tongue.
- Master of Arts (M.A.) candidates must complete a thesis and must orally defend it to the satisfaction of the principal advisor.

### INTERNSHIPS

Students will choose an internship of a minimum of 200 hours, normally to be conducted after the completion of coursework. The internship will bring the student in contact with a real working museum institution, giving him or her the opportunity to test the theoretical knowledge and the practical skills acquired while taking Museums and the Public II: Objects and Audience. The internship may be completed in Florence or elsewhere and will be jointly supervised by LdM staff and the host institution. All approved internships will comply with Italian health and safety codes. Students who wish to intern in Florence are strongly encouraged to enroll in Italian language courses during the academic year. Sample locations in Florence and environs may include:

- Casa di Giotto, Vicchio
- Fondazione di Palazzo Strozzi
- Museo di Palazzo Vecchio
- Museo dei Ragazzi
- Museo della Storia della Scienza

## RECOMMENDED PROGRAM SEQUENCE FOR A BACHELOR OF ARTS IN STUDIO ART

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### FIRST YEAR/ FRESHMAN YEAR

#### FALL

PDM 190 Color Theory (M-ART 101)	3 cr
ART 180 Intro to Art History (M-ART 160)	3 cr
Core/LS PHR 275 (M-PHRS 101)	3 cr
Core/LS Writing	3 cr
ITAL 101 Elem Italian (elective) (M-ITAL 101)	<u>3 cr</u>
	15 cr

#### SPRING

PDM 130 Principles of Drawing (M-ART 110)	3 cr
ART 186 History of Art (M-ART 180)	3 cr
Core/LS Writing	3 cr
Core/LS	3 cr
ITAL 102 Elem Ital. II (elective) (M-ITAL 102)	<u>3 cr</u>
	15 cr

### SECOND YEAR/ SOPHOMORE YEAR

#### FALL

Studio Art Track Course	3 cr
Elective	3 cr
Elective	3 cr
M-CSIS 103 Info & Computer Literacy	3 cr
Core/LS	<u>3 cr</u>
	15 cr

#### SPRING

Studio Art Elective	3 cr
Art History (200 level or above)	3 cr
Elective	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

### THIRD YEAR/ JUNIOR YEAR

#### FALL

Studio Art Track Course	3 cr
Elective	3 cr
Elective	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

#### SPRING

Studio Art Elective	3 cr
M-PHIL 300 Ethics	3 cr
Elective	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

### FOURTH YEAR/ SENIOR YEAR

#### FALL

Studio Art Track Course	3 cr
Studio Art Elective	3 cr
Core/LS	3 cr
Core/LS	3 cr
Elective	<u>3 cr</u>
	15 cr

#### SPRING

ART 355 Images and Words (M-ART 477)	3 cr
Studio Art Elective	3 cr
Core/LS	3 cr
Elective	3 cr
Elective	<u>3 cr</u>
	15 cr

## RECOMMENDED PROGRAM SEQUENCE FOR A BACHELOR OF ARTS IN ART HISTORY

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### FIRST YEAR/ FRESHMAN YEAR

#### FALL

PDM 190 Color Theory (M-ART 101)	3 cr
ART 180 Intro to Art History (M-ART 160)	3 cr
Core/LS PHR 275 (M-PHRS 101)	3 cr
Core/LS Writing	3 cr
ITAL 101 Elem Italian (elective)	<u>3 cr</u>
	15 cr

#### SPRING

PDM 130 Principles of Drawing (M-ART 110)	3 cr
ART 186 History of Art (M-ART 180)	3 cr
Core/LS Writing	3 cr
Core/LS	3 cr
ITAL 102 Elem Ital. II (elective) (M-ITAL 102)	<u>3 cr</u>
	15 cr

### SECOND YEAR/ SOPHOMORE YEAR

#### FALL

Art History Course	3 cr
Elective	3 cr
Elective	3 cr
M-CSIS 103 Info & Computer Literacy	3 cr
Core/LS	<u>3 cr</u>
	15 cr

#### SPRING

Art History Course	3 cr
Elective	3 cr
Elective	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

### THIRD YEAR/ JUNIOR YEAR

#### FALL

Art History Course	3 cr
Alternate Field Discipline	3 cr
Elective	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

#### SPRING

Art History Course	3 cr
Alternate Field Discipline	3 cr
M-PHIL 300 Ethics	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

### FOURTH YEAR/ SENIOR YEAR

#### FALL

Art History Course	3 cr
Alternate Field Discipline	3 cr
Core/LS	3 cr
Core/LS	3 cr
Elective	<u>3 cr</u>
	15 cr

#### SPRING

ART 355 Images and Words (M-ART 477)	3 cr
Studio Art Elective	3 cr
Core/LS	3 cr
Elective	3 cr
Elective	<u>3 cr</u>
	15 cr



**RECOMMENDED PROGRAM SEQUENCE FOR A BACHELOR OF SCIENCE  
IN STUDIO ART**

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**FIRST YEAR/ FRESHMAN YEAR**

**FALL**

PDM 190 Color Theory (M-ART 101)	3 cr
ART 180 Intro to Art History (M-ART 160)	3 cr
Core/LS PHR 275 (M-PHRS 101)	3 cr
Core/LS Writing	3 cr
ITAL 108 Accelerated Elem Italian (elective)	<u>4 cr</u>
	16 cr

**SPRING**

PDM 130 Principles of Drawing (M-ART 110)	3 cr
ART 186 History of Art (M-ART 180)	3 cr
Core/LS Writing	3 cr
GRA 185 Digital Tech Fund. (M-GRAP 101)	3 cr
3D Design (M-ART 201)	<u>3 cr</u>
	15 cr

**SECOND YEAR/ SOPHOMORE YEAR**

**FALL**

Art History course 1	3 cr
PDM 400 Conceptual Drawing (M-ART 203)	3 cr
SCU 160 Basic Sculpture (M-STUD 170)	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

**SPRING**

Art History course 2	3 cr
PDM 140 Basic Painting (M-ART 111)	3 cr
PRI 120 Printmaking (M-ART 207)	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

**THIRD YEAR/ JUNIOR YEAR**

**FALL**

PHO 120 Basic Photography (M-ART 145)	3 cr
Studio Art Elective 1	3 cr
Related Field Course 1	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

**SPRING**

Studio Art Elective 2	3 cr
M-PHIL 300 Ethics	3 cr
Studio Art Elective 3	3 cr
Elective	3 cr
Core/LS	<u>3 cr</u>
	15 cr

**FOURTH YEAR/ SENIOR YEAR**

**FALL**

Senior Thesis: Portfolio (M-ART 478)	3 cr
Studio Art Elective 4	3 cr
Related Field Course 1	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

**SPRING**

ART 355 Images and Words (M-ART 477)	3 cr
Studio Art Elective 5	3 cr
Related Field Course 1	3 cr
Elective	3 cr
Core/LS	<u>3 cr</u>
	15 cr

**RECOMMENDED PROGRAM SEQUENCE FOR A BACHELOR OF SCIENCE IN DIGITAL MEDIA**

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**FRESHMAN YEAR**

**FALL**

GRA 190 Found. of Vis Comm (M-GRAP 185)	3 cr
PDM 130 Princ of Drawing (M-ART 110)	3 cr
ART 180 Intro to Art History (M-ART 160)	3 cr
Core/LS Writing	3 cr
ITAL 108 Accelerated Elem Italian (elective)	<u>4 cr</u>
	16 cr

**SPRING**

GRA 185 Digital Graphics (M-GRAP 101)	3 cr
SCU 160 Beginning Sculpture (M-STUD 170)	3 cr
ART 186 History of Art (M-ART 180)	3 cr
Core/LS Writing	3 cr
ITAL 105 Interm Italian I (M-ITAL 105)	<u>3 cr</u>
	15 cr

**SOPHOMORE YEAR**

**FALL**

GRA 170 Graphic Design (M-GRAP 170)	3 cr
GRA 215 Web Design Fund. (M-GRAP 220)	3 cr
Studio Art/Rel Field Elective	3 cr
M-CSIS 103 Info & Computer Literacy	3 cr
Core/LS PHR 275 (M-PHRS 101)	<u>3 cr</u>
	15 cr

**SPRING**

ART 370 Avant-Garde (M-ART 370)	3 cr
PHO 130 Intro to Digital Photo (M-ART 320)	3 cr
Studio Art/Rel Field Elective	3 cr
ITAL 106 Interm Italian II (M-ITAL 106)	3 cr
Core/LS	<u>3 cr</u>
	15 cr

**JUNIOR YEAR**

**FALL**

ART 375 Contemporary Art (M-ART 350)	3 cr
GRA 320 Web Animation	3 cr
Studio Art/Rel Field Elective	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

**SPRING**

Digital Media Concentration Course	3 cr
Studio Art/Rel Field Elective	3 cr
Core/LS Ethics (M-PHIL 300)	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

**SENIOR YEAR**

**FALL**

Digital Media Concentration Course	3 cr
GRA 310 Gra. Des. Proj. Dev. (M-GRAP 400)	3 cr
Core/LS	3 cr
Core/LS	3 cr
Elective	<u>3 cr</u>
	15 cr

**SPRING**

Digital Media Concentration Course	3 cr
ART 355 Images and Words (M-ART 477)	3 cr
Studio Art/Rel Field Elective	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

**RECOMMENDED PROGRAM SEQUENCE FOR A BACHELOR OF SCIENCE  
IN CONSERVATION STUDIES**

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**FRESHMAN YEAR**

**FALL**

RES 185 Drawing Conserv I (M-CONV 110)	3 cr
PDM 130 Principles of Drawing (M-ART 110)	3 cr
ART 180 Intro to Art History (M-ART 160)	3 cr
Core/LS Writing	3 cr
ITAL 108 Accelerated Elem Italian (elective)	<u>4 cr</u>
	16 cr

**SPRING**

Elective	3 cr
Studio Art/Cons. Studies Elective	3 cr
ITAL 105 Interm Italian I (M-ITAL 105)	3 cr
Core/LS Writing	3 cr
Core/LS PHR 275 (M-PHRS 101)	<u>3 cr</u>
	15 cr

**SOPHOMORE YEAR**

**FALL**

RES 210 Science Conserv I (M-CHEM 370)	3 cr
RES 230 Theory of Conserv (M-CONV 200)	3 cr
Studio Art/Cons. Studies Elective	3 cr
M-CSIS 103 Info & Computer Literacy	3 cr
Core/LS	<u>3 cr</u>
	15 cr

**SPRING**

RES 290 Science Conserv II (M-CHEM 380)	3 cr
RES 140 Furniture & Gilding (M-CONV 150)	3 cr
Track 1 in Cons. Studies	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

**JUNIOR YEAR**

**FALL**

Elective	3 cr
Track 2 in Cons. Studies	3 cr
Elective	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

**SPRING**

RES 245 Historical Techniques (M-CONV 220)	3 cr
Studio Art/Cons. Studies Elective	3 cr
Core/LS Ethics	3 cr
Core/LS	3 cr
Elective	<u>3 cr</u>
	15 cr

**SENIOR YEAR**

**FALL**

RES 345 Adv. Hist. Techniques (M-CONV 305)	3 cr
Related Field Elective	3 cr
Track 3 in Cons. Studies	3 cr
Core/LS	3 cr
Elective	<u>3 cr</u>
	15 cr

**SPRING**

Related Field Elective	3 cr
RES 400/405 Working Group (M-CONV 400/401)	3 cr
Core/LS	3 cr
Elective	3 cr
Elective	<u>3 cr</u>
	15 cr

## RECOMMENDED PROGRAM SEQUENCE FOR A MASTER OF ARTS IN MUSEUM STUDIES

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### FIRST SESSION

#### FALL

ART 501: Museums and the Public I: People and Ideas	3 cr
ART 502: Museums, Galleries, and the History of Collecting	3 cr
ART 503: Museum Development, Management, and Leadership	3 cr
ART 504: Art and Objects in Museums and in Context	3 cr
ART 507: Research Methods I: Methodology and Resources	<u>1 cr</u>
TOTAL	13 cr

### SECOND SESSION

#### SPRING

ART 601: Museums and the Public II: Objects and Audience	3 cr
Pick Three from:	9 cr
ART 602: Transcultural Aesthetics, Ethnography, and Cultural Bias	
ART 603: Museum Spaces and Technologies	
ART 604: Museum Education	
ART 605: Conservation and Historic Preservation	
ART 606: Museum Ethics and the Law	
ART 607: Research Methods II: Thesis Proposal	<u>1 cr</u>
TOTAL	13 cr

### THIRD SESSION

#### SUMMER

ART 620: Internship	4 cr
ART 625: Thesis	<u>4 cr</u>
TOTAL	8 cr

# Fashion and Interior Design

**RADLEY CRAMER**, Program Director, Marist College

**MADELEINE KAPLAN** and **GUIDO RICCITELLI**, Department Supervisors of Fashion Design, Marketing and Merchandising, LDM

**DONATELLA CARUSO**, Department Supervisor of Interior Design and Architecture, LdM

## MISSION:

The Fashion Program builds on the College's strong liberal arts tradition with a curriculum designed to keep pace with the changing needs of the fashion industry. Students develop creative, technical, and business skills that position them for successful employment in design, manufacturing, retailing, or sales management. Internships are an important part of the learning experience in the Fashion Program, as is the increasing use of technology, including computer-aided design.

The Fashion Program features a comprehensive curriculum leading to the Baccalaureate Degree of Professional Studies (BPS). The Fashion Design major trains students to create apparel for various markets considering creative, technical, and costing factors. Students develop skills in design, textiles, draping and flat pattern making, garment construction, and computeraided design. In their senior year, they design and execute an apparel collection under the guidance of a professional designer to be shown at the school's annual Fashion Show.

The Interior Design Program builds on the College's strong liberal arts tradition with a curriculum designed to keep pace with the changing needs of the industry. Students develop creative, technical, and business skills that position them for successful employment in design, manufacturing, retailing, or sales management. Internships are an integral part of the learning experience in the Program, as is the increasing use of technology, including computer-aided design.

The study of Interior Design is an intersection of visual, technical, and architectural design principles designed to enhance a student's understanding of space, creativity, and art. The bachelor's degree curriculum has been designed with an innovative foundation in both classic interior design and architectural rendering that will allow students to become practitioners in the field. A liberal arts foundation provides for broad development in artistic and philosophical disciplines while areas of specialization allow students to develop their particular talents and skills in the interior design profession. The faculty of the Interior Design program believe that a study of contemporary culture and social principles are intrinsic for the modern designer. A student's creative and analytical skills, combined with the practical elements of business and spatial engineering, will help prepare them for a career in interior design.

The Interior Design Program features a comprehensive curriculum leading to the Baccalaureate Degree of Professional Studies (BPS). Students may choose from two tracks within the Program.

## REQUIREMENTS FOR A BACHELOR OF PROFESSIONAL STUDIES IN FASHION DESIGN

Portfolio Requirement: Students wishing to enter the Fashion Design major must submit a portfolio of original work.

Note: A minimum of 30 credits in Liberal Arts is required.

### 1.0 Course Requirements

FAS 100 Introduction to the Fashion Industry (M-FASH 100)	3 cr
FAS 130 Fashion Figure Drawing (M-FASH 130)	1 cr
FAS 160 Fashion Design I: Drawing and Color (M-FASH 140)	3 cr
FAS 150 Design Sewing Techniques (M-FASH 210)	3 cr
FAS 250 Apparel Development II (M-FASH 220)	3 cr
FAS 180 Apparel Development I (M-FASH 230)	3 cr
FAS 195 Textiles (M-FASH 200)	3 cr
FAS 245 Fashion Design II: Presentation (M-FASH 240)	3 cr
FAS 200 Fashion CAD I (M-FASH 245)	3 cr
FAS 325 Product Development (M-FASH 300)	3 cr
FAS 410 Apparel Development III (M-FASH 310)	3 cr
FAS 305 History of Italian Fashion (M-FASH 381)	3 cr
FAS 335 Fashion CAD II (M-FASH 335)	3 cr
FAS 345 Design Workshop (M-FASH 345)	3 cr
FAS 330 Runway Collection I (M-FASH 420)	3 cr
FAS 415 Fashion Employment Seminar (M-FASH 400)	1 cr
FAS 380 Portfolio (M-FASH 412)	3 cr
FAS 400 Runway Collection II (M-FASH 430)	3 cr
	50 cr

### 2.0 Course Requirements in Related Fields\*

ART 180 Introduction to Art History (M-ART 160)	or	3 cr
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ART 186 History of Art II: High Renaissance to the Present (M-ART 180)	3 cr	
FAS 285 History of Costume (M-ART 281)	3 cr	
M-CSIS 103 Information & Computer Literacy		9 cr
<b>Total Credit Requirement in Fashion Design</b>		<b>59 cr</b>

**3.0 Core/Liberal Studies Requirements**

**3.1 FOUNDATION**

Philosophy/Ethics	6 cr	
Writing	3-6 cr	
		9-12 cr

**3.2 DISTRIBUTION**

Natural Science	3 cr	
Social Science	6 cr	
History	6 cr	
Literature	6 cr	
Mathematics	3 cr	
Fine Arts (fulfilled by major field requirements)	0 cr	
Philosophy/Religious Studies	3 cr	
Foreign Language	6 cr	
		33 cr

**Total Core/Liberal Studies Requirement** 42-45 cr

**4.0 Electives** 16-19 cr

**Total Credit Requirement for Graduation** 120 cr

**REQUIREMENTS FOR A BACHELOR OF PROFESSIONAL STUDIES IN INTERIOR DESIGN**

Portfolio Requirement: Students wishing to enter the Interior Design major must complete the admissions portfolio in interior design work.

Note: A minimum of 30 credits in Liberal Arts is required.

**1.0 Course Requirements**

ARC 310 Masters of Architecture (M-ARCH 310)	3 cr	
INT 160 Introduction to Interior Design (M-ITDS 101)	3 cr	
INT 170 Principles of Interior and Product Design (M-ITDS 110)	3 cr	
INT 295 History of Modern Interior Design (M-ITDS 150/ARCH 150)	3 cr	
INT 180 Perspective Drawing and Rendering (M-ITDS 180)	3 cr	
INT 190 CAD for Interior Design I (M-ITDS 210)	3 cr	
INT 210 Design for Living Spaces (M-ITDS 215)	3 cr	
INT 270 Product Design (M-ITDS 220)	3 cr	
INT 250 Interior Design (M-ITDS 230)	3 cr	
INT 300 Retail Design (M-ITDS 240)	3 cr	
INT 240 Design Materials (M-ITDS 331)	3 cr	
INT 360 Web Portfolio Presentation (M-ITDS 400)	3 cr	
INT 400 Working Group Project in Retail and Exhibition Design (M-ITDS 410)	3 cr	
		39 cr

**1.1 Tracks**

*Track in Architectural History*

ARC 290 History of Renaissance Architecture (M-ARCH 220)	3 cr	
<i>and 3 of the following:</i>		
ARC 250 Architectural History: Italian Urban Design (M-ARCH 250)	3 cr	
ARC 200 The Built Environment of Florence (M-ARCH 180)	3 cr	
ARC 260 History and Theory of Landscape Architecture (M-ARCH 210)	3 cr	
ARC 300 Italian Villas and Gardens (M-ARCH 240/HST 240)	3 cr	

*Track in Interior Design*

INT 290 CAD for Interior Design II (M-ITDS 211)	3 cr	
INT 350 Computer Rendering for Interior Design (M-ITDS 310)	3 cr	
<i>and 2 of the following:</i>		
INT 330 Lighting Design (M-ITDS 320)	3 cr	
INT 380 Furniture Design (M-ITDS 350)	3 cr	
INT 390 Exhibit Design (M-ITDS 360)	3 cr	
INT 370 Concepts and Strategies for Design (M-ITDS 340)	3 cr	
	<hr/>	12 cr

**Credit Requirement in Interior Design**

**2.0 Course Requirements in Related Fields**

ART 180 Introduction to Art History (M-ART 160) <u>or</u>	3 cr	
INT 220 Aesthetics of Design (M-ITDS 330)	3 cr	
M-CSIS 103 Information & Computer Literacy	3 cr	
GRA 190 Principles of Drawing for Visual Comm. (M-GRAP 185) <u>or</u>	3 cr	
GRA 185 Foundation of Graphic Design Fundamentals (M-GRAP 101)	3 cr	
PDM 190 Fundamentals of Art and Design: Color Theory (M-ART 101) <u>or</u>	3 cr	
PDM 130 Principles of Drawing and Composition (M-ART 110)	3 cr	
	<hr/>	12 cr

**Credit Requirement in Related Fields**

**Total Credit Requirement for a Major in Interior Design** 63 cr

**3.0 Core/Liberal Studies Requirements**

**3.1 FOUNDATION**

Philosophy/Ethics	6 cr	
Writing	3-6 cr	
	<hr/>	9-12 cr

**3.2 DISTRIBUTION**

Natural Science	3 cr	
Social Science	6 cr	
History	6 cr	
Literature	6 cr	
Mathematics	3 cr	
Fine Arts (fulfilled by major field requirements)	0 cr	
Philosophy/Religious Studies (fulfilled by INT 220 if selected)	0-3 cr	
Foreign Language	6 cr	
	<hr/>	30-33 cr

**Total Core/Liberal Studies Requirement** 39-45 cr

**4.0 Electives** 12-18 cr

**Total Credit Requirement for Graduation** 120 cr

## RECOMMENDED PROGRAM SEQUENCE FOR FASHION DESIGN

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### FIRST YEAR/ FRESHMAN YEAR

#### FALL

FAS 100 Intro to Fashion (M-FASH 100)	3 cr
FAS 150 Design Sewing Tech (M-FASH 210)	3 cr
M-CSIS 103 Info & Computer Literacy	3 cr
Core/LS Writing	3 cr
ITAL 108 Accelerated Elem Italian (elective)	<u>4 cr</u>
	16 cr

#### SPRING

FAS 130 Figure Drawing (M-FASH 130)	1 cr
FAS 180 Apparel Dev I (M-FASH 230)	3 cr
ART 180 or ART 186 (M-ART 160 or M-ART 180)	3 cr
ITAL 105 Interm Italian I (M-ITAL 105)	3 cr
Core/LS PHR 185 (M-PHRS 101)	3 cr
Core/LS Writing	<u>3 cr</u>
	16 cr

### SECOND YEAR/ SOPHOMORE YEAR

#### FALL

FAS 160 Fashion Design I (M-FASH 140)	3 cr
FAS 195 Textiles (M-FASH 200)	3 cr
FAS 250 Apparel Dev II (M-FASH 220)	3 cr
Core/LS	6 cr
Electives	<u>3 cr</u>
	15 cr

#### SPRING

FAS 245 Fashion Design II (M-FASH 240)	3 cr
FAS 410 Apparel Dev III (M-FASH 310)	3 cr
FAS 305 Hist. Italian Fashion (M-FASH 381)	3 cr
ITAL 106 Interm Italian II (M-ITAL 106)	3 cr
Core/LS	<u>3 cr</u>
	15 cr

### THIRD YEAR/ JUNIOR YEAR

#### FALL SPRING

FAS 200 Fashion CAD I (M-FASH 245)	3 cr
FAS 345 Design Workshop (M-FASH 345)	3 cr
Core/LS	3 cr
Core/LS	3 cr
Elective	<u>3 cr</u>
	15 cr

FAS 325 Product Dev (M-FASH 300)	3 cr
FAS 335 Fashion CAD II (M-FASH 335)	3 cr
FAS 285 History of Costume (M-Art 281)	3 cr
Core/LS Ethics (M-PHIL 300)	3 cr
Core/LS	<u>3 cr</u>
	15 cr

### FOURTH YEAR/ SENIOR YEAR

#### FALL

FAS 415 Employment Sem (M-FASH 400)	1 cr
Core/LS	3 cr
FAS 330 Runway Collection I (M-FASH 420)	3 cr
Core/LS	3 cr
Electives (Internship)	<u>4 cr</u>
	14 cr

#### SPRING

FAS 380 Portfolio (M-FASH 412)	3 cr
FAS 400 Runway Collection II (M-FASH 430)	3 cr
Elective	3 cr
Elective	3 cr
Core/LS	<u>3 cr</u>
	15 cr



## RECOMMENDED PROGRAM SEQUENCE FOR INTERIOR DESIGN

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### FRESHMAN YEAR

#### FALL

ARC 310 Masters of Architect (M-ARCH 310)	3 cr
INT 160 Intro to Interior Design (M-ITDS 101)	3 cr
Core/LS PHR 185 (M-PHRS 101)	3 cr
Core/LS Writing	3 cr
ITAL 108 Accelerated Elem Italian (elective)	<u>4 cr</u>
	16 cr

### SOPHOMORE YEAR

#### FALL

INT 210 Design Living Spaces (M-ITDS 215)	3 cr
INT 190 CAD Interior Design I (M-ITDS 210)	3 cr
ART 180 or INT 220 (M-ART 160 or M-ITDS 330)	3 cr
M-CSIS 103 Info & Computer Literacy	3 cr
Core/LS	<u>3 cr</u>
	15 cr

### JUNIOR YEAR

#### FALL

INT 300 Retail Design (M-ITDS240)	3 cr
Track Course 2	3 cr
GRA 190 or GRA 185 (M-GRAP 185 or M-GRAP 101)	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

### SENIOR YEAR

#### FALL

Track Course 3	3 cr
PDM 130 or PDM 190 (M-ART 101 or M-ART 110)	3 cr
Track Course 4	3 cr
Core/LS	3 cr
Elective	<u>3 cr</u>
	15 cr

#### SPRING

INT 170 Princ of Interior Design (M-ITDS 110)	3 cr
INT 295 History Interior Design (M-ITDS 150)	3 cr
ITAL 105 Interm Italian I (M-ITAL 105)	3 cr
INT 180 Perspective Drawing (M-ITDS 180)	3 cr
Core/LS Writing	<u>3 cr</u>
	15 cr

#### SPRING

INT 270 Product Design (M-ITDS 220)	3 cr
INT 250 Interior Design (M-ITDS 230)	3 cr
Track Course 1	3 cr
ITAL 106 Interm Italian II (M-ITAL 106)	3 cr
Core/LS	<u>3 cr</u>
	15 cr

#### SPRING

INT 240 Design Materials (M-ITDS 330)	3 cr
INT 360 Web Portfolio Present. (M-ITDS 400)	3 cr
Elective	3 cr
Core/LS Ethics (M-PHIL 300)	3 cr
Core/LS	<u>3 cr</u>
	15 cr

#### SPRING

Core/LS	3 cr
INT 400 Working Project (M-ITDS 410)	3 cr
Core/LS	3 cr
Elective (or Core/LS if INT 220 not selected)	3 cr
Elective	<u>3 cr</u>
	15 cr

# Italian

**KEVIN GAUGLER**, Department Chair of Modern Languages, Marist College  
**LAURA LAMPONI**, Department Supervisor of Italian Language, LDM

Communication through language is at the core of human experience, and the study of a foreign language provides a powerful key to successful interaction. The ability to communicate efficiently and sensitively in another language with people of different cultural backgrounds can only enhance one's professional advancement in any career. The Department of Modern Languages and Cultures aims to enrich students' education by helping them gain a rich preparation for the future through the support of global studies, teacher education, international tracks in other disciplines and, in general, career opportunities in key areas of domestic and international service where knowledge of a foreign language facilitates and increases the level of success.

The Italian area of the division affords the serious student of a foreign language the unique opportunity to take advantage of the Italy branch campus and Marist Abroad Program, featuring individual placement and ease of exchange, generally during the sophomore or junior years, in Florence, Rome, Tuscania, Venice and other select sites in Italian-speaking environments. The Italian program is offered in its entirety at the branch campus in Florence.

The Italian Minor helps prepare students interested in working with Italian or Italian American communities and institutions in the United States and abroad. This program offers a broad foundation in the humanities and social sciences. Students will expand their cultural literacy and language skills by integrating a variety of courses from the fields of business, communications, economics, education, fashion, history, and politics.

## REQUIREMENTS FOR A BACHELOR OF ARTS IN ITALIAN

Note: A minimum of 90 credits in Liberal Arts is required.

**STUDY ABROAD REQUIREMENT:** Students at the Marist main campus in Poughkeepsie must complete a minimum of 15 credits of course work in the major at the Florence branch campus. Additional semester(s) of study are strongly encouraged. Other study abroad programs in Italian-speaking environments will be considered with advisor approval; branch campus students are encouraged to spend a semester at one of our Italy sites in Rome, Tuscania, or Venice.

### 1.0 Course Requirements

#### 1.1 Course Requirements in Italian – Regular Track

ITL 301 Advanced Italian I (M-ITAL 201)	3 cr
ITC 260 Italian for Conversation (M-ITAL 281) or ITC 340 Italian Language and Community (M-ITAL 282)	3 cr
ITC 310 Advanced Reading and Composition (M-ITAL 360)	3 cr
ITC 430 Italian Civilization and Culture (M-ITAL 255)	3 cr
ITAL 477 Capping Course	3 cr
Additional upper-level Italian courses at the 300 level or higher as approved by advisor. At least one must be in a literature.	21 cr
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NOTE: Internships carry elective credits and will not fulfill the above requirements.

\*taught regularly only at the Florence branch campus

### Total Credit Requirement in Italian

36 cr

### 3.0 Core/Liberal Studies Requirements

#### 3.1 FOUNDATION

Philosophy/Ethics	6 cr
Writing	<u>3-6 cr</u>
	9-12 cr

#### 3.2 DISTRIBUTION

Natural Science (2 <sup>nd</sup> natural science fulfilled by foreign language)	3 cr
Social Science (can be fulfilled by major requirements)	6 cr
History (2 <sup>nd</sup> history can be fulfilled by Italian culture course)	6 cr
Literature (can be fulfilled by major requirements)	6 cr
Mathematics (2 <sup>nd</sup> mathematics fulfilled by foreign language)	3 cr
Fine Arts (can be fulfilled by major requirements)	3 cr
Philosophy/Religious Studies	<u>3 cr</u>
	30 cr

### Total Core/Liberal Studies Requirement

39-42 cr

4.0 Electives

42-45 cr

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Total Credit Requirement for Graduation

120 cr

## REQUIREMENTS FOR A MINOR IN ITALIAN

### 1.0 Course Requirements

ITL 301 Advanced Italian I (M-ITAL 201)	3 cr	
ITC 260 Italian for Conversation (M-ITAL 281) or ITC 340 Italian Language and Community (M-ITAL 282)	3 cr	
ITC 310 Advanced Reading and Composition (M-ITAL 360)	3 cr	
ITC 430 Italian Civilization and Culture (M-ITAL 255)	3 cr	
Additional upper-level Italian courses at the 300 level or higher as approved by advisor. At least one must be in a literature.	6 cr	
	<hr/>	TOTAL
	18 cr	

## RECOMMENDED PROGRAM SEQUENCE FOR ITALIAN

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### FIRST YEAR/ FRESHMAN YEAR

#### FALL

ITL 201 Intermediate Italian I (M-ITAL 105)	3 cr
Core/LS	3 cr
Core/LS PHR 185 (M-PHRS 101)	3 cr
Core/LS Writing	3 cr
Elective	<u>3 cr</u>
	15 cr

#### SPRING

ITL 202 Intermediate Italian I (M-ITAL 106)	3 cr
Core/LS	3 cr
Core/LS Writing	3 cr
Core/LS	3 cr
Elective	<u>3 cr</u>
	15 cr

### SECOND YEAR/ SOPHOMORE YEAR

#### FALL

ITL 301 Advanced Italian I (M-ITAL 201)	3 cr
Core/LS	3 cr
Core/LS	3 cr
Elective	3 cr
Elective	<u>3 cr</u>
	15 cr

#### SPRING

ITC 260 Italian Conversation (M-ITAL 281)	3 cr
ITC 430 Ital Civ and Culture (M-ITAL 250)	3 cr
Elective	3 cr
Core/LS	3 cr
Core/LS	<u>3 cr</u>
	15 cr

### THIRD YEAR/ JUNIOR YEAR

#### FALL

ITC 310 Adv Reading Comp (M-ITAL 360)	3 cr
Upper Level Italian	3 cr
Upper Level Italian	3 cr
Elective	3 cr
Elective	<u>3 cr</u>
	15 cr

#### SPRING

Upper Level Italian	3 cr
Elective	3 cr
PHIL 300 Ethics	3 cr
Upper Level Italian	3 cr
Core/LS	<u>3 cr</u>
	15 cr

### FOURTH YEAR/ SENIOR YEAR

#### FALL

Upper Level Italian	3 cr
Upper Level Italian	3 cr
Core/LS	3 cr
Elective	3 cr
Elective	<u>3 cr</u>
	15 cr

#### SPRING

ITL 4xx Italian Capping (M-ITAL 477)	3 cr
Core/LS	3 cr
Elective	3 cr
Elective	3 cr
Elective	<u>3 cr</u>
	15 cr

# Course Descriptions

## ANTHROPOLOGY AND ARCHAEOLOGY

### ANTH 102

Introduction to Cultural Anthropology

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ANT 160: Introduction to Anthropology

Location: Florence

This course will introduce students to the wide range of social and cultural diversity that exist in the world in order to develop a comprehensive approach to thinking about the human condition. We will examine all aspects of human life through anthropology's sub-fields. These include cultural anthropology (the diverse ways of life, how people give meaning to their experiences), biological anthropology (the study of human evolution and adaptation), archaeology (the study of past human societies through their material remains) and linguistic anthropology (how language and symbols are used).

Core Liberal Studies: Core Social Science

### ANTH 120

Intro to Archaeology

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as CLA 240: Introduction to Archaeology and

CLA 345/HIS 345: Roma: Archaeology of Power

Location: Florence/Rome

archaeology attempts to understand humankind through the study of physical remains of past civilizations. This course introduces students to the aims, methods and possibilities of archaeological work. Key issues in the practice of modern archaeologists are explored through the use of case studies, many relating to the locality of Tuscany and its surroundings, an area of exceptional archaeological interest. The course includes consideration of both ancient and medieval life and includes visits to museums and archaeological sites.

### ANTH 125

Archaeology Workshop

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as ANT 193/CLA 193/RES 193: Archaeology Workshop

Location: Florence

This course combines an introduction to archaeology with hands-on work on 2500 year-old archaeological finds in LdM's Archaeology Lab. These finds have recently been unearthed in central Italy in the archaic settlement of Accessa, under the scientific direction of the University of Florence, and in the Hellenistic necropolis of Bosco della Riserva, near Tuscany, where an excavation project is being conducted by LdM. Students will learn what happens to the finds once they leave their recovery contexts and arrive in Florence: here, under the expert guidance of the instructors, students will be involved in the fundamental activities of restoration, conservation, documentation, study and storage of the finds. This course will also give students a general survey of the evolution of the discipline of archaeology over time and it will introduce them to the

ancient Etruscan civilization, which forms such an important part of Italy's culture and heritage. Students will also have the opportunity to sign up for the summer workshop in Tuscany which operates directly at one of the archaeological sites.

### ANTH 130

Wine and Culture I: Wines of Italy

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as NUH 170: Wine and Culture I: Wines of Italy

Location: Florence/Rome/Tuscany

This course investigates Italian wine in the context of the extraordinary history, philosophy, culture and lifestyle of Italy. In this context wine is not only a much-loved drink but forms an essential part of rich cultural traditions extending back to the Etruscans and ancient Romans. From the study of wine we learn about the practices of earlier cultures, about their values and our own, and we gain a unique perspective on Italy today. The course focuses on the distinct traditions and economic, geographic and climatic aspects of each area of Italian wine production. Students explore grape varieties and different techniques used to make wine, and the national and regional classifications. They also subject representative wines to organoleptic analysis (visual, olfactory and gustative). Each wine is studied in terms of its characteristics, history and traditions, and in relationship to the particular foods meant to accompany it.

### ANTH 131

Wine and Culture II: Wines of Tuscany

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as NUH 190: Wine and Culture II: Wines of Tuscany

Location: Florence

This course deals with the different wine areas of Tuscany, focusing on their distinct historical, traditional, economic and geographic aspects. Students will be introduced to wine appreciation by studying the most representative Tuscan wines and comparing them with famous Italian wines. The major grape varieties and wine-making techniques will be presented and each wine will be tasted with a complete organoleptic analysis: visual, olfactory and gustative. Students will also learn how to pair wines with food. Specific information on the marketing of the wine (classification, sale, market) will also be provided. During classes, students will visit some of the most famous enoteche in Florence.

### ANTH 136

Venetian Cuisine and Culture

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as NUH 162: Venetian Cuisine and Culture

Location: Venice

This course is an historical-gastronomical journey inside the world of Venice and its maritime empire. Every lesson touches an historical or cultural theme which develops the traditions of taste in the lagoon, thanks to the introduction of new spices (like ground pepper, cardamom, cinnamon, coriander, cumin or cloves) coming from maritime trade.

Wine was also very important as part of the Venetian diet and this aspect of cuisine will also be dealt with. The historical journey will start in the 12th century (a period of maximum commercial and political power of Venice in the Mediterranean and the Far East) and conclude in the 20th Century with the glorious period of "Biennale d'arte", the "Mostra del Cinema" and the presence of writers and artists in the lagoon such as Ernest Hemingway, Ezra Pound, Igor Stravinsky, Joseph Brodsky and Peggy Guggenheim. Several classes will be dedicated to the contribution of the Jewish community to traditional Venetian cuisine.

#### **ANTH 145**

Celebrating Italian Style: Food and Culture in Contemporary Italy

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as NUH 200: Celebrating Italian Style: Food and Culture in Contemporary Italy

Location: Florence

This course deals with the relationships between Italian traditions, folklore and contemporary Italian society, for example the links between festivals, food and wines, tourism and today's Italian economy. Nowadays the image of Italy in the world is tightly connected with the global diffusion and promotion of its leading "Made in Italy" products, among which food and wines are the most important. The land of poor emigrants has become the land of class and style, Italian chefs are as popular as Italian fashion designers, Italian wines feature among the best wines of the world, and Italian recipes have found their way to the world's most renown restaurants menus. This course will give students the opportunity to discover the reasons for this miracle through a wide range of hands-on cooking lessons, wine and food tasting, field trips and guest lectures.

#### **ANTH 150**

Anthropology of Violence and Conflict

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ANT 190/PST 190: Anthropology of Violence and Conflict

Location: Florence

This course explores the dynamics of conflict in social relations and investigates the circumstances under which violence, in its different aspects, may arise, on the understanding that while conflict can no doubt play a positive role in social life, by no means the same can be said of violence. The first part of the course will deal with conflict and violence at the "micro" level - that is with conflict and, occasionally, violence among individuals in everyday social relations - and specifically with the role played by the pragmatic dimension in conflictual interactions. The second part of the course will deal with conflict at the "macro" level - that is conflict between large groups - focusing especially on the investigation of the circumstances under which conflict is likely to erupt into macro-scale violence. In this light, the concept of ethnic identity shall be analyzed, and the notion of ethnic conflict - with examples from Africa, Asia, and the Balkans, illustrated with the aid of documentary films - will be put under scrutiny.

#### **ANTH 235**

Anthropology of Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ANT 265/ART 265: Anthropology of Art

Location: Florence

Art is a human universal, and for this reason it can be understood and studied as a characteristic of our species, like other products of human evolution. At the same time, art is also a sociocultural product and a personal creation: it is a place where biology and evolution intersect with culture viewed in terms of both social dimensions and individualized expressions - psyche, personality and choice. Such a complex reality can best be comprehended and appreciated in its entirety through the holistic approach offered by anthropology, by analyzing every dimension of art: evolutionary, sociocultural, historical and psychological. The course is structured in two parts: during the first half we will explore the emergence of art and creativity in the human species, gathering data from the many disciplines that are involved: paleoanthropology, primatology, neurosciences, and evolutionary psychology. During the second half of the course we will explore the sociocultural aspects of art and creativity, using many different ethnographic sources. Students will have the opportunity to test the theories developed in class by exploring Florence as their research field: they will meet with local artisans, artists, and gallery owners, discussing the topics they explore in class with people who are directly engaged with art and creativity.

Core Liberal Studies: Core Social Science or Core Fine Arts

#### **ANTH 245**

Mediterranean Cuisine

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as NUH 215 (NUH 217 in Tuscania):

Mediterranean Cuisine

Location: Florence/Tuscania

Herbs and spices have played an essential part in the history of the Mediterranean countries. From their early use in tribal magic and to cure ailments, they came to be studied systematically and dispensed by apothecaries and physicians during the medieval period. Spices arrived from the East brought by the sea merchants, while the Mediterranean's natural environment offered an abundance and variety of herbs. These combined with the spices were used to preserve and enhance the flavor of foods. Herbs provide us with many different flavors: from the delicate sweetness of Angelica to the sour spiciness of Sorrel. Utilizing them can be simple as chopping up mint for a sauce and a long drink, or complicated as making one of the herbal liqueurs composing of dozens different herbs. However you employ them, herb and spices can impart a tangy flavor to many meals. Today even the most metropolitan Italians keep fresh herbs within easy reach by growing them at home in gardens or in pots on terraces and in window boxes. Students will not only learn how to use herbs and spices to zest up the simplest of dishes, but also as a salt substitute for a healthier diet. Students will also learn to create and take care of their own home aromatic herb garden. During each lesson, besides the main topic, specific herbs and spices used in Italian and Mediterranean cooking will be studied and dishes will be prepared with them for everyone to taste. Students will be also given information on a) nutritional profiles, b) how

different herbs and spices affect the body (benefits, adverse effects etc.), and c) how they can be used as cosmetics, natural remedies, etc.

#### **ANTH 246**

Mediterranean and Middle Eastern Cuisines

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as NUH 225: Mediterranean and Middle Eastern Cuisines

Location: Florence

Western cuisine owes a lot of its ingredients, foods and methods of cooking to the Middle Eastern trade routes. This course will analyze Middle Eastern cooking and its influence on Italian and Mediterranean cuisines. Students will discover that the roots of pasta, pizza and ice cream, the most well known Italian foods, can be traced through history to the Talmud and the Arab colonies in Sicily. Students will travel virtually through North Africa, the Near Middle East (Turkey, Greece), the Arab World, Israel and Persia to get to know their traditions and something about their history and music and learn to prepare their characteristic dishes. These cuisines all use a variety of herbs and spices which were added not only for taste and aroma, but also for their healing properties. In the first half of the semester topics common to all the countries will be studied, in the second half the specific countries or areas. Particular attention will be given to Mediterranean-vegetarian cuisine. The course aims to supply the main guidelines for recognizing, understanding and interpreting true Mediterranean cuisine.

#### **ANTH 247**

The History of Italian Cuisine

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as NUH 250: Italian Cuisine: History and Practice

Location: Florence/Rome

This is a study of the evolution of food in Italy, starting from ancient Roman times, continuing through the Middle Ages and the Renaissance, up to modern times. Students will look at the sumptuous ancient Roman table, the simple cuisine of the medieval monasteries and the spectacular feasts of the courts. Food will be examined in the historical context of each period and in relation to the society and culture of the times. The economic prosperity and cultural vitality of the Renaissance are explored through gastronomy: natural and sophisticated tastes, culinary skills, famous cooks and their innovative recipes, table settings and the code of manners. Particular attention will be paid to the important role of Caterina de' Medici in exporting Tuscan cuisine to France and how it developed there. In Italy, as nowhere else, ancient culinary traditions have persisted. Italians still prepare and eat foods almost as they did in the fifteenth century. Students work with original recipes from past culinary treatises, sometimes discovering ancient tastes (herbs, spices, sauces), but most of the time adapting old techniques to new circumstances and ingredients. So many ancient customs have endured for such a long time. This is one of the most fascinating aspects of Italian cultural history. This course is about original Italian cuisine and its timeless qualities.

#### **ANTH 248**

The Food of Italy

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as NUH 160: The Food of Italy

Location: Florence/Tuscania

Although characterized by unique and distinctive features, Italian cuisine is still perceived as the result of many different regional culinary traditions that, although merged and diluted over the centuries, still maintain their particular flavors and distinct ingredients. The course focuses on the different aspects of regional food in Italy, from climate and environmental conditions to social issues, from ingredients to recipe preparation and cooking techniques. Emphasis will be placed on how food relates to the local lifestyle and culture. Regional economy and local resources will be analyzed and compared. Students will be introduced to the various local products through lectures and class demonstrations. The selection of dishes prepared in class reflects what is really popular and traditional in Italy and concentrates on the "classics" of Italian cuisine (fresh pasta, risotto, meat sauce, etc.) that students can reproduce at home.

## **ARCHITECTURE**

#### **ARCH 120**

Contemporary Architecture

*Cr: 3; Contact hrs: 46 LA*

Listed at LdM as ARC 286/ART 286: Contemporary Architecture

Location: Florence

This course examines major developments in architecture, interior design and planning from 1960 to the present. Special focus is given to developments of the last two decades. The survey includes consideration of sociocultural developments, as well as debates in aesthetics and theory, such as the decline of Modernism. Key architects and studios are examined. The perspective is global but European and Italian figures, movements, works and events are not ignored.

Prerequisite: ART 165 History of Architecture or equivalent

#### **ARCH 140**

History of Interior Design

*Please see ITDS 150*

#### **ARCH 150**

Roman Civilization through its Monuments

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 207: Roman Civilization through its Monuments

Location: Rome

This course investigates the history of ancient Rome primarily through its monuments — its architecture and urban form. We will consider the mythology of Rome as caput mundi ('the head of the world'), as well as the physical city and its infrastructures in antiquity, from the 8th century BC to the 5th century AD. Significant architectural examples and monuments will be studied in their original historical, social and cultural context. The ways in which power was expressed symbolically through building projects and artwork will be addressed during

classes, which will be held mostly on site in the city and its environs. Key archaeological sites and museums in and around the city of Rome will also form part of the program.  
Core Liberal Studies: Core Fine Arts

### **ARCH 180**

The Built Environment of Florence

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ARC 201/ART 201: The Built Environment of Florence

Location: Florence

This course will explore the factors that have led to the development of Florence, its architecture and open spaces. The construction of the city up to the architecture of the early 17th century will be studied from the architectural and historical points of view. This course is divided into lectures in class, walking tours, visits, field trips and sketching on site, all fundamental for the understanding of the city. We will draw on the parallel history of the town of Florence to understand the growth of the city, but the main interest will be on the architecture and the way it developed. To better understand the historical development of the city the course will also focus on the history, the artistic productions of the time, the philosophical currents and the powerful families that ruled and determined different architectural choices.

### **ARCH 210**

Landscape Architecture

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ARC 260: History and Theory of Landscape Architecture

Location: Florence

Gardens and plants are an integral part of Italian culture and of Italian paintings. While the practical needs of agriculture dictate the regular landscape of the Tuscan hills, gardens respond to other needs as well: religious meditation, artistic expression, display of wealth, theatrical settings, or botanical experimentation. This course explores the use of plants in Tuscany. From productive olive groves and vineyards to architectural hedges and topiary, the knowledge of plants is essential to our understanding of art, history and society. There is a constant interplay between horticulture and culture: imported plants such as citrus fruits are grown as an expensive challenge to the climate, while other plants such as the iris or rose are represented in art and grown in gardens in part for their symbolic content.

### **ARCH 211**

Archaeology Venice Region

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as CLA 220: Archaeology Venice Region

Location: Venice

This course examines the archaeology of the peoples inhabiting northeastern Italy (primarily the region known as the "Veneto") between the Bronze Age and the late Roman Empire. These dynamic and sophisticated cultures developed far-reaching networks of communication, and they left rich traces of historical, cultural and material evidence. Already settled during the Bronze Age, this area served as a crossroads between the northern transalpine cultures and the (Proto)Villanovan culture further south, even maintaining maritime contacts with important

civilizations of the eastern Mediterranean by the end of the second millennium BCE. Focus is placed on individual ancient sites and communities around Venice, from the archaeological site of Frattesina, where precious ivory, amber, glass and metals were worked, to sites where historical towns later grew, such as Este, Adria, Verona and Padua. In pursuing the long duration of cultural patterns, attention is directed to the development of Paleo-Venetic economic activities (and not only to mortuary and cult practices) over an extensive time period. Site visits are an integral part of the course.

### **ARCH 220**

History of Renaissance Architecture

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ARC 291: Renaissance Architecture

Location: Florence

This course deals with the treatment of the principal architectural works of the Renaissance age. Strong emphasis will be given to Florentine architecture (studied in the classroom as well as on site) The goal of the course is to give students a general knowledge of principles and characteristics of Renaissance architecture. Part of the course will be about pre-Renaissance architecture to give students who are new to the subject a context for the subject.

Prerequisite: History of Architecture, or Art History I, or Art History II, or equivalents

### **ARCH 240**

Architectural History: Villa Through History

*Please see HST 240*

### **ARCH 250**

Italian Cities: History of Urban Design

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ARC 248/ART 248: Architectural History: Italian Urban Design

Location: Florence

The course embraces ancient design to modern Italian urban landscape, analyzing the formal layout as well as the cultural and social background of Italian cities. Students will study Etruscan and pre-Roman towns, Roman imperial towns, medieval and Renaissance towns, the Baroque environment, the cities of the 19th century, new towns which were developed during the Fascist era, post-war reconstruction, and contemporary town planning. The aim of the course is to give students the tools to "read" the landscape of Italian towns as complex environments created during a long phase of different superimposed urban textures.

### **ARCH 310**

Masters of Architecture

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 165: History of Architecture

Location: Florence

What is architecture? How were Renaissance architects influenced by the architectural treatise of the Roman architect Vitruvius? Who is the most representative architect of the Italian Baroque? What are the main characteristics of a medieval castle? What do we mean by "Post Modernism"? All these questions will be addressed in this overview of key moments in the history of Western



architecture. A strictly chronological approach will guide students through the evolution of architecture from Greek civilization (the Parthenon in Athens, 447-433 BC) to the present day (Santiago Calatrava's European projects). The architect's pursuit of the myriad ideas of beauty will be a leitmotif of this course and will link the study of architects from Itkinos and Brunelleschi to Borromini and Le Corbusier.

Prerequisite: Some background knowledge of architecture

### **ARCH 311**

Architecture in its Environment

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ARC 340: Architecture in its Environment

Location: Florence

The course goal is to learn a method to understand the relation between architecture and urban context and to be able to design a relevant architectural project. Emphasis is on the vertical and horizontal dimensions of cities and towns, and on the analysis of shapes and uses of the urban space. The main course project relates to a specific urban situation. The project process starts with extensive on-site case study analysis of the site (with outdoor walking and sketching), historical context, and the urban surroundings. In class students will develop, examine and discuss the main elements, themes and issues of the project. The completed project includes sketches, site plans, architectural plans, elevations and sections, as well as a presentation delivered in class.

Prerequisite: INT 190 CAD 1 and ARC 175 Foundations of Arch. Design or equivalents

### **ARCH 312**

Sustainable Architecture

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ARC 320: Sustainable Architecture

Location: Florence

Sustainability is a characteristic of a process or state that can be maintained at a certain level indefinitely. Our current lifestyle is not sustainable because we base our energy requirements on burning fossil fuels that are running out, causing global warming and pollution. The key aim of the sustainable architecture approach is to help resolve the present energy crisis by designing self-sufficient buildings. The two basic principles applied are: reduction of energy needs and use of renewable forms of energy (solar, wind, geothermic, hydroelectric or biomass). Other topics touched upon in the course are: use of local building materials, study of the local traditional passive strategies (to create a pleasant home despite climate conditions), encouraging a sustainable lifestyle, co-housing.

Prerequisite: INT 190 CAD 1 and ARC 175 Foundations of Arch. Design or equivalents

## **ART AND ART HISTORY**

### **ART 101**

Fundamentals of Art and Design

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PDM 190: Fundamentals of Art and

Design: Color Theory

Location: Florence

This course concerns the analysis and theory of colors. Students will study harmony and contrast of colors: pure colors, light and dark colors (chiaroscuro), hot and cold colors, complementary colors, simultaneous contrast, quality contrast and quantity contrast. The course will study the relationship between form and color, and how colors relate to space and composition, as well as the perception and chromatic balance: the illusion of color. It will also analyze the expressive force of colors as an essential element in the creative process. Learning to develop an eye for color through experience and trial and error; seeing the action of a color and feeling the relationships between colors will be achieved through practical exercises based on various color theory criteria. Investigation of nature, master artists' works, city life and architecture, and works of master artists will help to discover how colored light and shadow are perceived through the relationship between the "eye," "experience" and "color theory."

### **ART 105**

Introductory Sculpture

*Please see STUD 170*

### **ART 110**

Basic Drawing

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PDM 130: Principles of Drawing &

Composition and PDM 231: Tuscania Sketchbook

Location: Florence/Rome/Tuscania/Venice

This course will teach the basic techniques of figure and object drawing. The program is designed to introduce the fundamental principles and elements of drawing as well as the major techniques and media. Each lesson has a specific aim and forms part of a progressive build up of skills. Still life, human figure, architecture and nature will be investigated as subject matter. Students will be introduced to the fundamental principles and elements of drawing using charcoal, pencil and various other media. Reference to the exceptional works of art in the city of Florence will be investigated and analyzed as an integral part of the course. The aim of the course is to develop a better understanding and knowledge of drawing, and to encourage further studies using the various techniques and media in creating drawings.

Core Liberal Studies: Core Fine Arts

### **ART 111**

Basic Painting

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PDM 140: Foundation Oil Painting and

PDM 187: Discover Painting: Tuscania through Color and Space

Location: Florence/Rome/Tuscania

This course is an introduction to the traditional techniques of oil painting for beginning students or students with no previous training in Fine Arts. The course deals with the most fundamental principles and elements of still-life painting, with an emphasis on the perception and build up of form, tone, and color on a two-dimensional surface. Exercises are introduced to students in highly structured lessons, including the theory of color, supplemented by practical demonstrations. Reference to the exceptional works of art in the city of Florence will be investigated and

analyzed as an integral part of the course. The aim of the course is for students to learn the basic knowledge of oil painting techniques as well as to discover their personal brush stroke, favorite colors, and the ability to personalize one's composition.

#### **ART 130**

Introduction to Renaissance and Baroque Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 195: Introduction to Renaissance and Baroque Art

Location: Rome

This course introduces students to the peculiar language of some of the most fascinating artistic periods in Italian art: the Renaissance, the Mannerism and the Baroque (14th - 18th centuries). It will cover the main monuments and themes in painting, sculpture, minor arts and architecture and it will be focused on personalities such as Botticelli, Leonardo da Vinci, Raphael, Titian, Michelangelo, Caravaggio, Bernini, Borromini and many others. Particular emphasis will be placed on Rome as the center of the production and commission of masterpieces of art. Visits to museums, galleries and churches are a fundamental part of the course.

Core Liberal Studies: Core Fine Arts

#### **ARTL 135**

Anthropology of Art

*Please see ANTH 235*

#### **ART 145**

Introduction to Classic Photography

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PHO 120: Introduction to Classic Photography

Location: Florence

The course provides a basic approach to how the photographic analog camera works, while examining the technical aspects of developing and printing a photographic (black and white) film. Through technical and conceptual assignments, the student is expected to gain confidence in how to use the photographic medium in a creative and expressive way. In the final part of the course, the student develops personal ideas into an individual project. The aim is to impart a working vocabulary of basic photography, in order to allow the student to become familiar with the technical aspects of the photographic camera, as the main tool in converting visual and personal expression into photographic pictures. All basic black and white printing techniques and some basic digital post-production techniques will be covered. There is enough class lab time to enable students to accomplish a good part of the printing, but students are expected to dedicate sufficient time outside of class to complete their photographic assignments. In the course students acquire confidence in knowing how to use their camera well, increased technical control of the medium, and develop a more critical eye. This course is 80% film and darkroom and 20% digital. Note: each student must be equipped with an SLR film camera with manual function and with at least one lens.

#### **ART 160**

History of Western Art I

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 180: Art History I: Antiquity to Early Renaissance

Location: Florence/Rome

This course is a general introduction to the visual arts from ancient Greek art to the Italian Renaissance and Baroque. Emphasis is given to those artistic events and personalities which contributed to the artistic development of the various periods. The course treats the main monuments, artists and themes in painting, sculpture and architecture in Western art in relation to history and society, with particular emphasis on Italian art. The changing of styles and taste over the centuries will be analyzed. This course is divided into lectures in class, walking tours, visits to museums, churches and monuments in the host city as well as possible field trips out of town. The student will learn to recognize the main characteristics and styles of art and architecture from 600 BCE to 1600 CE.

Core Liberal Studies: Core Fine Arts

#### **ART 180**

History of Western Art II

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 186: Art History II: High Renaissance to the Present

Location: Florence

This is a survey course focusing on art in Europe from the Renaissance period up to the late 19th century. Emphasis is placed on painting, sculpture and architecture while presenting the artists, their creations and the movements that characterized the different art historical periods. The course considers ideas and historical events that helped to shape expression in the visual arts in this era. Great importance will be given to the interpretation of subjects and symbols, to the different techniques and styles used by artists and to the role of public and private patrons. Given the context of the course, particular attention is devoted to the development of art in Italy.

Core Liberal Studies: Core Fine Arts

#### **ART 201**

Three Dimensional Design

*Cr: 3; Contact hrs: 45 N*

A foundation course which investigates the elements and principles of designing with sculptural forms. Through a series of hands-on projects and regular group critiques, students will develop the skills necessary for creating in three dimensions. NOTE: This course explores traditional, not digital, techniques.

Prerequisite: Fundamentals of Art and Design or equivalent

#### **ART 202**

Intermediate Painting

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PDM 270: Intermediate Painting

Location: Florence

The course is structured for students who have already attended the foundation-level course or have a similar background in painting. It takes students into further studies in oil and will introduce the technique and methods of acrylic painting. Focus is on the nude as well as object painting using a number of different approaches to life

painting. Some of the most essential techniques of oil and acrylic painting are covered to provide students with a sound foundation preparing them for more ambitious work. Emphasis is on color mixing, handling of brush strokes, glazing and scumbling, as well as traditional canvas preparation. Reference to the exceptional works of art in the city of Florence will be investigated and analyzed as an integral part of the course. The goal is to provide students with an understanding of the most essential elements in life painting.

Prerequisite: Foundation Oil Painting, or equivalent

### **ART 203**

Draw II: Media and Tech

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PDM 390: Advanced Conceptual Drawing

Location: Florence

This course requires a high proficiency in figure and object drawing as well as a sound understanding of all the principles and elements of drawing. It aims to start to play with the knowledge of drawing gained through exercises that deeply explore and question thus far concepts and approaches of traditional drawing. It encourages a personal approach to the work by allowing for the possibility to explore individual concepts in the execution of a project. The aim is to work toward greater personal expression and with more complex problems in drawing so as to give the work a more mature and resolved finish. Reference to the exceptional works of art inside and outside the city of Florence will be investigated and analyzed as an integral part of the course.

Prerequisite: Advanced Drawing: Observation and Interpretation or equivalent.

### **ART 207**

Basic Printmaking

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PRI 120: Basic Printmaking

Location: Florence

This course is an introduction to the various techniques of black and white printmaking, such as etching (hard ground, soft ground, aquatint, sugar lift, dry point, pastel, spit bite and mixed media), woodcut and linoleum cut. The art and technique of reproducing and printing metal plates, wood panels, linoleum and other matrixes will be thoroughly investigated and understood. In learning the above techniques and methods, constant reference will be made to printmaking, not only as a very old process practiced in Italy and in the rest of Europe during and after the Renaissance (Mantegna, Pollaiuolo, Parmigianino, Rembrandt, Goya), but also as a modern approach (De Chirico, Carrà, Picasso, Munch, Seurat).

### **ART 205**

Intermediate Sculpture

*Please see STUD 240*

### **ARTL 205**

Michelangelo

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 270: The Genius of Michelangelo

Location: Florence/Rome

This course focuses on Michelangelo Buonarroti (1475-1564) and offers students the opportunity to explore in

depth the life and work of one of the most gifted and revolutionary artists of the sixteenth century. It will look on his long artistic career as painter, sculptor, architect and poet. The artist's personal and artistic relations with other outstanding artists of his time, in particular Leonardo and Raphael, who Michelangelo perceived as great rivals, will also be a central theme of the course. The course will be based on recent literature, sources of the time and Michelangelo's own writings (mainly his letters and poetry). It will also explore artistic questions like the hidden meanings in his works and Michelangelo's influence on contemporary and later artists. The course will also explore relations with his commissioners, esp. the Medici in Florence and the papal court in Rome under pope Julius II. Students will gain a detailed knowledge of Michelangelo's work, and will be able to identify and analyze major works in painting, sculpture and architecture. Site visits will form an essential part of the course.

Prerequisite: Art History I, or Art History II, or equivalents

Core Liberal Studies: Core Fine Arts

### **ARTL 206**

Art & Archaeology of Egypt

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as CLA 255: Egypt Art & Archaeology

Location: Florence

The course intends to provide a general overview of the ancient Egyptian civilization, and aims to study Egypt from within, understanding the material culture and human life of the inhabitants of the Nile Valley through a survey of the major literal and non-literal works. In examining more than 4000 years of ancient Egyptian civilization - starting with the development of its culture in the late fourth millennium BCE, passing through its end in the Roman Periods, up till to the Early Islamic Period - the course aims at follow the major aspects of Egyptian culture, politics, art, religion, and literature. This type of introduction to the art and archaeology of ancient Egypt allows students to answer questions regarding contemporary Egyptology (e.g., How was Egypt born? When where the Pyramids built? How do you read Hieroglyphics? Is there any life after death for Egyptians? What is the Amarna revolution?). The course will explain these and other questions using archaeological data and historical sources starting from the pieces present in the Egyptian Museum of Florence, one of the most important of the world.

Core Liberal Studies: Fine Arts

### **ARTL 209**

World Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 260: World Art

Location: Florence

This course explores Western and non-Western artistic traditions from ancient era to the 20th century. Major artistic trends, monuments and artworks from all over the world will be discussed stressing differences, analogies and reciprocal influences. Parallel to the study of western art, this course offers a non-Western perspective which considers artworks from Egypt, the ancient Near East, China, Japan and India. The emphasis of the course is to develop an understanding and appreciation of various art forms from cultures scattered around the world which have

existed for thousands of years, representing multiple distinct lines of development. Artistic trends will be related to their social, political and economical context by considering broad thematic areas such as religion and cultural continuity, rulership and political integration, patronage and social status. Links, differences and cultural interactions between different civilizations will be stressed to better understand the concept of 'cultural identity' in the era of globalization.

Core Liberal Studies: Core Fine Arts

#### **ARTL 210**

Palaces of Florence

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 245: Palaces of Florence

Location: Florence

The aim of this course is to introduce students to the history of the palaces of Florence from the 13th to 17th centuries. Public and private palaces had an important role in the life of the city through the centuries, and, by studying them, students will have the opportunity to understand not only the development of their architectural style, but also the social, economic, cultural, and political history of Florence, in an interdisciplinary approach to the subject. Students will study the evolution of Florentine palaces directly in front, and inside, of the buildings: many of the lessons will be held on site, and site visits form a crucial dimension of the learning experience.

Core Liberal Studies: Core Fine Arts

#### **ARTL 212**

Art and Society in Venice

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 235: Art and Society in Venice

Location: Venice

This course explores Venetian art and architecture: its origins, development and major achievements; the impact of outside artistic influences from both East and West; and the role of society, politics and culture in the life of the 'Most Serene' Republic over several hundred years; as well as the relationship with other Italian artistic centres like Florence and Rome. Considerable attention is given to iconography and to cultural developments that affected artistic symbolism (for example Christian and mythological interests, and humanistic philosophy) and also to the different styles and techniques used by the artists as well as to the relationship between works of art and patronage.

Core Liberal Studies: Core Fine Arts

#### **ART 215**

Graphic Design I

*Please see GRAP 170*

#### **ARTL 215**

Aesthetics of Design

*Please see ITDS 330*

#### **ART 220**

History of Photography

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PHO 206/ART 206: History of Photography

Location: Florence

The course is a critical history of European and American photography from its discovery to trends of today, placing emphasis on iconography and its major exponents. At the heart of the course is the examination of the main subject areas – landscape, portraiture, documentary reportage, fashion, art photography – and the detailed analysis of exemplary images in terms of their cultural and ideological contexts. Technical developments that have had an important influence on the art of photography are also studied, focusing on the most characteristic methods of producing photographic pictures. The lectures and the visits explain by what criteria a photograph is judged. The program is an essential experience for anyone on a photography course or with an interest in the visual media.

Core Liberal Studies: Core Fine Arts

#### **ARTL 220**

Nude in Modern Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 225: Nude in Modern Art

Location: Florence

Since the beginning of art history, the human body has fascinated countless generations of artists, becoming since ancient times the supreme form of artistic expression. The nude became a genre in itself, used to represent religious and mythological figures, gods and goddesses, legendary heroes and even ideas, despite the negative reaction that sometimes followed the unveiling of the work. But if for the more conservative the nude was scandalous and sinful, for the artist it was an expression of freedom and human beauty and sensuality, of the pureness of being. The nude in the history of art is thus a subject both traditional and transgressive, with broad implications for our understanding of art and humanity. This course explores these themes with special attention to the period from the late 18th century to the late 20th century.

Core Liberal Studies: Core Fine Arts

#### **ART 225**

Lost Symbolisms and Secret Codes in Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 255/PHR 255: Lost Symbolisms and Secret Codes in Art

Location: Florence/Rome

Art has served various functional and aesthetic purposes in different cultures and periods. In some eras art has also embodied a symbolic language, mysterious and obscure to the majority of people, but highly significant to the educated or the adepts who were and are able to "read" it. For example, the "secret message" of some artworks of past centuries relates to astrology or alchemy and was intended only for experts in these fields. A specific field of art history, iconography, studies different subject matters and the various symbolic meanings in works of art. In this course students explore a wide range of art of diverse kinds, origins and centuries, and they examine the fascinating and complex range of different meanings that some artworks were intended to transmit.

#### **ART 240**

Intermediate Photography

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PHO 240: Intermediate Classic Photography

Location: Florence

This course consists of a series of workshops in which students learn how to master professional film photography techniques. Students gain knowledge of sophisticated artistic and commercial techniques in the field, in the darkroom and in digital post-production. Course topics include shooting and exposure techniques, refinement of compositional capabilities, and enhancing negative processing and darkroom printing skills. Among the special camera features and techniques emphasized are medium format and large format view cameras, very slow or very fast film types and different developers, colored filters for shooting, and portable flash lighting. In the course practical darkroom work is fundamental to achieving good control of negative exposure and development and the tuning of a B&W print, while students learn how to adjust pictures professionally in digital post-production with Photoshop. Instructor presentations address techniques, course assignments, the history of photography, and different fields of photography as an art media. Much focus is placed on photographic trends of recent decades. Students leave the course knowing how to use their camera, lighting, and darkroom professionally, with increased technical control of the medium and a more critical eye. This course is 70% film and darkroom and 30% digital. Note: each student must be equipped with a SLR FILM CAMERA with MANUAL function and with at least one lens.

Prerequisite: PHO 120 Introduction to Classic Photography, or PHO 130 Digital Photography, or equivalents

#### **ART 245**

Medieval Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 285: Medieval Art and HIS 287: Medieval Civilization and Culture

Location: Florence/Tuscania

The course deals with Early Christian and Medieval art, and its political, social and cultural implications. Topics discussed range from the origins of Christian art to Carolingian art; from proto-Romanesque art to the development of Romanesque art in Europe; from classicism in Florentine Romanesque art to the Gothic style in architecture and sculpture. The course includes a detailed study of Italian Gothic painting: the schools of Siena and Florence, as well as Giotto's works. The particular Florentine experience during the Gothic period and the social, political, economic, and cultural implications that form the background of Renaissance civilization, will be considered. Students gain understanding of the vitality and variety of art in the Middle Ages. Visits to Romanesque, Gothic, and Renaissance monuments help to understand the transitions, either linked to or in contrast with earlier styles.

Core Liberal Studies: Core Fine Arts

#### **ART 266**

Museum Experience

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 360: Museum Experience

Location: Florence

The course entails individual work experience in a museum or church in the Florentine area, supervised by a faculty tutor and the cooperating museum, or Florentine curia,

staff. The internship provides students with practical experience, especially in the field of cultural mediation and museum education, through direct observation of the various activities developed at the hosting museums and churches, individual studying and direct participation in guided tours through the museums and churches. Through this experience the student will gain the opportunity to learn and apply new professional skills, while directly interacting with museum or church staff and visitors. NOTE: Placement opportunities are limited and subject to change. Students who enroll must submit CV, motivational letter and other information before the start of term, and acceptance is conditional upon result of onsite interview first week of term. Fluency in Italian may be advantageous. Prerequisite: Art History and Museum Studies majors

#### **ART 267**

Exhibition Management

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 267: Exhibition Management

Location: Florence

In this course students learn the main procedures involved in planning and managing a museum exhibition. Most of the course revolves around the development by each student of a complete and viable exhibition proposal. Major effort is dedicated to the proposal (research and development), the budget plan (key elements and procedures), logistics and security (transport, insurance, timetables), promotion (marketing research and materials, sponsorship issues), physical planning (viewer flow, display principles), and curatorship (scholarly validity and impact, cataloguing and information, networking). The course taps into the remarkable world-class experience and innovation concentrated in Italy and especially Florence. The project may relate to a real space in Florence. Local spaces and temporary exhibitions are studied, and visits with specialists such as architects, exhibition designers and museum curators, are special features of the course.

Prerequisite: Art History or Restoration majors and Sophomore standing

#### **ART 268**

Young Italians

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 310: Young Italian Artists Today

Location: Florence

This course examines the latest trends in the arts of contemporary Italy through the direct experience of the work of living artists. Has globalization abolished the barriers between countries and continents? The so-called "globish" (globalized artistic languages) has been replacing regional languages, on the one hand leveling experiences, on the other allowing more exchange and interaction between people of different and distant geographical areas. How does the art world respond to this process of globalization? How do today's artists from Italy, a country with such an important cultural heritage, position themselves, maintaining their own individuality and regional traits, while at the same time engaging with a global panorama that tends to flatten differences? Students in this course will analyze the work of important Italian artists today. They will have the opportunity to become familiar with the strategies and means they adopt: mixed

media, video, digital art, as well as the more traditional media of painting and sculpture. Part of the course will include direct encounters with cutting-edge contemporary artists such as Dario Bartolini, Giuseppe Restano, Marina Bolmini and Kinkaleri, who will personally illustrate their tensions, aesthetics, and production. Meetings will take place either in their studios or in class and are organized in order to allow direct engagement with these leading figures of the Italian and international art scene. This course is particularly suitable for students interested in becoming artists and gallery curators as well as those with an interest in the history of art.

Prerequisite: Two Art History courses

Core Liberal Studies: Core Fine Arts

### **ART 275**

Lifestyle in Renaissance Florence

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 280/ART 280: Lifestyle in Renaissance Florence

Location: Florence

Important Renaissance works of art, paintings, sculptures, and art objects like wedding chests and furniture, ceramics, and jewels and luxurious clothing are often characterized by coats of arms, by family, individual, or wedding emblems, and by symbols that are deeply related to their powerful commissioners (such as the Medici, Rucellai, Strozzi, and Pitti families in Florence). The course will illustrate and investigate their possible meanings and connections with history, families, and artists of the Renaissance, as well as with philosophy, astrology, and iconography from the end of the 15th to the 16th century.

Core Liberal Studies: Core Fine Arts

### **ART 276**

Renaissance Art at the Italian Courts

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 330: Renaissance Art at the Italian Courts

Location: Florence/Rome

This course explores all aspects of artistic activity at the major Italian courts during the fifteenth century. This analysis will not only be confined to an art historical approach, but will also consider various aspects of court life - the chivalric tradition, hunting, jousting, scholarship, and court festivals - which have an influence on the visual arts. Comparisons will be made with Northern European courts of the same period. The main focus of attention will be Pisanello and the courts of Ferrara and Mantua, Mantegna and the Gonzaga court in Mantua, Francesco Cossa at the D'Este court in Ferrara, Piero della Francesca and Laurana at the court of Federigo da Montefeltro in Urbino, and Piero della Francesca and Alberti at the Malatesta court in Rimini. The student will become familiar with the special patronage conditions which dictated the nature of Renaissance art at the princely courts of Italy. The student will have a detailed knowledge of the work of five court artists and a broader familiarity with three others.

Core Liberal Studies: Core Fine Arts

### **ART 281**

History of Costume

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as FAS 285: History of Costume

Location: Florence

Students explore the historic styles of Western dress and adornment through the ages from the ancient Egyptian period to the 20th century. Costume is viewed within the period context and is related to major historical developments, technology, production, and the economic situation. Also discussed are the arts, societal values, events or specific individuals, insofar as these that can be seen to influence fashions.

Prerequisite: Sophomore standing

Core Liberal Studies: Core Fine Arts, Fashion

### **ART 290**

World of Museums

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 230: The World of Museums:

Museology

Location: Florence

The aim of this course is to provide an integrated approach to museum theory and practice in Italy. It will consider museum definitions and classification, and the century-long history of art collecting, examining the various forms and meanings of gathering beautiful, precious or even curious objects in various places, including the creation of world-famous museums such as the Uffizi or the Louvre. The concept of Cultural Heritage will be analyzed, considering its increasing value for society, as well as the legal and ethical issues involved. The course will also provide the student with the basic knowledge of the main issues in museum curatorship: research, methods of documentation, cataloguing systems, display, basic communication techniques, the importance of education in museums, preventive and remedial conservation of collections, environmental monitoring and control, safety plans and storage systems.

Core Liberal Studies: Core Fine Arts

### **ART 301**

Advanced Painting I

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PDM 350: Advanced Painting: Observation and Interpretation

Location: Florence

The emphasis of this course is to further students' knowledge and practice of the traditional techniques of oil painting through figurative and/or object work, in order to clarify problems and to refine and improve the quality of the work, so that accuracy may serve personal expression and individual studies may become resolved paintings. The course focuses on the subtleties within the techniques of oil painting and encourages a more personal expression in the work. The goal is to resolve technical problems and to introduce more subtle and complex areas of study related to a personal idea or concept. Various exercises and projects will be set as a way to approach certain problems, such as color, composition, brush strokes, glazing, impasto, painting mediums, and large format work. Students will be taken through a series of given exercises to be first realized in small acrylic paintings called "bozzetti" and then composed into oil paintings. At the end of the course, students will work on a personal project in order to prepare them for more advanced conceptual work. Reference to the exceptional works of art inside and

outside the city of Florence will be investigated and analyzed as an integral part of the course.  
Prerequisite: Intermediate Painting or equivalent.

### **ART 310**

Drawing III: Advanced Projects

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PDM 340: Advanced Drawing:

Observation and Interpretation

Location: Florence

This course is designed for those students who need to consolidate their knowledge and understanding of the main drawing techniques. It is designed for students who have a mature understanding and practical application of figure and object drawing. All the techniques learned and used in the previous courses will be further elaborated in order to move on to more ambitious problems in drawing. Students will depart from direct observation moving onto more personal ideas and concepts focusing on an individual means of expression. Projects and highly structured exercises will be given. Reference to the exceptional works of art inside and outside the city of Florence will be investigated and analyzed as an integral part of the course.

Prerequisite: Intermediate Analytical Figure and Object Drawing or equivalent

### **ARTL 310**

Leonardo and Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 210: Leonardo Art and Science (Three Cities)

Location: Florence

Leonardo da Vinci (1452-1519), more than any other figure, represents the Renaissance confidence in the boundless faculties of the human mind. This course will examine Leonardo's life and works in their historical contexts. It will concentrate on the analysis of those of his paintings available for viewing in Florentine galleries, as they epitomize Leonardo's relentless quest for the knowledge of man and nature. In addition the course will also include an analysis of Leonardo's most significant drawings, showing his elaboration of a highly articulated visual language; and an examination of the manuscripts and collections of miscellaneous papers compiled by Leonardo, who throughout his life kept records of all his research embracing every field of learning. The course will cover the breadth and variety of Leonardo's artistic interests, placing him in the artistic culture of his time, exploring his impact on Western art, and attempting to assess his extraordinary legacy.

Core Liberal Studies: Core Fine Arts

### **ARTL 311**

Italian Contemporary Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 353: Contemporary Italian Art

Location: Rome

This course focuses on Italian art of the 1950s through the 1980s analyzing movements and artists whose work represents a dialogue with international developments, from Abstract Expressionism to Informale, from Arte Rovera to Transavanguardia. The course is divided into a first part analyzing movements and artists, and a second part examining places and personalities representative of

Italian Modern Art. Artists studied include Guttuso, Schifano, Paladino, and Clemente. The course has a specific focus on Rome as a city of uninterrupted exchange with other Italian artistic centers and the international Panorama. Special attention will be paid to gallery owners (such as Ferranti and Sargentini), critics (including Celant and Bonito Oliva) and major international exhibitions in Rome.

Prerequisite: Art History I, or Art History II, or equivalents

Core Liberal Studies: Core Fine Arts

### **ARTL 312**

Art & Architecture of Ancient Rome

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 315/CLA 318: Art & Architecture

Ancient Rome

Location: Rome

This upper level course examines the major developments in the art and architecture of ancient Rome from the foundation of the city to the age of Constantine, with an emphasis on significant examples of Roman monumental buildings and works of art, crucial archaeological sites, and newly excavated areas. In addition to introducing students to analysis and interpretation of styles, this course addresses a variety of current themes and topics such as public and private architectural spaces, urban planning, traditions, innovations, patronage, past and current meaning of Roman art. The emphasis is on investigating Roman art and architecture in relation to cultural, political, social, and economic developments and through an interdisciplinary approach. To facilitate the understanding of the multifaceted aspects of Ancient Rome, conventional classroom lectures are supplemented with field trips to museums, archaeological sites, and excavations in progress

Prerequisite: Art History I, or Art History II, or equivalents

Core Liberal Studies: Core Fine Arts

### **ART 314**

Experimental Photography

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PHO 260: Experimental Photography

Location: Florence

This is an inspiring course to develop individual expression via various techniques related to photography. Students will acquire familiarity with the many creative possibilities of photogram, hand-coloring, photo collage, photomontage, partial developing of prints, and chemical alterations such as toning and bleach. The course is not a darkroom course, but includes an introduction to black & white printmaking. The lessons will be complemented by slide shows on history of photomontage and relations with contemporary art. Students will learn to combine multiple techniques, and to develop an understanding of concept and perception which will result in a final portfolio. NOTE: each student must be equipped with (1) a photo camera with (2) at least one lens (a choice of lenses is preferable). The camera can be of any type: manual or digital; for tourist use, toy, compact or credit card type; small, medium, classic, automatic, autofocus, professional. A basic knowledge of film and darkroom photography is useful but not required.

Prerequisite: Introduction to Classic Photography, or

Introduction to Digital Photography, or equivalents

**ART 315**

Graphic Design II  
Please see GRAP 270

**ART 316**

Hidden Meaning in Renaissance Art  
*Cr: 3; Contact hrs: 45 LA*  
Listed at LdM as ART 320: Hidden Meanings in Renaissance Art  
Location: Florence

This course introduces students to the richness and complexity of Renaissance art, focusing mainly on iconography and iconology. Students will learn how to understand major works of Renaissance art (mainly paintings) within the context of religious, classical and humanistic elements of 15th- and 16th- century culture. The course is based on a series of case studies which are investigated weekly, and will include masterpieces by Jan Van Eyck, Piero della Francesca, Sandro Botticelli, Michelangelo and Holbein. The works chosen demonstrate how the system of Renaissance figurative arts, full of symbols and allegories, was meant to be understood by a learned public. Each work will be analyzed with reference to the three levels of meaning involved in an iconographic approach as defined by Erwin Panofsky: primary or natural subject matter, secondary or conventional, and intrinsic meaning or context.

Prerequisite: Art History I, or Art History II, or equivalents  
Core Liberal Studies: Core Fine Arts

**ART 318**

International Art Business  
*Cr: 3; Contact hrs: 45 N*  
Listed at LdM as ART 297/BUS 290: International Art Business  
Location: Florence

The course is designed to introduce students to the arts market and the institutional networks that support and promote the art business, as well as giving them an understanding of the current art market and auction house environment. Through this course, students will meet specialists to develop the ability to identify and analyze works of art, learn how to recognize marketing opportunities, and determine appropriate strategies. The figures of the Art Dealer and the Art Administrator will be analyzed in depth, together with the main principles of the international laws that govern this special field.

Prerequisite: Art History I, or Art History II, or equivalents

**ART 320**

Digital Photography  
*Cr: 3; Contact hrs: 45 LA*  
Listed at LdM as PHO 130: Introduction to Digital Photography  
Location: Florence/Rome/Tuscania

The course provides a basic approach to how the photographic digital camera works. Students gain a broad knowledge of the history of photography and an appreciation of aesthetic concerns that enable them to express themselves in a more cohesive and creative manner. Basic classic photography skills including an understanding of focal length, aperture, shutter speed, composition, and quality of light are integrated with techniques specific to digital capture and the manipulation

of images in Photoshop. Photoshop software is used to process and print photographic imagery. During the semester specific assignments help students to learn all basic digital techniques and some basic black and white developing and printing techniques. Students are expected to dedicate sufficient time outside of class to complete their photographic assignments. In the course students acquire confidence in knowing how to use their camera well, increased technical control of the medium, and a more critical eye. This course is 80% digital and 20% film and darkroom. Note: each student must be equipped with an SLR digital camera with manual function and with at least one lens.

**ART 323**

Web Design I  
Please see GRAP 220

**ART 324**

Digital Layout and Design  
Please see ITDS 400

**ART 331**

Art Expertise  
*Cr: 3; Contact hrs: 45 LA*  
Listed at LdM as ART 405: Art Expertise  
Location: Florence

The function of art expertise is to make a precise assessment of a work of art in terms of its aesthetic significance, its material evidence, its documentary importance (history) and its market value. With the birth of the art market, in addition to the art collector and the art dealer we now find the art consultant: an expert in the field of visual arts who is able to recognize the characteristics of specific periods, schools and artists. Furthermore, he or she is able to distinguish an original work from a copy or an imitation and assess its market value. Beginning with the definition of what a work of art is and a discussion of the criteria to define quality, the course leads students through the ins and outs of both selling and buying. The following issues are addressed: the roles of the connoisseur and the art consultant; classification and cataloguing of works of art (dossiers and publications); scientific diagnostic procedures; fakes and artistic revivals; Italian and international art legislation; auctions (with visits to the Pandolfini auction house in Florence).

Prerequisite: Art History majors.

**ART 332**

Leonardo da Vinci  
*Cr: 3; Contact hrs: 45 LA*  
Listed at LdM as ART 295: Leonardo: the Renaissance Genius at Work  
Location: Florence

Leonardo, more than any other figure, represents the Renaissance confidence in the boundless faculties of the human mind. This course will examine Leonardo's life and works in their historical contexts. It will concentrate on the analysis of his paintings, as they epitomize Leonardo's relentless quest for the knowledge of man and nature. We will consider paintings in the Uffizi Gallery in Florence, with reference to Leonardo's writings from the Book on Painting, which provide indispensable interpretive keys to his masterpieces. In addition, the course will also include



an analysis of Leonardo's most significant drawings, showing his elaboration of a highly articulated visual language; and an examination of the manuscripts and collections of miscellaneous papers compiled by Leonardo, who throughout his life kept records of all his research embracing every field of learning. The course will cover the breadth and variety of Leonardo's artistic and scientific interests, highlighting his ability to transfer visual analogies from one field of research to another. Finally, students will have an appreciation for the extraordinary legacy of Leonardo as an artist, scientist and inventor.

Prerequisite: Art History I, or Art History II, or equivalents  
Core Liberal Studies: Core Fine Arts

### **ART 333**

High Renaissance and Mannerism

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 340: High Renaissance and Mannerism and ITC 345: High Renaissance and Mannerism (in Italian only)

Location: Florence

This course traces the major trends of Italian art in the sixteenth century. It is a period dominated by the achievements of Leonardo da Vinci, Raphael and, above all, Michelangelo. These three artists are examined in great detail. This analysis is not confined to their works of art, but also includes their personalities and the social framework within which they lived and worked. Great emphasis is therefore put on the dual themes of patronage and the social position of the artist in the period. Titian, in Venice, receives similar attention with particular emphasis on his portraits. The course also explores the complex and refined style known as Mannerism - a style held to have emerged from tendencies present in Michelangelo's work. Mannerist art is particularly well represented in Florence in the works of Pontormo, Bronzino and Cellini. Students learn to identify and examine in detail the works of the leading artists of the period, and gain the ability to discuss High Renaissance and Mannerist developments of major subjects and genres, such as portraiture and the nude.

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

For ITC 345: ITC 301 3-Credit Italian Language Advanced 1 or equivalent; placement test first day of class

Core Liberal Studies: Core Fine Arts

### **ART 350**

Contemporary Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 375: Contemporary Art

Location: Florence

The aim of this course is to give students a thorough and comprehensive grounding in the conceptual and stylistic trends governing the art of the late 20th century. This period deals specifically with the transition from Greenbergian High Modernism of the 60's, through the dematerialization of the art object in the 70's, to the Post Modern and Deconstructive theories of the 80's and 90's. The course is divided into two main sections: Section One (1960-1980): Pop Art - Photo Realism (Europe and USA); Section Two (1980-1990's): Post-Modernism - Current Trends (Europe and USA). The objective of this course is to introduce students to the philosophical and critical

discourses relating to Modernism and Postmodernism. A mandatory one-day field trip may be included.

Prerequisite: Art History I, or Art History II, or equivalents  
Core Liberal Studies: Core Fine Arts

### **ART 355**

Baroque

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 350: Baroque

Location: Florence/Rome

This course covers the Baroque style in art and architecture with particular emphasis on Italian art of the seventeenth century. Painting in Bologna and in Rome receives the most attention. This consideration of Baroque art is not only limited to a stylistic analysis of the works of art, but also involves continual reference to the religious, political, and social framework of the period. A consideration of the social rise of the artist in the seventeenth century is illustrated through the career of Bernini. The student will be familiar with the main characteristics of the Baroque style in painting, sculpture, and architecture and will be able to identify, date, and analyze the work of ten major artists. The work of Caravaggio and Bernini will be examined in particular detail. The student will be able to relate the Baroque style to the religious and political framework of the period.

Prerequisite: Art History I, or Art History II, or equivalents  
Core Liberal Studies: Core Fine Arts

### **ART 357**

Landscape and Architecture Photography

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PHO 245: Landscape and Architecture Photography

Location: Florence

This course, focusing on the architectural and landscape aspects of this art medium, is divided into field practice outdoors and darkroom technique sessions for B&W film developing and printing. Florence is an ideal location for outdoor practice, with its beautiful historical monuments, hilly countryside, and lovely neighboring villages and towns. Under the instructor's guidance, including analysis of modern and contemporary work, students learn how to select interesting subjects, and how to exercise good technical and compositional control. Focus is also placed on the use of a large format 4"x5" view camera fundamental for architectural photography. Lab practice provides students with the opportunity to learn to develop and print pictures correctly and to learn selected Photoshop techniques specific to Architecture and Landscape photography. This course is 70% film and darkroom and 30% digital, but centers on film photography. Note: SLR film camera with manual function and at least one lens required. Please check specific requirements. Lab fee required.

Prerequisite: Introduction to Classic Photography or Introduction to Digital Photography, or equivalents.

### **ART 365**

History of 19th Century Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 365: 19<sup>th</sup> Century Art

Location: Florence/Rome

The aim of the course is to give students a comprehensive grounding in the conceptual and stylistic events affecting artistic development from the second half of the eighteenth century to the great movement of Impressionism. The European eighteenth and nineteenth centuries were times of colonial expansion and development of new methods in industry, farming, financial markets, and government. Constitutions and parliamentary systems weakened monarchs and the church and gave the vote to more people. Thinkers such as Rousseau, Voltaire and Diderot used reason and scientific method in their enquiries. The idea of spontaneity, direct expression and natural feeling began to transform the arts, encouraging artists to explore the extreme in human nature, from heroism to insanity and despair. We can call the period "the Age of Revolution", for it was characterized by rapid and violent changes in society and in the arts. Key movements such as Neoclassicism, Romanticism, Realism and the Macchiaioli are studied. Particular emphasis will be given to Impressionism in France, discussing individual artists and the importance of art dealers and art collectors for modern art.

Prerequisite: Art History I, or Art History II, or equivalents

Core Liberal Studies: Core Fine Arts

#### **ART 366**

History of 20th Century Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 370: Avant-Garde and Modernist Art (1900-1950)

Location: Florence/Rome

The aim of this course is to give students a thorough and comprehensive grounding in the conceptual and stylistic trends affecting artistic development in the first half of the last century. The course includes a survey of both European and American art of this period. The course is divided into two main sections: Section One (1900-1940): Post- Impressionism - The Modern Movements; Section Two (1940-1960): Abstract Expressionism - Neo-Dada/Assemblage. The objective of this course is to introduce students to the philosophical and critical discourses of Modernist painting. A mandatory one-day field trip may be included.

Prerequisite: Art History I or Art History II, or equivalents

Core Liberal Studies: Core Fine Arts

#### **ART 378**

Workshop in Creative Advertising

*Please see GRAP 378*

#### **ART 380**

Introduction to Renaissance Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 278: Italian Renaissance Art

Location: Florence/Tuscania

Florence, "the cradle of the Renaissance", is the setting for this introduction to the history of Renaissance art. The course is intended to give the beginning student a general overview of the main facts, causes and conditions that led artists from Giotto in the fourteenth century to Masaccio, Donatello, Brunelleschi and Botticelli in the fifteenth century, up to Leonardo, Michelangelo and Raphael in the sixteenth century, to create one of the most fascinating periods in art history. In Italy these years witnessed an

extraordinary coming together of artistic talent, a passionate interest in antiquity, civic pride and an optimistic belief in "man as the measure of all things". This course examines the most important monuments from the Renaissance period in Italy and the major artists and architects who contributed to the birth of western art. Works are always compared with each other to show various relationships, remembering how important it is to view Renaissance art in the context of its creation.

Prerequisite: Art History I, or Art History II, or equivalents

Core Liberal Studies: Core Fine Arts

#### **ART 380**

Introduction to Renaissance Art (In Italian)

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITC 305/ART 278: Italian Renaissance Art (in Italian only)

Location: Florence/Tuscania

Florence, "the cradle of the Renaissance", is the setting for this introduction to the history of Renaissance art. The course is intended to give the beginning student a general overview of the main facts, causes and conditions that led artists from Giotto in the fourteenth century to Masaccio, Donatello, Brunelleschi and Botticelli in the fifteenth century, up to Leonardo, Michelangelo and Raphael in the sixteenth century, to create one of the most fascinating periods in art history. In Italy these years witnessed an extraordinary coming together of artistic talent, a passionate interest in antiquity, civic pride and an optimistic belief in "man as the measure of all things". This course examines the most important monuments from the Renaissance period in Italy and the major artists and architects who contributed to the birth of western art. Works are always compared with each other to show various relationships, remembering how important it is to view Renaissance art in the context of its creation. Note: check exact requirements in catalog

Prerequisite: Intermediate 2 or equivalent; placement test upon arrival

Core Liberal Studies: Core Fine Arts

#### **ART 380**

Renaissance Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 290: Early Renaissance

Location: Florence

This course is an in-depth exploration of the artistic production of 15th century Italy with a special focus on Florence and its social, political and devotional context. This century underwent an extraordinary renewal in all fields of human knowledge, from literature and philosophy to the visual arts, the latter being an important way of investigating nature for the Renaissance mentality. Painters, sculptors, goldsmiths, and architects were greatly inspired by antiquity, they studied ancient written sources and were supported by the interpretations of contemporary humanists, who also contributed to establishing the civic pride that characterized the Italian Renaissance. Ghiberti, Brunelleschi, Donatello, Masaccio and Botticelli as well as Mantegna and Piero della Francesca are the artists on whom emphasis is placed, although they are never examined in isolation since constant references are made to social and political conditions, patronage, the artists' personalities, their training, and the materials and

techniques they used. The course starts with the contest for the Baptistery Doors (1401) which involved Ghiberti and Brunelleschi, two of the main artists of the time in Florence, and ends with the careers of Botticelli and Ghirlandaio. Great importance is given to iconography and to cultural developments that affected works of art (for example Christian and mythological interests, and humanistic and Neoplatonic philosophy), to the different styles and techniques used by the artists and to the relationship between works of art and patronage.  
Prerequisite: Art History I, or Art History II, or equivalents  
Core Liberal Studies: Core Fine Arts

### **ART 382**

Expanding Creativity

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PDM 150/PER 150/PHO 150/SCU 150:

Expanding Creativity

Location: Florence

Problem solving in the field of fine arts is coupling inspiration with practical solutions. Viewing the situation with an artistic eye, whether it be in drawing, painting, sculpture, graphic design, music or writing, the creator of the work must discover how to "put the line where he/she wants it to go", using his/her talents to realize in a tangible form what he/she envisions in his/her imagination. The primary goal of this class will be for students to learn to express their true selves while transforming media in an artistic and mindful way. Students will learn to expand their thinking into areas of art other than their present chosen media. Since the class is made up of students from various artistic experiences, there is a wide variety of outlooks to broaden perspectives.

### **ARTL 400**

Museum Education

Listed at LdM as ART 450 (as undergraduate cross-listing for ART 604)

*Please see ART 604 Museum Education*

Core Liberal Studies: Core Fine Arts

Prerequisites: Second semester juniors with major in a related field; instructor's permission required

### **ARTL 401**

Museum Ethics and the Law

Listed at LdM as ART 460 (as undergraduate cross-listing for ART 604)

*Please see ART 604 Museum Education*

Core Liberal Studies: Core Fine Arts

### **ART 413**

Advanced Sculpture

*Please see STUD 340*

### **ART 430**

3D Modeling & Animation

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GRA 405/INT 375: Computer 3D

Animation

Location: Florence

The goal of this course is to introduce students to the fundamentals of 3D computer graphic animation. The course will introduce the key concepts of animation and the advantages of 3D computer animation vs. standard

animations techniques. The course introduces the major tools that 3D animators require to establish and carry through a complete project, including keyframing techniques, main animated transformations, object morphing and simple camera walk-through. Students will also learn how to optimize the lighting and the surface materials of a complete scene, as well as to deploy light and surface animation. To complete a full approach to all the basic animation tools, camera handling and animation will be introduced, with techniques on how to move and place a camera to record action. At the end of the course students will be able to animate logos, to make animations for the presentation of product design objects or to make animated walkthrough inside interior design spaces.

Prerequisite: Rendering Essentials, or Computer Rendering in Interior Design, or equivalents

### **ART 477**

Capping: Images and Words

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 355/CLT 355: Images and Words

Location: Florence

This course aims to open up new ways of reading and perceiving works of art by exploring the relationship between images and words. The course will start by questioning the role of the spectator in front of works of art, which represents a relationship that has been greatly affected by the revolutionary invention of photography and the modern innovations of digital technology. The course will then proceed to explore the mutual inspiration and exchange between visual images and written words that this relationship between art and the spectator has inspired. Is painting and art in general able to tell stories? Is the written word able to express the power of images? Do images need the support of words to better convey their message? These are some of the questions that the course will address and it will do so through a selection of fundamental theoretical texts and through a close examination of visual and written works (painting, sculpture, photography, film, video, digital art but also prose narrative, fiction and poetry). During the course, students will have the opportunity to become themselves active spectators and through their practical work of observing, reading, sketching and writing, they will have the chance to experience different ways of looking at art while learning about art history, theory, literature, museums, culture and society. This is an interdisciplinary course where art theory, literature, psychology and semiotics converge to enhance the students' skills as readers of visual as well as verbal texts.

Core Liberal Studies: Core Fine Arts

Prerequisites: Junior standing

### **ART 478**

Senior Portfolio

*Please see STUD 400, 402, 403, 4xx depending on media*

### **ART 501**

Museums and the Public I: People and Ideas

*Cr: 3; Contact hrs: 45 LA*

Location: Florence

This course addresses the various roles museums play in society, accentuating the position of the museum as a significant cultural institution whose form and very

existence depends upon a rich interchange with its community, local and global. It is designed largely as a series of invited lectures by museum professionals such as museum directors, curators, donors, fundraisers, docent trainers, web designers etc., with both theoretical and practical knowledge of museums. These lectures, combined with weekly readings, will serve as springboards for individual analysis and class discussion.

#### **ART 502**

Museums, Galleries and the History and of Collecting

*Cr: 3; Contact hrs: 45 LA*

Location: Florence

This course provides the student with a thorough background in the history of collections, collecting, and private and public display of objects from a European perspective, with some comparison to non-Western habits of collecting. Issues addressed include the concept of collecting and systems of classifying in Europe and America; the relationship between collecting, classifying and the birth of museums; the role of travel in the formation of collections; and the shaping of taste and religious, cultural, political and financial impacts on the display of collections in museum contexts. Visits to historical collections form an integral part of the course.

#### **ART 503**

Museum Development, Management and Leadership

*Cr: 3; Contact hrs: 45 LA*

Location: Florence

This course provides a basic understanding of how modern museums are structured, administered and financed in various parts of the world while offering leadership and management skills at various levels of the museum hierarchy. Some issues to be addressed include what makes an effective non-profit leader and manager, potential controversies and legal problems that can arise in museums and developing strategies for dealing with them, operational issues, growth potential, and strategic planning and capital expense budgeting in a museum context

#### **ART 504**

Art and Objects in Museums and in Context

*Cr: 3; Contact hrs: 45 LA*

Location: Florence

This course addresses the problems of the meaning, context, and display of art and objects through three case studies, each covered by a different instructor for one third of the semester. Case studies will be in 1) Florentine Renaissance art objects in context and in museum settings in Florence, 2) contemporary art and the special problems it poses to museums and 3) non-art museums (such as history or history of science museums) and the objects they house. Students will assess the effectiveness and sustainability of museum displays according to various parameters including viewer expectations, cultural biases and the fostering of aesthetic systems, religious and conservation issues.

#### **ART 507**

Research Methods I: Methodologies and Resources

*Cr: 1; LA*

Location: Florence

Students will develop and hone critical analytical skills by critiquing published papers in a variety of museum studies fields and being introduced to a variety of methodologies. In the process they will be introduced to modes and places of research in Florence.

#### **ART 601**

Museums and the Public II: Objects and Audience

*Cr: 3; Contact hrs: 45 LA*

Location: Florence

Designed to follow "Museums and the Public I: People and Ideas," this course offers the student a guided, hands-on experience in the creation, planning, researching, financing, structuring, installation, and marketing of a focus show for the general public at a Florentine institution, such as the Fondazione Palazzo Strozzi. It involves 15 taught hours and roughly 200 hours of guided student work on the various aspects of the exhibition outlined above.

#### **ART 602**

Transcultural Aesthetics, Ethnography and Cultural Bias

*Cr: 3; Contact hrs: 45 LA*

Location: Florence

This course seeks address the relationships between aesthetics, religion and the socio-cultural function of objects and the delicate role of museums in fostering aesthetic systems. The differences between art museums, archaeology museums and ethnography museums will be reviewed as will definitions of art and artifact. The role of photography and other didactic measures will be evaluated historically and conceptually. Most of this analysis will take place through case studies.

#### **ART 603**

Museum Spaces and Technologies

*Cr: 3; Contact hrs: 45 LA*

Location: Florence

New and especially computer technologies are in the process of changing the way museums relate to their publics. This course surveys the uses and future possibilities of digital technologies in the preservation, management, research, installation and mediation of museum collections. Skills introduced will include creating databases, working with computer programs and programmers, digital imaging and image enhancement, creating virtual spaces, producing hypertexts and museum websites.

#### **ART 604**

Museum Education

*Cr: 3; Contact hrs: 45 LA*

Location: Florence

Using case studies and theoretical analyses, this course explores how museums reach out to their communities, including the staging of events for public outreach, teaching from objects and teaching others (guides, volunteers, interns) to teach from objects, and the educational use of technologies. It will also examine the role of the museum educator and his or her engagement with the phenomena of formal, informal, and lifelong learning. Students interested in pursuing a career as a museum educator are strongly encouraged to enroll.

**ART 605**

Conservation and Historic Preservation

*Cr: 3; Contact hrs: 45 LA*

Location: Florence

This course investigates the ethical, historical and cultural issues in the conservation and preservation of museum objects using selected case studies. Topics include the assessment of the historical significance of objects, risk management approaches to the management of cultural property, and issues relating to the care, handling, and storage of art objects and museum buildings.

**ART 606**

Museums: Ethics and the Law

*Cr: 3; Contact hrs: 45 LA*

Location: Florence

This course introduces the student to the legal and ethical issues faced by museums as repositories of cultural property across the world. Issues explored on a comparative international basis include copyright, censorship, public interest, appropriate conservation, theft, dubious provenance, and repatriation of art and artifacts.

**ART 607**

Research Methods II: The Thesis Proposal

*Cr: 1; LA*

Location: Florence

Completed in the early months of the Spring term, this course follows “Research Methods I: Methodologies and Resources” and essentially serves a forum in which the students choose their area of concentration and develop the prospectus for the Master’s thesis. In the class sessions, students will propose thesis topics, present draft thesis proposals, critique each other’s proposals, and revise proposals. Concurrently, students are expected to meet with prospective faculty advisors.

**ART 620**

Internship

*Cr: 4; LA*

Location: Florence

Upon the successful completion of “Research Methods II: The Thesis Proposal” in which the student’s thesis prospectus is approved (usually in April) and the faculty advisor chosen, he or she may begin the internship. While students may initiate the internship anytime after the approval of the Master’s Thesis prospectus, most will opt to undertake the bulk of this work experience once they have completed their Spring term courses as they will have more time and more flexibility to offer their host institution. Students will choose an internship of a minimum of 200 hours which will bring the student in contact with a real working museum institution, giving him or her the opportunity to test the theoretical knowledge and the practical skills acquired while taking “Museums and the Public II: Objects and Audience.” The internship may be completed in Florence or elsewhere and will be jointly supervised by LdM staff and the host institution. All approved internships will comply with Italian health and safety codes.

**ART 625**

Master’s Thesis

*Cr: 4; LA*

Location: TBD

Upon the successful completion of “Research Methods II: The Thesis Proposal” in which the student’s thesis prospectus is approved and his faculty advisor chosen, he or she may begin to research and write the masters thesis. This course has no formal requirements other than periodic meetings with the faculty advisor and many hours of research, writing and revising.

**BIOLOGY****BIOL 130**

General Biology

*Cr: 4; Contact hrs: 45 LA*

Listed at LdM as ENV 150: General Biology

Location: Florence

Biology is the science of life. This course is designed to introduce the major principles in biological sciences, common to all living things, from the simplest single-celled forms to complex plants, animals and human beings. Topics include DNA structure and replication, protein synthesis, principles of organism classification, the diversity of life and population biology. Background will be provided to learn the general organization of living beings and of life on earth. The course will deal with notions on basic principles of plant and animal biology, the human being and the vertebrates, reproduction, energy transformation and nutrition. In this course our overall purpose is to learn more about ourselves and the environment we live in.

Core Liberal Studies: Core Natural Science

**BIOL 214**

Life on Earth

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ENV 250: Life on Earth

Location: Florence

This course is designed to introduce the major principles in ecology. The biosphere and its ecosystems will be described. The interrelationship of organisms and their environments will be explored. In this course you will have the opportunity to learn about ecological patterns and the mechanisms that generate those patterns. The course objectives are to provide students with an understanding of the key ecological processes: water and nutrient cycles, energy flow, species composition changes and population dynamics. The main evolution theories will be discussed. Natural selection and species’ adaptability will be analyzed, considering the vast variety of living forms that populate our planet. The principal five kingdoms will be outlined with particular attention to the animal kingdom. The main purpose is to learn more about our presence in the world.

Core Liberal Studies: Core Natural Science

**BIOL 225**

Topics in Nutrition

*Please see HLTH 225*

**BIOL 232**

Sex, Evolution &amp; Behavior

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GND 280/PSY 280: Love, Beauty and Natural Selection: The Science and The Myths

Location: Florence

Evolutionary psychologists claim that men and women differ substantially in their attitudes and abilities; they theorize that beauty and attractiveness are signals of good health, good genes, or other qualities, and that all forms of human love are unconscious strategies for passing on these qualities to the next generation. These theories make excellent stories for popular science writers, which will often present them as proven facts that are very relevant to everyday life. However, this is far from true. Even a shallow examination of the theories and the data supporting them will demonstrate that, although entirely plausible, many hypotheses made by evolutionary psychologists are controversial, have very little empirical evidence supporting them, and will usually have very little practical relevance to people. Throughout the course we will learn the theoretical bases of modern evolutionary biology, review the most popular theories of evolutionary psychology (e.g. psychological gender differences, sexual love, marriage, parental love, female beauty, male beauty, sperm competition, female orgasm), observe the way they are presented in the media, and critically examine the science that supports them. The case studies we will encounter will inspire a more general reflection on the potential limitations of the scientific method, and on the potential flaws of modern popular science communication.

Core Liberal Studies: Core Natural Science

**BUSINESS****BUS 130**

Approaches to Management

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as BUS 320: Approaches to Management

Location: Rome

This course focuses on the assessment, analysis, and application of management style to personal and organizational effectiveness. The objective is to present operationally defined methods for assessing management style. The key variables are motive patterns, psychological types (MBTI), boss-subordinate interactions, power bases, and problem-solving styles.

Prerequisite: Good knowledge of basic principles of Management.

**BUS 202**

Global Business &amp; Society

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as BUS 282: Global Business and Society and BUS 270/COM 271: Cross-cultural Communication in the Workplace

Location: Florence/Rome

This course explores organizational challenges facing modern corporations in organizing cross border activities. Specifically, it appraises the main economic theories of determinants of international business activities, and it offers a global perspective on long-term change in the

world economy and the interaction between countries. Special attention is focused on the dynamics of international trade and investment, including the relationship between trade and economic growth, trade imbalances and protectionism. The course also looks at the role of economic and political institutions (WTO, IMF, etc.) and examines the main characteristics of the emerging economies, for instance India and China. Themes include competition, development, exchange rate theory, the international monetary system, ethics, decision-making, and strategic operations in an international environment. Finally, the course examines a variety of alternative perspectives on the origins and processes of globalization. NOTE: Business courses are offered in partnership with the School of Management, Marist College, which is AACSB accredited.

Prerequisite: Principles of Microeconomics, or Principles of Macroeconomics, or equivalents

**BUS 220**

Introduction to International Marketing

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as BUS 220: Introduction to International Marketing

Location: Florence/Rome

International competition makes international marketing one of the most critical skills for business survival. In their continuing quest for new ways to establish and maintain their competitiveness, many firms are recognizing the advantages of operating in an international market. These benefits includes sourcing materials, capital, labor and expertise, relocating manufacturing, and distributing product and services to new markets. The basic marketing principles and concepts are the same in any market, but there are new and unfamiliar challenges in going overseas. While there are many benefits, each company must identify the potentially huge risks taken when operating overseas and the uninformed company may suffer tremendous set backs before realizing any benefits. This course is an introduction to the complexities and implications of foreign markets. Emphasis is on the various factors that impact international marketing: the risks and opportunities present in the economic, cultural, political, legal, financial and natural environments, and how they affect development and management of markets. We will also learn about the various marketing sub-disciplines: advertising, promotion, sales and sales management, distribution, product marketing, and pricing, and how these aspects of marketing are influenced by international business environment.

Prerequisite: Introduction to Marketing, or equivalent

**BUS 225**

Human Potential in Business Organizations

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as BUS 260: Human Resources Management

Location: Florence

The course explores the Human Resource Management function in a corporate setting and focuses on the development of knowledge and skills that all managers and leaders need. Students learn the basic principles of designing and operating business organizations, from developing their mission, vision and strategy to their key organizational features and processes. Students face issues

of managing people in organizations, including hierarchy, leadership, and communication; systems of reward and recognition; and personnel (from recruitment to training and development). Some attention is given to the expanding role of corporations in dealing with social problems and issues. The course trains students to build skills relevant to leadership and management. These include public speaking and presenting, conflict resolution, teamworking, and business project management. Class content is delivered through lectures, group discussions, practical and experiential exercises, and case studies.

#### **BUS 241**

History & Sociology of Modern Consumerism

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as BUS 303/SOC 303: Sociology of Consumerism

Location: Florence

The course will focus on the rise and development of consumer cultures. The aim is to study and to apply interdisciplinary theoretical approaches to the study of consumer society now and in the past. The course will explore key substantive themes in the history and sociology of consumption, including the following: 1) an overview of developments in the different theories of consumer culture; 2) the rise of commercial society, the relation between freedom of choice and the power of commercial systems, models of consumer psychology and behavior, the nature of selves and identities in a post-traditional world, prosperity and progress; 3) the way class, gender, ethnicity and age affect the nature of our participation in consumer culture; 4) the evolution of capitalism to the present day, as well as the history of commodities in a number of different settings (advertising, food and drink, fashion and clothes); 5) the social, cultural and economic context of specific consumer groups, as well as case studies of specific commodities.

Prerequisite: Intro to Sociology, or equivalent.

Core Liberal Studies: Core Social Science or Core History

#### **BUS 242**

The Global Economy

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as BUS 295/POL 290: The Global Economy

Location: Rome

In the age of globalization both domestic and foreign economic policies play an important role in determining firms' strategies. Understanding such policies is an essential part of the cultural background of managers at all levels of a firm. At the same time, market choices have a greater impact on economic policymaking in a global economy, as the range of alternatives open to them expands. The course focuses on analyzing both sides of this relationship. Special emphasis is placed on current issues: in policymaking on the basis of social choice principles and the normative and positive theory of economic policy; and issues concerning the establishment of international public institutions that can match the global reach of private institutions that generate many of today's economic challenges. The emphasis of the course will be in providing students with sound theoretical and empirical foundations for analyzing strategic behavior by firms and the implications for industrial structure, welfare and regulation. Applications will focus on recent

developments in online markets, markets for digital products, and network industries - covering issues such as intellectual property rights, the Microsoft case, and access pricing in networks.

Prerequisite: Principles of Microeconomics or Principles of Macroeconomics, or equivalents

#### **BUS 304**

Advertising and Marketing Communications

*Please see CLDM 304*

#### **BUS 325**

Principles of Retailing

*Please see FASH 265*

#### **BUS 345**

Government & Business

*Please see POLI 345*

#### **BUS 350**

Web Marketing

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as BUS 285: E-commerce

Location: Florence

Today, the internet has become a fundamental element to facilitate business on a global basis for both consumer and business markets. Its growth rate far exceeds other types of innovation and is currently revolutionizing the marketing techniques of virtually every industry. This course is designed as an introduction to the rapidly evolving world of Internet marketing. The opportunities, problems, tactics and strategies associated with incorporating electronic methods into the marketing function are examined. Topics to be covered include fundamental internet technologies, current issues and applications of the internet around the world, e-business / e-marketing models, online consumer behavior, segmentation and targeting, positioning and differentiation, marketing mixes of 4P in the internet environment, and how the internet can facilitate the application of CRM, e-business / e-marketing performance matrix. Note: Knowledge of MS Office, HTML, CSS, Adobe, Photoshop/Illustrator/Dream Weaver required. Level test first day of class.

Prerequisite: Intro to Marketing or equivalent

#### **BUS 351**

Wine Business and Marketing

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as NUH 252/BUS 252: Wine Business and Marketing

Location: Florence

This course explores the business and marketing of wine, with special focus on U.S. markets. Wine trade and consumption in the US have constantly increased in recent years. If until the early 1990's wine consumption was concentrated in a few major states, today wine is consumed by a large part of the entire US population. Italian wine, counting for 30% of U.S. wine imports, is a major part of this economic and cultural scenario. In addition, new wine markets have emerged worldwide. This growing interest has strengthened the role of traditional key players of the wine trade such as importers, distributors, wholesalers, retailers, while helping to create new professional figures such as wine writers, wine club

managers, and event promoters. In this course students learn skills that help equip them to take on such roles. Given the notable diversity and quality of Italian wines, students examine issues of sourcing, shipment chains and trading channels, and market impact. The course includes business simulations, and students produce a start-up or marketing project.

Prerequisite: Marketing Principles

### **BUS 352**

Integrated Marketing Communications

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as BUS 262/COM 262/COM 250/BUS 250:

Integrated Marketing Communications

Location: Florence

Marketing communication is one of the most exciting and stimulating areas in modern marketing. Its importance has grown dramatically in the recent decades. The means through which we communicate all around the world have been affected by the new technological advances. These advances, such as the Internet, have enabled and eased interaction on a global scale. Therefore, marketers are looking for new means of communication that can better gain the attention of customers. This course will examine the theory and techniques applicable today to all the major marketing communication functions: ads, direct marketing, sales promotion, public relations, personal selling and the Internet. It will allow students to research and evaluate a company's marketing and promotional situation and use this information in developing effective communication strategies and programs.

Prerequisite: Introduction to Marketing, or Introduction to Mass Communication, or equivalent

### **BUS 355**

International Project Management and Fundraising

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as BUS 325: International Project Management and Fundraising

Location: Rome

This course seeks to give students a basic skill set, which will enable them to successfully develop and implement any international cooperation projects without succumbing to mismanagement and to budgetary shortcomings. The course offers an introduction to key considerations in the implementation of international cooperation projects and in particular to the basic principals of modern project cycle management, including such themes as fundraising, campaigning and budgeting. Particular attention will be paid to the understanding of fundraising, including identifying fundraising needs and goals; designing a viable campaign; creative fundraising activities; and grant writing. The emphasis of the course is on the world of non-profit organizations but some attention is also devoted to the for-profit dimension and to elements of international business which are common to both. Guest Speakers may be invited to share their experiences in managing projects and fundraising for such organizations as UNICEF and FAO.

Prerequisite: Calculus I, Introduction to Statistics, or Calculus with Management; Managerial Accounting, and Introduction to Business, or equivalents.

### **BUS 360**

Supply Chain Management

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as BUS 265: Supply Chain Management in the Mediterranean Basin

Location: Rome

Supply chain management is a relatively new area of study in the management discipline. The supply chain could be defined, as Christopher does, as "the network of organizations that are involved... in the different processes and activities that produce value in the form of products and services in the hands of the ultimate consumer". Thus supply chain management is concerned with the total flow of goods and services: from original inputs to final consumption. This implies that supply chain management is concerned with the concept of total integration, linkage and coordination of all entities involved in moving a product or service downstream to the final user. Supply chain management advocates a co-operative approach with channel partners. More and more companies are realizing that the real competition is not company against company but rather supply chain against supply chain. Such an approach makes the supply chain as a whole more competitive through the value it adds and the costs that it reduces overall. This course offers students the chance to study this new and exciting area of business. Topics to be covered in this module include: logistics, structure and supply chain management; purchasing considerations in supply chain management; supplier relationships; managing quality; matching supply and demand and the concept of lead-time in the supply chain; sourcing and managing suppliers; buying considerations; global logistical issues; the role of technology in the supply chain; and future challenges of supply chain management.

### **BUS 442**

International Marketing

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as BUS 370: Global Marketing Management

Location: Florence

The marketing process may be defined as follows: analysis, planning, implementation, and management of programs designed to bring about desired exchanges with target markets for the purpose of achieving the organizations objectives. It relies heavily on designing the organization's offering in terms of the target market's needs and desires and on using effective pricing, communication and distribution to inform, motivate and service the market. The course focuses on developing the necessary skills to manage this process effectively, with the objective of creating value for the customer and the firm.

Prerequisite: Principles of Microeconomics or Principles of Macroeconomics, or equivalents

### **BUS 480**

International Marketing

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as BUS 390: Advanced International Marketing

Location: Rome

The course aims to give to the students an in depth understanding of the international marketing environment and of the different strategies used by the firms to face a complex scenario. The subject matter of the two modules



in International marketing and International strategy are combined to provide an in-depth study of these two fields. The advanced module goes further in extending the reach of this combined subject matter. These modules will provide students with an understanding of how Corporate and Business Strategy fits into the organization and running of a company or multi-company corporation and will introduce students to the way in which a firm can achieve sustainable competitive advantage and develop the corporation internationally. They will also enable students to develop an advanced understanding of the managerial marketing vocabulary of concepts, maxims and normative models within an international context drawing on issues in differing domains of practice including the public sector. Prerequisite: Principles of Microeconomics or Principles of Macroeconomics, or equivalents

## CHEMISTRY

### CHEM 370

Science for Conservators I

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as RES 250: Science for Conservators I

Location: Florence

This course will provide conservation students with essential up-to-date tools for a more scientific approach to restoration practice. It will outline the basic concepts of chemistry in order to integrate a more in-depth knowledge of the materials and techniques used in the profession. The course covers the general function of molecules, chemical bonding and chemical equations, with an introduction to the materials found more specifically in frescoes and paintings. Causes of deterioration and the very important aspects of cleaning a work of art will be discussed from a scientific point of view. Topics will also include solvents, acidity and alkalinity, detergents, and consolidation of porous materials. Some demonstrations of reactions and practical application will be shown to introduce the materials used in conservation more effectively.

Core Liberal Studies: Core Natural Science

### CHEM 380

Science for Conservators II

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as RES 340: Science for Conservators II

Location: Florence

This course, more profoundly than Science for Conservators I, covers the very important aspects of cleaning a work of art and the concepts and materials used. Topics will include the nature of dirt, mechanical cleaning, liquids and solutions, organic solvents, cleaning with water, acidity and alkalinity, and cleaning by chemical reaction. Note: lab fee may be required.

Prerequisite: Science for Conservators I or equivalent

Core Liberal Studies: Core Natural Science

## COMMUNICATION STUDIES

### CLDM 110

Body Language and Communication

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as COM 212/PER 212: Body Language and Communication

Location: Florence

This course teaches students to use the body to achieve greater professional and social success by increasing the relational and communication capacities of every student, preparing them to enter the working world. The training is aimed at acquiring transversal expertise linked to communication, verbal and non verbal, working in groups, motivation, and body language control. The "learning by doing" methodology is very practical and involves the student in a pro-active way, through exercises and improvisation, testing individual attitudes and personal capacities. Neutral Mask and participative and creative techniques will be employed, from a theatrical approach to non verbal communication, team building, self-presentation, body language exercises, movement, and motivation, guiding each student to discover his or her strengths, and to better identify the working path coherent with individual expectations and capacities.

### COM 110

Principles of Advertising

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as COM 204: Advertising Principles

Location: Florence

"Historians and archaeologists will one day discover that the ads of our time are the richest and most faithful reflections that any society ever made of its entire range of activities". - Marshall McLuhan. Advertising is not a simple or random combination of images in an ad. The task of advertising is to build a positive perception of the product in the consumer's mind. Every commercial, every ad in magazines, every TV advertisement is designed to deliver a particular message to a particular audience. In marketing and advertising sciences this audience is called the "target audience". A survey of this matter will give students a general view of its different aspects. This seminar course will deal with contemporary advertising and also with the media used to convey it, considering the graphic modes employed. Topics include the philosophy of advertising and its role in society; how advertising relates to life, society and economy; current trends in advertising as viewed from the creative, marketing and media standpoint; the stereotypes that advertising proposes to us and the reaction of our society to these suggestions; how advertising is made, created and projected.

Prerequisite: Introduction to Mass Communication, or equivalent

### COM 155

Introduction to Visual Semiotics

*Please see GRAP 215*

### COM 186

Art of Film

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 215/FVM 215: Understanding

Movies: Theory and Practice

Location: Florence

Moving images have been one of the most distinctive innovations of the past century. This course is an introduction to the analysis of film both as textual and

cultural practice. It covers basic concepts and terminology of film and video and provides the foundation for film analysis and appreciation through discussion of film elements and their functions. We will concentrate on specific components that give distinguishing character to a film work, such as mise-en-scene, cinematography, editing and sound strategies, as well as those larger organizational forms, such as narrative and non-narrative structures, time and continuity in the story. Numerous excerpts from significant classic and contemporary films will be shown and analyzed in detail. Students will become familiar with the structure, form, content and difficulties of film language.

Core Liberal Studies: Core Fine Arts

### **CLDM 201**

Public Participation and Empowerment

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PST 280: Public Participation and Empowerment

Location: Florence

The course offers a general introduction to the basic concepts of empowerment and public participation of citizens in the definition of public policies. The two concepts are closely related to each other: In this context, the term "empowerment" means reinforcing citizens' and groups ability to raise concerns and wage conflicts constructively, to become aware of their own strengths and their voice in collective negotiation and decision-making processes.

The course will present main theories, models and practical examples related to public participation and empowerment processes. The relationship between public participation and empowerment processes with conflict resolution will be explored. Several techniques and practical tools for fostering empowerment processes and participative democracy, such as communication skills, conflict analysis and transformation, facilitation and Open Space Technology, will be illustrated. Most recent developments of web-based participation (use of social networks, flash mobs, and the like) will also be discussed. During the course, students will have the opportunity of practising the tools and techniques presented in practical exercises and role plays. Cinema and video material will also be used in the training.

### **COM 201**

Communication and Society/ Introduction to Mass Communication

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as COM 180: Introduction to Mass Communication

Location: Florence/Rome

This course is an introduction to the various techniques used by the mass media. After a short presentation of the definitions, functions and general evolution of communications, it proposes an analysis of the key concepts of media studies. The effects of mass communication are studied, along with the origins of print media and its evolution to mass circulation journalism. Students will become familiar with the structure, form, content and difficulties of press, radio, television and motion picture industries. All media are compared and presented in an historical context in order to emphasize

their characteristics and reciprocal influences. Topics covered include ethical issues. Particular attention is paid to the important roles that advertising and public relations play in our lives. Class topics are illustrated with examples taken from real-life Italian mass communication.

### **CLDM 216**

Film History

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 258: History of World Cinema: from Lumiere to Tarantino

Location: Florence

The course is an introduction to the history, analytic concepts, and critical vocabulary necessary for understanding cinema as a major art form of the 20th century. This course will look in particular at the history of different types of film style and storytelling, focusing on such movements and trends as early cinema, European avant-garde, classical Hollywood cinema, Italian Neorealism, French New Wave, Postmodernism. It will also examine key directors, producers, stars and other pertinent figures involved in the film industry. Along the way we will cover important developments in technology and trends in what was popular, critically acclaimed, experimental and socially relevant.

Core Liberal Studies: Core Fine Arts

### **CLDM 221**

Film: The Spectator's Experience

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 274: Film: The Spectator's Experience

Location: Rome

This course approaches film from the point of view of the spectator, that is to say an individual's emotions, thought processes, and psychology. The course seeks answers to such natural questions as: how does the mind actually manage film images and sounds?; what takes place when we are moved to sympathize with a screen character, even a "villain"?; what is implied psychologically in the physical situation of watching a movie? The point of departure is a general consideration of the way the human mind processes visual information, and how it engages with media and mass media. Seeking to isolate what is special about the film experience, students explore psychological mechanisms and situations that may come into play before the cinema screen, including role models and identification, curiosity, and voyeurism. The course builds student awareness that our reactions and responses to film obey certain structures, and that in order to reach their objectives scriptwriters, editors and directors manipulate those structures. The class format includes guided screening of movies and sequences and discussions.

### **COM 227**

Acting

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 205: Acting

Location: Tuscania

The course introduces students to acting by addressing three fundamentals: imagination, perception, and presence. Indeed, an actor's initiation consists of the exploration of the world around him and the development of the five senses. The course centers upon: a) increasing awareness

of the body and greater physical poise by coordinating the five senses; b) the creation of a bridge between body and imagination; c) activating the senses through a series of games and exercises; d) script analysis in order to understand the message or meaning and to find the super-objective of the play. An actor must be able to transmit emotionally his or her individual gifts. Therefore students work on: relaxation techniques; sensory perception in relation to creative impulses; concentration skills; physical expressiveness; clarity of diction and vocal projection; ability to emulate or generate emotional and physical conditions; ability to analyze and understand dramatic texts. This course offers students an opportunity to be involved in a theater production under the guidance of a professional theater director and actor. This may take the form of roles in a play by a contemporary playwright in the context of the local "Quartieri dell'Arte" festival.

### **CLDM 230**

History of Rome through the Cinema

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 255/MCT 250: History of Rome through the Cinema

Location: Rome

The extraordinary history of the city of Rome has always been enmeshed with tragedy, drama and legend. In this course students analyze major events and developments in Roman history as depicted in famous movies, with a particular focus on the history of Rome from the 1920s to the 1970s. The films will also be explored in order to provide students with an insight into techniques for writing a short but vivid cinematographic script. In the second part of the course, students will additionally have the opportunity to create their own Roman movie script using not only the information and professional tools studied in class but also their personal experiences made during their day by day life in Rome.

### **COM 242**

Introduction to Journalism

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as COM 185/WRI 185: Introduction to Journalism

Location: Florence

Journalism covers a huge range of output across all media and is recognizable as a form of communication in almost every country of the world. Most people rely on journalism to inform them about what is going on in the world. Clearly very few have direct experience of events and, just as importantly, they need to know what has happened - if, when they wake and hear the breakfast-time bulletin leading on a relatively "unexciting" story, they can be satisfied that "nothing much" has happened overnight. Journalism also has an important influence on people's views and attitudes. It involves the sifting and editing of information, comments, and events into a form that is recognizably different from the pure form in which they first occurred. It is about putting events, ideas, information and controversies into context. It is about the assessment of the validity and truthfulness of actions or comments. The topics of this course deal with practical skills in print and broadcast journalism, media industry and history, law and government (central, devolved and local). Television and online journalism are closely examined, as is freelance

journalism - a hugely significant sector. Vital health and safety matters are also included. The approach throughout this course is "journalism centered": all topics are related to the interests and concerns of journalists and journalism. During the course students will have the opportunity to report for a Florentine online newspaper.

Prerequisite: College Writing II

### **COM 261**

Italy on the Radio

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as FVM 230/COM 230: Italy on the Radio

Location: Rome

This course on radio journalism in the Italian context is divided into two parts. In the first part students learn about contemporary Italy from a variety of relevant perspectives in order to help them understand current issues in Italy, some of which will feature in the radio work to be undertaken during the second part of the course. Excerpts from newspapers, magazines and other media will be analyzed in class, in order to provide students with the necessary tools to develop stories and reports by themselves on any current topics. In the second part of the course students will attend hands-on classes in the Eco Radio studios, conducted by professional radio journalists and producers. Students will be introduced to the world of radio communications, its history and functioning, the different jobs, techniques and technologies used, and will create and record a radio program to be broadcast regularly on Eco Radio.

### **CLDM 270**

Communication and Society/ Introduction to Mass Communication

*Please see COM 201*

### **CLDM 280**

Video Art

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 293/FVM 293: Video Art

Location: Florence

This course is intended to be a theoretical and practical introduction to video art as a discipline of contemporary art. The use of video as a form of artistic expression has been continuously growing in importance. In the 90's, the use of video art actually surpassed that of the more traditional art techniques and traditional photography. Today, the systematic use of color, the shortening of projection times, the use of the big screen or different projection spaces and the introduction of special effects (thanks to the combination of the computer and digital techniques) all work together to make video art a high-potential, imaginative, artistic language that offers an alternative to that of cinema. In this course students will acquire both familiarity with video art as an art form and the technical skills to begin to create their own works in the medium.

Prerequisite: Art History I, or Art History II, or equivalents

### **COM 287**

Video Production I

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as FVM 275: Digital Filmmaking

Location: Florence

The course deals with the three phases of the production of a professional video. The aim of the course is to give students all the necessary means to produce and make a professional video. Phase 1 - Pre-production: a) Structure and analysis of the screenplay; b) Working plan organization of the film and video production. Phase 2 - Production: Set decoration, lighting, shooting, directing. Phase 3 - Post-production: Editing, sounding, mixing. Prerequisite: Introduction to Digital Filmmaking, or equivalent

### **COM 289**

Writing for Media

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as COM 312: From our Rome Correspondent:

Writing for the Media

Location: Rome

This course is intended for students who are interested in writing for the media. Writing exercises, geared towards improving the students' command of article development will be combined with field reporting and producing to help students gain practical experience in writing for print media outlets. Objectives of the course are: to provide experience in writing various types of stories, and to develop skills in reporting and news gathering techniques; to develop critical acumen necessary to check stories for accuracy and correctness; to develop skills in graphics or photography that complement the journalistic writing skills; and to provide actual practical experience developing content. Special attention will be devoted to developing news stories focusing on Rome as Italy's capital city and the center of Italian politics and the Italian media world.

Prerequisite: College Writing I, or equivalent

### **CLDM 290**

Introduction to Italian Theatre

*Please see LIT 290*

### **CLDM 298**

Film and Mafia

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 265/SOC 265: Film and Mafia

Location: Rome

The term "Mafia", is one of several world recognized Italian words. It is also one of the most popular subjects in film, with a wide range of cinematic representations. Mafia stories are often present in comedies, dramas, gangster movies and parodies. This course is focused on the historical, political and social background of the Italian mafia with special attention to the Sicilian phenomenon and its links with the American "Cosa Nostra". The most significant works about the mafia (directed in Italy and in the United States) will be shown and discussed during the lectures.

### **CLDM 300**

Introduction to Video Production

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as FVM 210: Introduction to Digital

Filmmaking

Location: Florence

The course is based on the script, the language of images, and the figurative and narrative components of the story.

Idea, story line, treatment and screenplay will be covered, as well as literary and original screenplays. The different roles of the production team will be analyzed: preparation: casting and work plan; technical means of directing (techniques of cinema - video shooting styles); lighting techniques and photography; editing; construction and definition of the film story line; editing methods with magnetic tape; and post-production (mixing and dubbing). The course aims to connect the different stages of production to provide the student with a global view of the expressive power of the media from the creative to the realizable.

Prerequisite: Sophomore standing or better

### **CLDM 301**

Documentary Filmmaking

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 305: Documentary Films

Location: Florence

The aim of this course is to explore documentary filmmaking by analyzing its history and its peculiarities as a film genre, from the birth of cinematography to today's productions and technology. Starting with the Lumière Brothers, the course introduces some of the most representative directors and ends with contemporary filmmakers. Through more than 100 years of history the course will examine different features and major trends of non-fiction movies such as ethno-anthropology, political propaganda, war and historical events, and sociology.

Prerequisite: Film Studies majors

### **CLDM 303**

Broadcasting: Italian Culture and Television

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as CLT 305/COM 305/SOC 305:

Broadcasting: Italian Culture and Television

Location: Florence

This course examines the development of commercial television broadcasting, its beginnings in radio and its creation of distinctive genres in Italy. Italian state and private television are analyzed and compared. The course also considers different theoretical approaches to the analysis of television by investigating the various theories of its effects and the impact on other media. The course will examine today's main trends, strategies and broadcast in Italian television. A strong link is also provided between Italian television and Italian culture.

Prerequisite: COM 180 Intro to Mass Communication, or equivalent

### **CLDM 305**

Italian Cinema and Society & Seminar in Cinema Studies

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 200/SOC 201: Italian Cinema and Society and MCT 282/SOC 275: Italian Society Through the Cinema

Location: Florence/Rome/Tuscania

Students will watch, analyze and discuss some of the most significant movies of Italian cinematography dating from the period between the end of World War II and the present. Different genres (e.g. post-Neorealism, Italian Style Comedy) and film directors will be introduced. Considering that post-war Italian cinema is intimately associated with the country's social history, during the

course many aspects of Italy's recent history (e.g. war, reconstruction, economic boom, terrorism) and society (e.g. civil rights, immigration etc.) will be examined.  
Prerequisite: Junior standing

### **CLDM 307**

The Venice Film Festival

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 315: The Venice Film Festival

Location: Florence

The course surveys the history of the Venice Film Festival from its birth in 1932, when the task of the festival was to launch Italian films outside Italy and to present international movies to an Italian audience, up to the present, when the festival aims to promote all aspects of world cinema "as an art, as an industry and as entertainment, in a spirit of freedom and tolerance". Topics for discussion will include the actual organization of the festival through its main sections, collateral sections, retrospectives and homages to major figures. Along the way, the course will explain the importance, role and influence that this oldest of international film festivals has had on the history of international cinema, and how many unknown world directors, actors, films and cinemas have become well known in the West thanks to such Venice awards as the Golden Lion and Coppa Volpi. Some of the cinema's iconic films and clips (from works by directors such as Fellini, Visconti, Antonioni, Kubrick, Almodovar), which have had a profound impact on the history of cinema and on the Festival's widespread popularity, will be analyzed and discussed.

Prerequisite: Introductory cinema course

### **CLDM 308**

Movies in Italian Culture

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITC 425: Movies in Italian Culture (in Italian)

Location: Florence

This course examines twentieth-century Italian culture and society through film. The primary sources for this course will be the masterpieces of classic directors such as Federico Fellini, Roberto Rossellini and Michelangelo Antonioni, as well as the less well-known films of the early Italian movements, Neorealism, Commedia all'italiana and contemporary Italian cinema. We will critically analyze how Italian cultural and social conflicts are portrayed and worked out in popular films. By watching, discussing, and writing about these films, we will examine how motion pictures create a window into modern Italian society. Students will learn how to read films as cultural texts that help us better understand our history and culture. Note: check exact requirements in catalog.

Prerequisite: Advanced 1 or equivalent; placement test first day of class.

### **CLDM 309**

History of Italian Cinema

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 298: History of Italian Cinema

Location: Florence/Rome/Tuscania

This is an intermediate level course dealing with the development of Italian cinema from Neorealism to the present time. Renowned directors such as Rossellini, De

Sica, Visconti, Fellini, Antonioni, Pasolini will be analyzed and the most significant works of both Neorealist and post-Neorealist times (Rome Open City, The Bicycle Thief, Riso amaro, La strada, etc.) will be analyzed. The influences of Fascism, post-war crisis, the economic miracle, and the protests of 1968 will be taken into consideration, along with the most common themes in Italian cinema such as social injustice, psychological and existential analysis, neurotic alienation, crisis and decadence of the bourgeoisie and the overall ironic portrayal of Italian society. Genre, techniques, style, language and symbolism will be discussed.

### **CLDM 311**

War and Media

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as COM 301/POL 301/PST 301: War and Media

Location: Florence

This course analyses the role played by the media in the evolution of national and international wars. We will investigate the extent to which the media influence decision-making about military interventions or if, rather, they are tools in the hands of government officials seeking to influence public opinion. A number of media-related phenomena will be investigated including the CNN effect, agenda setting, Real Time Policy, media diplomacy, media war, news management and propaganda. The evolution of the role of the media will be assessed in a number of recent conflicts such as those in Vietnam, the Falklands, Panama, Iraq, Somalia, Rwanda, Bosnia, Kosovo, Afghanistan and the Sudan. Several different topics will be explained to understand the intersection between war and media: the proliferation of satellite technologies and the internet; the importance of the international TV networks (like CNN and al Jazeera); the role of still and moving images; the importance of journalists and journalistic routines; the relevance of press conferences, briefings, and official statements; the representation of war in movies and artists' works; the media gap between "North" and "South"; the emergence of "non-western" media; and also the spread of ethnic conflicts and terrorism, and the more and more asymmetric nature of war.

Prerequisite: Introduction to Mass Communication, or Western Civilization, or equivalent

### **CLDM 315**

Venice Cinematic City

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 245: Venice Cinematic City

Location: Venice

This course explores the fascinating relationship between the city of Venice and the world of film over many years and in different genres. The course examines not only the multiple ways in which Venice has been represented in film but also how the city's own culture and identity have been shaped, changed and challenged by these representations. The course will explore the modalities used to build a common stereotype based on images taken from popular movies. It will try to understand if it is possible for a city to find its identity thanks to cinema. The final part of the course will explore the Venetian Festival of Cinema, focusing in particular on its recent celebration of Asian

movies, following the historic links which have always existed between Venice and the East.

### **COM 315**

Masters of Italian Cinema: Fellini

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 303: Masters of Italian Cinema: Fellini

Location: Florence/Rome

Italian cinema has been extremely influential in the development of international cinema. Completely reinvented after the Second World War and shaped by the intellectual and visual movement known as Neorealism, the Italian "seventh art" has produced important directors who have combined an interest in national, social and political issues with a very strong personal style. Their work opens a window onto the complexity of Italy as well as their own complex personalities. Focusing on a single director, the course leads students to close analysis of several films and to pertinent critical film and theory studies. Students discover that the study of cinematic masters touches on a wide range of disciplines, including creative writing, photography, fine arts, art criticism, history, culture, Italian literature, sociology, communications and mass media. The course focuses on a different master in different semesters. The master chosen is Federico Fellini, winner of four Oscars and probably the best known Italian director. A true iconoclast, Fellini's innovative and bizarre style broke the common rules and codes of filmmaking and changed cinema history. Melting the division between imagination and reality, Fellini entertains them with a unique blend of memories, dreams and fantasies. His works explore such Italian institutions as marriage, family, friendship, society, and the Church; familiar concepts like "paparazzi" and "dolce vita" reflect the impact of his art. Students discover Fellini's extraordinary world, understand his unique forms of expression, and analyze his most common themes.

### **COM 325**

Intercultural Communication

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ANT 290/COM 290: Intercultural Communication

Location: Florence/Rome

The course, which introduces students to the basic patterns of cross-cultural psychology and communication, proposes an analysis of communication behavior in interpersonal and intercultural, individual and group environments. Along with a study of the influence of culture on identity, viewpoints, and communication, it progressively proposes all the theoretical concepts that are necessary to analyze communication in an interpersonal and intercultural context. Topics include: common communication difficulties, communication roles and proxemics. Special emphasis is placed on rituals, message patterns, clothing, myths, ideologies, and on the influence of the mass media on our cross-cultural representation of reality.

Prerequisite: Junior standing

### **COM 330**

Communication Ethics

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as COM 245: Media Ethics

Location: Florence/Rome

Today's communications are so complex and the problems they encounter happen so suddenly that we may not have time to consider all of the ethical implications. Some may be impossible for anyone to anticipate. Deadlines press upon us, technology confounds us, competition drives us. We each need a personal system to help us make quick decisions that are both rational and ethical. Ethical dilemmas are not necessarily stereotypes about "right" and "wrong". Journalists, editors, professionals in advertising and public relations are called upon to weigh up the benefits and harm brought about by their actions in covering stories, in revealing facts that might otherwise be kept private, and in respecting conflicting loyalties. They also find themselves confronted by situations in which they must choose between actions that seem equally right, or equally wrong. Wartime and peacetime propaganda, the Western world's information system, the PR industry, digital convergence and new frontiers for mass communication: everyone encounters ethical dilemmas. The goal of this course is to train you to face what you will inevitably face in your professional careers and in your private lives.

Prerequisite: Junior standing, PHIL 300 Ethics

### **COM 345**

Photojournalism

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PHO 286: Photojournalism

Location: Florence

This course supplies students with essential skills of photojournalism and documentary photography. Great attention is given to the approach to subjects and to how to carry out an assignment. The choice of the appropriate equipment, cameras, lenses, flash, is also discussed. Most work is carried out with digital cameras. Digital and computer methods and tools important for modern photojournalists are incorporated in the students' workflow. Students learn to use Apple Aperture 2 for picture archiving, and an introductory web sharing tool. Classic B/W film, shooting, processing and printing are included; students do their own darkroom work during class time and open studio hours. Students closely simulate the activity of professional photographers by carrying out regular assignments from the instructor. Coursework may involve field trips for on-location shooting and interaction with other departments so as to implement joint projects. For such projects students must shoot pictures to meet the documentary, promotional or other needs of the project development team, thereby experiencing a real working situation. Problems related to contacting press agencies and publishing companies are also introduced. Presentations on international movements and their influence on documentary and press photography provide a historical base. This course is 80% digital e 20% film and darkroom. Note: Each student must be equipped with a SLR DIGITAL CAMERA with manual function and with at least one lens.

Prerequisite: Introduction to Classic Photography, or Digital Photography, or equivalents

### **COM 366**

Contemporary Italy through the Cinema

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 220: Contemporary Italy through the Cinema

Location: Tuscania

This course investigates cultural and social topics in Italy's recent past and present with the aid of the medium of film. Through images from some of the most important works of Italian cinema, from the masters of Neorealism to new directors such as Sorrentino and Garrone, students will investigate themes such as fascism, the Italian south, the family, the role of women, organized crime, and the consequences of the economic boom.

### **COM 370**

Public Relations

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as COM 300: Public Relations

Location: Florence/Rome

We will study the definitions, functions and evolution of public relations, including the application of PR theory and ways to plan a PR campaign (planning process, issue analysis, research methods and strategies). The different fields in which public relations practitioners operate will be presented in relation to case studies and exercises: media relations, event management, crisis management, corporate identity, internal/external communications, community relations, international PR and marketing support, and effectiveness evaluation. Finally, future perspectives and new technological opportunities will be taken into account, trying to define new boundaries for a discipline too often underrated or misunderstood.

Prerequisite: Introduction to Mass Communication, or equivalent

### **COM 383**

The Venice Film Festival

*Please see CLDM 307*

### **COM 389**

Communication Revolution

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as COM 182: New Media

Location: Florence

What do we really mean when we use the term "mass media" today? Is it really the same thing we could have meant twenty years ago, when television was still the main tool for mass information? The digital age has introduced new communication devices (laptops, digital cameras, smart phones, iPods, iPads) and new virtual places (blogs, chat rooms, social networks, online shops, peer-to-peer platforms), shaped around our wants, though often perceived/imposed as "needs." Following a two-step program, the student will learn about causes and effects of the digital revolution: first analyzing features and functions of all main digital communication devices (and places), then discussing their influence on us as citizens, artists, professionals, individuals. Having a highly interdisciplinary approach, the course will examine how business areas such as advertising, public relations, journalism have deeply changed, and how interpersonal communication has changed its pace, language and priorities, eventually formulating ethical considerations on the sustainability of the modern media scenario.

### **COM 430**

3D Modeling & Animation

*Please see ART 430*

### **COM 489**

Italian Society through the Cinema

*Please see CLDM 305*

## **CONSERVATION STUDIES/RESTORATION**

### **CONV 110**

Drawing for Conservators

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as RES 185: Drawing for Conservators

Location: Florence

This course will present academic concepts and historical methods of drawing in order to develop the capacity to see accurately through proportion, methods of measurement, and composition. The full form, plus sections of anatomy such as hands, feet, and head, will all be studied. Some attention will be dedicated to the relationship of the figure to the surrounding space (figure/ground relationships), and other projects will suggest unusual points-of-view, such as a particularly foreshortened form, focus, and detail. The technique of *tratteggio* will be emphasized for shading in order to obtain the effect of *chiaroscuro* found in historical drawings. Evaluation will focus on specific drawing techniques found in the Renaissance with technical and stylistic considerations, and a portfolio of anatomical drawings and portions of copies done with *tratteggio*. Homework to improve manual dexterity and exploration of technical ability is required.

### **CONV 150**

Furniture, Wood Objects and Gilding Conservation

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as RES 140: Furniture, Wood Objects and Gilding Conservation

Location: Florence

Students will work on wooden pieces (antique furniture, wooden objects, and gold-gilded works of art and frames) by using various methods of wood conservation appropriate for each individual subject found in the lab. Accurate lab records will be taken and actual hands-on practice with the guidance of an experienced professor will give the students a realistic idea of the maneuvers and methods found in a genuine professional studio environment.

### **CONV 180**

Fresco Painting and Restoration I

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as RES 160: Fresco Painting and Restoration I

Location: Florence

The student will be introduced to all phases of the art of fresco painting by preparing a small fresco which can be transported. Students will learn the ancient technique of fresco by using original techniques such as the enlargement of a master drawing (student's choice), mixing fresco mortar (*intonaco*), and the use of pigments for painting fresco. Each student will also make a *sinopia*

(preliminary painting for fresco), and complete a small fresco to then be detached as an exercise in fresco conservation.

#### **CONV 190**

Painting and Polychrome Wooden Sculpture Conservation I

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as RES 175: Painting and Polychrome Wooden Sculpture Conservation I

Location: Florence

This course covers all types of painting conservation methods such as the preservation of a work of art, relining, consolidation, cleaning and in-painting. Direct contact with minor original works of art allows beginning students to observe the problems and methods that are presented to a restorer. Students will learn how to apply basic conservation techniques through hands-on experience in order to acquire confidence and knowledge in the reconnaissance of old paintings and their conservation needs. Techniques for the conservation of polychrome wooden sculpture will be introduced, especially mechanical cleaning methods, preserving, and aesthetic in-painting methods.

#### **CONV 200**

Theory of Conservation

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as RES 230: Theory of Conservation

Location: Florence/Rome

This course will discuss the techniques used in paintings on panel and on canvas, fresco, and polychrome wooden sculpture in order for the student to become acquainted with the actual historical materials and the conservation methods used on each of these. Practical demonstrations using real materials (pigments, glue, resin, plaster, canvas) will also help illustrate theoretical dimensions of this topic. Classes will also consider the ethics and issues encountered throughout the field of restoration and its history. These concepts will also be discussed during museum visits in Florence and will be used in class for discussion. Examination and discussion of a work of art are important elements before, during, and after every intervention. Lectures will examine various fresco techniques found throughout art history and specific examples of fresco restoration applied to these works. We will visit Santa Croce and the Brancacci Chapel to illustrate the technique and the restoration used on specific works. The restoration of paintings, both on panel and canvas, will be discussed using visual images and, most importantly, museum visits, for a better understanding of techniques. For example a visit to the Bargello will highlight the collection of polychrome wooden sculpture and the various restoration techniques found on this medium. The course will conclude with the students' own opinions on restoration as a profession and will examine the various responsibilities that an art conservator encounters when working with art history's most precious documentation.

#### **CONV 220**

Historical Painting Lab I

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as RES 245: Historical Painting Lab I

Location: Florence/Rome

The history of painting techniques used throughout the ages is an important part of the conservator's role in recognizing how a work of art is made and what materials were used (fresco, tempera, oil, etc.). Students will make small panels using various samples so that they may become more familiar with techniques used for the paintings they restore. Cennino Cennini's *The Craftsman's Handbook* will be used as a textbook for these ancient procedures to be done from scratch: egg tempera, self-made oil paints, the gesso-colletta primer for canvas and panels, gold gilding, decorative arts, etc. Maximum care is to be put into these partial 'copies' in order for them to be part of the conservation student's portfolio.

#### **CONV 230**

Florence and S. Italy Restoration

*Cr: 6; Contact hrs: 90 N*

Listed at LdM as RES 225: Florence and Southern Italy Restoration Workshop; and RES 226: Florence and Chianti Restoration Workshop

Location: Florence

This special summer course can be attended at either introductory or intermediate level and is held partly in Florence and partly in the Chianti. Participants gain knowledge and practical skills concerning historical painting and restoration techniques. During the two weeks in Florence participants learn original fresco techniques, from the mixing of fresco mortar (intonaco), its application on support, to the use of pigments. Each participant makes a sinopia (preliminary underdrawing for fresco) and completes a small fresco on a terracotta support. Restoration techniques are pursued, in part through the detachment of the participant's own fresco from its support, a wall painting conservation method. Participants work with original works of art from the 16th to 17th centuries as they learn how to use the principal modern painting restoration techniques to bring period paintings back to their original states. The course also briefly surveys the historical techniques used for making oil and tempera paintings, and the group learns to recognize the century in which paintings were created. Museum visits help to explain techniques used in class. During the field workshop weeks participants will work in the town of San Gusme in the Chianti region near the medieval villages of Radda and Gaiole in Chianti. During this period, participants will be housed in a traditional and picturesque "agriturismo". The class will ripristinate the original polychromatic surfaces of an important 16th-century altar in the principal church. They will remove the pigments of the preceding restoration of about a century ago, with scalpels, eliminating the chromatic distortion of this overpainting. They will then proceed to reconstruct the work with colored stucco and tempera, with a final wash stratum to complete the beautiful original effect.

#### **CONV 280**

Fresco Painting and Restoration II

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as RES 260: Fresco Painting and Restoration II

Location: Florence

In this course students will begin "onsite" work, restoring original frescoes. Techniques will vary according to the conservation needs of the work of art. Students will deal



with the following preservation or aesthetic tasks: cleaning of the fresco, repairing cracks in the fresco's support, consolidating original intonaco, plastering of missing areas, and retouching the painted surfaces where necessary. The teaching method is focused on practical experience as a major source for understanding the principles of fresco restoration.

Prerequisite: Fresco Painting and Restoration I or equivalent

### **CONV 290**

Painting and Polychrome Wooden Sculpture Conservation II

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as RES 275: Painting and Polychrome Wooden Sculpture Conservation II

Location: Florence

Under the instructor's supervision, students will begin working exclusively on authentic paintings to form a more independent approach to conservation. Depending on the project available, techniques will vary according to the conservation needs of the work of art. Students will be introduced to the various phases of conservation and may encounter any of the following preservative or aesthetic tasks: relining, cleaning, plastering missing areas, consolidating loose pictorial layers, and retouching painted surfaces with various in-painting methods. Accurate lab records are to be presented for mid-term and final evaluations, along with research relevant to that project. Photographic documentation is required for monitoring the progress of each painting being restored.

Prerequisite: Painting and Polychrome Wooden Sculpture Conservation I or equivalent.

### **CONV 305**

Historical Painting Lab II

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as RES 345: Historical Painting Lab II

Location: Florence

Historical painting techniques learned in the first course will be used to make exact replicas of a chosen era (preferably of a work of art found in Florence). Students' works will be judged on accuracy of technique, drawing, and color. This full reproduction will demonstrate the student's manual dexterity and eye for color, as well as sensitivity of observation toward historical works of art. The finished replica will be an important asset for the students' portfolio if they are to continue their educational career in conservation.

Prerequisite: Historical Painting Lab I or equivalent.

### **CONV 380**

Advanced Fresco Painting and Restoration

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as RES 360: Advanced Fresco Painting and Restoration

Location: Florence

Thanks to Florence's Soprintendenza delle Belle Arti, students will have the opportunity to work with original works of art under the instructor's supervision. A thesis paper regarding specific techniques or issues in fresco conservation will be outlined, researched and written independently. Lab records and photographic

documentation will be taken for every technique used on-site.

Prerequisite: Fresco Painting and Restoration II or equivalent.

### **CONV 390**

Advanced Painting and Polychrome Wooden Sculpture Conservation

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as RES 375: Advanced Painting and Polychrome Wooden Sculpture Conservation

Location: Florence

Thanks to Florence's Soprintendenza delle Belle Arti, students will have the opportunity to work with original works of art under the instructor's supervision. A thesis paper regarding specific techniques or issues in painting conservation will be outlined, researched and written independently. Lab records and photographic documentation will be taken for every technique used on each painting assigned.

Prerequisite: Painting and Polychrome Wooden Sculpture Conservation II or equivalent.

### **CONV 39x**

Special Topics in Conservation Studies/Restoration

*Cr: 6; Contact hrs: 90 N*

Listed at LdM as RES 399: Special Topics in Restoration

Location: Florence

### **CONV 400**

Working Group Project for Painting and Polychrome Wooden Sculpture Conservation

*Cr: 3; Contact hrs: 90 LA*

Listed at LdM as RES 400: Working Group Project for Painting and Polychrome Wooden Sculpture Conservation

Location: Florence

Thanks to Florence's Soprintendenza delle Belle Arti, the artwork delegated to the Lorenzo de' Medici Professional Work Certificate for advanced conservation will give students the opportunity to work on valuable art under the instructor's supervision. The panel and canvas paintings and polychrome wooden sculpture available at this level will give students a realistic notion of the maneuvers and methods found in the working group environment of a genuine professional conservation studio. An individual portfolio will be put together documenting every technique used in order to authenticate the professional experience acquired during the working group project.

Prerequisites: Advanced Painting and Polychrome Wooden Sculpture Conservation, or equivalent

### **CONV 401**

Working Group Project for Fresco and Mural Painting Restoration

*Cr: 3; Contact hrs: 90 LA*

Listed at LdM as RES 405: Working Group Project for Fresco Painting Restoration

Location: Florence

Thanks to Florence's Soprintendenza delle Belle Arti, the artwork delegated to the Lorenzo de' Medici Professional Work Certificate for the advanced conservation will give students the opportunity to work with valuable art under the instructor's supervision. Students will work as a team in an authentic on-site environment in various locations

locally and often nationally. The fresco and mural painting group will work together and combine their on-site experiences through lab records and photographic documentation. Individual portfolios will be put together documenting every technique used in order to authenticate the professional experience acquired during the working group project.

## COMPUTER SCIENCE

### CSIS 103

Computer and Information Literacy

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as RES 360: Computer and Information Literacy

Location: Florence

This primarily hands-on lab module will give students a working knowledge of how to differentiate among the various electronic resources to satisfy specific information needs. Topics will include global information sources on the internet. Particular attention will be paid to analysis of the quality and applicability of each source to a student's information requirements. Issues such as currency versus long-term need, in-depth versus topics, authority of source, and efficient retrieval will be explored.

## CRIMINAL JUSTICE

### CRJU 348

Psychology of Criminal Behavior

*Please see PSYC 348*

### CRJU 350

Organized Crime

*Please see SOC 370*

## CULTURAL STUDIES

### CSIT 110

The Quarters of Florence: History and Culture

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 250: The Quarters of Florence: History and Culture

Location: Florence

The course offers students a first-hand experience of the historical city of Florence, which from 1252 was divided into four "quartieri" or quarters. Each quarter, which was named after the main church of the district, presents its own particular social, political and urban characteristics, and these form the central themes of the course. Students will discover the prestigious families, major buildings, artistic masterpieces, economic activities and historical events that have characterized the development of each quarter from the medieval period to the modern age. Site visits will form an essential part of the learning experience.

### CSIT 255

Contemporary Italian Civilization and Culture

*Please see ITAL 255*

## ECONOMICS

### ECON 102

Principles of Microeconomics

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as BUS 178: Principles of Microeconomics

Location: Florence

Economic analysis is one of the most useful tools for understanding social phenomena. Principles of Microeconomics introduces students to the bases of economic ways of thinking. Economic theory is explained through the study of the methods of analysis, assumptions and theories about how firms and individuals behave and how markets work. The course is a necessary basis for students wishing to continue the study of economics and business in their academic careers and is also useful for students in applied social sciences. The course is divided in four parts: the first is an introduction to languages, methods, and modeling used in microeconomics; the second part focuses on the firm production process and market strategy; the third analyses consumer theory and the way in which individual behavior is modeled by economists; and the concluding part of the course studies how the competitive and non competitive market works. The teaching includes the extensive use of case studies and policy issues which will be open to discussion with students.

Prerequisite: An introductory mathematics course

Core Liberal Studies: Core Social Science

### ECON 104

Principles of Macroeconomics

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as BUS 180: Principles of Macroeconomics

Location: Florence

Economics is the study of choice under conditions of scarcity: the resources needed to produce goods and services are limited compared to human desires. Economics is divided into two major areas. Microeconomics studies the choices of consumers, firms, and governments, and describes the working of markets. Macroeconomics studies the behavior of the entire economy. It explains phenomena like growth, business cycle, inflation and unemployment. This course is an introduction to Economics. The basic principles of Economics will be presented and applied in order to explain some features of the modern economy.

Prerequisite: An introductory mathematics course

Core Liberal Studies: Core Social Science

### ECON 310

Labor Economics

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as BUS 280: International Work Regulation

Location: Florence

The course provides an introduction to the theory and practice of contemporary labor economics with a particular attention to human resources topics. The main objectives of the course are: to provide the students with a complete understanding of the basic microeconomic foundations of labor economics, and secondly, to present a survey of the main topics in human resources economics. The first part of the course will be devoted to the economic theory of the

labor market. Labor supply, determinants of firms' labor demand, and labor market equilibrium. The first half of the course will also give students an understanding of labor-market institutions and government policies that regulate the labor market. The second part of the course presents a survey of the most relevant issues in human resources economics, including: wage determinants and investment in human capital, on the job training, discrimination, theory of contracts and incentives. The course conclusion is a comparative presentation of European and US model of social protection.

Prerequisite: BUS 260 Human Resources Management, or equivalent

### **ECON 350**

Economic Geography of the Mediterranean Region

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as BUS 308: Economic Geography of the Mediterranean Region

Location: Rome

The Mediterranean region is an important "macro-space" both economically and politically. Even if its importance has been broadly recognized, there is a lack of systematic studies about it. In fact, the Mediterranean region is a very complex space in which it is possible to acknowledge, on the one hand, the real potential of its economic development, but also, on the other, the existence of many imbalances among the regions of which it is composed. This course analyses the Mediterranean socioeconomic dynamic, examining such issues as flows of goods, capitals and people, and the different production systems which characterize the Mediterranean sub-regions (Southern Europe, Western Balkan, Middle East, Mashrak, Persian Gulf and Maghreb). Similarities, contrasts and parallels will be drawn in the comparative study of these sub-regions. The course will also take into account the external influences of the European Union, USA, Russia and China, that impact on the region in different ways.

Prerequisite: Principles of Macroeconomics, or Principles of Microeconomics, or equivalents

### **ECON 442**

International Economics

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as BUS 315: Economics of the European Union

Location: Florence

As the economic significance of the EU and its role at a world level have increased, and as the integration of the economies of the EU members has advanced, so the need for sustained study of the development and impact of this new economic reality has grown. The basic objective of this course is the examination of the economic foundations of the European Union. The course starts with an in-depth analysis of the historical evolution of European integration and it then moves to the examination of its economic aspects. The course is structured as follows: From the EEC to the EU (historical evolution), the expansion of the EU into eastern Europe, the economic aspects of EC law within specific areas of EC law and policy (such as competition policy, agricultural policy, etc.), the European Monetary system (from the ECU to the euro) and finally the external relationships of the EU. This course is particularly designed for students that majoring in International Business,

Marketing, Political Science, International Politics, Geopolitics, International Relations and European Union Law.

Prerequisite: Principles of Macroeconomics or equivalent

## **ENGLISH LITERATURE AND WRITING**

### **ENG 116**

College Writing I

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as WRI 116: College Writing I

Location: Florence

This course instructs students in the character and conventions of academic writing at the college level. Students are guided in the writing process, regularly composing and revising relatively short expository and argumentative essays based upon readings that pose significant contemporary issues.

### **ENG 117**

College Writing II

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as WRI 180: College Writing II

Location: Florence

This course helps students to deepen the writing process. Students will further develop technical and creative writing skills and improve their analytical and critical skills through various exercises, by shaping, writing and revising their works, writing research papers, reorganizing grammar and sentence structure, through lectures and discussion sessions.

Prerequisite: College Writing I or equivalent.

### **ENG 180**

Introduction to Literary Study

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as LIT 210: Literary Study

Location: Florence

This course is an introduction to terms and procedures used in the close reading, the interpretation, and the evaluation of literary works. Readings will be drawn from classical Greek and Renaissance tragedy (e.g. Sophocles, Shakespeare), from epic poetry (Homer, Virgil and Dante), from lyric poetry and from other genres. Some post-Renaissance works will be selected at the discretion of the instructor, in order to illustrate a variety of generic features of literature. The course will also acquaint students with library and internet research techniques. In addition to serving as a core literature, it also serves as one of the four foundational courses to the English major at Marist.

Core Liberal Studies: Core Literature

### **ENG 214**

Religion in Film and Literature

*Please see REST 214*

### **ENG 220**

Literature and Gender

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GND 265/LIT 265: Female Characters in Poetry and Literature

Location: Florence

The course spans Dante Alighieri's Beatrice to Madame Bovary. Comparative analysis of Italian and European literature from the Middle Ages to the Romantic period will be made, as well as love and suffering in female destinies as imagined by male authors. We will also study the literary roles of women of different periods.

Core Liberal Studies: Core Literature

Prerequisite: Survey of Western Literature, or equivalent

#### **LIT 224**

Reading Ancient Rome

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as CLA 284: Reading Ancient Rome

Location: Rome

This course aims to offer students a first acquaintance with the riches of ancient Roman literature through analysis of a variety of texts in English translation. Through site visits in Rome students will have the chance to link their experience of ancient writings to direct observation of ancient monuments and art objects. The approach to the texts will be thematic: the full range of Latin literature from the pre-literary Carmina to the late Christian apologists will be covered in four thematic sections entitled Love, Power, Social Life and Religion. Exposure to different kinds of primary materials (literary texts, buildings and artworks) will encourage students to reflect on the links between changes in society (broadly conceived) and literary and aesthetic taste in ancient Rome. The course thus hopes to lead students towards a richer and more profound understanding of the city in which they will be staying; an appreciation of the pleasures of reading ancient texts; and an insight into the complexities involved in reconstructing the historical past.

Core Liberal Studies: Literature

#### **LIT 225**

Dante, Petrarca, Boccaccio: Italian Literature of the 14th Century

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as LIT 315: Dante, Petrarca, Boccaccio:

Italian Literature of the 14th Century

Location: Florence

This course deals with the three most important figures of Italian literature of the 14th century: Dante, Petrarca and Boccaccio. All authors will be placed in their historical context and appropriate political, artistic, philosophical and theological discussions will be integrated into the reading of their works. For example, discussion of Dante's political thought will be developed through a reading of the relevant Cantos of his masterpiece the Divine Comedy as well as some readings from the Monarchia. Together with Dante's Divine Comedy, the literary works which will receive the most attention will be Petrarca's Canzoniere and Boccaccio's Decamerone. The focus will be on how the three poets contributed to the new Italian vernacular, rather than Latin, as a literary form. Previously the Italian language was only regarded as a means of communication and thus considered a minor language until the literary revolution of the Trecento (14th century).

Prerequisite: Junior standing or Survey of Western Literature, or equivalent

Core Liberal Studies: Core Literature

#### **LIT 226**

Italian Crime Fiction

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as LIT 220: Italian Crime Fiction

Location: Florence

From the middle of the twentieth century, Italian writers such as Gadda and Sciascia began to integrate into their novels and short stories with certain aspects of the crime genre, in such a way that the mystery element became an instrument for analyzing contemporary Italian realities. By the 1990's, a new generation of writers, such as Camilleri, Ammaniti and Lucarelli, had developed a specifically Italian approach to an international literary genre, the "Italian noir", which aims at revealing unpleasant truths to a vast audience in an entertaining way. The goal of this course is to explore some of the most representative works of the crime fiction genre in contemporary Italian literature, from its early forms to the present. The study of these works will also involve an analysis of the strong socio-cultural dimensions of contemporary Italy, which are the result of a complex combination of geographical, historical, political and linguistic factors. These, in turn, affect different forms of organized and unorganized crime, and differences in the relationship between citizens and the law. During the course, students will also study the relationship between Italian crime fiction and its foreign counterpart, including the works of authors such as Dibdin, Highsmith and Harris.

Core Liberal Studies: Core Literature

#### **ENG 245**

Travel Writing

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as WRI 290: Travel Writing

Location: Florence

Throughout history, Italy has inspired writers and poets to wax lyrical in ways that few other countries have done. Countless English-language novels, stories and poems have woven a *bel paese* of words around the Italian experience. This course provides an opportunity for students to focus first-hand on the art and craft of travel writing, with particular emphasis on cities in Italy, but also with excursions into other worlds - real or imaginary. Through reading, writing, and visits in and around the city center, students will explore places of historic, artistic, cultural and personal interest. They will learn "by example" from a selection of great travel literature from the world in general, and from Italy in particular. And they will learn "by doing", via a series of guided exercises and assignments that explore the distinctive qualities of travel writing - its combination of history, culture, information, rumination, musings and memory - and the ways in which this particular art can lead to a deeper understanding of their own experiences and cultural identity.

Prerequisite: College Writing I, or equivalent

#### **LIT 245**

Contemporary Italian Novel

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as LIT 225: Contemporary Italian Novel

Location: Florence

The course covers the Italian contemporary novel concentrating on the period from 1900 to 1960. It focuses on works in translation by the main authors (G. D'Annunzio, L. Pirandello, I. Svevo, F. Tozzi, A. Moravia,

C.E. Gadda, C. Pavese, E. Vittorini, I. Calvino, V. Pratolini, C. Cassola, N. Ginzburg). The professor will introduce a topic for each class and will select readings for the students. Students will be invited to discuss those readings in class. Each student will also be required to develop an individual project based on the analysis of a complete novel by one of the authors included in the course program. At the end of the term, each student will submit a written paper and an oral presentation in class about his/her own work.

Core Liberal Studies: Core Literature

### **ENG 266/ LIT 213**

The Italian-American Experience

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as CLT 285/LIT 285: Many Italies, Other Italies: Modern Literary Representation

Location: Florence

Focusing on Italian and Anglo-American literature and some film, this course will explore the multiple representations of Italy in the twentieth and twenty-first century. Particular attention will be placed on the varieties of ways that “foreigners” have imagined diverse “Italies,” including Italy as the *bel paese*, and as an idealized, picturesque vacation land, as well as less ideal visions of Italy as “primitive” nightmare, prison, or fortress. We will read works by travelers to Italy from the United States and England in the early twentieth century; by Italians who lived in the Italian colonies in Africa in the first half of the twentieth century; and by Italian immigrants to America in the early 1900s through today’s second generation. We will also consider works that depict “foreigners” within Italy: peoples in Italy who have been consistently marginalized by dominant cultural norms. These groups include Southern Italians, Jewish Italians, political dissidents, women, and, more recently, immigrants from the global East and South. As we read about the dissemination of Italian culture abroad and the influence of other cultures in Italy, we will discover an Italy of a surprisingly rich and complex religious, linguistic, class and racial difference. We will find that Italian culture is comprised of a wide array of “minor” or peripheral voices. Class discussion will also attempt to gauge the extent to which these peripheral voices meet in a cross-cultural space, both in a socio-economic reality and across the space of the page. For example: How does writing by Italians in Africa in the 1920s resemble that of immigrants today in Italy? How does writing by African immigrants today in Italy, in turn, recall writing by Southern Italian immigrants to America in the early twentieth century?

Core Liberal Studies: Core Literature

### **ENG 270**

Classics of Western Literature

*Please see LIT 224 or LIT 225*

### **ENG 275**

Writing about the Self

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as WRI 280: Writing about the Self

Location: Florence

This class is designed for those students who wish to use writing as an instrument to come into contact with their

own unique perception of the world and its infinite creative potentialities. It is also aimed at students who would like to learn how to use their intuitive senses and inspirations in order to better both their writing skills and their ability to write about personal thoughts and experiences. In-class writing assignments and group discussions will be used as a source of motivation and encouragement. Readings by prominent writers will be used to provide instructive models. Writing assignments will be given weekly.

### **ENG 280**

Creative Writing

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as WRI 220: Creative Writing

Location: Florence, Tuscania

This course is geared toward students seriously motivated to write creatively and constructively through inspiration and self-discipline. The professor will stimulate students' creativity through the confrontation with different aids in order to help students create different kinds of written products. This class focuses on both theoretical and practical aspects of creative writing by providing the basic principles and techniques that should be used when producing a written piece. Through inspirational exercises, the student will use the art of creative writing as a tool for literary expression and self-awareness. Reading work out loud for discussion and in-class critiquing allows the students to develop a critical awareness of their own writing as well as following the inspirational and editing process of fellow classmates. Mid-term and final projects will reflect students' writing progress. This course may be taken by students of English as a second language with advanced writing skills.

Prerequisite: College Writing I or equivalent.

Core Liberal Studies: Core Fine Arts (Please note No Core Literature)

### **LIT 281**

Italian Literature Today

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as LIT 274: Italian Literature Today

Location: Florence

The course introduces students to the study of Italian literature after World War II, especially the period between 1945 and 1970, through a survey of the literary movements and of the most significant writers of that period. It focuses mostly on works in translation (whenever available). The professor will introduce a topic during each class and will select readings for the students. Students will be invited to discuss these readings in class. Each student will also be required to develop an individual project based on the analysis of a complete work by one of the authors included in the program. At the end of the term, each student will submit a written paper and an oral presentation in class about his/her own work.

Core Liberal Studies: Core Literature

### **LIT 290**

Introduction to Italian Theatre

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 275: Introduction to Italian Theatre

Location: Florence/Rome

This course covers the origins of Italian theatre from the early period to the beginning of the 20th century. Topics

covered will include the Renaissance theatre (among others, *Gli ingannati*, Ariosto, Secchi), Baroque theatre, Commedia dell'Arte, the 17th century and Goldoni, the 19th century theatre and its connections with Opera (including Rossini and Verdi). The course will conclude with the rise of modern theatre with a particular focus on Pirandello.

### LIT 306

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

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as LIT 306/CLA 306: The Age of Heroes: Iliad, Odyssey, Aeneid and the Origins of Western Literature

Location: Florence

The course is a general overview of ancient literature through the analysis and comparison of some of the oldest works of western civilization. Through a reading of the most significant chapters of the Iliad and the Odyssey, students will get in contact with the aristocratic world and heroes described by Homer in 8-7th century BC, in order to reconstruct the society of early Greece in the Mycenaean period. The stories presented in the Iliad and Odyssey, considered the "Bible" of Classical Civilization, show how Greeks used myth to express archetypal values which became immortal for successive generations. Myths are analyzed not only as amazing stories but also as bearers of important messages about life within society, and as primary forms of communication and instruction in a non-literate and oral society. The Homeric conception of the anthropomorphic nature of the main gods and goddesses is also analyzed in both the poems. The great influence of Greek myths on Roman legends will be seen through the reading of some passages of the Aeneid - the national poem of Rome written by Virgil in the 1st century CE - focusing on the link between Roman history and Greek tradition. The hero of the work, Aeneas, was the survivor of the fall of Troy and the ancestor of Rome's leaders. A comparison between "Aeneas" and "Odysseus" wanderings will conclude the course.

Core Liberal Studies: Core Literature

### LIT 310

Contemporary European Literature

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as LIT 300: Contemporary European Literature

Location: Florence/Rome

The course will focus on European contemporary literature surveying some of the most important authors of the last fifty years. Students will become familiar with Italian, English, Spanish, German and French authors. The course will deal with Nobel Prize winners such as Samuel Beckett (France/Ireland), Heinrich Böll (Germany), William Golding (England) and with other important novelists such as Martín Gaité (Spain), Italo Calvino, Antonio Tabucchi, Alessandro Baricco (Italy), Angela Carter (England). The course will also take into consideration non-European authors who, living in Europe, have had a huge impact on European literature, among others Jorge Luis Borges and the Nobel Prize winner Gabriel García Márquez.

### LIT 315

Shakespeare's Italy

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as LIT 302/MCT 302: Shakespeare's Italy

Location: Rome/Florence

Shakespeare, the greatest English-language dramatist of all time, set approximately one-fourth of his plays in Italian cities such as ancient Rome, Verona, and Venice. He had good reason to be so interested in Italy: *Romeo and Juliet* is a great love story, but also has much to say about the tensions between family and community allegiances in Renaissance Verona. *The Merchant of Venice* depicts the heartbreak of a fabulously flawed character, but also sheds light on racial and ethnic tensions in Venice, a city at the crossroads of the Eastern and Western worlds. In this course, we will focus on a small selection of the "Italian plays", also reading the source materials that inspired them to see how Shakespeare combined truth and fiction, past and present, for dramatic effect and social commentary. Treating these texts not simply as literature, but as blueprints for performance, we will perform scenes in order to come to a more complete understanding of what the plays say to us about Italy, Elizabethan England, and about our own times as well.

Prerequisite: Survey of Western Literature, or equivalent

Core Liberal Studies: Core Literature

### LIT 317

Women Characters in 20th Century Fiction

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GND 303/LIT 303: Women Characters in 20th Century Fiction

Location: Florence

This course explores some of the most interesting and important women characters in 20th-century European and American fiction. Such characters will include those created by male writers such as Molly in James Joyce's *Ulysses*, Connie in D. H. Lawrence's *Lady Chatterley's Lover*, Sarah in John Fowles' *The French Lieutenant's Woman*, and Vladimir Nabokov's *Lolita*. However, the course also seeks to compare and contrast such creations with female characters emerging from fiction written by women, for example Virginia Woolf's *Orlando*, or Anna in Doris Lessing's *The Golden Notebook*, or Christa Wolf's *Cassandra*, or Villanelle in Jeanette Winterson's *The Passion*. We will assume a gendered perspective to compare men and women writers and their different interpretations of womanhood; yet we shall also try to overcome the enclosures of critical theories and show how great literature can never be reduced to a mere system. Our position as readers will be of the utmost importance: the main focus of the course will be on reading and the pleasures it might offer.

Core Liberal Studies: Core Literature

### ENG 322

Journalism I / Journalism

*Please see COM 241*

### LIT 326

Italian Literature of the Renaissance

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as LIT 320: Italian Literature of the Renaissance

Location: Florence

This course deals with the Italian intellectuals, writers and thinkers who shaped the incredible period of Italian Humanism and the Renaissance. Their ideas, works and philosophical concepts are intrinsically part of a wider "Re-birth" phenomenon that also included all the visual arts and nearly every domain of social life. Special emphasis will be placed on the works of Petrarca, Boccaccio, Lorenzo de' Medici, Leonardo da Vinci, Machiavelli, Castiglione, Michelangelo and Ariosto, among others. Through this broad survey, students will develop a clear idea of the Renaissance cultural period from its dawn to its decline, covering a time period that goes from the early 14th to the late 16th century.

Prerequisite: Survey of Western Literature, or equivalent

Core Liberal Studies: Core Literature

### **ENG 327**

Writing for Media

*Please see COM 289*

### **LIT 327**

Italian Theatre from Arena to Opera

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as LIT 278/MCT 278: Italian Theatre from Arena to Opera

Location: Tuscania

This course is an introduction to the history of theatre and performing arts in Italy from antiquity to the 20th Century. Students will study Greek and Roman tragedies and comedies and the sports and the games so popular in antiquity. They will then explore the development of medieval sacred representations; the *Commedia dell'Arte*; the total performances of the Renaissance and baroque periods and their ultimate culmination in Italian Opera; works by Goldoni; Pirandello and Italian Futurism. Translated texts of all authors studied will be required reading in class or as homework, and original version of some of the above-mentioned texts will be read in class. Discussions will be based on the students' readings.

Core Liberal Studies: Core Literature

### **LIT 330**

History of Italian Literature

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as LIT 307: Masterpieces of Italian Literature and LIT 230: Masterpieces of Italian Literature

Location: Florence/Rome/Tuscania

The focus of this course is on Italian writers and literary movements from the 13th century to the present. Its goal is to read some of Italy's most representative literary works in translation and to examine their structure, novelty and relevance to their times, and to our own times as well. This course is designed to bring works of Italian literature to the attention of students who may have or may not have any knowledge of Italian. Topics will be introduced, followed by readings to be commented on by the students. Each student will also be required to develop an individually chosen project based on a complete translated work. At the end of the term, each student will be required to write a paper on a chosen text and then give a presentation in class about his/her own work.

Prerequisite: Survey of Western Literature, or equivalent

Core Liberal Studies: Core Literature

### **LIT 332**

Florence in the Literary Imagination

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as LIT 275: Florence in the Literary Imagination

Location: Florence

Florence and Tuscany have long occupied a special place in the Anglo-American literary imagination. Since the Renaissance, English literature and culture have been permeated by Italian influences and specifically Tuscan ones. This course will take the student through the early Tuscan influences on English Literature to then focus, through the study of travel notes, journals, novels and poems, on the works of those authors, both British and American, who were inspired by the Tuscan and Florentine environment. The course will focus on the following novelists and poets: P.B. Shelly, George Eliot, Elizabeth Browning, D.H. Lawrence, E.M. Forster and Thomas Harris. Particular attention will also be given to films drawn from novels with Florentine settings - such as *Romola* (George Eliot) and *A Room with a View* (E.M. Forster).

Core Liberal Studies: Core Literature

### **LIT 333**

Italian Grand Tour

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as LIT 350: Italian Grand Tour: Italy through the Eyes of Famous Travelers

Location: Florence/Rome/Tuscania

This course is an introduction to the literature generated by the 'Grand Tour' experiences between the 18th and the 19th centuries and to its continuation and development in the 20th century. The main focus will be the textual analysis of the memoirs, letters and diaries written by some of the most famous artists, writers and intellectuals who resided and traveled in Italy. Our selection will include British, German and American writers. Another important aspect of the course will be the study of the history, the works of art, the monuments and the folklore events of the main Grand Tour destinations: Venice, Florence, Rome. Students will learn about the different experiences of famous foreign travelers in Italy through the centuries and will be able to understand some stereotypes, prejudices and idealized visions about Italy and Italians that still survive today.

Core Liberal Studies: Core Literature

### **ENG 339**

Film & Literature

*Please see COM 390*

### **LIT 345**

Theatre Management

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 345 as Theatre Management

Location: Tuscania

The course consists of both a theoretical and a practical approach to marketing in the entertainment industry, and aims at giving theater students a hands-on approach to the fundamental rules of communications and organization. The main goals are to gain experience in stage management, public relations, organization and publicity of events in the entertainment industry at an international

level. Students will be required to actively participate in the organization, marketing and publicity of the QdA ("Quartieri dell'Arte"), an international new writing festival. They will have the opportunity to work under the guidance of experienced production staff members, such as the Managing & Communications Directors allowing students to be trained in the organization of theatrical events in general. Students will be specifically required to work alongside the Press Officer and Publicity Manager long before the opening event. The Publicity Manager must obtain all relevant information from the producers and directors and find a graphic designer for posters and flyers, as well as handle public announcements and mailings. The Press Officer acts as the official media contact handling all media interest. Work as a Press Officer in the non-profit sector is likely to include a broader range of activities with employers ranging from charities to event organizers. In addition to handling media enquiries, writing press releases, arranging interviews and press conferences, duties may also include determining who has press passes. A Press Officer may also accompany individuals, such as authors, directors and/or artists, on interviews. Through a series of workshops and seminars with major European organizational entities, students will obtain a clearer picture of the hands-on organization and publicity within the entertainment industry.

### **ENG 360**

Ancient Greek Literature

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as CLA 310: Greek and Roman Mythology

Location: Florence/Rome/Tuscania

The traditional stories about the Greek gods and heroes have always been a fundamental part of Western art and literature, especially since their "rediscovery" by Renaissance humanism. A selection of the great works of ancient Greek literature will present the most important stories, and will also show how the Greeks used myth to express the traditional ideals and personal reflections that captivated and shaped subsequent European culture. The pictorial narratives, so common in Greek and Roman monuments and objects, will introduce the sophisticated visual language created by the Greeks to tell such elaborate tales, the first such iconographic system and one which was to some extent revived, together with the gods, heroes and heroines, in Renaissance art. To know Roman mythology and understand its similarities and differences with Greek mythology is to understand the real essence of the ideals and aspirations of a great people that built a great empire. In particular, Virgil and Ovid, the most widely known writers of Roman mythology, and also other Roman writers, will help students develop a new interest for Roman myth, history and art.

Core Liberal Studies: Core Literature

### **ENG 368**

*Cr: 3; Contact hrs: 37.5 LA*

Listed at LdM as LIT 304 as Travel Writing and Literature Summer Workshop

Location: Florence/Tuscania

Throughout history, Italy has inspired writers to wax lyrical in ways that few other countries have done. Countless English-language novels, stories and poems have created a "bel paese" of words around the Italian

experience. This two-center, combined Literature and Writing course allows students to live in and write about the vibrant and cosmopolitan world of Florence and to contrast their experiences there with those of Tuscania, a hauntingly beautiful hill-top town poised between Lake Bolsena and the Mediterranean, surrounded by archeological sites that bear witness to Italy's most ancient civilizations. This course provides an opportunity for students to focus first-hand on the art and craft of travel writing, with particular emphasis on Italy, but also with excursions into other worlds - real or imaginary. Through reading, writing, and visits in and around Florence and Tuscania, students will explore places of historic, artistic, cultural and personal interest. They will learn "by example" from a selection of great travel literature from the world in general, and from Italy in particular. And they will learn "by doing", via a series of guided exercises and assignments that explore the distinctive qualities of travel writing - its combination of history, culture, information, rumination, musings and memory - and the ways in which this particular art can lead to a deeper understanding of their own experiences and cultural identity.

Pre-requisite: College Writing I or equivalent

### **ENG 373**

The Holocaust: Jewish and Christian Responses

*Please see HST 256*

## **ENVIRONMENTAL SCIENCE**

### **ENSC 101**

Introduction to Environmental Issues

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ENV 180: Introduction to Environmental Issues and ENV 240: Environmental Ecology

Location: Florence/Rome

It is important in our life to have more information to understand, if possible, our mission on earth. Emphasis is placed on key concepts and generalization of global environmental issues within an earth-systems science framework including climate change, air pollution, land and coastal degradation, water resources and pollution, and habitat loss. The course intends to introduce students to ecological concepts that provide a foundation for understanding present and future environmental issues and for them to learn about critical environmental issues such as population growth, natural resource management, biodiversity and global changes, wilderness, food production and changing habitats.

Core Liberal Studies: Core Natural Science

### **ENSC 135**

Environmental Science and Policy: Venice Lagoon

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ENV 225: Environmental Issues: The Venice Lagoon

Location: Venice

The Venice lagoon will be used as paradigmatic example to introduce the students to the complexity of environmental issues. The lagoon will be analyzed within the environmental sciences framework. This means that students will be introduced not only to the ecological



characteristics of the lagoon but also to the dynamics and the complex interactions among ecosystems as well as social and cultural aspects that involve the lagoon. Starting from the specific case of the lagoon of Venice emphasis will be placed on key concepts and global environmental issues such as climate change, air and water pollution, biodiversity loss, land and coastal degradation. The fieldtrip will help the students to understand the issues discussed during the lectures and overall the connection among them.

Core Liberal Studies: Core Natural Science

### **ENSC 202**

Political Process and the Environment

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ENV 202: Natural Resources and Management in Italian Society

Location: Florence/Rome

The course aims to study the origin of the Earth's main energetic natural resources, and the way they have been managed throughout the centuries up to modern days. Each natural resource covered will be introduced by a detailed scientific overview. This will be followed by an examination of the evolution of the resource's management by humankind through a historical and geographical analysis. Practical examples will be explained, especially in regard to the current Italian situation as well as with a glance back at the fundamental episodes which have tied the energy sources' study with human evolution. During class times, discussions about the environmental impact of natural resource development and management will be held.

### **ENSC 250**

Eco-Gastronomy: Sustainable Food

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as NUH 280/ENV 280: Sustainable Food

Location: Florence

This course explores food and gastronomy in the light of environmental preservation, sustainable agricultural practices, the conservation of biological and culinary diversity and global justice. Drawing on a multi-disciplinary perspective which brings together academic research and the traditional knowledge of farmers and producers, students will explore the complexity of food and food systems through an analysis of their nutritional, social, and environmental aspects. They will be encouraged to reflect on the sustainable food movement in a holistic manner, and to question the roles of individuals and consumers in today's global food system.

Core Liberal Studies: Core Natural Science

## **FASHION DESIGN AND MERCHANDISING**

### **FASH 100**

Introduction to the Fashion Industry

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 100: Introduction to the Fashion Industry

Location: Florence

This course provides students with an overview of the fashion industry from research and design to the marketing

of the finished product. Potential career opportunities within the field are examined, and the course briefly looks at the historical origins of fashion, especially the fabric, yarn and knitwear sector located around Florence and the "Made in Italy" phenomenon. Students will get knowledge of the process of apparel production from the concept to consumer.

### **FASH 120**

Principles of Apparel Design

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 120: Principles of Apparel Design

Location: Florence

Students learn clothing terminology as it pertains to different garments, silhouettes, and their components. The course examines the elements and principles of fashion design, and introduces CAD software for the production of flats and presentations.

### **FASH 130**

Fashion Figure Drawing

*Cr: 1; Contact hrs: 45 N*

Listed at LdM as FAS 130: Fashion Figure Drawing

Location: Florence

This entry-level drawing class studies the elements of the figure in fashion proportion and in fashion poses. Students work to develop a personal line, style, and personality in figure presentation. Students will be exposed to the tools, concepts and techniques of figure drawing. They will discuss, explore and practice a variety of techniques, focusing on understanding and recreating three-dimensional form on the page. Through lectures, demonstration and a great deal of drawing students will have the opportunity to develop their knowledge and skills in replicating the human form.

### **FASH 131, FASH 132, FASH 133**

Fashion Figure Drawing

*Please see FASH 130*

### **FASH 140**

Fashion Design I: Drawing & Color

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as FAS 160: Fashion Illustration I

Location: Florence

This course for beginning students explores the world of fashion illustration. Students will learn how to sketch a fashion figure, add garments, and render different materials using media like colored pencils and markers. Special attention will be given to coloring and shading. During the semester there will be site visits to such locations as the Ferragamo Museum and the Gallery of Costume at the Pitti Palace, as well as fashion trade fairs and fashion design studios. Students will also learn about the job of a fashion designer and the main steps to organize a collection. In addition they will illustrate their own designs on the fashion figure showing their own style and taste in fashion. This is an introductory level course without prerequisites, although an artistic background is helpful.

Prerequisite: Fashion Figure Drawing or equivalent

**FASH 200**

Textiles

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 195: Textile Science

Location: Florence

This core class teaches the fundamentals of textile and fabric science, bringing awareness of the variety of materials used in fashion and their applications. Students will receive a comprehensive overview of the textile industry. Special attention will be given to the dyeing, printing and finishing of textiles. Students will develop a basic knowledge of textile terminology; of yarns, cloth construction, basic weaves; and of fibers and their origin, structure, properties and characteristics: thereby enabling them to make appropriate fabric selections.

Prerequisite: Intro to Fashion Industry or equivalent

**FASH 210**

Design Studio Techniques

*Cr: 3; Contact hrs: 60 N*

Listed at LdM as FAS 150: Design Sewing Techniques

Location: Florence

In this course students learn the basics of sewing from a technical point of view. During the semester the student will learn how to use various sewing machines, both industrial and household. Students will also study and then execute all the basic stitches used in the apparel industry such as basting, hemming, French seam, mock French seam, flat-felled seam and others. In addition students will sew side seams, darts, pleats, princess lines, necklines, as well as different zipper and pocket applications, and interfacings. At the end of the course the student should be able to construct a simple project.

**FASH 220**

Apparel Development II

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as FAS 250: Draping I

Location: Florence

Draping, the second of two methods to create a garment, starts with shaping muslin on the dress form. Students learn the basic rules of draping and create sample garments like the basic bodice and the basic skirt, along with dart variations, princess lines, sleeves and collars. Sewing machines and basic stitches will also be used to create personal creative projects from the conceptual phase to the finished garment. Particular attention is given to the expression of personal style, especially when executing the final project, which will show the different elements learned. Accurate working and attention to detail are necessary to be successful in this course. Note: lab fee required.

Prerequisite: Design Sewing Techniques, or equivalent

**FASH 230**

Apparel Development I

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as FAS 180: Patternmaking I

Location: Florence

Of the two methods of creating a garment, patternmaking is the more technical one. As such, it allows the designer to manipulate already existing patterns efficiently and create new patterns with custom measurements. Students will start with basic patterns, including darts and princess line

variations, and how to manipulate them respecting the fundamental rules of pattern making. There will be two basic projects during the semester: the skirt, with variations such as A-shape, gathered, with yoke, and the bodice, working with darts and princess line variations, and finally collars and sleeves. By understanding pattern construction students will be able to gain a wider understanding of the possibilities and limits of a fashion designer. This is an introductory level course without prerequisites.

Prerequisite: Design Studio Techniques

**FASH 240**

Fashion Design II: Presentation

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as FAS 245: Fashion Illustration II

Location: Florence

This is an intermediate level design course for students who already have a basic knowledge of fashion design. Particular attention will be given to learning and improving fast sketching of life fashion models, and the rendering of the fit & fall of different garments and textures. The fast sketching of models and garments with the rendering of different textures is the base for the development of a personal style in fashion design. At the end of the course students will be able to express design ideas based on research and creativity and render any kind of garment on the fashion figure and express a stronger personal style. The professional side will be taken into consideration through on site visits to fashion fairs, design studios and special exhibitions; also technical drawings will be studied and explained in order to improve design skills.

Prerequisite: Fashion Design I

**FASH 245**

Fashion CAD I

*Cr: 3; Contact hrs: 60 N*

Listed at LdM as FAS 200: Fashion Design Computer Principles

Location: Florence

This course is designed to familiarize students with the basic tools and techniques of Computer Aided Design standard in the fashion industry: Adobe Illustrator® and Adobe Photoshop®. During the course of the semester, students create their own fashion project, from the conceptual phases to the presentation of the complete collection with all the necessary details, including the rendering of garment flats for both the technical and presentation formats, color-cards and different color ways. In addition to the prerequisites listed below the student is advised to have a general understanding of garment structure. Note: lab fee may be required.

Prerequisite: FAS 160 Fashion Illustration I or equivalent .

**FASH 254**

Anthropology of Fashion and Desirability

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ANT 185/FAS 185: Anthropology of Fashion and Desirability: Beyond the Catwalk

Location: Florence

When we hear "fashion", we think automatically of clothes and dress, but fashionability entails much more than the latest style of shoe on the catwalk. Trends of style and desirability occur in every human society, from the most

"simple" to our own highly complex international interactions. Using the fashion of dress as a starting point, this course examines the universal patterns and particular variations of fashionability in both Euro-American and non-Western societies. We will examine the phenomenon of fashion in clothing, speech, and activities by searching for trends and examining the trajectory of fashionability as practices move from the underground to the mainstream to being "old-fashioned", because fashion is necessarily defined in opposition to something that is not fashionable (is Mizrahi still cool now that he designs for Target? Or is he even cooler?). We will investigate historic examples of past fashions, as well as current trends and the phenomenon of brand awareness, with an eye on our own sense of what makes something fashionable for us today.

### **FASH 255**

Fundamentals of Buying

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 300: Fashion Buying Concepts

Location: Florence

Retailing and the fashion business are stimulating, fascinating, and in a process of continual change. Understanding the dynamics and significance of retail buying concepts will be critical to the success of anyone interested in buying, selling or communicating retail consumer fashion products and services. Students will study fundamentals of fashion buying including planning, assorting, pricing and purchasing retail fashion inventories. The effect of different retail formats on purchasing, identification and evaluation of resources and discussions on ethical issues in sourcing are included. With global fashion industry constantly undergoing change, an important part of this class involves understanding current events and how they affect retail buying. This includes the luxury as well as other sectors of the industry, mass market brands and independents. The course is targeted towards students who are looking for careers in fashion buying, merchandising, marketing, design, advertising or public relations and should have already taken classes towards these majors. The ability to work in teams and communicate orally is strongly emphasized. NOTE: prior fashion retailing and marketing knowledge are beneficial, arithmetic proficiency is required.

Prerequisite: Intro to Fashion Industry

### **FASH 256**

Professional Jewelry World

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as JWY 195: The Professional Jewelry Designer

Location: Florence

The course prepares students for the role of the professional jewelry designer. In order to design and market a jewel accessory successfully, students require interdisciplinary knowledge, ranging from semiotics (the study of signs) to methods for the sale of the jewel itself. The course starts with a full definition of the jewel (history, forecasting, concept definition and design), and the identification of which shapes, techniques and carats established by different goldsmith traditions can meet the needs of various markets. Students analyze closely the characteristics and process of developing a valid and successful jewelry design. The world of jewelry forms part

of the fashion system. Therefore students consider issues of marketing and consumption, learning ways to acquire market knowledge, especially in relation to major national and international trade exhibitions, competitions and events. Students also study the various stages of industrial design and the use of semi-finished components, defining the relationship between the jewelry designer and the product manager. The course explores career patterns, strategies and opportunities for jewelry designers.

### **FASH 257**

Introduction to Fashion Marketing

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 215: Introduction to Fashion Marketing

Location: Florence

This course explores fashion marketing and merchandising. It focuses primarily on brands, and their fashion marketing strategies for product development, advertising, promotion and retailing. The course analyzes the thinking behind the strategies for fashion products, paying special attention to the emotional aspects of fashion communication. Students will approach current business practices and examine new and emerging trends and issues that impact on the fast-moving environment of the fashion and textile industry, looking at the globalization of the industry, trade shows and key events. Specialized topics include the importance of the European fashion system, with a comparison to some American brands and strategies. Case studies will provide a vision of how companies in today's environment are evolving marketing strategies to meet the new consumer's demand, in terms of product design, distribution and communication.

### **FASH 258**

Consumer Behavior

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 225: Fashion Consumer Behavior

Location: Florence

Understanding the consumer is at the center of this course. Through fashion concepts and theories, cultural influences, demographics, psychographics and consumer dynamics will we try to demystify the decision-making process of the omnipotent customer; analyzing perceptions, communication, and ethics to determine how a customer can turn into a consumer. Although aimed at the fashion student, this course is applicable to any sector of consumption.

### **FASH 259**

Fashion Marketing Computer Principles

*Cr: 3; Contact hrs: 60 N*

Listed at LdM as FAS 205: Fashion Marketing Computer Principles

Location: Florence

This course is designed to familiarize students with the basic tools and techniques of Computer Aided Design standard in the fashion industry: Adobe Illustrator and Adobe Photoshop. During the course of the semester, students create promotional material, from the conceptual phases to the presentation of the complete package. In addition students will work on mood boards (celebrity, store, target market) and improve their PowerPoint skills. Color theory and aesthetics will be covered as well. NOTE:

basic computer knowledge and a background in apparel are recommended.

**FASH 260**

Fabric Styling

*Cr: 3; Contact hrs: 60 N*

Listed at LdM as FAS 220: Fabric Styling

Location: Florence

In this course on surface design students learn many different textile techniques such as swatch weaving, dyeing yarns, direct painting and wet painting, tie dye or shibory, discharge print, block printing, silk screening, free motion stitching, embroidery, cords and yarns appliqué, beading, smocking, etc. To emphasize the communication aspect, the student create a number of mood boards with different themes, learning how to sketch quick shapes and "dress" them up. The projects carried out by students consist of samples with different techniques, mood boards, and the creation of a personal trend book that illustrates in a professional way the techniques learned during the course. Note: basic knowledge of fabric and fibers recommended. Lab fee may be required.

**FASH 265**

Principles of Retailing

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 265: Retailing Management

Location: Florence

Understanding the retail environment by looking at its history and new developments is the objective of this course. Knowing how a store operates and the formats it can take on will help the student become a successful retailer. Multi-channel and international retailing are introduced as well as supply chain management. Students will also learn the importance of Human Resources Management and strategic planning as well as retail strategies. NOTE: basic fashion industry knowledge is helpful.

Pre-requisite: Intro to the Fashion Industry, or equivalent (or concurrent enrollment), or an introductory business course

**FASH 269**

Visual Merchandising

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 235: Visual Merchandising

Location: Florence

The successful visual merchandiser, with the understanding of how a customer reasons, turns that customer into a consumer with the proper store layout, diverse vending options, as well as various display methods, including lighting, props, mannequins, fixtures, and other tools of the trade. Although aimed at the fashion student this course is applicable to other sectors as well.

**FASH 270**

Accessories Design

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as FAS 280: Accessories Design

Location: Florence

This course is designed for students who already have a good knowledge of fashion design and a complete overview of the world of fashion. The course is structured to allow students to create their own collection portfolio focused on

female accessories design: bags, shoes, belts and hats. They will explore all the different fashion products related to that field. Through this work students will express a strong personal style supported by good presentation and layout and an in-depth knowledge of the fashion system. They will visit specialized firms and they will meet industry professionals. Particular attention will also be given to an up-to-date trend forecast and to improving drawing and rendering skills.

Prerequisite: FAS 160 Fashion Illustration I or equivalent.

**FASH 282**

Event Planning

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as BUS 293: Event Planning

Location: Florence

This course introduces students to special event planning processes and techniques. Emphasis is on creating, organizing, identifying sponsors for, marketing and implementing large-scale community events, as well as show rooms and trade shows to photoshoots and fashion shows. We will explore this very detail-oriented field as it deals with vendors, contracts, fundraising, budgeting, ethics, and other aspects. Students will research product, competition and target market to determine best possible exposure and success. As part of the course students may organize a real event in interdisciplinary collaboration with other departments (Graphic Design, Jewelry Design, Photography and/or Interior Design).

**FASH 300**

Product Development

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 325: Product Development

Location: Florence

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

Prerequisite: Fashion majors or minors and Junior standing

**FASH 305**

Draping II

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as FAS 320: Draping II

Location: Florence

This is an advanced draping course in which students will realize items focusing on the cuts and fit of garments. Students will work on bias drapes, collar and sleeve variations. In the second part of the course students will execute three given projects, for example a dress, a bustier and business attire, that the student interprets according to his/her style and then executes from start to finish in their own size.

Prerequisite: Patternmaking I and Draping I, or equivalents

**FASH 310**

Apparel Development III

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 312: Working Group Project in Fashion Design

Location: Florence

In this course, students will work together under the supervision of the professor to realize a professional group project.

Prerequisite: Three semesters in fashion design. Marist: FASH 210, FASH 220, FASH 230.

### **FASH 335**

Fashion CAD II

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 335: Fashion Design Computer Principles II

Location: Florence

During this course students will learn how to transform their creative potential into fashion ideas and apply their ability to efficiently create original ideas by computer. This course prepares the student for designing and preparing style sheets and spec. sheets for industry use. Students will learn how to measure the garment, how to make measurement-charts for any kind of style and how to make the grading of the sizes. The use of "Confelmod", an industry-level program developed for pattern-making and production will be part of the course.

Prerequisite: Fashion CAD I

### **FASH 345**

Design III

*Cr: 3;*

*Contact hrs: 45 N*

Listed at LdM as FAS 345: Design Workshop

Location: Florence

This course merges aspects of the design process from concept to realization. Students employ trend and historical research with design principles to produce projects in important apparel categories such as tailoring and special occasion. Fabric and trim sourcing, surface decoration, and applied and structural details are included in project work.

Prerequisite: FAS 245 Fashion Illustration II, or FAS 312 Working Group Project, or equivalent

### **FASH 365**

Merchandise Planning and Control

*Cr: 3; Contact hrs: 46 N*

Listed at LdM as FAS 365: Merchandise Planning and Control

Location: Florence

This course provides a basic knowledge of the mathematical concepts and calculations involved in profitable merchandising. Students work with actual retailing scenarios to apply merchandising formulas such as open-to-buy, mark-up, and stock turnover.

Prerequisite: FAS 300N, Fashion Buying Concepts

### **FASH 370**

Knitwear Design

*Cr: 3; Contact hrs: 60 N*

Listed at LdM as FAS 270: Knitwear

Location: Florence

This course is designed to familiarize students with the knitwear market in fashion and with the place of knitwear

in a modern fashion collection. It has drawing and experimental components. At the end of the course students will be able to organize and execute knitwear design ideas following a given brief; they will be able to make hand-knitted fabrics and garments, and will have a basic knowledge of the knitwear fashion industry.

Prerequisite: Fashion Illustration I or equivalent.

### **FASH 381**

History of 20th Century Fashion

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 305: History of Italian Fashion

Location: Florence

This class introduces the students to the main historical styles, concepts and definitions of fashion and fashion design by following the evolution of Italian fashion from its birth to the modern era. We will study the history of fashion, using connections, and historical documents and materials to cover relevant time periods, styles or techniques, sometimes departing from the Italian context and focusing on the lives and careers of the most relevant designers of the century. Special emphasis will be put on the birth of Italian fashion in Florence in 1951 and on major Italian designers or labels like Schiaparelli, Ferragamo, Fontana, Capucci, Valentino, Pucci, Armani, Versace, Dolce e Gabbana, Prada, Gucci, and Cavalli.

Prerequisite: Junior standing and/or Fashion majors/minors

### **FASH 383**

Apparel and Textiles in the Global Economy

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 455: International Trade and Apparel

Location: Florence

Consumption, distribution and production depend on a country's culture, its economy, and its governmental regulations (regarding quotas, tariffs, non-trade barriers, anti-dumping, safety, the environment, etc.), among other factors. It is therefore vital for the student to understand and be aware of issues, possibilities and interdependencies that may arise when going global. Also discussed is the importance of the industry in conjunction with economic development.

Prerequisite: FAS 100 Introduction to the Fashion Industry, BUS 220 Introduction to International Marketing, and BUS 180 Principles of Macroeconomics, or equivalents.

### **FASH 400**

Fashion Employment Seminar

*Cr: 1; Contact hrs: 15 N*

Listed at LdM as FAS 415: Fashion Employment Seminar

Location: Florence

This course for upper-level fashion students helps them to launch themselves in a career in the world of fashion. It equips students already trained in some aspect of the fashion business to present themselves to fashion companies with a view to acquiring a first full-time job in the business. Fashion Design and Fashion Marketing and Merchandising students will work on their portfolios, create resumés and business cards, write cover letters, and prepare interviews. NOTE: English composition and speech are highly recommended to be successful in this course. Students who have elements useful for portfolios are encouraged to bring them.

Prerequisite: Junior standing and three semesters of fashion courses.

### **FASH 412**

Portfolio Development

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as FAS 380: Portfolio in Fashion Design

Location: Florence

This advanced fashion design course is structured in order to give students a personal professional portfolio. The course will be divided in two parts: in the first part students will work on their fashion collection, starting with the projects done in the Collection Development course and adding new specialized ones. In the second part of the course, these projects will be transferred to computer, creating a digital portfolio that will add to the paper one. Special attention will be given to a professional presentation of the portfolios and to preparing students to enter in the job system by executing focused projects like the creation of a personal resume, business card and a digital brochure. Students will improve their sketching and rendering skills, they will work on up-to date trend research and present accurate and detailed lay-outs.

Prerequisite: FAS 200 Fashion Design Computer Principles, FAS 245 Fashion Illustration II, or equivalents

### **FASH 420**

Senior Runway Collections I

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as FAS 330: Collection Development

Location: Florence

This is an advanced design course for students who already have a good knowledge of fashion design and a complete overview of the world of fashion. The course is structured to allow students to work like "real" fashion designers with professional collection planning and a detailed choice of fabrics, yarns and accessories. Students will learn how to organize and plan a fashion collection based on a specific target customer or concept. They will create their first collection, expressing a strong personal style supported by a good presentation and layout and a deep knowledge of the fashion system.

Prerequisite: FAS 245 Fashion Illustration II, FAS 250

Draping I, FAS 290 Patternmaking II, or equivalents

### **FASH 430**

Runway Collection II

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as FAS 400: Collection Production

Location: Florence

In this capstone course, students will apply acquired knowledge to realize a small line with given requirements. They will carry out, from conception to execution, three to five complete outfits to be presented and judged during finals in a fashion show or exhibition. Emphasis is placed on creativity, originality, technical skill and execution, as well as marketability.

Prerequisite: Runway Collection I

### **FASH 455**

International Retailing

*Please see BUS 470*

### **FASH 490**

Trend Forecasting and Analysis

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as FAS 355/JWY 355/INT 355/: Trend Forecasting

Location: Florence

In the context of the constant evolution of design-related industries, traditional forms of research have proven to be insufficient for defining successful business strategies. This course will introduce the process and methods used to define short-term and long-term forecasts. The course will also introduce an emerging figure: the cool hunter, who studies different areas such as fashion, advertising, music, design, cinema and marketing and therefore decodes their cultural mechanisms and aesthetic signals. In this course students will examine the forecasting framework and the cool hunter's position in the product development process, passing through the analysis of trend information and reports, colors and material forecasting as well as marketplace dynamics and consumer research. Note: knowledge of Adobe Illustrator/Photoshop required.

Prerequisite: Major in Fashion Design, Marketing and Merchandising or Interior Design, or Jewelry Design)

## **GRAPHIC DESIGN**

### **GRAP 101**

Digital Graphic Techniques Fundamentals

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GRA 185: Digital Graphic Techniques Fundamentals

Location: Florence

This course aims to bring the students into the digital era, teaching the basics of computer graphics. Taking individual students needs into consideration, this course helps both beginners and advanced students to improve their knowledge about the most widespread software adopted by professionals in this field. Image optimization and manipulation, graphic illustration basics and web design principles are covered extensively by this course. Students will work on individual practical projects, image make-ups, graphic illustrations and web layout design.

### **GRAP 110**

History of Graphics and Illustration

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GRA 150: History of Graphics and Illustration

Location: Florence

This course deals with the history of graphic design and illustration and how it was interpreted in different cultures from the late 1800s to the present. We will investigate the origins of modern graphic design developed in Europe, Russia and in the United States and how it relates to ancient graphic design created in the Near and Far East, Europe and the Americas. The course will present an in-depth study of graphics which can mean signs, letters of the alphabet, lines of a drawing, colors of a painting, and dots of a photograph. They all form images and they all convey an idea.

### **GRAP 170**

Graphic Design I

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as GRA 170: Graphic Design

Location: Florence

This course gives students a theoretical and practical introduction to graphic design in the era of the digital communication. Students follow a program based on practical applications, realized entirely with computer graphic techniques. The constant search for the harmony of shapes, colors and words goes together with the learning of the most modern digital graphic techniques. During the course bi-dimensional vector graphics will be used for the realization of all the assigned projects. The fundamental concepts of the manipulation of the images are also taught to complete the same projects. In consideration of the great importance that advertising has in this course, student projects address communication issues, exploring the principal media and investigating ways of working with different targets. Curiosity and an inclination for research are the essential characteristics of students interested in this course. Students must be familiar with the computer environment. NOTE: concurrent enrollment in GRA 185 Digital Graphic Techniques Fundamentals is recommended.

Prerequisite: ART 101, ART 231.

### **GRAP 185**

Visual Design Theory

*Cr: 3; Contact hrs: 90 LA*

Listed at LdM as GRA 190/COM 175: Foundations of Visual Communication

Location: Florence/Rome

This course is essential for all students that, either as beginners in graphic design or with previous experience in digital graphics, desire to learn the secrets of "good design". The aim of the course is to assist students in developing intellectual skills and familiarity with the rules which underpin the creation of graphic works that convey both aesthetic quality and communicative power. The course is structured into a series of projects, lectures, analyses and drawing exercises which, through the application and study of design theories, aim at offering students a methodology for solving graphic and visual projects. Topics include: B/W techniques, layouts and grids, colors and shape balance, mirror and rotational symmetries, repetitive patterns, archetypes and primary shapes, fonts and typography, studies of visual languages and cultural backgrounds, analysis of styles and artwork, rules to derive families of shapes and colors, formats and harmonic proportions such as the diagonal of the square, icons, logotypes and trademarks, studies of 3D models and packaging. The course places emphasis on the learning of graphic design principles and concepts that are independent from the tools used for production (digital or manual techniques). There is a focus on learning from the great tradition of Italian design, and the student is encouraged to make the most of the visual and cultural experience offered by the city of Florence.

### **GRAP 215**

Introduction to Visual Semiotics

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as COM 192/GRA 192: Introduction to Visual Semiotics

Location: Florence

This course examines the problems associated with perception, understanding, interpretation and creation of visual representations. In other words, it explores how it is possible to improve the way we perceive and understand all the messages that we receive constantly, messages based mostly upon visual patterns. Signs and their meaning, the construction of reality, codes and codification, mythology and ideology, semiotics of art and mass media will be the topics raised by this course. The course includes an introduction to the language of representation, through the analysis and comprehension of concepts such as rhetoric, narrative, stereotype and genre.

### **GRAP 220**

Web Design I

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GRA 215: Web Design Fundamentals

Location: Florence

This course gives students the knowledge of the essential techniques of web design. When starting to study this vast subject, students will follow a theoretical program structured by the step-by-step learning of the fundamental concepts of the world of Information and communication technology. Students will first acquire the fundamentals, then they will use the most advanced techniques of digital editing to work on graphic design. The course is based on communication, and students will be stimulated to realize projects oriented to multimedia communication. Curiosity and an inclination for research are the essential characteristics of students interested in this course. Student must be familiar with the computer environment.

NOTE: concurrent enrollment in GRA 185 Digital Graphic Techniques Fundamentals is recommended.

Prerequisite: 3D Design recommended

### **GRAP 270**

Graphic Design II

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as GRA 260: Publishing Design

Location: Florence

This course guides students to the realization of projects that have a real professional purpose. The course is based on the realization of the corporate identity of an existing business and on the launch of a new commercial product. This course is based on all the theoretical, practical and technical aspects of the profession of the graphic designer, and gives students a detailed knowledge of bi-dimensional vector design. The skills of each student are taken into consideration in defining with the teacher the most appropriate individual program. Graphic design II is a course for intermediate/advanced students. On the first day of class students will be subject to an admission test based on practical exercises and quizzes. Curiosity and an inclination for research are the essential characteristics of students who are interested in this course. Note: professional printing skills developed in a commercial printing center.

Prerequisite: GRA 170 Graphic Design and GRA 185 Digital Graphic Techniques Fundamentals, or equivalents

### **GRAP 295**

Web Design II

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GRA 295: Dynamic Web Design

Location: Florence

Cascading Style Sheets (CSS) have become the real state of the art of web design. While standard XML and HTML rely on stylesheets for all stylistic presentation, the Web Accessibility Initiative makes use of CSS for improving access, and future work on HTML and XML will continue to make heavy use of CSS. In this course students learn how to design, develop and publish a web 2.0 dynamic publication. Students develop a preliminary working understanding of how to code for the web using CSS and establish an awareness of the inconsistencies in rendering CSS between browsers. Secondary course goals include increasing students' abilities to create effective pages using CSS methods, based on php platforms.

Prerequisite: GRA 215 Web Design Fundamentals, or equivalent

### **GRAP 310**

Character Design

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GRA 325: Character Design

Location: Florence

Building on a basis of anatomy, perspective and visual communication principles, the course guides students toward the acquisition of confidence in the creation of artistic subjects in the digital era. The main goal of the course consists in the creation of a set of characters delivered as vector graphic elements, ready to be implemented as comic-style and digitally animated cartoons. The course covers all steps of the creative process, from initial hand-drawn sketches of the subjects to the creation of an illustrated storyboard to digital realization as cartoons and comic subjects. As this course is taught at an intermediate/near-advanced level, students must be familiar with both hand and digital-drawing techniques.

Prerequisite: GRA 260 Publishing Design or equivalent

### **GRAP 315**

Web Authoring

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GRA 315: ProfessionalBlog Design

Location: Florence

The term "web authoring" expresses the concept of 'programming, by non-programmers'. All the practical and functional aspects of interactive multimedia communication are analyzed using a large theoretical and informative base. Students will become familiar with this large subject in order to be able to operate strategic, rational and creative choices in the field of web publishing. The teacher will stimulate the students towards group collaboration for the realization of a practical project that is a collective blog. The most popular software and technologies for the web will be analyzed in depth, and discussed and employed for the realization of the goals of the course. This is a course for intermediate students. Curiosity and an inclination for research are the essential requirements for students enrolling in this course.

Prerequisite: GRA 185 Digital Graphic Techniques Fundamentals or equivalent.

### **GRAP 320**

Flash for the Web

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GRA 320: Web Animation

Location: Florence

This course is geared toward the realization of digital animation for the web. The program is mainly based on the use of the most popular techniques in this field. Students learn to use the best and most appropriate software on a methodological, theoretical and practical basis. They realize their own ideas applying techniques learned through the intense use of software for graphic animation and languages used for programming interactive applications. This is a course for intermediate/advanced students.

Prerequisite: GRA 170 Graphic Design and GRA 215 Web Design Fundamentals, or equivalents

### **GRAP 330**

Rendering Essentials

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as GRA 330: Rendering Essentials

Location: Florence

The goal of this course is to give students the fundamental bases to integrate 2-D design environments with virtual rendering techniques. The theoretical and practical aspects of the subjects are analyzed to provide students with a solid base of knowledge that they will use to solve practical applications during the course. The course is based on the development and integration of 2D projects into the third dimension. Particular emphasis is given to the rendering of three-dimensional projects for professional purposes, for instance, projects of mass products, virtual spaces, graphic symbols and packaging. At the end of the course, students will have an essential background for facing the demanding requirements of 3D. Practical projects will be realized in order to provide students with a professional approach to various problems. This is a course for intermediate/advanced students.

Prerequisite: GRA 260 Publishing Design or equivalent

### **GRAP 340**

Creative Processes in Visual Communication

*Cr: 3; Contact hrs: 90 LA*

Listed at LdM as GRA 280: Creative Processes in Visual Communication

Location: Florence

This is an intermediate course in graphic design that places emphasis on creativity and on learning the principles of aesthetic quality, both peculiar aspects of "Italian Style". Visual perception rules, structural grids, harmonic proportions, color contrasts and spatial relations of shapes as well as drawings and geometrical constructions, are among the subjects treated throughout the lessons and developed through projects and exercises. Students from all over the world will be offered a unique experience given the fact that the instruction offered is deeply rooted in the environment in which it takes place. They will be surrounded by artworks and they will be taught how to understand and how to interpret them as a source of creativity. This course is suitable for students with a "graphic design" background, willing to discover a new approach to these studies. It is also appropriate for art students wishing to learn more about graphic arts related to communications and advertising.

Prerequisite: GRA 170 Graphic Design, or equivalent



**GRAP 360**

Commercial Print and Graphic Store Management

*Cr: 3; Contact hrs: 135 N*

Listed at LdM as GRA 360: Commercial Print and Graphic Store Management

Location: Florence

This course gives participants an extraordinary opportunity for hands-on activity in the Graphic Design field. Through 135 hours of internship in the Tetriz Lab, (the Lorenzo de' Medici printing center), students learn everything about professional print services such as the design and printing of brochures, leaflets, booklets, posters, top-quality images, textiles, t-shirts, etc. Students who participate in this course become part of the printing center staff, which provides fundamental services to the entire Lorenzo de' Medici community. With this in mind, students acquire a professional experience in establishing and maintaining business relationships, store administration and promotion, and problem- solving.

Prerequisite: Graphic Design majors

**GRAP 370**

Motion Graphic Techniques

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as GRA 370: Motion Graphic Techniques

Location: Florence

This course is a guide to the professional aspects of multimedia advertising. Through the employment of the most appropriate technological resources, the student learns all the essential elements for the realization of digital video productions. This course emphasizes creativity as well as personal and collective research. Students acquire solid theoretical bases and advanced use of software to become editors of advertising promotional, video clips and motion trails. This is a course for advanced students.

Prerequisite: COM 180 Introduction to Mass Communication and GRA 260 Publishing Design or equivalents

**GRAP 378**

Workshop in Creative Advertising

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as GRA 305: Workshop in Creative Advertising

Location: Florence

Why can one advertisement seem so "cool" and another one look so uninspiring? Is it simply a matter of personal talent or are those working in the advertising industry following a set of rules? Do you think you can do it better? Advertising is not a simple or random combination of images. The task of advertising is to build a positive perception of the product in the consumer's mind. Every commercial, every magazine ad, every TV promotion is designed to deliver an advertising message to a particular audience. In marketing and advertising science this audience is called the "target audience". This course gives students the possibility to express their own creativity within the boundary of the rules and limitations in an advertising project. Students will be required to realize different advertisements on given themes, following strictly the briefing that they will receive. Exercises will be undertaken using computer graphics. The idea is to simulate as far as possible the conditions of work of a real

advertising agency. Workshop in creative advertising is a course for intermediate students.

Prerequisite: GRA 260 Publishing Design and COM 180 Introduction to Mass Communication, or equivalents

**GRAP 380**

Advanced Imaging

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as GRA 380: Advanced Imaging

Location: Florence

The image is the core of the creative process for advertising. The analysis, the choice and the manipulation of images are essential activities to create the advertising message. This course guides the student through the logical and practical processes for the transformation of the image into advertising formats. Students analyze a variety of examples to study how to develop the image. Through semiotics and the most modern persuasive techniques, students learn how to stimulate in consumers the desire for products and services. The program focuses on the functional aspects of the image. The most advanced technological resources help students to manipulate images according to the goals of different projects. By the end of the course students will have acquired a professional ability to act as image editor in the advertising field. This is a course for advanced students.

Prerequisite: GRA 305 Creative Advertising Workshop, or equivalent

**GRAP 400**

Graphic Design: Advanced Projects Development

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as GRA 310: Graphic Design Project Development

Location: Florence

This course is specifically designed for all those students who, having had previous experience in graphic design, desire to create a well presented portfolio of projects, highly refined and developed through an approach that places emphasis on aesthetic and functional quality. The first part of the semester will cover all aspects of the most important areas of graphic design printed works such as: corporate identities, typography, icons, wrapping papers, packaging, logos, color pallets, photo and illustration management, fonts and creative book making. The second part will concentrate on the selection, definition and refinement of projects that will be presented in a nicely and effectively structured portfolio to be printed and either bent or packed. This class best meets the requirements of those students who are willing to expand their experience in graphic design through an approach that is deeply rooted in Italian culture and the Florentine environment. Students with a strong background in graphic design will improve their work by obtaining an insight into the culture of aesthetic quality and different ways of looking at projects.

Prerequisite: GRA 170 Graphic Design and GRA 185 Digital Graphic Techniques Fundamentals, or equivalents

**GRAP 405**

Graphic Design for Advertising

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as GRA 400: Graphic Design for Advertising

Location: Florence

Branding, naming, lettering, copywriting and imaging; these concepts and their techniques - the basis of the advertising - will become familiar to students enrolled in this course. Starting by understanding the fundamentals of art direction and copywriting, students will learn how to analyze the characteristics of a brand, a product, or a cultural event and how to extract the key-points on which they will build an effective advertising campaign. An introduction oriented toward marketing will guide students in the analytic process by which they will be able to identify the appropriate target for their campaign. The course is based on the creation of graphic illustrations, logotypes and trademarks, on the manipulation of images and the basics of typography and lettering. As essential tools in modern advertising productions, students will learn how to use computer hardware and software and digital devices such as printers, scanners, digital cameras and the basis of global communication via the Internet. This is a course for advanced students.

Prerequisite: GRA 260 Publishing Design or equivalent

### **GRAP 410**

Web Design for Mobile Devices

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as GRA 392: Mobile Web Design

Location: Florence

This course guides the students to the realization of projects to be published on the so-called Mobile Web. The rapid increase of mobile devices must be taken into consideration by anyone involved in the web field. The social, but also financial procedures that can be carried out by mobile devices are becoming more and more important. This course analyzed the graphical techniques useful to build-up a mobile web site. Some software and technological resources are faced to test and improve the mobile project. Web Mobile is a course for intermediate/advanced students. On the first day of class students will be subject to an admission test based on practical exercises and quizzes. Curiosity and an inclination for research are the essential characteristics of students interested in this course.

Prerequisite: Professional Blog Design, or equivalent

## **HEALTH AND NUTRITION**

### **HLTH 225**

Topics in Nutrition

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as NUH 240: Topics in Nutrition: Italian Style Cooking

Location: Florence

In an age of processed foods and widespread adulteration of the environment, the importance of good diet is essential. Appropriate use of eliminative or healing remedies may provide additional influence on dietary metabolism. Healing nutrition provides unique opportunities to convert food into useful nourishment. It gives dietary therapy much added value. By studying the chemical structure of food and its effects on the human body's metabolism, students are introduced to the healthy side of Italian cuisine today, including the practical preparation of healthy dishes. The different food combinations and the way they affect digestion and

metabolism will also be analyzed in order to plan a daily healthy diet. This course is recommended for everyone (vegans and vegetarians included) with an interest in nutritional methods for restoring and maintaining health.

Core Liberal Studies: Core Natural Science

### **HLTH 230**

Current Trends in Italian Cuisine

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as NUH 220: Current Trends in Italian Cuisine

Location: Florence

The class focuses on Italian regional cuisine reinterpreted in a contemporary way by top Italian chefs. Understanding their attitudes to cooking, students will learn different types of cooking methods, basic knife skills and cutting techniques. Students will be introduced to the major elements that distinguish high-level Italian cooking through the original recipes from authentic master chefs. We will focus our attention on "gourmet" chefs such as Gualtiero Marchesi (president of Alma "International Culinary School", Parma), Claudio Sadler (Restaurant Sadler, Milan), Fulvio Pierangelini (Restaurant Gambero Rosso, S. Vincenzo, Livorno), Annie Feolde, Italo Basso and Riccardo Monco (Restaurant Enoteca Pinchiorri, Firenze), "Ciccio Sultano" (Restaurant Duomo, Ragusa) and many others. The course will examine the philosophy behind Italian cuisine today, including the increasing necessity for lighter and healthier food and the rediscovery of numerous typical local products with an ever-present underlying note of creativity and innovation. During each lesson students, besides learning how to prepare the recipes, will learn about the history of the foods, regional differences and nutritional values. Students will also learn basic cooking skills and how to choose ingredients, comparing their eating habits with those of a typical Italian family. Particular attention will be given to the presentation, decoration and the color scheme of the dishes. During the semester a visit to San Lorenzo Food Market, a wine testing session at a wine store, and a meal at a Mediterranean restaurant are generally scheduled.

### **HLTH 243**

Italian Food and Culture: Pairing Food & Wine

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as NUH 245: Italian Food and Culture:

Pairing Food & Wine

Location: Florence

Italian cuisine is the result of many different regional culinary traditions that, although merged and diluted over centuries, still maintain their particular flavors and distinct ingredients. Thanks in recent years to a greater availability of wines from different regions, the pairing of food and wine, always a traditional aspect of Italian cuisine, has become more important in the organization of a menu and the presentation of a meal. In this course the various ways of pairing Italian food and wine will be analyzed and used for menu planning. This involves research into aspects of both wine and food, with special emphasis on classification and technical terminology, nutritional and health issues, chemical composition, sensory and other evaluation techniques, as well as cooking skills that will be practised regularly in class.

## HLTH 280

The Science of Food, Health and Wellbeing

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as NUH 249: The Science of Food, Health and Wellbeing

Location: Florence

The primary focus of this course is to analyze the biological properties of the body and the effects that foods have on it. We will teach the basics of nutrition (proteins, vitamins, minerals, antioxidants, natural supplements) and how the phytochemicals and nutrients of foods can improve health, how to live healthily, habits that may hurt your health, how to get fit, how to get energy and programs for physical and mental release. Throughout this course students will learn about prescription for nutritional healing and guidelines for selecting foods, and techniques and products for psycho- physical well-being. The course is recommended to anyone (vegans, vegetarians), with an interest in nutritional methods for restoring and maintaining health. There will be a visit to an Italian local wellness center (thermal establishment) and to a health food store, where students will be able to see a great variety of organic foods and learn to distinguish and best choose among them. During the course students will enjoy a special dinner at a characteristic organic food restaurant in Florence. The lessons include the practical preparation of healthy dishes. At the end of the course students will be able to choose anything they need to live life "in shape."

## HISTORY

### HIST 101

Themes in Modern History

*Please see HST 241*

### HST 125

Venice and the East

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 225: Venice and the East

Location: Venice

The course examines the most important European maritime city-state at the climax of its power, from the 12th to the 17th centuries. Through trade, sea-power and cultural exchanges the Venetians and their empire had a fundamental impact on European civilization and values, connecting as it did the continent with the Near and Far East. The course presents a multidisciplinary investigation of its influences, achievements, and attitudes. The period covers the more than five centuries of expansion and engagement with the East, with particular attention to Venice's imperial era. Through study of the Venetian heritage, in the form of literature, music, art and architecture, often by direct contact with institutions, treasures, and monuments, students learn about the political, social, cultural and religious dimensions of this unique republic. Specific issues to be examined include: The development of political and economic power, Mediterranean networks, Merchant activities and social life, Venice as the gate to the Orient, the Ottomans and Venice, Venetian art, print culture and liberty of thought.

Core Liberal Studies: Core History

### HST 126

History Venetian Republic

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 190: History of the Venetian Republic

Location: Venice

The aim of the course is to explore the history of Venice from the rise of Mediterranean civilization until the end of the 19th century. The history of the "Most Serene" Republic will be placed into the context of general European and Mediterranean history. At the same time Venice's links with the Byzantine Empire will be fully explored. Therefore, one of the key topics of the course will be the external relations of the old continent with other civilizations, mainly with the east and the eastern roman empire, but also with the west, after the discovery of America. The barbaric invasions, the Crusades and the geographical discoveries and new forms of European colonialism will be analyzed and explained. Particular attention will be given to the repercussions that the wars between Venice, the Turks and the other Italian states had in the extension or reduction of Venetian territory. During the lessons a specific emphasis will be given to the most important historical personalities that had great part in the history of Venice. The chronological sequence of the events and the spatial dimension of Venetian and European history will be a crucial aspect of the course and students will develop a clear perception of them.

Core Liberal Studies: Core History

### HST 220

History & Sociology of Modern Consumerism

*Please see BUS 241*

### HST 221

History of Italian Fascism

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 298: History of Italian Fascism

Location: Florence

This course will explore the most significant aspects of the Fascist dictatorship of Italy in the period 1922-1943 and the consequences derived from that experience for Italy and its subsequent history. Themes will include: the origin of Fascist ideology, the rise of the Fascist movement and its seizure of power in Italy and the complex personality and political life of the fascist leader Benito Mussolini. The crucial role Italian Fascism played in the diffusion of extreme right-wing ideologies and regimes will also be examined together with the differences between Italian Fascism and German Nazism. We will also consider the role played by Fascist Italy in the destabilization of the European balance of power and the consequent war. Moreover, particular attention will be devoted to an analysis of those innovations introduced during the Fascist era into certain sectors of Italian life such as the economy, culture and institutions and which still in part remain to this day. The heritage of the Fascist period for democratic Italy will be discussed.

Prerequisite: Western Civilization, or equivalent

Core Liberal Studies: Core History

### HST 222

Contemporary European History

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 299: Europe Since 1945

Location: Florence

The course focuses on the history of Europe after World War II until the present. It covers both Western and Eastern Europe, dealing with the political, economic and social developments on the two sides of the iron curtain. It investigates the main Western and Eastern European issues: the immediate post-war situation in the West (France, Great Britain and Italy) and in the East (Poland, Czechoslovakia, Yugoslavia); the German problem and German division; the Cold War in Europe and European reactions (East and West); the Hungarian and the Suez crisis in 1956; the 1968 unrest and the Prague Spring; German-German relations; the roots of the crisis in the East and the events of the 1980s (Poland); the end of the Cold War in Europe and German reunification; the disintegration of the Eastern bloc and its consequences (Poland, Czechoslovakia, Hungary, Rumania, former Yugoslavia); European integration from its origins to Eastern enlargement. These and many other themes will be discussed, considering the international background and the relationships between the two superpowers.

Prerequisite: Western Civilization, or equivalent

Core Liberal Studies: Core History or Core Social Science

### **HST 231**

Medieval and Renaissance Transitions

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 292: Medieval and Renaissance Transitions

Location: Rome

Beginning with the decline of Roman civilization described in the course "Greeks, Etruscans and Romans", this course explores the remarkable series of transitions that Western civilization underwent from the 5th to the 15th century CE, focusing especially on the Italian perspective and on the reorientation of values experienced with the coming of the Renaissance. Topics include: the barbarian invasions, medieval Christianity, the Crusades, the rise of the Italian city states, the Black Death, medieval and Renaissance art and culture, and Rome during the fifteenth century. Site visits in Rome will form an essential component of the course.

Core Liberal Studies: Core History

### **HST 233**

Florentia: The Ancient Roots of Florence

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as CLA 215/HIS 215: Florentia: the Ancient Roots of Florence

Location: Florence

This course analyzes the ancient past of Florence from its origins to the end of the Roman Empire. A few aspects concerning the Barbarian rulers will also be considered. The ancient town of Florentia will be discovered during each lesson through a variety of sources: written texts from ancient and medieval authors, archaeological evidence, past excavations and recent discoveries, artifacts and items housed in local museums as well as objects unearthed in recent years. Emphasis will be placed on the urban pattern by tracing and locating the main temples and sacred spaces, public buildings and private houses. Beyond acquiring a basic chronology and a timeline, students will closely examine selected topics about Roman civilization, art and architecture, lifestyle and customs. To better

understand certain themes, a number of visits and field trips are planned, including to the National Archaeological Museum of Florence and little-known archaeological areas.  
Core Liberal Studies: Core History

### **HST 235**

Women's Contemporary History

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GND 255: Women's Contemporary History

Location: Florence

This course introduces students to the history of movements for women's rights -- educational, political, economic, sexual and reproductive -- around the world over the past century and a half. Students consider the changing nature of the issues over time and in different social and cultural contexts. Those contexts are built up, first, through an initial historical overview and, second, through a variety of primary sources (like historical documents, photos, literary sources, movies and documentaries etc.) for the modern cultures in which women's liberation was theorized and then asserted. Space is dedicated to the European and American movements for human and women's emancipation in the mid-nineteenth century. The second part of the course deals with developments in feminism during the last two decades, discussing current trends in gender and women's history from both global and regional perspectives.

Prerequisite: Western Civilization, or equivalent

### **HST 238**

Greeks, Etruscans and Romans

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as CLA 275/HIS 275: Greeks, Etruscans and Romans

Location: Tuscania

This course presents a survey of the extraordinarily rich civilizations that thrived in Italy and the Mediterranean from the 8th century BCE to the 5th century CE. Through colonization of southern Italy and other forms of contact (e.g. trade, war, cultural exchange), the Greeks had a fundamental impact on both the Etruscans of central Italy and their conquerors, the Romans. The course investigates the political, social, cultural and religious dimensions of these civilizations, engaging with surviving literature, art and architecture to help students understand the ancient peoples, values and lifestyles that lie at the heart of the modern Western experience. The location of the course in Tuscania provides students with the unique opportunity to explore first-hand a number of Etruscan burial sites and the treasures that have been uncovered there.

Core Liberal Studies: Core History

### **HST 240**

Architectural History: Villa Through History

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 282: Italian Villas and Gardens

Location: Florence

This course examines the development of Italian villa and garden architecture from ancient Roman times to the present. This course covers these artistic periods: 1) Ancient Rome; 2) Medieval; 3) Renaissance and Mannerism; 4) Baroque; 5) Romantic; 6) Modern. Special

emphasis is placed on the Renaissance, and on Florentine, Tuscan and Roman villas and gardens. Lectures and visits illuminate the intimate relationship between the villa, its formal gardens, and the surrounding environment. The course examines structures and grounds in terms of architectural design, typical features of each period (paintings and statues, fountains, grottoes, plants), and conceptual and symbolic meanings. The course will also explore the social and aesthetic function of villas and gardens: "magic places" in which nature and culture, work and pleasure meet. The aim of this course is to offer students a comprehensive look at the history and character of Italian villas and gardens, in the process familiarizing them with Italian ways of life and thought.  
Prerequisite: History of Architecture, or Art History I, or Art History II, or equivalent

### **HST 241**

Making of Modern Europe

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 150: The Making of Modern Europe

Location: Florence/Rome

The course will explore the vast physical, social, political and mental changes that occurred in European societies from the rise of Mediterranean civilization until the French Revolution. This long-term perspective will help students to understand the turning points in European history and the historical roots of contemporary European states. Particular attention will be devoted to the influence of Roman civilization on subsequent European empires and states. The evolution of Europe's external relations will be another key topic of the course. The imperial expansion of Rome, the barbaric invasions, the Crusades and finally the new forms of European colonialism will be analyzed and explained. The third main theme of the course will be the process of nation building in modern Europe, the rationale for the rise of nations and empires and the dynamics of the new system of states and international relations that appeared with the so-called Ancien Régime. This part of the course will provide students with a very important tool for understanding contemporary Europe and elements of historical methodology as well as elements of political theory which will be useful for other courses on European history and politics.

Core Liberal Studies: Core History

### **HST 242**

The 1960's: A Global Counter Cultural Movement

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 290: The 1960's: A Global Counter Cultural Movement

Location: Florence

1968 was the most explosive postwar year: beginning in universities, young people from all over the world rose up against established institutions. Against the background of the Vietnam war, Russian tanks suffocated Prague's Springtime, and, in the United States, at the time of the assassinations of Martin Luther King and Robert Kennedy, a generation stormed into history. 1968 is the year of Valle Giulia and of the French May, of Chicago's Democratic Convention clashes and of the bloody Mexico Olympics, where three students were killed in Three Cultures Square and which were marked by the black athletes' protest. What did "the 1968 protest movement" really mean?

Where did it begin? Why did it break out? What were its characteristics? Is there a link between Berkeley students' protests and that of those at the Sorbonne, Warsaw, Turin, Berlin and Tokyo? This course aims to answer the questions about that extraordinary and chaotic year.

Core Liberal Studies: Core History

### **HST 243**

Muslims, Jews and Witches in Medieval and Renaissance Europe

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 320: Muslims, Jews and Witches:

Outsiders in Medieval and Renaissance Europe

Location: Florence

In the Medieval and Renaissance period Christianity provided Europeans with a strong cultural identity that determined both the perception of otherness and the mechanisms of social exclusion. This course analyzes European attitudes toward "outsiders" and examines the different patterns of relationship, discrimination, and persecution that emerged. The "others" lived far from Europe. The relationship with Muslims will be analyzed through the concept of holy war (in both versions, Jihad and Crusade) while Columbus will guide us to the encounter with the Native Americans. The "others" also lived in Europe. Because of their religious diversity Jews were often perceived as potentially dangerous, suffering discrimination and persecution. Likewise for heretics, whose doctrinal and theological errors were not tolerated, or witches, who were believed to be inspired by the devil, and thus blamed for crimes that ultimately originated in collective fears, Europe's inner demons.

Core Liberal Studies: Core History

### **HST 246**

The Evolution of the Catholic Church in Italy

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 254/PHR 254: The Catholic Church and Society in Italy

Location: Florence

Over the centuries the Catholic Church has had a major impact on Italian society, and its beliefs and traditions form a central part of modern Italian culture. This course explores the interaction of religion and society in Italy over a long period, beginning with the birth of Christianity, and moving onto early developments in Latin Roman times, the Middle Ages, the Renaissance, the Reformation and Counter Reformation, up to contemporary issues in the present day.

Prerequisite: HIS 130 Western Civilization, or equivalent

### **HIST 247**

Ancient Rome

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as CLA 210/HIS 200: Ancient Rome

Location: Florence/Rome

This course offers a comprehensive introduction to the history and growth of the ancient Roman empire from the early settlements in Latium, through the republican and imperial periods, to the formation of a new Roman world after the crisis of the 3rd century. A series of themes and issues will be explored: the range of primary sources available for ancient history; the political organization of the Roman state; the territorial expansion and its influence

on the cultural and administrative sphere; Roman religion and the spread of Christianity; the Roman frontiers and the barbarian populations; and the end of the Roman world and the birth of a new society. In order to stimulate students' critical skills in observing historical phenomena, a problem-oriented approach will be supported by readings of primary sources. Students will also have the chance to observe different approaches to understanding the past and will develop a sense of the role of historians and history in society.

Prerequisite: Western Civilization, or equivalent  
Core Liberal Studies: Core History

### **HST 248**

Medieval and Early Modern Italian Society

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 248: The Social World of Renaissance Italy

Location: Florence

From the age of communal civilization to the splendor of the Renaissance and beyond, this course explores the main social, cultural and religious developments that defined one of the most intense periods in Italian history. The course is centered around a gallery of portraits, common and uncommon people, each one representative of its own age. The peasant, the citizen, the merchant and the friar will introduce us to the country and city life in the age of the Commune. The scholar, the artist, the patron and the courtesan will bring us into the world of cultural renewal in the age of the Renaissance. The religious rebel, the inquisitor and the heretic will testify to the downfall of one age and the rise of a new cultural atmosphere. This approach will allow us to analyze the social and cultural movements through the concrete lives of the individuals and to examine the historical phenomena in terms of individual choices and experiences. To this purpose both the members of the élite and the common people will be explored in their behavior and values, daily practices and mentality. The city of Florence will provide vivid illustrations of the various developments dealt with.

Core Liberal Studies: Core History

### **HST 250**

Women, History and Culture

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GND 250/CLT 250: Women, History and Culture

Location: Rome/Florence

The course surveys the changing roles and perceptions of women in Western history and culture from ancient times to the present. The relatively recent political enfranchisement of women and the rise of feminist thought and theory offer a framework and a destination. Students examine a wide variety of exemplary roles (wife, mother, priestess, nun, etc.) and individuals. Matrifocal societies and the widespread cult of the Mother Goddess were supplanted by patriarchal traditions, examined through Judaism and the Classical Greek world and their ideas, texts, mythologies, and social strategies. Students next explore the religious, social, and medical views of the first millennium and a half of the CE. With the Renaissance arrive new and better-documented perceptions by and of women. Social policies and both high and popular culture reveal persistent prejudices. The Early Modern era brings changes

in social position as women become agents in the arts and sciences. Women's Rights are inscribed upon wider social and cultural struggles of the modern world. In conclusion, students encounter constructions of women present in today's culture and media, and still unresolved issues.

Prerequisite: Western Civilization, or equivalent

Core Liberal Studies: Core History

### **HST 252**

The Jewish Experience in Tuscany

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 260/HIS 261 (for Rome)/HIS 262 (for Venice): The Jewish Experience in Tuscany: Traditions and Culture

Location: Florence

This is a general introduction to the rich and varied world of the Jews in relationship to the history of Tuscany from the first Jewish settlements till today. We shall examine the early history of the Jews of Italy from their arrival as imperial slaves during the ancient Roman Empire. Next we shall discover the fascinating and dynamic relationships of the Jews as bankers, artisans, authors and physicians. We shall see how the Jews, while separated from the mainstream culture of Christian Tuscany, gave a remarkable contribution to the ideas of Renaissance civilization. Finally the course will examine the modern experience, from Napoleon and the Italian Risorgimento, through the catastrophe of the Nazi Holocaust, to the Jewish contribution to contemporary Italy.

Prerequisite: Western Civilization, or equivalent

Core Liberal Studies: Core History

### **HST 253**

Italian Renaissance Civilization and Culture

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 300: Italian Renaissance Civilization and Culture

Location: Florence/Rome/Tuscania

This course explores the historical, literary and cultural developments of one of the most remarkable and vibrant periods of Italian history: the Renaissance. Students will be introduced to the main historical developments of the Renaissance period from the late fourteenth century to the end of the sixteenth century. The Renaissance is above all the age of the individual and the affirmation of his/her achievements, best summed up by the credo "Man – the measure of all things". The focus of this course is therefore upon great personalities of the Italian Renaissance mainly in the fields of the visual arts, literature and philosophy, but also drawn from those of politics and civic life. These include key figures of the most prominent Italian families: the Medici, the Sforza, the Della Rovere; artists and architects: Brunelleschi, Leon Battista Alberti, Leonardo da Vinci, Michelangelo; writers, poets and philosophers: Dante, Petrarca, Boccaccio, Pico della Mirandola, Machiavelli, as well as merchants and bankers. All these individuals left their mark in Italy between the early 1400s and the late 1500s.

Prerequisite: Western Civilization, or equivalent

Core Liberal Studies: Core History

### **HST 254**

The Rise and Fall of the House of the Medici

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 340: Rise and Fall of the Medici

Location: Florence

The course deals with the full story of this extraordinary family, whose fortunes are traced over three hundred years (from the late 14th century up to the early 18th century), from the rise of the bank under Cosimo the Elder to the final collapse of the house of Medici with the death of the last Medici in 1737. Since the power of the Medici family enabled its members to rule Florence, control the papacy, act as the "needle of the Italian compass", and sometimes influence the policies of an entire continent, the course will provide students with an understanding of the history, politics and civic life of this period. The Medici were statesmen, scholars, patrons of art, collectors, entrepreneurs and impresarios. Some of them were poets, others were popes. The course introduces students to philosophy and artistic movements by discussing the most important achievements and the people who worked for the Medici, like Michelangelo, Poliziano, Donatello, Botticelli, and several musicians who worked at the Medici court in the 16th and 17th centuries. Visits to churches, museums, palaces and galleries, which are a significant part of the study of the Medici family, will supplement classes.

Prerequisite: Western Civilization, or equivalent

Core Liberal Studies: Core History

### **HST 255**

The Women of the Medici

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GND 290/HIS 295: Women of the Medici

Location: Florence

This course is an introduction to the important women of the house of the Medici (1368 - 1743). Particular emphasis will be given to their biographies and their unique roles in history. The Medici are the best-known and most prestigious Italian family, their history developed over four centuries and embraced thirteen generations. Their name is linked to the history of Florence. From simple bankers and merchants they became one of the most important families in Europe. In the story of the Medici family only a few of the women lived and acted as equals to men. Yet, some of these Medici women were more intelligent, more open and more positive than many of their masculine counterparts. We will explore four centuries of the Medici family, its men, its children, its power and its role in Florentine, Italian and European life, looking through the lens of the Medici women's lives.

Prerequisite: Western Civilization or equivalent.

Core Liberal Studies: Core History

### **HST 256**

The Holocaust: Jewish and Christian Responses

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 235/PHR 240: The Holocaust: Jewish and Christian Responses

Location: Florence

This course is an introduction to the legacy of the Holocaust and its religious implications. The course explores Christian anti-Judaism as one of many factors in the Nazi rise to power and the "Final Solution." It then proceeds to various accounts of life in the Nazi ghettos and death camps and deals with Christian and Jewish efforts to remember the Holocaust within particular

communities and places. The course will focus on the Holocaust of the Italian Jews. It will begin with an analysis of the emergence of the Fascist movement in Italy, which led to the Racial Laws. It will proceed with the study of specific stories of persecution, deportation and salvation in the various cities of Italy. We will study in depth the reaction of the Vatican to the Holocaust. In addition we will analyze the reactions of Italian society, starting right after the war up until today, to the Holocaust.

Core Liberal Studies: Core History or Core Literature

### **HIST 258**

Ancient Mediterranean Civilization and Culture

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as CLA 294/HIS 294: Ancient Mediterranean Civilization and Culture

Location: Tuscania

This course presents a survey of the extraordinarily rich civilizations that thrived in Italy and the Mediterranean from the 8th century BCE to the 5th century CE. The course investigates the political, social, cultural and religious dimensions of these civilizations, engaging with surviving literature, art and architecture to help students understand the ancient peoples, values and lifestyles. Specific subjects to be covered include: elements of the Greek and Latin languages, as examples of flexed and flexible languages; the history of the classical periods both in Greece and in Rome; elements of the main pre-Socratic and post-Socratic schools; political trends in the Mediterranean world; Greek classical literature; Latin classical literature; spirituality and cults; the ways of the sea, trade and seafaring in the ancient Mediterranean sea.

Core Liberal Studies: Core History

### **HST 260**

History of Prostitution

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GND 295: History of Prostitution

Location: Florence

The course analyses the evolution of the concepts of sexuality and the body in the Western tradition, especially focusing on women's social conditions and on the female archetypes. Prostitution as a topic is the intersection point among gender and class assumptions, sexual practices, religious and legal systems, moral views and lifestyles, myth and history. Thus studying prostitution will also mean touching upon all these areas, and their development through the long rise of modern Western society - from pre-historic cultures, through Classical Greek and Roman traditions, Christian Middle Ages, up to the Italian Renaissance world.

Prerequisite: Junior standing

Core Liberal Studies: Core History

### **HIST 266**

The Italian-American Experience

*Please see POSC 266/HIST 266*

### **HST 290**

History of Global Migration/Social Inequality

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 230/SOC 230: History of Global Migration

Location: Florence

The course offers an historical analysis of modern and contemporary migrations globally, beginning with the early 1800s and reaching up to present times. Migrations are a fundamental aspect of the history of mankind, since peoples were (and are) traditionally accustomed to a considerable degree of geographical mobility, rather than to residing permanently in their place of origin. Some interpretative categories such as “migration”, “Diaspora”, “transnationalism”, “multiculturalism”, and “networks” will be analyzed. The first part of the course will deal with the main modern and contemporary European, African, and Asian migrations. The second part the course will analyze some case studies along with different social phenomena connected to migrations and the world of migrants: prejudices; criminality; ties with the motherland; processes of integration into host countries; and intergenerational conflicts. A special emphasis will be given to Italian migrations worldwide and to contemporary immigration to Italy.

Prerequisite: Intro to Sociology

Core Liberal Studies: Core History or Core Social Science

### HST 293

Contemporary Italy

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 296: Modern Italy

Location: Rome / T

The main goal of the course is for students to gain a general understanding of the way Italian history and culture has developed in the last 50 years, especially in the arena of public policies and social interactions. The course will be loosely divided in three main segments. The first one, relying mainly on historical data and information, aims to provide a general background about Italian politics and culture. In the second part, we will focus on the current changes that have occurred in Italy during the past 20 years, focusing especially on the breakdown of the traditional political system and on the decreased relevance of the Church in State and public matters. Finally, we will examine how the last 10 years – during which there has been a great transformation in the way media affects the distribution and spread of information – have brought an apparent, but possibly not real, upheaval in the way politics, culture and information are received and debated among Italians.

Core Liberal Studies: Core History or Core Social Science

### HST 315

The Second World War

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 390: The Second World War

Location: Florence

The Second World War caused the death of about 50 million people and enormous destruction all over the world. The course examines the causes of the war, focusing upon the rise of Nazism in Germany. It then focuses on the course of the war from a political, social and military point of view, taking into account the political strategies of the main powers, the most important war campaigns and the suffering of the civilian populations. A special session will be devoted to the great tragedy of the Holocaust. The course will conclude by examining the political consequences of the conflict: the new balance of

power that was to last for almost 50 years, until the collapse of the Soviet Union.

Prerequisite: Western Civilization, or equivalent

Core Liberal Studies: Core History

### HST 320

History of Political Terrorism

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 380: History of Political Terrorism

Location: Florence/Rome

Terrorism means the calculated use of violence (or threat of violence) against civilians in order to attain goals that are political or religious or ideological in nature; this is done through intimidation, coercion, instilling fear and, in the worst case, violent attacks on people. This word "terrorism" comes from “Terror”, a term that was first used during the French Revolution to describe the political use of strength to suffocate (or destroy) the opponents of the Republic. The 20th century shows how this form of violence still remains, used by totalitarian regimes. However, nowadays terrorism means violent actions, in most cases illegal and clandestine, carried out in order to overthrow order and the legal government. Starting from this distinction, this course examines the main geopolitical areas that faced terrorism in the past and still do. Every terrorist phenomenon is individual, but by examining the socio-political and cultural environment we can understand common reasons and similar consequences. In the first part we will deal with the “terror regimes of 1900s” (Fascism, Nazism, Stalinism and the Latin American dictatorships); in the second we will study the different forms of “anti-government” terrorism grouped by their goals: anticolonialistic groups (Algeria, India), independence movements (ETA, IRA), communist and antidemocratic groups (Brigate Rosse, RAF), independence and religion (Palestinian terrorism), up to the current global threat of Al-Qaeda.

Prerequisite: Western Civilization, or equivalent

Core Liberal Studies: Core History

### HIST 355

Religion and Politics in the Middle East

*Please see POSC 355*

## ITALIAN LANGUAGE

### ITAL 101

Elementary Italian I

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITL 101: 3-Credit Italian Language

Beginning

Location: Florence/Rome/Tuscania/Venice

This level is for absolute beginner students who have never studied Italian before: it is the first of six levels and its aim is to give the basis of the language, allowing students to deal with the most common everyday situations by expressing themselves in the present and past tenses. All the four main language abilities – understanding, speaking, reading and writing – are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar:



definite and indefinite article, noun-adjective agreement. Regular present tense, to have, to be, there is-there are, main irregular verbs, prepositions and verbs of movement, present perfect, most common irregular past participles. Possessives. The verb piacere. Some thematic areas covered: Introducing oneself. Introducing another person. In a café. Offering, accepting and refusing something. Shopping for food. In a restaurant. Daily life and spare time. At the railway station. Expressing the time. Finding the way. Talking about one's past. Talking about vacations. Describing someone. The family.

#### **ITAL 101 & ITAL 102**

Elementary Italian I and II

*Cr: 6; Contact hrs: 90 LA*

Listed at LdM as ITL 121/ITL 122: 6-Credit Italian Language Beginning

Location: Florence / V

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 12 students. The course is divided into 4 levels. One semester of Six-credit Italian is equivalent to a two semester sequence of 3 credits. This level is for absolute beginner students who have never studied Italian before and covers the same material presented in Italian 3 credits beginning ITL 101 F and intermediate 1 ITL 201 F.

#### **ITAL 102**

Elementary Italian II

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITL 102: Elementary Italian II

Location: Florence/Rome/Tuscania

It is the second of six levels. By the end of the semester students should be able to complete simple and routine tasks requiring an exchange of information on familiar and routine matters, to describe his/her background, immediate environment and matters related to areas relevant to everyday life. All of the four main language abilities- understanding, speaking, reading and writing patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar: Review of beginning level contents. Simple and compound prepositions. Reflexive verbs. Future. Imperfect: forms and usage. Direct pronouns. Indirect pronouns. Conditional mood. interrogative pronouns. Some thematic areas covered: Shopping in Italy. Daily routine. Habits in the past. Italian festivities. Talking about future plans. Italian food. In a hotel. At the station. Asking for information. Prerequisite: ITL 101 or equivalent and placement test upon arrival.

#### **ITAL 102 & ITAL 105**

6-credit Italian Elementary II and Intermediate I

*Cr: 6; Contact hrs: 90 LA*

Listed at LdM as ITL 221: 6-Credit Italian Language

Elementary 2 and Intermediate 1

Location: Florence/Rome/Tuscania

#### **ITAL 103**

4-credit Elementary Italian II

*Cr: 4; Contact hrs: 60 LA*

Listed at LdM as ITL 112/ITL 172 (winter): 4-Credit Elementary Italian II

Location: Florence/Rome/Tuscania

Prerequisite: ITL 101 or equivalent and placement test upon arrival.

#### **ITAL 105**

Intermediate Italian I

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITL 201: 3-Credit Italian Language Intermediate 1

Location: Florence/Rome/Tuscania

This is the second of six levels. This course is for those students who have completed one semester (or equivalent) of Italian and who already have a basic vocabulary of Italian and basic knowledge of elementary structures of the language. By the end of the semester students should be able to complete simple and routine tasks requiring an exchange of information on familiar and routine matters, to describe his/her background, immediate environment and matters related to areas relevant to everyday life. All of the four main language abilities -understanding, speaking, reading and writing- are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar topics: Review of beginning level contents. Simple and compound prepositions. Reflexive verbs. Future. Imperfect: forms and usage. Direct pronouns. Indirect pronouns. Present Conditional. Interrogative pronouns. Some thematic areas covered: Shopping in Italy. Daily routine. Habits in the past. Italian festivities. Talking about future plans. Italian food. In a hotel. At the station. Asking for information. Literature: reading of appropriate literary passages. Prerequisite: ITL 101 3-Credit Italian Language Beginning or equivalent; placement test upon arrival.

#### **ITAL 105 & ITAL 106**

Intermediate Italian I & II

*Cr: 6; Contact hrs: 90 LA*

Listed at LdM as ITL 222: 6-Credit Italian Language Intermediate 1

Location: Florence

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 12 students. The course is divided into 4 levels. One semester of Six-credit Italian is equivalent to a two semester sequence of 3 credits. This level covers the same material presented in 3-Credit Italian Intermediate 1 (ITL 201 F) and Intermediate 2 (ITL 202 F).

Prerequisite: ITL 101 3-Credit Italian Language Beginning or equivalent; placement test upon arrival.

#### **ITAL 106**

Intermediate Italian II

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITL 202: 3-Credit Italian Language Intermediate 2

Location: Florence/Rome/Tuscania

This course is the third of six levels. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. By the end of the course students should be able to enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (i.e. family, hobbies,

work, travel and current events); to narrate a story or relate the plot of a book or a movie; to write correct texts on topics which are familiar or of personal interest. Grammar: Review and strengthening of Intermediate 1 level contents (present, past and future tenses). Past perfect. "Ne" and "ci". Prepositions. Combined pronouns. Indefinite adjectives and pronouns. Present and past conditional. Linking words. Review of impersonal forms. Interrogative pronouns. Subjunctive: present and past. Some thematic areas covered: Italian geography. Italian food and cuisine. Holidays. Driving in Italy. Dwellings. Means of transport. At the doctor's. At a restaurant. Reading: De Giuli, Naddeo Modelle, pistole e mozzarella", Italiano facile, Alma. Prerequisite: ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival.

### **ITAL 106 & ITAL 201**

6 Credit Intermediate Italian 2 & Advanced Italian I  
*Cr: 6; Contact hrs: 90 LA*  
Listed at LdM as ITL 321: 6-Credit Italian Language Intermediate 2 and Advanced I  
Location: Florence/Rome/Tuscania

### **ITAL 108**

4-credit Elementary Italian I  
*Cr: 4; Contact hrs: 60 LA*  
Listed at LdM as ITL 111/ITL 171: 4-Credit Italian Language Beginning  
Location: Florence/Rome/Tuscania  
This is a rapid pace beginning course for students who have a background in another Romance language or have studied a foreign language previously with good results. Compared to a ITL 101, this course devotes more time to practicing the four main language abilities both in class and outside besides introducing some additional grammar topics and exploring Italian culture. All of the four main language abilities -understanding, speaking, reading and writing- are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar topics: Definite and indefinite article, noun-adjective agreement. Regular present tense, to have, to be, there is-there are, main irregular verbs, prepositions and verbs of movement, present perfect, most common irregular past participles. Possessive (adjectives and pronouns). The verb "piacere". Future. Reflexive verbs. Stare + gerund. Thematic areas: Introducing oneself. Shopping for food. In a Café. Daily life and spare time. At the railway station. Expressing the time. Describing someone. Finding the way. Talking about one's past. At the restaurant. Family. In town. Talking about future plans. Literature: Reading of adapted literature passages.  
Prerequisite: Background in another Romance language.

### **ITAL 109**

Intermediate Italian III  
*Cr: 3; Contact hrs: 45 LA*  
Listed at LdM as ITL 203: 3-Credit Italian Language Intermediate 3  
Location: Florence/Rome/Tuscania  
This course is the fourth of six levels. It is directed towards the acquisition of more complex structures to express

personal opinions and preferences. The course introduces students to contemporary Italian society by exploiting different sources including literature, newspapers, films, TV broadcasting, pictures. By the end of the course students should be able to show a high degree of understanding of complex written and spoken texts and respond appropriately to them, both orally and in writing. Topics: Review and expansion of contents of previous levels. Forms and use of the subjunctive mood. Formal and informal imperative. Imperative with pronouns. Passato Remoto. Infinitive and gerund. Degrees of comparison. Passive voice. Relative pronouns. Conditional clauses. Reported speech. Some thematic areas covered: Famous Italians of the past. Issues of contemporary history and culture. Sports in Italy. Immigration. Italian fashion. Local handicrafts. Traveling in Italy. Italian cinema. Reading: Moravia, Sette racconti, Easy Readers.  
Prerequisite: ITL 202 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival.

### **ITAL 111**

4-credit Intermediate Italian I  
*Cr: 4; Contact hrs: 60 LA*  
Listed at LdM as ITL 211/ITL 271 (winter): 4-Credit Italian Language Intermediate I  
Location: Florence/Rome/Tuscania  
This is a rapid pace intermediate course and compared to a ITL 201, this course devotes extra time to practicing the four main language abilities both in class and outside besides exploring some topics of Italian culture. By the end of the course students should be able to communicate simple and routine tasks requiring an exchange of information on familiar matters, to describe his/her background, immediate environment and matters related to areas relevant to everyday life, to talk about future projects, to express personal opinions and preferences. All of the four main language abilities -understanding, speaking, reading and writing- are gradually developed. In this level, listening and speaking skills are stressed. These language patterns will be taught within a cultural context that will help students to become familiar with some of the most significant elements of Italian cultural life. Grammar: Review of beginning level contents. Simple and compound prepositions. Reflexive verbs. Future. Imperfect: forms and usage. Direct pronouns. Indirect pronouns. Present Conditional. Interrogative pronouns. Some thematic areas covered: Shopping in Italy. Talking about childhood. Italian festivities. Talking about future plans. Italian food. Different kinds of accommodations in Italy. At the station. Means of transportations in Italy. Popular traditions in Italy. Literature: reading of appropriate literary passages.  
Prerequisite: ITL 111 4-Credit Italian Language Beginning or equivalent; placement test upon arrival.

### **ITAL 112**

4-credit Intermediate Italian 2  
*Cr: 4; Contact hrs: 60 LA*  
Listed at LdM as ITL 212: 4-Credit Italian Language Intermediate 2  
Location: Florence/Rome/Tuscania  
This course is the fourth of five levels. It is directed towards the acquisition of more complex structures to express personal opinions and preferences. The course introduces students to contemporary Italian society by exploiting

different sources including literature, newspapers, films, TV broadcasting, pictures. By the end of the course students should be able to show a high degree of understanding of complex written and spoken texts and respond appropriately to them, both orally and in writing. Compared to ITL 202 this course devotes extra time to exploring some topics of Italian culture. Topics: Review and expansion of contents of previous levels. Forms and use of the subjunctive mood. Formal and informal imperative. Imperative with pronouns. Passato Remoto. Infinitive and gerund. Degrees of comparison. Passive voice. Relative pronouns. Conditional clauses. Reported speech. Some thematic areas covered: Famous Italians of the past. Issues of contemporary history and culture. Sports in Italy. Immigration. Italian fashion. Local handicrafts. Travelling in Italy. Italian cinema. Reading: Moravia, Sette racconti, Easy Readers.

*Prerequisites:* ITL 201 3-Credit Italian Language Intermediate 1 or ITL 211 4-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival

### **ITAL 120**

Intermediate Italian II & III

*Cr: 6; Contact hrs: 90 LA*

Listed at LdM as ITL 223: 6-Credit Italian Language Intermediate 2

Location: Florence

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 12 students. The course is divided into 4 levels. One semester of Six-credit Italian is equivalent to a two semester sequence of 3 credits. This level covers the same material presented in 3-Credit Italian Intermediate 2 (ITL 202 F) and Intermediate 3 (ITL 203 F).

*Prerequisite:* ITL 201 3-Credit Italian Language Intermediate 1 or equivalent; placement test upon arrival.

### **ITAL 161**

Italian Through Theatre

*Cr: 3, Contact hrs.: 45 LA*

Listed at LdM as ITC 240: Italian through Theatre

Location: Tuscania

Italian is sometimes characterized as a theatrical language. This course uses the great tradition of Italian theatre to enable students to improve their capacity in communication in Italian. Through learning how to listen and pronounce correctly theatrical texts, and through using non-verbal communication commonly practiced in theatre (e.g. mimicry, gestures, postures, moves) alongside verbal communication, students will appreciate incultural communication in its totality and build confidence in their own approach to communicating in Italian. Each class will have a theoretical part in which a literary or musical text will be analyzed, referring to the historical, artistic and social context in which it was produced, and a practical part, in which students will learn the sound of words and expressions and become familiar with theatrical strategies of communication. The course will end with a small performance. Grammar will include: review on the Indicativo presente and Imperfetto and their different uses. Passato prossimo vs Imperfetto. The adverbs. Indicativo futuro. Condizionale presente/passato and their use.

### **ITAL 165**

Italian Through Cultural Experience

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITC 150: Italian Through Cultural Experience (in Italian)

Location: Florence

This Italian language and culture course addresses the four language skills (reading, writing, listening, speaking) and combines classroom teaching with cultural exploration activities in the streets, piazzas and public buildings of Florence. This very dynamic course has a rapid learning rate. Through language the student is given the tools to explore local culture, interacting outside class on the basis of specific assignments. The course is highly flexible and is designed for students studying a variety of disciplines. The course emphasizes the explorative ability and independent learning of students who, besides carrying out homework, discover on their own new aspects of language and culture. Among the possible themes examined in the course: young people in Italy, fashion, local history, popular traditions, etc.

### **ITAL 201**

Advanced Italian I

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITL 301: 3-Credit Italian Language Advanced I

Location: Florence/Rome/Tuscania

This is the fifth of six levels and is for students who have a solid grammatical/lexical basis in Italian. By working with different types of authentic materials (newspapers/magazines articles, literature passages, songs, news) and through an in-depth grammar review - to be completed in the next level - students will achieve a high degree of language fluency. By the end of the course students should be able to understand most TV news and current affairs programs; read contemporary literary prose; write clear texts about a wide range of subjects including reports; pass information; give reasons in support or against a particular point of view; interact with a degree of fluency that makes communication with native speakers possible without strain for either side. Topics: Consolidation of some structures of the previous levels. The prefixes ri- and re-. Impersonal verbs. Revision and reinforcement of the subjunctive. Subjunctive with conjunctions. Simple conditional + imperfect subjunctive. If-clauses of the 2nd type. Consolidation of passato remote. Stare vs essere. Passive form with essere, venire and with si. Relative pronouns il quale, colui che. Impersonal form with an adjective and of a reflexive verb. Readings and thematic areas Changes in the Italian language. Crime and justice in Italy. Advertising and typical Italian products. Immigration in Italy. Literary passages by Calvino, Buzzati, Ginzburg, Moravia included in Raccontare il novecento.

*Prerequisite:* ITL 203 3-Credit Italian Language Intermediate 3 or equivalent; placement test upon arrival.

### **ITAL 201 & ITAL 202**

Advanced Italian I & II

*Cr: 6; Contact hrs: 90 LA*

Listed at LdM as ITL 322: 6-Credit Italian Language Advanced

Location: Florence

The class meets 6 hours a week. Classes are held in Italian and each class consists of an average of 12 students. The course is divided into 4 levels. One semester of Six-credit Italian is equivalent to a two semester sequence of 3 credits. This level covers the same material presented in 3-Credit Italian Advanced 1 (ITL 301) and Advanced 2 (ITL 302).

Prerequisite: ITL 203 3-Credit Italian Language Intermediate 3 or equivalent; placement test upon arrival.

### **ITAL 202**

Advanced Italian II

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITL 302: 3-Credit Italian Language Advanced 2

Location: Florence/Rome/Tuscania

This is the last of six levels, and it is for students who are fluent in Italian and who can understand most TV news and current affairs programs, contemporary literary prose, can write clear texts about a wide range of subjects without much effort, plus can interact with high degree of fluency and spontaneity with native speakers. They will work with different types of original materials (newspapers/magazines articles, literature excerpts, songs, news) and complete an in-depth grammar review started in previous level. By the end of the course students should be able to formulate ideas and opinions with precision and recognize a wide range of idiomatic expressions and colloquialisms, as well as apply register shifts. Topics: Review of some structures of the previous levels. Plusperfect subjunctive. Past conditional. Participles. Indefinite adjectives and pronouns. Review of prepositions. If clauses of the third type. Future in the past. Trapassato remote. Review of prepositions and verbs + prepositions. Comparatives. Position of pronouns. Gerund, infinitive, participle. Compound nouns. Tense agreement with indicative and subjunctive. Reported speech. Readings and thematic areas: Body and health. Italian literature. Politics in Italy. Italian music. Contemporary Italian playwrights. Prerequisite: ITL 301 3-Credit Italian Language Advanced 1 or equivalent; placement test upon arrival.

### **ITAL 203**

4-Credit Italian Language Advanced 1

*Cr: 4; Contact hrs: 60 LA*

Listed at LdM as ITL 311: 4-Credit Italian Language Advanced 1

Location: Florence/Rome/Tuscania

This is the last of five levels, and it is for students who are fluent in Italian and who can understand most TV news and current affairs programs, contemporary literary prose, can write clear texts about a wide range of subjects without much effort, can interact with high degree of fluency and spontaneity with native speakers. They will work with different types of original materials (newspaper/magazine articles, literature excerpts, songs, news) and complete an in-depth grammar review started in previous level. By the end of the course students should be able to formulate ideas and opinions with precision and recognize a wide range of idiomatic expressions and colloquialisms, as well as apply register shifts. Compared to ITL 301 this course devotes extra time to exploring some topics of Italian culture. Grammar: Review of some structures of the previous levels. Plusperfect subjunctive.

Past conditional. Participles. Indefinite adjectives and pronouns. Review of prepositions. If clauses of the third type. Future in the past. Trapassato remoto. Review of prepositions and verbs + prepositions. Comparatives. Position of pronouns. Gerund, infinitive, participle. Compound nouns. Tense agreement with indicative and subjunctive. Reported speech. Readings and thematic areas: Body and health. Italian literature. Politics in Italy. Italian music. Contemporary Italian playwrights.

Prerequisite: ITL 202 3-Credit Italian Language Intermediate 2 or ITL 212 4-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival

### **ITAL 230**

Italian Through Cooking

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITC 220: Italian through Cooking (in Italian only) and ITC 216: Italian Through Mediterranean Cooking (in Italian only)

Location: Florence

This content-based course is for students who have already had two semesters of Italian. The course is taught entirely in Italian, and through the study of Italian regional food students will expand their cultural and linguistic competence. Italian regional cuisine is naturally linked to local history, geography, lifestyle and culture. Each class includes a grammar topic, a brief hands-on cooking session of one main popular Italian dish. There are frequent oral and written reports, and students will naturally strengthen the four main linguistic skills. Note: check exact requirements in catalog; not recommended for students who have completed Intermediate Italian 2 or above. Lab fee required.

Prerequisite: ITL 102 3-Credit Italian Language Elementary 2 or equivalent; placement test upon arrival

### **ITAL 250**

Italy today

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITC 320: Italy today: Italians and Italy through the media (in Italian only)

Location: Florence

The course, taught entirely in Italian, will cover reading and discussion of articles from representative magazines and newspapers in Italy, including considerable use of television and radio broadcasts and documentary films. Many aspects of modern Italian life are examined: politics, education, religion, the economy, the arts, science, and others, with frequent oral and written reports. This course is designed to strengthen fluency in reading and writing as well as listening and speaking skills. Students will become familiar with the usage of the language in a very contemporary context.

Prerequisite: ITL 203 3-Credit Italian Language Intermediate 2 or equivalent; placement test upon arrival.

### **ITAL 255**

Contemporary Italian Civilization and Culture

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITC 430/ITC 315: Contemporary Italian Civilization and Culture (in Italian only)

Location: Florence/Rome/Tuscania

This course, taught entirely in Italian, examines the development of Italian civilization from Italian Unification

(1860) to the present. It explores achievements in literature, philosophy, and the arts, as well as political and social movements and key events in Italian history. It focuses on the contributions of specific individuals, as well as on broader social issues such as Fascism, and political and economic developments that characterize particular time periods, including the aftermath of World War II. By the end of the course students will have developed a critical consciousness of Italian civilization, including its social, cultural, and historical dimensions, and of contemporary Italian aesthetics. They will increase their knowledge of political, economic, historical, and social forces that have influenced Italian culture. Students who successfully complete the course will come away with an interdisciplinary perspective on the development of Italian civilization, a greater appreciation of Italy's heritage, and a richer understanding of contemporary Italian society.  
Prerequisite: ITL 203 3-Credit Italian Language  
Intermediate 2 or equivalent; placement test upon arrival.

#### **ITAL 281**

Italian for Conversation

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITC 260: Italian for Conversation (in Italian only)

Location: Florence

The course, taught entirely in Italian, aims to improve conversational fluency through different structured teaching techniques (i.e. dramatization, role play, role taking, oral presentation) and also to promote different strategies for listening, another important skill to be developed in order to become a real active participant in conversation. The improvement of speaking and listening abilities, together with reading and writing, will go hand in hand with broadening knowledge of the Italian culture. In this context class discussions and students' oral presentations on themes regarding Italy and Italian people will help them become familiar with the Italian society.

Prerequisite: ITL 201 3-Credit Italian Language

Intermediate 1 or equivalent; placement test upon arrival

#### **ITAL 282**

Language and Community

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITC 340: Italian Language and Community (in Italian only)

Location: Florence/Tuscania

This course, taught entirely in Italian, aims to give students a singular experience of study abroad. The focus of the course is both on the Italian learning outcome and the opportunity to experience and reflect upon community-based volunteer work in Florence. Students are required to attend weekly seminars (for a total of 30 hours) on cultural and language issues, sharing experiences based on their service learning. Particular attention will be dedicated to socially engaged subjects like ethnicity and immigration, youth and volunteer work, children and school, stereotypes and intercultural relations, globalization. The course also entails volunteer placements in agencies engaged in socially meaningful tasks: working with women, children, old people, students, immigrants, cultural associations, disabled people and the environment (total of 30 hours per semester to be arranged by the fourth week of the semester). The service learning will start from

approximately the fourth week of semester and it will be supervised by the professor and local tutor(s). Students will reflect on their learning through case study reports and journals based on participation and observation in the service learning location. Note: check exact requirements in catalog.

Prerequisite: IITL 202 3-Credit Italian Language

Intermediate 2 or equivalent; placement test upon arrival

#### **ITAL 307**

Masterpieces of Contemporary Italian Literature

*Please see LIT 245*

#### **ITAL 308**

Movies in Italian Culture

*Please see CLDM 308*

#### **ITAL 309 (in Italian)**

Introduction to Renaissance Art (In Italian)

*Please see ART 380*

#### **ITAL 312**

Career Italian

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITC 350: Career Italian - Translation into Italian (in Italian only)

Location: Florence

The objective of this course, taught entirely in Italian, is to acquire a skill that would be an asset in a number of careers and to learn how to translate from English into correct, clear and fluent Italian. Solid command of both languages is required. Practice will include: translation of newspaper and magazine articles, advertisements, chapters from guide books, and literary selections. The range of material is broad in order to provide students with exposure to different styles and levels of written Italian. Through papers and class discussion emphasis is placed upon learning specialized vocabulary related to business, law and so on. A number of short papers and one long project are required.

Prerequisite: ITL 203 3-Credit Italian Language

Intermediate 2 or equivalent; placement test upon arrival.

#### **ITAL 320**

Advanced Italian III

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITC 373: 3-Credit Italian Language

Advanced 3 - Intersession

Location: Florence

For a description of 4-credit Italian language program see ITC 171 F.

For a description of Advanced 3 level see course ITC 343 F.

Prerequisite: ITC 302 3-Credit Italian Language Advanced 2 or equivalent; placement test upon arrival.

#### **ITAL 360**

Advanced Reading and Composition

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ITC 310 F: Advanced Reading and Composition (in Italian only)

Location: Florence

Advanced Reading and Composition is an advanced level course of Italian Language that aims to give students, with a solid background on Italian language, the opportunity to

consolidate and improve their competence by working with original literary and non-literary texts. This course includes the reading of selected Italian writers, e.g. selected Roman Tales by Alberto Moravia and Marcovaldo by Italo Calvino. It is designed to strengthen fluency in reading and writing as well as speaking skills. Different types of reading techniques will be practiced. Readings will be followed by comprehension questions, discussions of issues, summarizing of arguments and comparison of viewpoint. Vocabulary and grammar exercises connected to the readings and weekly writing of short compositions stressing accuracy will be implemented. Readings will be analyzed and discussed in their context of Italian society in the 20th century.

Prerequisite: ITL 203 3-Credit Italian Language  
Intermediate 3 or equivalent; placement test upon arrival.

## INTERIOR DESIGN

### ITDS 101

Introduction to Interior Design

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 160: Introduction to Interior Design

Location: Florence

The course is an overview of the interior design profession. It introduces the student to the fundamental concepts of design, basic space planning and furnishing. Starting from the survey of an existing space, the student learns how to present it through drawings. From a simple room like a kitchen or a bathroom and ending with a small residential apartment, the student will face all the problems concerning designing; from drawing representation and the scale system, to the choice of materials and colors. Exercises and projects will be started in class under the supervision of the instructor and then continued and finished individually.

### ITDS 110

Principles of Interior and Industrial Design

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as INT 170: Principles of Product Design

Location: Florence

Paolo Fossati, an Italian expert of industrial design, stated: "Design means to create a strict connection between ideation and production". Giovanni Klaus Koenig claimed that "design is like a bat; half bird and half mouse". Starting from these two statements (one strictly formal, the other perceptive and witty) the aim of this course is to understand the term "industrial design" but chiefly the phenomena which modern human beings experience daily, if unconsciously. The design of objects destined to be manufactured by industries should have an essential quality of art. Although "art" is difficult to define, students learn that the designer's work applies not only to the study of techniques, types of materials, assembly and problems concerning serial production and so on, but also, and most importantly, to their formal and artistic values. The course deals with the subject of design in a broad perspective which includes product design, industrial design and interior design. The aesthetic, cultural, philosophical and technical elements of the subject will be redefined through lectures and exercises. The teaching method is interactive and lessons involve slide lectures, readings, field trips to

stores, exercises in basic design and discussions. Some classes focus on the history of design, Italian production and semiotics.

### ITDS 115

Perspective Drawing and Rendering

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as INT 181: Technical Drawing

Location: Florence

The module aims at proving students with the necessary skills and notions to perform geometrical orthographic projections, axonometry and perspective. The different methods of geometrical presentations are taken into account and students will learn how to draw a plan, a section and elevations. Students will also enhance their ability in sketching and rendering for interior and product design and in understanding construction drawings with codes and dimensions. The module is taught through lectures, case studies and graduated practical exercise and assignments are designed to enable students to learn geometrical drawings to use as instruments for their future project in interior and product design.

Prerequisite: INT 180 Perspective Drawing and Rendering, or equivalent.

### ITDS 150

History of Interior Design

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ARC 202/ART 202: 20th Century Design & Architecture

Location: Florence

The aim of the course is to give students the instruments and methodology to understand and recognize interior design styles. During the lessons the students will become familiar with the work of the outstanding masters who often applied their talents on a small scale (object or interior design) as well as on a large scale (architecture) from the mid 19th century to 1960. Because interior design is so strongly related to object design and architecture, the course analyses the history of these three fields as a whole, from the industrial revolution to the present time, by studying the influence of society, art, economy, political events and scientific and technological discoveries. The course provides students with the tools for understanding new and innovative elements that a new trend introduces and for keeping updated with the latest news in this ever-changing field.

### ITDS 160

Discovering Architecture

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ARC 165/INT 165: Discovering Architecture

Location: Florence

This course aims to develop an understanding of the concepts and elements of architectural design and the role each one plays in contributing to the larger context of the built environment. The course will broaden the students' ability to understand unfamiliar or perhaps even unrecognizable architectural designs. Using Florence and the Tuscan environs, the student will learn how to analyze and appreciate architecturally significant landscape design, buildings, and urban spaces. This course will expose the students to significant works from the Renaissance through

the twentieth century, with a focus on developing the experience of architecture as related to the historic and contemporary built environments. Students will develop skills to analyze and record their experiences through photography, sketching, and/or writing.

#### **ITDS 180**

Perspective Drawing and Rendering

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 180: Perspective Drawing and Rendering

Location: Florence

This course aims to give students the ability to render and represent an interior space and a product design object. Students will learn drawing techniques and their professional applications, without the use of the computer, both freehand and with the aid of technical tools. The elements will be rendered in detail, including finishes, fabrics, furniture and accessories of many different materials (wood, plastic, stones etc.), using rendering tools such as Promarker or other professional markers, chalks and watercolors. Issues of presentation and different methods of representation, including sketching, and technical 2D and 3D drawing, will be covered.

#### **ITDS 210**

CAD for Interior Design I

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 190: CAD for Interior Design I

Location: Florence

This course introduces students to the use of the computer for interior design, as a drawing tool and an important management tool in the process of developing a project. The course also introduces students to the use of computer aided drawings for interior design. Computer graphics concepts and theory are presented through lectures and hands-on experience. Topics include bitmap versus vector graphics, color theory and management, graphics file formats, and 2D applications as they relate to design disciplines. The concepts and techniques of creating, viewing, and manipulating technical drawings will be examined. Through the generation of plans, sections and elevation, students develop an in-depth understanding of the design process as a collaboration of different matters.

#### **ITDS 211**

CAD for Interior Design II

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 290: CAD for Interior Design II

Location: Florence

The course objective is to give a basic knowledge of three-dimensional drawing and solid modeling. This course provides students with the basic tools for studying and presenting design concepts in three-dimensional form, and exploring the methods and materials of model construction. Topics include solid generation and composition, 3D orthographic views, perspectives, shading and rendering, management of lights and materials. The goal of this course is the use of solid modeling techniques not only as a representational method, but also to control and verify the creative process, giving the students the basics for analyzing and visualizing the interior space. Particular attention will be given to different ways of

representing items in order to emphasize the individuality of each project.

Prerequisite: INT 190 CAD for Interior Design I or equivalent.

#### **ITDS 215**

Residential Interior

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 210: Design for Living Spaces

Location: Florence

In this course students learn to focus their analytical and technical skills in creating design solutions for living spaces as diverse in type as contemporary lifestyles and needs (single unit, family, social care, etc.). Students produce projects that must respond to specific requirements of clients: space, technical, emotional atmosphere, accessibility, and so on. Students are encouraged to explore design solutions that reflect definite decorative and architectural approaches. Programming, building code issues, space planning, and furniture arrangement receive special attention. In the project students consider functional as well as aesthetic aspects, seeking to formulate a good solution, appropriately presented.

Prerequisite: INT 160 Introduction to Interior Design or equivalent.

#### **ITDS 220**

Product Design

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 293: Product Design

Location: Florence

The course aims to introduce students into the world of product design, giving them the instruments to develop a project, evaluate this process, and express their own creativity. Students are introduced to essential information (such as design definitions), the most important phenomena that have characterized the history of design, and the works of some of the most famous Italian and international designers. Students are also taught about the technologies and the materials, both traditional and modern, that are used to realize industrial products. The transformation of selected products over time, from their first production to later states, is also examined. A theme is assigned and developed individually with the instructor's help. Students learn how to communicate their ideas in different forms and media appropriate for each design phase: from sketches (to fix the initial idea), to technical drawings (the most important), collages, 3D renderings, real models, and PowerPoint presentations. NOTE: It is highly recommended that students be equipped with a personal laptop for design projects.

Prerequisite: INT 170 Principles of Product Design and the use of computer-aided drawing for 3D at an advanced level (CAD II for Interior Design recommended), or equivalents

#### **ITDS 230**

Interior Design

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 250: Interior Design

Location: Florence

Starting from the survey of an existing place and learning how to present it through drawings (plans, sections, elevations), the student will deal with the solution of a given project in its entirety from marketing through the

identification of targets to the solution of technical problems and layout. The project will consider the functional and the aesthetic aspects, trying to formulate a good solution and present it in the appropriate way. The project process starts with the visit or explanation of the area. In class the students will examine and discuss some examples of finished projects and focus on the main elements and aspects of the project theme. The project will be composed of a general layout and inspiration board, plans, elevations, sections, perspective drawings and sketches. Each project will be presented in class during the exam day; all the presentations will be colored and integrated with images, photos, materials.  
Prerequisite: INT 160 Introduction to Interior Design or equivalent.

### **ITDS 240**

Retail Design

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 300: Retail Design

Location: Florence

This course is structured to help students develop awareness of the importance of graphic arts in design and execution of presentations and promotions for consumer merchandise. This course is intended to teach the students the different aspects of the professional approach to the design of shops and showrooms. Students will learn to design complete layouts and how to represent them through technical drawings. During the semester different projects about retail shops will be developed. Students will carry out personal research on existing projects similar to the one they have to design in class in order to explore retail design and to develop personal sensitivity in creating project atmosphere. In projects students must consider functional and aesthetic aspects, trying to formulate a good solution and present it in appropriate way. NOTE: Students are highly recommended to be equipped with personal laptops for design projects

Prerequisite: INT 250 Interior Design or equivalent, and the use of computer drawing programs at an advanced level.

### **ITDS 260**

Design Urban Spaces

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as ARC 269: Public Space Design

Location: Florence

The course will investigate the key role of public space in contemporary cities. Special attention will be placed on the capability of places to attract people and emotional scenarios linked to their reactions. Examples of recent works from world-renowned architects, landscape architects and artists will provide the student with different design methods. A specific site in Florence or elsewhere in its surroundings will represent the core of the project; students will be asked to start off with a conceptual idea and gradually give shape to it up to the final presentation through drawings, models, video, etc. The course will be mainly carried out in class although outdoor guided surveys will also take place.

Prerequisite: INT 190 CAD for Interior Design I and ARC 175 Foundations of Architectural Design or equivalent.

### **ITDS 310**

Computer Rendering for Interior Design

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 350: Computer Rendering for Interior Design

Location: Florence

In this class students will be taught how to create a digital image from a 3D model by means of a software program. Digital images are produced using a variety of computer technologies. Modeling, color theory, surface rendering, and light control are emphasized in relation to technical illustration, hardware characteristics, and software capabilities.

Prerequisite: INT 290 CAD for Interior design II or equivalent.

### **ITDS 315**

Sustainable Design

*Cr: 3; Contact hrs: 60 N*

Listed at LdM as INT 365: Sustainable Design

Location: Florence

In a time of population growth, dwindling resources, climate change, pollution, economic uncertainty, and mass throwaway consumption, sustainability means survival. Sustainable Design is the art of designing for urban planning, mobility, architecture, interior spaces and objects so as to comply with the principles of economic, social and ecological sustainability. While all three principles are closely related, this course emphasizes ecology. The sustainable designer, increasingly in demand, makes responsible decisions in full consciousness of the long-term environmental impact of every aspect of the project, construction and maintenance. The course cultivates this holistic design attitude. On the one hand, it explores a range of issues and possible solutions to them. Students consider design in relation to renewable energy sources like sun, wind, biomass and geothermal power, as well as to energy reduction and efficiency. They examine recycling, re-use and reduction of materials in both construction and packaging. On the other hand, students develop a feasible project which meets rapidly evolving sustainability requirements while respecting creative and functional needs, making real-world choices.

Prerequisite: IINT 250 Interior Design, or INT 293 Product Design, or equivalents

### **ITDS 320**

Lighting Design

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 330: Lighting Design

Location: Florence

The course is an introduction to the world of light. It provides a compendium of information on illuminating design practice. The range of subjects covered is extensive. Methods of lighting design in this course include a section on lighting hardware (lamps and luminaries) and a part dedicated to practical experience through real lighting projects. The course will start with a quick theoretical overview of the different light sources, analyzing all types of new lamps currently on the market. Information about lighting objectives, visual comfort and pleasantness, color rendering, decorative, architectural and mood lighting, lighting control and application fields (offices, shops, exhibiting spaces) will be provided. NOTE: It is highly



recommended that students be equipped with a personal laptop for design projects.

Prerequisite: 1) INT 250 Interior Design, or INT 293 Product Design 2) INT 290 CAD for Interior Design II, or equivalents

### **ITDS 330**

Aesthetics of Design

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ARC 220/INT 220: Design Theory

Location: Florence

This course applies the methods and concepts of aesthetics (the investigation of what makes something a work of art) to the field of design (whether product design, interior design, architecture, graphic design or other forms). Students investigate issues relating to the creation, value and experience of design, and they analyze and attempt to resolve problems relating to design as a form of art. One part of the course concentrates on meanings of formalism and expressionism; another part explores issues that are involved in the evaluation of design such as cultural, social and political environments. Specific attention is given to Italian Design, from its Renaissance heritage to the decades that made it internationally famous (1960's-80's). Comparisons are made with Modern and Contemporary International Design. Students are encouraged to make the most of the visual and cultural experience offered by the city and by the international environment of the School.

Prerequisite: INT 170 Principles of Product Design, or ART 180 Art History I, or ART 186 Art History II, or equivalents

Core Liberal Studies: Core Fine Arts

### **ITDS 331**

Materials and Models for Interior Construction

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 240: Design Materials

Location: Florence

The course focuses on different aspects of materials for design, providing students with an understanding of materials and methods of interior constructions. Through the use of slides we will analyze the links between the emergence of a new design style and the use of an innovative material, from the Industrial Revolution to the present. The course will provide information about the materials existing in the design and building industry and craftsmanship, but it will also stimulate the student's curiosity and creativity in searching new materials (maybe already in use in other fields of technology or brand new materials). The course will analyze the main characteristics, mechanical properties, durability and workability of a range of materials including: stone, wood, fabric, paint, plaster, ceramic, plastic, rubber, resin, metal, glass, composite materials, carbon fiber, Teflon coated fiberglass, Kevlar, fiber optic fabrics, acid or laser cutting, ecological and reused materials. Particular attention is devoted to the study of finishing and surfaces, the choice of colors, according to the final image of the work to design. The course provides the students with the tools for analyzing the properties and requirements of interior spaces or objects and choosing appropriate materials according to functional and aesthetic needs, sustainable and ecological requirements, and the image they want to communicate. Students learn to explore different spaces or objects and how they relate to the functional and aesthetic

requirements of a specific project, through the choice of appropriate materials.

Prerequisite: 1) INT 160 Introduction to Interior Design or INT 170 Principles of Product Design 2) INT 190 CAD for Interior Design II, or equivalent.

### **ITDS 340**

Display Design

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 370: Concepts and Strategies for Design

Location: Florence

This course provides the student with a comprehensive view of the role of design and of the designer in the development of a retail program, focusing in particular on the strategic use of space as a medium for communication and on the theoretical frameworks that underpin the design. Since design is a multi-disciplinary activity, this course is directed to a variety of students. Through a series of lectures, workshops, site visits, guest speakers, case studies and assignments students will explore issues and concerns that are involved in the strategies, conceptual structures and understanding of how design may serve retail programs, from product to interiors. They will apply design to current multi-channel retail strategies in both bricks-and-mortar and web-based firms. Topics may include: development of a retail space format, target analysis, site selection, and corporate image management. Course assignments are designed to enable students to improve presentation skills and the ability to communicate design concepts in a clear and straightforward way. NOTE: It is highly recommended that students be equipped with a personal laptop for design projects.

Prerequisite: INT 250 Interior Design and INT 290 CAD for Interior Design II, or equivalents

### **ITDS 350**

Furniture Design

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 380: Furniture Design

Location: Florence

The course aims to provide students with a basic understanding of the theories and techniques in furniture design. The lessons examine the various design processes and procedures, while also considering space and functional analysis of design. For the most part, the class will be a workshop for design projects. The course will also consider the importance of targets and visual communication signs. Students will carry out personal research on pieces of furniture, materials and designers in order to explore furniture design and to develop a personal style. NOTE: Students are highly recommended to be equipped with personal laptops for design projects.

Prerequisite: 1) INT 250 Interior Design, or INT 293 Product Design 2) INT 290 CAD for Interior Design II, or equivalents

### **ITDS 360**

Exhibit Design

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as INT 390: Exhibit Design

Location: Florence

This course is based on an architectural approach to the project of exhibit areas. The project research is developed

first in the field of temporary commercial fairs and students learn how to control space both from the functional and the aesthetic point of view and then in the field of temporary exhibitions in a museum, dealing with the difficulty of organization and presentation. During the course, students examine different basic themes and are introduced to real professional applications. The proposed projects are developed emphasizing conceptual and design research and solution to the functional and distribution problems. NOTE: It is highly recommended that students be equipped with a personal laptop for design projects. Prerequisite: INT 170 Principles of Product Design and the use of computer-aided drawing for 3D at an advanced level (CAD II for Interior Design recommended), or equivalents

### **ITDS 400**

Digital Layout and Design

*Cr: 3; Contact hrs: 90 LA*

Listed at LdM as INT 360: Web Portfolio Presentation

Location: Florence

By attending this course, students will learn to choose the best solution and the most appropriate media to show their projects in the digital era. Students will be assisted and supervised in the preparation of their portfolios using design and computer drafting programs. They are taught to generate hard copies of their work. All projects are developed taking each student's individual needs and interests into consideration. The course takes students through the creative process, from the objective definition to the final comparison between the starting goals and the finished work. Students are requested to attend the lessons and to take an active role in the creative process, sharing their experiences with the others. An extensive overview of web design concepts, including usability, accessibility, information design, and graphic design in the context of the web will be made, and common problems in web design and image formats will be highlighted to plan a good website project.

Prerequisite: GRA 185 Digital Graphic Techniques Fundamentals, or equivalent

### **ITDS 410**

Working Group Project in Interior Design

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as INT 400: Working Group Project in Interior Design

Location: Florence

In this course students will work together under the supervision of the professor to realize a professional group project.

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

Prerequisite: Minimum 3 semesters in Interior Design.

## **MATHEMATICS**

### **MATH 110**

Excursions: Classical

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MAT 130: Topics in Mathematics for Liberal Arts

Location: Florence

This is an elementary course for Liberal Arts majors. It deals with topics emphasizing fundamental ideas of mathematics, selected from set theory, algebra and geometry.

Core Liberal Studies: Mathematics

## **MUSIC**

### **MUS 260**

World Beat

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 280: World Beat:: Exploring Global Music

Location: Florence

This class, which deals with individuals and societies around the world, aims to explore human musical life in its fullness and diversity. It provides an overview of the most important musicians' works with emphasis on their characteristics and roles in the technological development and survival of musical traditions in a global context of constant intercultural contact and change. It also proposes an original approach to so-called "ethnic music" via the study of the "world beat" or "world music" phenomenon, which represents the most contemporary aspect of ethnic music on the global market. The main 'world music' areas are studied beginning with Africa, where the world beat was born, then North Africa and the Middle-East, India and Pakistan, the Caribbean and Brazil. All artists are presented in relation to their own musical roots (morna, hiliife, mbalax, and samba), to their traditional background – gnawa, trance and Rastafarianism, for example – and to their socio-political statements and legacy – afro-beat, bhangra, reggae.

Core Liberal Studies: Core Fine Arts

### **MUS 310**

Introduction to Piano Jazz

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PER 255: Introduction to Piano Jazz and Arranging

Location: Tuscania

Students with existing knowledge of piano technique will gain a comprehensive understanding of theoretical and practical aspects of the language of jazz piano improvisation. The course will include a traditional Afro-American repertoire as well as study of the characteristics of jazz writing through the lens of harmonic-functional material. Students will learn the foundations of composition and rearranging scores. The course may also give students the opportunity to practice their own work with a rhythm section (double-bass and drums).

Prerequisite: Proficiency in piano technique at the elementary level.

### **MUS 335**

Introduction to Italian Opera

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as MCT 285: Introduction to Italian Opera

Location: Florence/Rome

The course surveys the historical and artistic evolution of Italian Opera, from its beginnings in the classical atmosphere of the late Renaissance, through the

extravagant Baroque, the passionate period of Romanticism up to the last exciting works of the early modern age. The bulk of the program is dedicated to the great repertoire of the 1700s and 1800s, still today the most popular and frequently performed. The course follows a special approach exploring the social, philosophical and literary forces that shaped Opera. Particular emphasis is placed on the musical aspects of Opera, like the style of singing, the different roles on stage, the evolution of the orchestra and its instruments. The major operatic composers (Mozart, Rossini, Verdi, Puccini) are studied in depth, exploring the musical and dramatic values of their masterpieces. The aim of this course is to develop new interests in the visual arts, staging, drama and music.  
Core Liberal Studies: Core Fine Arts

## PHYSICAL EDUCATION AND DANCE

### PHED 128

Modern Dance I  
*Please see PHED 142*

### PHED 141

Introduction to Jazz Dance  
*Cr: 3; Contact hrs: 45 N*  
Listed at LdM as PER 141: Introduction to Jazz Dance  
Location: Florence

A technical class for the beginning dance student. Various styles are taught: lyrical, contemporary street funk, musical comedy show jazz, and Afro. Lectures on history, contemporary trends, and anatomy for the jazz dancer are included.

### PHED 142

Modern Dance I  
*Cr: 3; Contact hrs: 45 N*  
Listed at LdM as PER 142: Introduction to Modern Dance  
Location: Florence

Students will study elementary modern technique emphasizing alignment, movement through space, and the use of weight while developing a range of movement qualities. Class assignment is based on previous experience and progress.

### PHED 143

Introduction to Ballet  
*Cr: 3; Contact hrs: 45 N*  
Listed at LdM as PER 143: Introduction to Ballet  
Location: Florence

A basic course that introduces students to the study of ballet's main concepts: correct body placement, basic positions of feet and arms, and preparation with both floor exercises and the bar. All exercises aim to shape the body into a beautiful and graceful form in order to enhance the student's expressive capacity. In addition to practical classes, students will learn the history of ballet and its evolution up to the present day.

### PHED 230

Flamenco  
*Cr: 3; Contact hrs: 45 N*  
Listed at LdM as PER 200: Flamenco

Location: Florence

The course will cover two aspects. 1) Practical lessons on basic techniques, body posture, vueltas (turns), and zapateado (stomping of feet) plus coordination of arms and feet. Students will study the precise structure of the different rhythms, starting with Tango, the easiest Flamenco rhythms, moving on to more irregular rhythms, like slow Soleares, medium Alegria and the fast Bulerias. The basic choreographic concepts given by the instructor will allow students to improvise and create their own choreography. 2) Historical evolution of Flamenco, from its origins up to the present day.

### PHED 320

Renaissance Historical Dance  
*Cr: 3; Contact hrs: 45 N*  
Listed at LdM as PER 270: Renaissance Historical Dance  
Location: Florence

The course introduces students to the different dance styles during the Renaissance, including a practical approach to body posture. The course presents the origins as well as the historical and social value of dance in the different social classes during the 15th century. It also offers a practical approach to using steps, gesture, and movements of 15th century dances to express feelings. A general historic overview will be covered by explaining the main differences among the various dance styles.

### PHED 371

Intermediate Jazz Dance  
*Cr: 3; Contact hrs: 45 N*  
Listed at LdM as PER 275: Intermediate Jazz Dance  
Location: Florence

This course is designed for students who have already studied jazz dance at an elementary level. Warm-up exercises and diagonals will be more complex. Attention will be given to an analysis of all different jazz styles though more elaborate choreographies and video projections of performances by professional dancers. Prerequisite: PER 141 Introduction to Jazz Dance or equivalent.

### PHED 372

Intermediate Ballet  
*Cr: 3; Contact hrs: 45 N*  
Listed at LdM as PER 300: Intermediate Ballet  
Location: Florence

This course is for students who already have a basic knowledge of the studies listed in the elementary level course. In the intermediate level, barre and center exercises are more detailed, complex and intensive. This course also includes adagio exercises, turn outs, jumps and point study. Studies on the history of ballet with a special look at the Romantic period will be included. Prerequisite: PER 143 Introduction to Ballet or equivalent.

## PHILOSOPHY

### PHIL 101

Introduction to Italian Philosophy  
*Please see PHRS 101*

**PHIL 103**

World Views and Values

*Please see PHRS 101***PHRS 101**

Introduction to Italian Philosophy/ World Views and Values/Introduction to Philosophy

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PHR 185: Introduction to Italian Philosophy

Location: Florence/Rome/Tuscany

The course examines the evolution of the main schools of Italian philosophical thought beginning with the Middle Ages, covering the rich philosophical debate in Renaissance Italy, and reaching the Counter Reformation and the 18th century Age of Reason. However, since the problems discussed by these Italian schools of thought emerged in ancient philosophy and are directly drawn from it, it is initially necessary to review the ideas of Greek and early Christian philosophies. Key thinkers include Plato and Aristotle, St. Augustine, St. Thomas Aquinas, Dante, Petrarch, Marsilio Ficino, Pico della Mirandola, Machiavelli, Giordano Bruno and Campanella. The course ends by looking at the revolutionary philosophical thought that marks the beginning of the Age of Science and Reason, embodied in Italy by Galileo Galilei.

**PHRS 221**

Religion and Culture in Italy

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PHR 284: Religion and Culture in Italy

Location: Rome

This course examines the interaction between culture and religion in Italy, above all modern Italy. The peninsula has been the almost uninterrupted home of the Catholic Church, a factor of great importance for centuries and still today in the development of Italian culture and society. At the same time Italy is a relatively young nation, democratic, industrialized, and multicultural. In the lively Italian cultural landscape religion can mean oceanic crowds at sanctuaries or a papal appearance, fierce newspaper debates, tiny parishes, and Muslims or Christians praying in rented spaces. Italy, indeed, epitomizes key issues in religion and culture generally. Students move between themes of diversity in religious belief and practice, coexistence of communities, continuity of tradition and local heritage, the political interface, secularism, religion in the media and popular culture, national identity, and educational, social and health policies and activities. Since the course is held in Rome, it will investigate the different religious communities living in the city: the Catholic Church that profoundly influenced the evolution of Italian society, and particularly the history of the city of Rome. The Jewish community in Rome, the oldest outside the Holy Land and the biggest in Italy and other religious groups, from the Muslim to the Buddhist, which are the result of recent immigration.

**PHRS 222**

Archaeology of Religion

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as CLA 252/PHR 252: Archaeology of Religion

Location: Florence/Rome

Religion is based on a combined system of beliefs and practices that allows people to answer fundamental questions regarding human life (e.g., Who are we? Where are we coming from? Is there any life after death?). The creation of a direct link between practices and beliefs is even more evident in ancient societies where the construction of large religious structures (the temple) appears to be pivotal in the evolution of mankind. This course aims at following these foregrounds using archaeological data and historical sources to understand the evolution of religious beliefs and practices in the Old world. In so doing, the course will foresee what archaeology can tell us about religion and, more specifically, in defining theoretical and methodological answers to general questions, in understanding how architecture was used by ancient societies in creating their cosmological landscape, in interpreting the first appearance of the cult of family ancestors in ancient societies. Moreover, the course will explain all the questions regarding the role of religious beliefs and practices through a coherent analysis of the archaeological remains of ancient religious material culture from prehistoric societies until the beginning of the classical period using archaeological evidences of religious beliefs and practices in particular across the Mediterranean and the Ancient Near East. The course will be thus divided into an initial section dedicated to theoretical and methodological issues related to the study of religious thoughts, whereas the second part will be dedicated to a direct analysis of ancient religious architectures, written sources, and other examples of material culture that will contribute to a better understanding of the theoretical themes and topics encountered in the first part.

Prerequisite: one previous course in History of Religions, Cultural Anthropology, Archaeology

**PHRS 225**

The Renaissance Theory of Love

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 285/PHR 285: The Renaissance Theory of Love

Location: Florence

"Love" is a fundamental concept in our culture. A glance into contemporary literature, poetry and cinema will demonstrate the centrality of this notion still in modern days. During the Renaissance, the concept of "love", which draws its basic tenets from Marsilio Ficino's interpretation of Platonic love, was even more central and predominant. This course will begin with the study of the Neoplatonic metaphysical theory, the basis of the Renaissance theory of love, as interpreted by Ficino in the fifteenth century, and will follow its development to more encompassing theories, such as that of Leone Ebreo, and especially to the manifestation of these theories in art and literature (at times very light courtly literature), which became very fashionable in the sixteenth century and known to a very large and varied public. The course will consist of the study of various types of fifteenth and sixteenth primary sources (philosophical and literary) and of the study of the works of art, especially of Titian and Michelangelo, backed with the reading of up-to-date secondary sources.

Prerequisite: Western Philosophy, or equivalent

Core Liberal Studies: Core Philosophy/Religious Studies

**PHRS 227**

Age of Geographical Discovery

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as HIS 270: The Age of Geographical Discovery

Location: Tuscania

This course explores the relationship between various perceptions of physical reality experienced as a result of geographical enquiry, from the ancient Greeks to the eighteenth century, with particular focus on the Renaissance. Using travel journals and maps, the course investigates the ways in which geographical discoveries had an impact on how the world, and man's place within it, was perceived. It thus examines the causes and consequences of geographical discovery through the evolution of text and image, within a context of myths and legends and real accounts and experiences. Tuscania will provide a living example of the relationship between reality and imagination, through a tour of the city where the method of observation, description and interpretation will be applied.

**PHRS 260**

Philosophy of Magic: Astrology, Alchemy, and Philosophy

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PHR 280: Astrology, Alchemy and Western Thought

Location: Florence

This course studies the general principles of two of the main domains of the magical tradition - astrology and alchemy - linked by the assumption of the existence of a universal sympathy in the cosmos: "as above, so below" (as in the planets, so in metals, etc.), says Hermes Trismegistus. The first part of the course deals with the subject of Astrology first through a historical and mythological approach. More technical aspects - such as the Zodiac, the Signs and their meaning, the Planets and the Houses of Astrology - are then considered. Students will be able not only to understand the significance of the Chart of the Heavens, but also to cast their own astrological charts. The second part of the course deals with alchemy, pre-Socratic philosophies, the Hermetic tradition and its Renaissance revival. The focus will be on the philosophical background to alchemical operations, and on their ethical and psychological connections. In addition, students will come to understand the symbols, images, procedures and phases of alchemy, which will help them discern the meaning of the attainment of the Philosophers' Stone.

**PHRS 270**

Classical Political Thought

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PHR 260/POL 260: From Plato to Machiavelli: Classical Political Thought

Location: Florence

The course examines the evolution of that branch of philosophical thought that gave birth to the modern concept of political science and political thinking, exploring major periods and personalities in the development of political thought. It thus covers a very long historical period from the time of the "dawn" of Western philosophy to the most relevant issues of the modern era. Emphasis will be placed first on the Golden Age of Greek-Athenian

democracy, through the analysis of thinkers such as Plato and Aristotle; then, the course will move on to the main philosophical schools of the Middle Ages (the Scholastics) through the analysis of authors such as Thomas Aquinas, Dante and Ockham. Students will then encounter the extraordinarily rich period of the Italian and European Renaissance, both as a vast cultural revolution and as a cradle of new ideas and thought systems: the personalities and works of Thomas More, Machiavelli and Erasmus will be carefully studied, without underestimating the importance of the rising ideas of Luther and Calvin. Finally, the course will investigate the early modern adaptations of these thought systems as manifested in the rationalism of Hobbes.

Prerequisites: Western Philosophy, or equivalent

Core Liberal Studies: Core Social Science

**PHRS 280**

Enthusiasm

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PHR 270: Enthusiasm: Search for the Divine through the Lost Sciences

Location: Florence

This course embraces various disciplines including astrology, alchemy, the Cabala, Gnosticism and music. These disciplines, which have their roots in classical pre-Christian culture, will be explored within a historical and philosophical context from the medieval period up to the Renaissance. Each of these subjects will be examined, not in isolation, but with reference to other disciplines, in such a way as to demonstrate the correlation between them. These interrelationships existed in antiquity but have, to a large extent, been forgotten in our modern day culture with its tendency to compartmentalize knowledge. Scientific developments have led humankind to lose contact with their inner selves and consequently with a lay conception of the divine. The aim of this course is to seek to rediscover, through the study of these 'sciences' which have been lost along the centuries, the sense of the divine which allowed man to experience supreme self-knowledge in conjunction with a deep knowledge of the universe. It is for this reason that the course is entitled "Enthusiasm", a term deriving from the ancient Greek and which means "the sense of the divine within each of us". This course is not, therefore, a mere historical excursus, an illustration of disciplines which have lost their very essence and meaning over the centuries; it is, rather, a course which stimulates debate and deep reflection, not only within a classroom context, but also through frequent visits to spiritual sites both in Florence and elsewhere.

**PHRS 310**

Mysteries and Sacred Knowledge in Architecture

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as ART 243/PHR 243: Mysteries and Sacred Knowledge in Architecture

Location: Florence

This course explores the architecture of various past cultures relative to their belief systems, and links this to contemporary practice. It reads buildings and spaces as the products of diverse forms of special sacred knowledge or wisdom, whose language can be reconstructed, understood, and enjoyed. Key themes include: concepts of harmony, proportion and geometry, numerology,

cosmology, the architect as creator, symbolism, ornament, and esoterism. Cultures examined include ancient Egypt, classical antiquity (Greece and Rome), ancient India (vaastu), ancient and modern China (feng shui), medieval, Renaissance and Enlightenment Europe. From the proportions of a pyramid to a freemason's lodge, to the capitals of a cathedral, or the planning of a residence or square in ancient or Renaissance Rome, the course seeks common elements that may connect all cultures. Students discover new interpretative keys that offer profound perspectives on the art and craft of architecture, from antiquity to today.

Core Liberal Studies: Core Philosophy/Religious Studies

### **PHRS 320**

Psychology: A Philosophical Investigation

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PHR 300/PSY 300: Psychology: A Philosophical Investigation

Location: Florence

In today's world psychology is a major academic and professional discipline, but what exactly is it? This course is concerned with understanding psychology, and especially its relationship to biology and the physical sciences, from the point of view of philosophy. Central issues include the mind-body problem, the problem of whether psychological concepts can be related to neural states, and the associated question of whether psychology is an autonomous subject or should rather be seen as a sub discipline of neuroscience, biology, or physics. We shall examine four possible responses to these questions, which represent the standard competing theories of mind: Dualism, Behaviorism, Identity Theory and Functionalism. We shall also consider problems of consciousness, subjectivity, and the qualitative character of sensory experience, and we shall discuss the ethical implications of the issues involved.

Prerequisite: Introduction to Psychology, Western Philosophy, or equivalent

Core Liberal Studies: Core Philosophy/Religious Studies

## **POLITICAL SCIENCE**

### **POSC 213**

Human Rights

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 270: Human Rights and POL 297:

Humanitarian Affairs

Location: Florence

The course provides a general overview of human rights by looking at the subject from different disciplines. These include law, political and social sciences, history and philosophy, which have all dealt with the "human" and/or the "rights" element of the concept. The "rights" element had its first comprehensive elaboration in the UN International Bill of Human Rights. Human rights have been also developed at the regional - European, American, African, and Arab - level. The "human" element of the concept has been scrutinized by anthropologists and philosophers, who have discussed the universal character of the values that underpin the "rights", and the issue of difference in such value systems. In a sociological perspective, issues of difference and universality have

emerged in respect to the recognition of the specific rights of groups and minorities defined along racial, ethnic and sexual cleavages. The course will propose exercises that will put students in the position to discuss some interesting theoretical aspects of human rights in relation to concrete cases and events. This practical work is meant to give students the opportunity to use human rights documents and concepts to frame and debate controversial issues in today's societies and world politics.

Core Liberal Studies: Core Social Science

### **POLI 220**

Globalization and Its Consequences

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 250: Globalization and Its Consequences

Location: Florence/Rome

In this course students acquire a basic understanding of a complex phenomenon and its implications, positive and negative. Technological change, business strategies, cultural interaction and other human activities increasingly occur on a planetary scale. Students analyze various attempts to define globalization and track its emergence. Attention is given to the entire 20th century, but especially to the political, social and economic processes of the late 20th and early 21st centuries. Major issues of the course include the following: Is globalization unique to our time, and why? Is economic globalization inevitable? Is it necessarily tied to Western, laissez-faire capitalism? What are the origins and the present role of global institutions such as the IMF and the World Bank? What role do nation states play? The course concludes with recent and current issues implicating globalization, such as "no-global" protest, world poverty, unemployment, and climate change.

Core Liberal Studies: Core Social Science

### **POLI 221**

Machiavelli and Politics

*Please see PHRS 220*

### **POLI 222**

Introduction to Conflict Mediation

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PST 270: From Discord to Harmony:

Introduction to the Theory and Practice of Conflict Resolution

Location: Florence

This course introduces the student to the field of dispute resolution and the collaborative methods used by the National Conflict Resolution Center. It introduces students to the theoretical underpinnings of the methods of collaborative conflict resolution strategies. The instructor takes these theoretical concepts and helps the students learn how to utilize them in the real world in which they live. Topics include an overview of interest-based conflict resolution, effective communication skills (to prevent conflict from escalating), negotiation from a problem-solving perspective (rather than a competitive negotiation), approaches for managing conflicts in personal and professional settings, and a strategy for community leaders to help others who are in conflict. Students will leave the course with practical tools they will be able to use in personal and professional situations.

**POLI 223**

Social Inequality / International Conflict Resolution

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PST 290: International Conflict Resolution  
Location: Florence

This course investigates contemporary Italy in terms of the forces that influence the female role and image in the media, language, daily life and social policy. The course first explores the combination of age-old family dynamics and innovation that marked the lives of Italian women in the last century. In the propaganda and policy of Mussolini's Italy women and children played a vital role in securing the nation's coveted spot as a new world power. With the advent of urbanization during the post-war years, the "Grand Revolution," and the wave of feminism that took the country by storm in the 1970s, traditional roles within Italy's every-changing society altered dramatically. Students proceed to focus in depth on issues affecting Italy today, including: the primacy of image; stereotypes; Italy's controversial television empire; the nation's not-so-rosy "Pink Politics;" Italy's world and European ranking for equal opportunity. Students develop and present case studies linked to Italian communication, mass media, cinema, literature, business, or politics.

Core Liberal Studies: Core Social Science

**POSC 232**

Classical Political Thought

*Please see PHRS 270*

**POSC 251**

Contemporary Politics of Western Europe

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 236: Modern European Politics

Location: Florence/Rome

The course focuses on the history of the European continent from the 20th century up to today. It covers both Western Europe and its process of integration, and Eastern Europe, before, during, and after Communism. The course follows a chronological order: Europe in the 19th century, World War I, the post-war period. Some of the questions approached include: Will the European continent be finally reunited in the future, under a common currency, common policies and institutions of the European Union?; will NATO put together the US, its former allies and its former enemies under the same defense umbrella?; what will the response of Russia be?; will the former Yugoslavia become a peaceful set of countries? During such analysis, particular emphasis is placed on the role of the single players. The second half of the course focuses on individual states, looking at their institutional structure, their leading players and developments over the years, as well as the European organizations (the European Union, the Council of Europe, NATO, OECD and others).

Core Liberal Studies: Core Social Science

**POSC 266**

The Italian-American Experience

*Please see ENG 266/ LIT 213*

**POSC 266**

The Italian-American Experience

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as SOC 290: The Italian-American Experience  
Location: Florence

The course captures the depth and the richness of the Italian American experience from the historical, social, political and artistic point of view. Literary topics include: struggle for survival; adaptation and success of Italians in the US; their search for an identity; and their impact and contribution to the evolution of American life and culture. The first part traces the role of Italians in the discovery and settlement of the New World and in the struggle for American independence from England. It also provides a survey of conditions in Italy that encouraged, just after the unification of the country, millions to leave their homes for more promising economic opportunities available in the cities of the United States in the decades after 1880. The second part is an examination of various aspects of the immigrant experience, including housing, jobs, politics, community institutions and the family. The third part traces the emergence of ethnic consciousness among Italian Americans in the post immigration era and the search for a new self-identity. The program aims at being an essential experience for Italian American students or for anyone with an interest in social studies.

Core Liberal Studies: Core Literature

**POSC 273**

International Politics

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 288: International Politics

Location: Florence

This course aims to introduce the basic concepts of International Politics and to get acquainted with the most important events in the world and the structure of international relations since the Peace of Westphalia (1648), outlining the main differences between the traditional inter-state system and the present global order, with the growing importance of international organizations and of the principles related to peace, democracy and human rights. This aims to give students a general overview and an understanding of contemporary world politics, according with the idea that international politics are not distant from ordinary people, but the contrary a matter that concerns and can be influenced by the citizens. It is therefore important that students are aware of what is happening around the world and of how the same event can be perceived differently by different peoples. In the first part of the course we will examine the importance of studying world politics and the methods to do it. We will also cover the difference between nationalism and globalization, and the growing emergence of international organizations. At the end of this part we will analyze the role of international law and diplomacy. In the second part we will focus on the globalization of economics by studying the main economic organizations and the process of regional integration. Special attention will be given to human rights protection and to international terrorism and the way it is affecting present international relationships.

Prerequisite: Introductory to Political Science, or equivalent.

Core Liberal Studies: Core Social Science

**POLI 293**

Contemporary Italy

*Please see HST 293*

**POLI 300**

European Union

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 305: The European Union

Location: Florence/Rome

Europe is at the forefront of international regional integration: no other group of nation states has proceeded further in pooling sovereignty. This advanced course gives a broad overview of developments in the European Union (EU) from the aftermath of the Second World War to the 2004 wave of expansion that admitted countries of Central and Eastern Europe and the 2009 ratification of the Lisbon Treaty. The approach of this course is political and aims at helping students to understand the nature and the peculiar characteristics of European integration. The course is organized in three parts. First, it reviews the ideas, events, and actors that led to the foundation of the European Coal and Steel Community (ECSC) and the European Economic Community (EEC) and to its enlargement from 6 to 27 countries. Second, the course takes an in-depth look at EU institutions and policies, casting a critical eye on the crucial period from 1985 to 1993 that led to the acceleration of European integration through the Single European Act, further enlargements, and the Maastricht Treaty. Finally, the course reflects on three major questions facing the EU in the new millennium: What is the EU as a political subject? What is its purpose? What should be its role in a global world? To explore the resonances of these questions the course considers practical policy dilemmas that the EU faces in various fields such as economic and monetary policy, regulatory and distributive questions, the democratic deficit, the challenge of enlargement to the East, the Lisbon Treaty, and common foreign and security policy.

Prerequisite: Modern European Politics, or International Politics, or equivalents.

Core Liberal Studies: Core Social Science

**POLI 301**

Italy and the EU

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 272: Italy and the EU

Location: Florence

The relationship between European integration and Italy is an odd one. Italians are widely known as the most convinced supporters of European integration. On the other hand, the EC/EU is at times used by Italian politicians to legitimize their own actions. European constraints were in fact often recalled in order to justify otherwise unpopular fiscal and monetary measures. The EC began to be perceived as the only possibility of bringing order to the national system. Thus, the demand of supranational structures became also a demand for repair of the inefficiency of the Italian system. Italy's non-implementation of EC legislation and lack of respect for the obligations imposed by EC treaties are well known. Even when EC norms are implemented, this does not mean that they are necessarily enforced. Is it "a question of culture", as defined by "The Economist"? Now that a new political class has come to power, will the disintegrative tendency of Italy creep back in, or will the country continue as an unambiguous champion of integration? Which variables affect the Italian input to the EU? In order to better

understand the Italian integrative and disintegrative forces toward European integration, the course is divided into two parts: in the first part, attention is given to the Italian system – its origins and how it functions – while in the second part, the relationship between Italy and the EU – the main participants and their policies – will be examined. Core Liberal Studies: Core Social Science

**POLI 302**

The Italian Political System

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 325: The Italian Political System

Location: Florence

The course will examine the genesis and the functioning of the Italian political system. First the course will analyze the crisis of the liberal state which opened the way to the fascist dictatorship that lasted for 20 years and ended only with the disastrous participation in the Second World War on the side of Hitler and Nazi Germany. Then the important contribution of the Resistenza to the liberation of the country and to the birth of a new democratic consciousness will be taken into account, together with the common participation of the different political traditions (Liberal, Catholic, Communist) in the writing of the Constitution. We will then focus on the political parties, the institutional structure (central and local) and the role of the interest groups (the Catholic Church, the Unions, Mafia). The course will conclude by examining the recent transition from the "First" to the "Second Republic": the deep crisis of the old political parties and their collapse through a judicial revolution, and the emergence of new players on the political field together with the controversial attempts to reform the system.

Prerequisite: Modern European Politics, or equivalent

Core Liberal Studies: Core Social Science

**POLI 305**

International Rome: UN City

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 328: International Rome: UN City

Location: Rome

Treating the United Nations in Rome as a case study, this course explores the purposes, background, and operations of international organizations in an age of globalization, the major challenges they face at the international level, and the responses to them of the international community. Studying in Rome will allow students to integrate class learning with first hand experience of the UN, participating in conferences, meeting UN officials and diplomats and accessing key UN information. Students will discover the policies undertaken by the United Nations and the way they are implemented. The course will survey the UN organizations in Rome: FAO, WFP and IFAD. Students will familiarize themselves with the development priorities of these organizations. They will analyze their work and prepare project drafts that address their assigned issues and goals. Through research, meetings and debate, students will identify strengths and problems of these organizations and develop solutions by evaluating probable consequences of proposed actions.



**POLI 307**

Advanced Conflict Dynamics

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PST 310: Advanced Conflict Dynamics

Location: Florence

For high-intensity, complex, and large-scale conflicts, more advanced conflict resolution techniques are essential. Based on the National Conflict Resolution Center's highly successful model, students will learn state-of-the-art strategies for managing challenging conflicts. This course prepares the student in additional techniques used to settle more intractable disputes. Students will learn the art of formal mediation with individuals and large groups. In addition to a highly structured process, students will learn culturally appropriate adaptations, how to manage impasse, and how to handle highly emotional people. The course will culminate with a multi-party mediation over a current international issue that incorporates the learning of the semester.

**POLI 310**

International Law

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 315: International Law

Location: Florence

International relationships are characterized by a reciprocal respect for rules, the strict observation of which is considered mandatory by nation states. These rules are usually known as International Law. International society is made up of independent entities who are free to make their own choices. However, they are also, of necessity, interdependent and thus there is a need to establish regularized relationships through the creation of mutually agreed rules and regulations. In this course students will learn the rules that nation states use to regulate their international relationships, and thus they will come to understand how states conduct their foreign policy and what rules they must respect in their international relationships. The main topics under discussion will be: subjects of International Law; international organizations (with especial emphasis upon the United Nations), international treaties; international liability and international crimes (for example, terrorism).

Prerequisite: Introduction to Political Science, or equivalent

**POLI 311**

International Organizations in Global Politics

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 322: NGOs in Global Politics

Location: Florence

This course introduces students to the transnational relations of non-governmental organizations (NGOs), large corporations (TNCs) and their international organizations. The course aims to address inter-society relations, as well as intergovernmental relations. By emphasizing the influence of transnational players on global policy-making, it complements courses on international politics. Please note: in this course, the term NGO is being used in the UN sense, covering all players in civil society, including those such as trades unions and religious groups that may not regard themselves as being NGOs. The course will start by outlining the great diversity of transnational players and explaining how technological change has facilitated cheap, rapid and effective communications that have enabled all

transnational players to expand their global reach and/or their range of activities. Then the formal procedures and the political operation of the UN arrangements for NGOs in consultative status will be compared with the less formal arrangements at the European Union. The relations between the concepts of NGOs, TNCs, civil society and social movements will be analyzed. The course will raise questions of theoretical significance about the challenge transnational players make to the sovereignty of states. NGOs cause debate about the nature of political legitimacy at the level of global policy-making.

Prerequisite: International Politics, or equivalent

**POLI 312**

Interest Representation and Lobbying in the European Union

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 332: Interest Representation and Lobbying in the European Union

Location: Florence/Rome

This course introduces students to the system of interest representation and lobbying at the European Union (EU) level. The course will examine the structure and the functioning of the system of interest representation and explain its development in the EU. After a long process of European integration, which has been mainly a process of delegation of much public policy to the European Union, interest groups have retargeted their strategies, adapting them to the new political situation. The variety of interests with a stake in European public affairs is vast. It includes firms, associations, federations and non-governmental organizations. There are 1,450 formally constituted EU level groups of all types. Over 250 firms have direct representation in Brussels, with, in addition, approximately 140 lobbying consultancy firms and 120 law firms. First the course will describe the characteristics of the EU policy-making that facilitate the establishment of many private interests in the EU arena. Then the course will describe the different types of players who try to influence the EU policy-making. The second part of the module focuses on lobbying as it is perceived in Brussels and its real nature. The resources needed for being effective at the EU level are described. The course will conclude by addressing the relationship between lobbying, pluralism and democracy.

Prerequisites: Modern European Politics, or equivalent

Core Liberal Studies: Core Social Science

**POLI 320**

Peacekeeping

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 360/PST 360: Peacekeeping

Location: Florence

The course focuses on a critical issue in international politics and global security today: local conflicts around the world. The course is divided into three parts, addressing intra-state conflict, external response, and the politics and strategies of implementation. The first part applies the theoretical framework of conflict analysis to recent examples. Special consideration is given to underlying geo-political, economic and religious divides. The second part starts with the basic principles and implications of humanitarian intervention, as well as collective security, self-determination, national sovereignty and self-defense. The course next addresses various

possible responses to intra-state conflicts, ranging from third-party mediation to coercive measures, post-conflict management and transitional policies. Students deal with the following issues: a) the "peace-enforcement dilemma" (affecting peacekeeping operations, humanitarian relief, security, human rights and law and order enforcement; b) state-building processes in highly divided post-conflict societies (involving identity and citizenship, perceptions by different communities, party behavior, institutional and political accommodation). The final part focuses on implementation with particular reference to the following crucial issues: a) cooperation and competition between international players at all levels; b) the negative impact of inter- and intra-organizational disagreement on the whole process; c) monitoring and evaluation. Throughout the course students analyze specific recent and current case studies (e.g. Somalia, Bosnia, East Timor, Kosovo, Sudan), involving the UN, NATO, and numerous NGOs.  
Core Liberal Studies: Core Social Science

### **POLI 345**

Government & Business

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as POL 333/BUS 333: Government and Business

Location: Florence

This course introduces students to one of the most important relationships in modern societies, that between business and government. It examines what each side hopes to achieve, exploring questions that are both empirical (observable situation) and normative (legislative limits). Corporations and governments are among the most powerful actors in our societies; most resources are allocated through markets, firms, or states. Managing this relationship is one of the greatest challenges facing today's policy makers because inadequate controls on business may lead to social ills such as pollution, unsafe working conditions, fraud, and financial instability, yet excessive or inappropriate controls on business may lead to reductions in competitiveness, investment, employment, and economic growth. In the first part of the course we will characterize the interrelationship of democratic government, politics and business in both the US and Europe. We will also examine corporate activities in the political arena including the impact of corporations on the policy-making process. The second part of the course centers on accountability at the national and international levels. We will investigate a series of key issues concerning the evolving relationship between business and government in the global economy, such as the nature of multinational corporations, the particular problems of developing countries, and the potential contribution of international civil society to business regulation and global governance. Students will consider the theme of globalization, and the challenges posed by corporations to democracy and to state sovereignty. In this course we will consider some of the most crucial issues facing government and business today — including whether economic globalization threatens national sovereignty; the place of public opinion, unions, and other advocacy groups in government/business relations; and the best way to improve the accountability of multinationals.

Core Liberal Studies: Core Social Science

Prerequisite: Majors in Political Science

### **POSC 355**

Religion and Politics in the Middle East

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PHR 314/POL 314: Religion and Politics in the Middle East

Location: Florence

This course is a study of the role of Judaism, Christianity and Islam in the history and politics of the Middle East. The course will address critical issues in the Middle East such as land, water, language, community, and sacred sites from multiple perspectives including a cross section of resident populations (Israeli Jews, Israeli Arabs, recent immigrant populations and Palestinians) as well as key interested "outsiders" (U.S.A., Arab League, et al.). Starting from the consequences of the fall of the Ottoman Empire – which can dramatically improve the understanding of events today – the course will cover the main events of the area, addressing critical issues such as the formation of cultural and religious identities, the role of political ideologies, and the logistics of land partition. Through the analysis of documents, political plans, religious manifestos, maps and statistical data, students will better their understanding of the relationship between systems of beliefs, political interests, and cultural norms.

Prerequisite: World Religions, or International Politics, or equivalents

Core Liberal Studies: Core Social Science or Core History

### **POLI 391**

A Sociology for Peace

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PST 370/SOC 370: A Sociology for Peace

Location: Florence

This course analyzes the processes through which wars become reality, addressing methods to predict them and preventive activities. The approach differs from that of traditional studies of war, which focus on causes (different in each conflict), of limited usefulness in finding ways to avoid war. The course also considers various types of intervention such as the interposition of peacekeepers (armed and especially unarmed), and "tertiary prevention" activities that can be deployed after a war in order to help prevent renewal of armed conflict. The same strategy will be used for peace. Students analyze the process through which peace can be attained in all possible phases such as the construction of a culture for peace, confidence-building, analysis of so-called superordinate objectives (common to both adversaries), and the isolation of solutions acceptable to both parties. The central theme of the course is non-violence viewed as a force that can work to overcome injustice. This entails examination of the constructivist approach (in which values and science are connected) and of the sociological principles that form the basis of the non-violent approach. The course bridges theory and practice, utilizing case studies, training in non-violent conflict resolution and similar activities (role playing, cooperative games, maieutic laboratories, brainstorming, etc.), and documentary films. The course aims to give students the capacity to utilize non-violent approaches to solve problems at both interpersonal and international levels.

Prerequisite: Junior standing

Core Liberal Studies: Social Science

# PSYCHOLOGY

## PSYC 101

Introduction to Psychology

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PSY 150: Introduction to Psychology

Location: Florence/Rome

This course introduces students to the major areas of psychology through current empirical research and theoretical debate. Scientific and non-scientific approaches to the explanation of psychological phenomena are examined critically. Topics include: anthropological assumptions and implications, deontology, sensation and perception, cognitive processes, consciousness, language, learning, personality, development and psychopathology. Students will be introduced to the main theories for each of these topics from different perspectives (e.g. biological, behavioral, cognitive, and psychodynamic). Students will also look at the different types of scientific research (e.g. experiments, correlational research, review, meta-analysis), and will analyze the typical structure of a research paper (introduction, method, results, discussion, limitations and implications).

Core Liberal Studies: Social Science

## PSYC 220

Social Psychology

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PSY 200: Social Psychology

Location: Florence/Rome

This course is about the study of human social behavior, examining theories, findings and methods of social psychology, viewed from an interpersonal perspective. What is the essential nature of our personality, and what impact do social groups (whether that group is the family, school, or society) have on our development and everyday behavior? Topics include: social cognition, the role of others in shaping self-concepts, as well as the formation of person perception, attitudes, attribution theory, obedience, conformity, interpersonal attraction, and social relations. We will look at the causes and methods of reducing prejudice and aggression, as well as exploring altruism, the development of gender roles, stereotypes, non-verbal behavior, and social influence. Students will acquire a new framework for interpreting social behavior. Among the topics explored in the course are socialization, language acquisition, interpersonal behavior, and persuasion. Students will also have the opportunity to develop the ability to analyze their own and others' behavior. In addition, since this course is taught in Florence, Italy, it provides a natural opportunity to compare and contrast the influence of culture on individuals. Living even for a short period in another country helps you to see and understand the relationship between the individual (self) and society.

Prerequisite: Intro to Psychology, or equivalent

Core Liberal Studies: Core Social Science

## PSYC 270

Introduction to Art Therapy

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PDM 285/PSY 285: Introduction to Art Therapy

Location: Rome

At a time when concepts of education were being redefined in the late 1400s, Leonardo da Vinci recommended that in addition to reading, writing and arithmetic, all students be taught to draw. He was ignored, to the misfortune of later students. This course is an introduction to the vast area of the therapeutic possibilities of art and specifically of drawing. The course intends to transmit the experience of an artist to all students. Students learn that drawing is a perceptive attitude using all the senses, and dependent upon intuition and intellect. Indeed, we can learn this from those with sense deprivations: the blind draw unexpected and original drawings; the deaf have a special rapport with space, images and the act of drawing. Whether they are lifelong practitioners or have never drawn before, all students in the course will "start all over again", and under the instructor's guidance they will watch their personal art evolve. The course will enable students to translate their emotions into an expressive capacity.

## PSYC 317

Child Development

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PSY 210: Child Psychology

Location: Florence

This course is about the study of child development, from the prenatal period through adolescence, examining theories, findings, approaches and methods of developmental psychology. We will explore such questions as: What knowledge do infants have at birth? Is aggressiveness a stable attribute? Does early exposure to two languages confuse children? What do children understand about the causes of emotion? How do infants become attached? Why do school-age children pay more attention to their peers than their parents? Who raises altruistic children? We will cover the major domains of development -biological, cognitive, linguistic, social, and emotional, putting emphasis on discovering the many different biological and experiential factors that influence behavior, as well as the roles familial and extra familial factors play in the course of early human development. We will look at the causes and methods of reducing aggression, as well as exploring altruism, and moral development. The course will include practical exercises where students will be expected to conduct observations of children in real-life and/or on video, and plan appropriate methods to collect developmental data, with the opportunity to explore the differences between their own culture and Italian culture.

Prerequisite: Introduction to Psychology, or equivalent

Core Liberal Studies: Social Science

## PSYC 320

Psychology: A Philosophical Investigation

*Please see PHRS 320*

## PSYC 348

Psychology of Criminal Behavior

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PSY 305: The Psychology of Crime

Location: Florence

This course approaches the knowledge and understanding of criminal behavior and its impact upon individuals and society from developmental, cognitive-behavioral, and other psychological perspectives. The basic premise of this

course is that multiple variables affect people's behavior and for this reason this study requires attention to personality factors and how they interact with situational variables. Topics include: criminological theories, biological and psychological models of criminal behavior, crime and mental disorders, human aggression and violence, sexual assault, and criminal homicide. Students will acquire a new framework for interpreting criminal behavior. Students will be familiarized with different perspectives on criminal behavior as well as etiology, risk factors, assessment and treatment in relation to different criminal behaviors. Recent research findings will be incorporated.

Prerequisite: Introduction to Psy., or equivalent

### **PSYC 385**

Industrial Psychology

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as BUS 302/PSY 302: Workplace Psychology: Building Effective Managers

Location: Florence

The course examines organizational issues - such as stress, conflict, discrimination, and others - through the social lenses of psychology. The course is a journey through the science of the psyche that will open windows of understanding beyond managerial perspectives. An organization is strategy, marketing, planning, budgeting, and at its very core, it is human. This is the element the course will focus on: the human psychology of an organization. The course leads students to consider approaches that develop the individual with the objective of improving and helping to grow the organization as a whole. In other words, the course connects individual strategy and well-being with those of organizations and the wider society.

Through lectures, experiential exercises, readings and reflections, and teamwork, students will gain a thorough understanding of individual behavior, group functioning, and organizational processes and dynamics. The first part of the course focuses on the individual and teams. Only when one gains awareness about who one is can one effectively work and grow with others. The second part of the course will venture into specific themes: the importance of conflict, the impact of technology, the unavoidable certainty of uncertainty, and substance abuse within an organization. Ultimately, the course enables students to move between themes with critical acumen and creativity, seeking realistic and implementable solutions to real problems.

Prerequisite: Junior standing

## **RELIGIOUS STUDIES**

### **REST 209**

World Religions

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PHR 210: World Religions

Location: Florence

This course is designed as an historical and cultural survey of the basic teachings and doctrines of the major religious traditions of the world: Judaism, Christianity and Islam, Hinduism, Buddhism, Confucianism and Taoism. The course will examine a significant number of specific themes in all religions studied such as the nature of this world and

of the universe; the relationship between the individual and the transcendent; ultimate reality; the meaning and goals of worldly life; the importance of worship and rituals; ethics and human action. Excerpts from important texts of each tradition will be analyzed such as The Torah, The Bible, The Koran, The Upanishads, The Bhagavad Gita, The Tao Te Ching, Chuang-Tzu, Buddhist Sutras, The Tibetan Book of the Dead, and The Confucian Canon. During the course students will also learn the basic principles of meditation.

Core Liberal Studies: Core Philosophy/Religious Studies

### **REST 335**

The Italian Family

*Please see SOC 281*

## **SOCIOLOGY**

### **SOC 101**

Introduction to Sociology

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as SOC 160: Introduction to Sociology

Location: Florence

Sociology is the study of human groups, organizations and societies and the patterns of similarity and difference among them. In this course, we will examine the major questions that guide sociological analysis. We will also practice "doing" sociology by exploring our everyday social worlds and the oftentimes invisible or taken-for-granted social forces that shape it. Sociologists are concerned with a vast array of topics, and they approach the investigation of these topics in numerous ways. This course will introduce and draw students into our ways of seeing the world, provide them with tools for understanding our own social position and the conditions in which we live, and fuel our passion and vision for a just, equal and diverse society.

Core Liberal Studies: Social Science

### **SOC 241**

History & Sociology of Modern Consumerism

*Please see BUS 241*

### **SOC 260**

A Sociology for Peace

*Please see POLI 391*

### **SOC 280**

The Regions of Italy

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as SOC 225: The Regions of Italy

Location: Florence

Historically, Italy has passed more years as a patchwork of independent or semi-independent states than as one unified country. Even today, in the era of a single Italian state, this history of division and diversity has left a strong mark on the regions of Italy. This course will help students to understand the historical, artistic, linguistic and cultural characteristics of each region and the many forces that have given rise to powerful local identities across the country. Students will discover a plurality of Italies, each with its own rich culture, and in doing so they will be

encouraged to reflect on broader issues concerning nationhood and identity.

### **SOC 281**

The Italian Family

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as SOC 280: Italian Family and Society

Location: Florence/Rome

The course explores the Italian family from a sociological point of view, placing the family in the context of Italian tradition and culture. It is subdivided into two main sections. In the first section we will begin with an historical analysis of the Italian family from the Romans to the present age, in order to analyze changes and traditions through several centuries. We will see that the patriarchal system underlies the entire history of the Italian family until recent times. We will analyze the meaning of the family at the present time and the importance of marriage in the past and cohabitation in present society. We will also consider key moments of transition in the life cycle of families, such as the constitution of a conjugal agreement, the place of children, divorce, the elderly, and adoption. The impact of immigration on the development of family lifestyles will also be examined. In the second part of the course each class will analyze in detail the single members of the family. We will investigate rights and duties of wives, mothers, husbands, fathers and children in the family and we will evaluate the relationship between tradition and change in the evolution of these roles. We will also compare the traditional and conservative southern family to that of northern Italy.

### **SOC 336**

Social Inequality

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as GND 275/HIS 275: Italy is a She: Women in Italy Today

Location: Venice

This course investigates contemporary Italy in terms of the forces that influence the female role and image in the media, language, daily life and social policy. The course first explores the combination of age-old family dynamics and innovation that marked the lives of Italian women in the last century. In the propaganda and policy of Mussolini's Italy women and children played a vital role in securing the nation's coveted spot as a new world power. With the advent of urbanization during the post-war years, the "Grand Revolution," and the wave of feminism that took the country by storm in the 1970s, traditional roles within Italy's every-changing society altered dramatically. Students proceed to focus in depth on issues affecting Italy today, including: the primacy of image; stereotypes; Italy's controversial television empire; the nation's not-so-rosy "Pink Politics;" Italy's world and European ranking for equal opportunity. Students develop and present case studies linked to Italian communication, mass media, cinema, literature, business, or politics.

Core Liberal Studies: Core Social Science

### **SOC 336**

Social Inequality / International Conflict Resolution

*Please see POLI 223*

### **SOC 341**

Peace Education

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as PST 302: Peace Education

Location: Florence

This course moves from the description of crucial personalities to the development of an educational framework for peace. Students will investigate some historical cases such as the inspiring ideas and practical experiences of Gandhi in India and Maria Montessori in Italy, who founded houses for children at the beginning of the last century. Students will also explore the experiments of Danilo Dolci and his collaborators in Sicily, and the achievements of Lorenzo Milani in Tuscany. We will explore possible resonances between these activities and those of young Americans in the 1960s, who moved to the southern US and founded popular schools as part of the struggle against racial segregation. Arriving at the present, we will give examples of the reciprocal maieutical method applied to adolescents in schools by using the autobiographical approach. What kind of needs do they express? What kind of ideals? What do peace, intercultural relations and social participation mean in their daily lives?

Prerequisite: Junior standing

### **SOC 342**

Contemporary Italians and Italy

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as SOC 345: Contemporary Italians and Italy

Location: Florence

This course analyses the history of Italians and the image of Italy during the contemporary era, from the unification of the country to today. Italy has always been a country with very profound differences and social contrasts, a nation where very underdeveloped rural contexts existed in the shadow of a magnificent historical past. From this point of view, poverty made Italy a land of emigration, but it remained the cradle of antiquity and the Renaissance, a place where travelers have always loved to come to learn about its art and culture. After the Second World War, the Italian economic miracle added another dimension to those contrasts. Italy became an industrialized country of fashion, design and cinema. A new image evolved: the image of the Italian "dolce vita". the perception of Italians from abroad has always been influenced by these contradictions: Italians are seen as immigrants and underdeveloped people, while at the same time as artists, craftsmen and representatives of a unique and relaxed way of life that does not exist anywhere else. The course also deals with the history of contemporary Italians through cinema, literature, music and TV, both in Italy and abroad, in order to contribute to the identification of the many aspects that have made Italy one of the most controversial countries in the world.

Prerequisite: Junior standing

Core Liberal Studies: Core Social Science

### **SOC 343**

Sociology of Italian Education

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as SOC 270: Sociology of Italian Education

Location: Florence

This course analyses in detail the Italian educational system from kindergarten up to the university level by

considering its evolution from Italian Unification up to the present time. By studying the evolution of the Italian school, students will thus discover the history of Italy: Unification, the Fascist Dictatorship, and the Democratic Republic after the Second World War. Moreover, since the educational system is integrally related to the values and assumptions of society at large, the course also looks at other specific features of the Italian society and culture. For example, it deals with the differences between North and South, with immigration and with the educational role of the family, which is considered to be essential for the child's moral development. The course also gives particular attention to the young, their lifestyle and their mentality, their dreams, hopes and fears. The Italian schooling system is compared with other European educational systems in order to understand how much it could change in a very short time. The European Community has not only political or economic aims, but also a strong cultural sense and it is interested in a future standardization of the school systems of all the countries belonging to the federation. Italy is therefore required to change its educational system to make it more similar to those of the other members of the Community.

### **SOC 370**

Organized Crime

*Cr: 3; Contact hrs: 45 LA*

Listed at LdM as SOC 260: Organized Crime: Sociology and History of Italian Mafia

Location: Florence/Rome

"Mafia" is one of a long list of words – like "pizza", "paghetti" and "opera" – that Italian has given to many other languages across the world. It is commonly applied to criminals far beyond Sicily and the United States, places where the Mafia in the strict sense is based. "Mafia" has become an umbrella label for a whole panoply of gangs – Chinese, Japanese, Russian, Chechen, Albanian, Turkish, and so on – that have little or nothing to do with the Sicilian original. This course is a history of the Mafia in Sicily. Some of the most famous American Mafiosi, such as Lucky Luciano and Al Capone, will also be taken into consideration because the history of the Sicilian Mafia cannot be understood without telling the story of the American Mafia to which it gave birth. The course analyses the Sicilian Mafia through a historical, social and cultural perspective, tracing its progression from the Unification of Italy to the present day. An analysis of the sociological aspects of the Mafia will be considered, including "the language of the mafioso", "the code of silence", the ways of violence, the social relationships within the organization, messages and messengers, structures of power, profits and losses, and the relationships between Mafia, politics, and religion.

Core Liberal Studies: Core Social Science

## **STUDIO ART**

### **STUD 115**

Artistic Photography

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PHO 170: Artistic Photography

Location: Venice

This course is designed to introduce students to artistic photography. Starting with a very basic approach, students will learn to manage the most important techniques and to develop a critical approach to visual perception. Students are encouraged to refine their sensibility to aesthetic concerns and to perceive the camera as in direct connection with their brain, thoughts and feelings. These goals will be reached through systematic reference to the great masters of photography, studied according to their specific field of interest (portrait, landscape, seascape, architecture, still-life, journalism and fashion photography). Moreover, the course takes advantage of the extraordinary real life settings of Venice. Students are expected to invest a reasonable amount of time outside class to complete their assignments.

### **STUD 120**

Storybooking

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PDM 192: Telling Stories in Pictures

Location: Tuscania

This course is designed for students who want to increase their practical knowledge of illustration and drawing, and for those who would like to acquire a deeper knowledge of iconic traditions of the popular and applied arts of Southern Italy, particularly those of Sicily. We will start with an overview of a communicative artefact, namely a traditional story board made by a Sicilian storyteller. Students will learn how to set the story in context. (What was the purpose, who created it, and why.) The class will then examine the artefact as a whole through de-contextualization and reuse of the story board and image panels in a contemporary manner. Students will have the opportunity to create their own visual tradition in a contemporary illustrative format. These concepts will start with the communicative visual traditions typical of Southern Italy – that extends also to the Maremma and Tuscany and Latium. Students will finally create a personal visual book which can be used in different ways: as a poster for story telling, as an artistic artefact, or as a story board for a video.

### **STUD 130**

Digital Sketchbook

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PDM 165 as Digital Sketchbook

Location: Florence

In this course students combine traditional and digital media to create artworks. In drawing sessions in various locations in the historic center of Florence, students learn basic drawing concepts, followed by one-on-one instruction with the instructor to create drawings suitable for the computer lab sessions. These manual drawing sessions focus on creating three-dimensional space through the use of linear perspective and construction of complex forms using simple volumes, on the drawing of the sculpted and live human figure, and on creating balanced and interesting compositions. In the computer sessions students learn to scan selected drawings from the city drawing sessions and paint them digitally using Photoshop. Students explore painting concepts applicable to both traditional and digital painting and the most relevant and useful Photoshop functions. In the course students create multiple versions of each painting (for example, day and

night versions of one scene). Projects include painting a set of images using gouache, and developing and modifying with Photoshop one or more of their traditionally painted images. In this way students discover benefits and drawbacks of the traditional and graphic approaches.

#### **STUD 140**

Introduction to Pastel Techniques

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PDM 170: Introduction to Pastel Techniques

Location: Florence

This course introduces students to the various pastel techniques: such as chalk, wax, watercolor, stabilo soft and stabilo tone. Various color theory exercises will be investigated. Students are also introduced to the various artists who have used pastel techniques as their chosen medium. Also, reference to the exceptional works of art in the city of Florence will be analyzed as an integral part of the course. The course includes subjects from still-life to models.

#### **STUD 145**

Fine Art Mosaics

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PDM 180: Fine Art Mosaics

Location: Florence

This course covers the various techniques of stone and glass mosaics (for example Pompeian, Venetian and contemporary). The students will create projects and decoration of architectural illusion, panels, and scenographic design. Students will become proficient in the various stages of building up traditional mosaics. Reference to the exceptional Italian mosaic works of art will be investigated and analyzed as an integral part of the course.

#### **STUD 150**

Jewelry Design I

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as JWY 155: Jewelry Design I: Drawing and Rendering Techniques

Location: Florence

Students are introduced to the creative design of jewels. They start by learning first the main drawing techniques, such as orthographic projections and 3D sketches, and second the rendering techniques using watercolors, gouache, markers and pastels. Study resources include projects by professional designers, publications, and selected museums and exhibitions. Techniques are explained, practiced and then applied in projects, so that students develop personal creativity while they build essential representational skills.

#### **STUD 151**

Wax Carving and Casting Techniques

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as JWY 170: Wax Carving and Casting Techniques

Location: Florence

Some casting techniques will be studied in depth, such as lost wax casting process, cuttlebone casting and sand casting. The course will include the creation of a mold in cuttlebone, an in-depth study of wax working and carving methods, and the duplication of a master model with a re-

usable flexible "rubber mold". This course focuses on getting students acquainted with the hard wax carving method and the soft wax working techniques. Emphasis will be placed on preparing a design and a model for production. The course has been structured with the objective of giving students the skills to make jewels in silver using the different casting techniques. Note: lab fee required.

Prerequisite: Jewelry Making I or equivalent, or concurrent enrollment

#### **STUD 155**

Jewelry Making I

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as JWY 180: Jewelry Making I

Location: Florence

This course is meant to give students a first approach to jewelry making. The main equipment and tools used (machinery, pliers, files, and saw), together with safety regulations will be explained. Students will work at the silversmith's bench, learning the basic techniques for creating simple pieces of jewelry with design transfer, sawing, filing, soldering, polishing, and simple settings for cabochon stones. The course will also introduce the lost wax casting methods and wax carving. The aim of the projects is to develop manual and creative ability.

#### **STUD 157**

Introduction to Glassmaking

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as SCU 180: Introduction to Glassmaking

Location: Venice

This course will teach the basic techniques of lampworking, a fundamental method of working glass artistically. In part one, students are trained in the theory and practice of tools and materials. The first project consists of a crystal piece of candy, developed by creating a glass ball from glass rods, adding coloration and additional shapes by twisting. In part two students create an object with only vitreous paste; the variable ductility of this paste involves higher technical difficulty. In the final part of the course students create two versions of a more complex object (crystal turtle), the second version with parts or (optionally) entirely of vitreous paste.

#### **STUD 170**

Introductory Sculpture

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as SCU 160: Introductory Sculpture

Location: Florence

This course is an introduction to figurative work in clay. It covers the major techniques required in clay work, such as wedging, joining, pinching, coiling and slabbing, as well as the techniques of building a figurative sculpture and the use of mark and surface in figurative work. Possibilities of various surfaces and finishes will be discussed. Students will be guided through exercises through the basic forms and anatomy of the body. Work will be both from models in the studio as well as from museums and sculptures in Florence. No previous experience is required, however it would benefit students to have studied the foundations of drawing.

**STUD 171**

Marble &amp; Stone Sculpture

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as SCU 170: Marble and Stone Sculpture

Location: Florence

This course focuses on sculpture using Carrara marble. The aim is to introduce students to the basic technical information required to work with hard stone by utilizing sketches or small scale prototypes in clay to execute their own marble sculptures. The first part of the course will be dedicated to acquiring skill in using the various chisels and hammer in the "roughing out" stage, through demonstration and practice. After gaining basic knowledge of the manual tools, students will begin using air tools. A part of the course will be dedicated to class discussion, the viewing of ancient and contemporary sculpture in stone and a field trip to Carrara where Michelangelo selected the marble for some of his most well-known statues. The last part of the course will be dedicated to acquiring refinishing and polishing techniques. No previous experience is required; however, it would be of benefit to know the foundations of drawing or subtractive sculpture.

**STUD 190**

Ceramics

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as SCU 130: Ceramics

Location: Florence

This course is suitable for students who do not have any experience with clay or have only basic knowledge regarding hand building and wheel throwing with clay. Students will be instructed in the fundamental notions regarding this topic. Special attention will be given to the correct and healthy positions for the spine, hands, fingers and wrist. Students will receive technical information about clay and firing, and at the end of the course, they will be able to decorate their objects with slips and glazes.

**STUD 210**

Jewelry Design II

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as JWY 235: Jewelry Design II

Location: Florence

This course is meant for students who already have a basic knowledge of jewelry design and its manual rendering techniques. Students will learn axonometric representation, 3D sketches, and will be introduced to the use of the 3D program, Rhino. During the course, students will learn how to develop a piece of jewelry's volume, starting from sketches, passing through geometrical drawing to computer aided design. They will also learn how to render their jewels with Rhino and/or other professional program, applying materials, textures and lights. The ultimate aim is to provide the students with the technical and practical skills needed to express their own creative style.

Prerequisite: JWY 155 Jewelry Design I: Drawing and Rendering Techniques or equivalent.

**STUD 211**

Jewelry Making II

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as JWY 255: Jewelry Making II

Location: Florence

This course aims to increase the manual and creative abilities of students through the in-depth study of several production techniques at the goldsmith's bench, with particular attention to sawing and piercing, soldering, and the construction of a hinge. Some surface production techniques will be examined. A detailed study of the soldering techniques and assemblage methods will be carried out together with the projects that will be assigned during the course. In addition, some setting techniques for faceted stones will be introduced.

Prerequisite: Jewelry Making I or equivalent.

**STUD 214**

Etruscan Jewelry

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as JWY 175: Etruscan Jewelry History and Practice

Location: Tuscania

This course involves the study of the Etruscan Jewelry through the study of the Etruscan Civilization and culture. Students will learn various Jewelry techniques and will be able to process the information that they have gathered to create their own jewelry pieces. During the lessons students will receive theoretical and practical notions. The students will also have the opportunity to visit Etruscan sites and museums and will be able to observe the original pieces with a more critical eye.

**STUD 215**

Gemology

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as JWY 215: Gemology

Location: Florence

An intermediate-level course dealing with diamond certification, pearl grading and colored stones identification. A general analysis procedure will be outlined and then applied to all gemstones grouped according to color. The direct observation of numerous real specimens, the use of gemological instruments, the analysis of several different certificates, the use of simulations, and the examination of current prices will enable the student to learn the different factors that influence the value of a gem. Note: lab fee required.

**STUD 216**

Plastics and Industrial Materials

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as JWY 290: Alternative Materials in Contemporary Jewelry

Location: Florence

This is an intermediate-level jewelry course, created for students who already have a basic background in jewelry making. The course introduces students to alternative media used in the realization of jewelry, exploring techniques and special methods to make jewels using unusual materials such as stainless steel, wood, paper and others. Special attention will be given to creativity and design approaches. The course covers the design approaches and special methods used in the manufacture of jewelry from common and industrial materials. Students design and produce prototypes for a small collection

Prerequisite: Jewelry Making II or equivalent.



**STUD 217**

History of Jewels and their Symbolism

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as JWY 150: History of Jewels and their Symbolism

Location: Florence

The course will cover the complete history of jewelry from the simple primitive shell beads to the Renaissance period and the splendor of Art Nouveau, concluding with the developments of the modern jewelry masters. Through stylistic changes and different fashions, jewels offer a great opportunity to learn more about the history of taste during Antiquity, the Middle Ages, and the Renaissance plus works of artists during the 19th and 20th centuries. We will analyze and examine pieces of jewelry and their symbolism in conjunction with paintings, architecture, and decorative artworks. Part of the course is dedicated to famous personalities in history who wore jewelry as symbolic items of power, and to the great jewelry designers from Benvenuto Cellini to Tiffany. This course also aims to give students an in-depth knowledge of artistic techniques, methods of documentation and a technical vocabulary. Use of slides and visits to museums, exhibitions and workshops in Florence will be integral parts of the course.

Core Liberal Studies: Core Fine Arts

**STUD 220**

Etching

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PRI 220: Etching

Location: Florence

The course is a study of the various techniques of color and black/white etching, such as intaglio, aquatints, soft ground, super aquatint and photo etching. Students will also study the printing process: the art and technique of reproducing a metal matrix by means of a printing (calcographic) press. Emphasis will be put on two-dimensional pictorial constructions, creative interpretation of the figure, still-life compositions, nature and geometric structures. Students will also learn about form, value, line and composition. Through these processes, students will enhance their personal expression as well as focus on all technical and skill-related information necessary to begin with the matrix and finish with the art print. Various problems will be presented, aimed at promoting individual response and creativity. Reference to the exceptional works of art inside and outside the city of Florence will be investigated and analyzed as an integral part of the course.

Prerequisite: PRI 120 Basic Printmaking or equivalent.

**STUD 240**

Intermediate Sculpture

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as SCU 260: Intermediate Sculpture

Location: Florence

This course is designed for students who have either covered the foundations of figurative sculpture or who have worked with other approaches and wish to improve their technical skills through class exercises. Students will work on independent projects focusing on subject matter from observation and reference to personal issues. The course is designed to introduce students to more sophisticated and critical approaches to their chosen areas of focus in the context of contemporary sculpture. Project

work will revolve around given themes, and students will be taken through a process of how to develop their projects. The course covers work in clay, wire and plaster, casting from plaster and flexible molds in gesso, wax and paper. Structured exercises to assist the students will be given so that they will be able to better interpret relevant concepts.

Prerequisite: Introductory Sculpture or equivalent

**STUD 241 & STUD 242**

Florence and Carrara Marble Sculpting Workshop (Summer only)

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as SCU 200 as Florence and Carrara Marble Sculpting Workshop (Summer only)

Location: F

This unique course combines the two exceptional locations of Florence and Carrara in order to explore the world of marble sculpture. For well over two thousand years the Carrara marble mines and workshops have played a central role in the development of Italian art and architecture. The Renaissance in Florence is unthinkable without this resource. Michelangelo himself was inspired by Carrara's magnificent marble mountains, and chose blocks of marble there for his own works. Situated only three miles from the coast, Carrara is a site of incomparable natural beauty, combining fauna and flora with dramatic and breathtaking views. Three of the four course weeks will be conducted in the studio in Florence, where students will be introduced to various methods of marble sculpting through both individual and group demonstrations. The instructor will provide for viewing various images of contemporary and ancient stone sculptures to aid students in realizing their own ideas in marble. One of the four weeks will be held in Carrara, the world's marble capital. Students will be housed in a hotel situated between the town of Carrara and the coast. Work will continue in a traditional marble workshop alongside the instructor and local artisans. Visits to the quarries, other traditional workshops, museums and other locations dedicated to marble sculpting will be organized during the stay in Carrara. The successive weeks in Florence will be dedicated to deepening the students' skill in using various hand and automatic tools. Refinishing techniques will be demonstrated and applied, enabling the students to complete a sculpture of their own.

Core Liberal Studies: No

**STUD 243**

Tuscania Painting Workshop

*Cr: 6; Contact hrs: 90 N*

Listed at LdM as PDM 207 as Tuscania Painting Workshop

Location: T

This special summer course takes place in Central Italy, in an area that includes what was once the land of the ancient and intriguing Etruscan civilization. The ancient cities and towns of Tuscania, Tarquinia, Orvieto, Civita di Bagnoregio, Rome and the Bolsena Lake will be the field locations visited during the course. These visits will include open air painting sessions at specific sights known for their suggestive aesthetic qualities, as well as visits to three of the main Etruscan museums in Italy that will enable students to observe Etruscan art first hand and to sketch on site. The workshop focuses on observation of the

landscape as well as on the architectural and historical richness offered by these locations. A great deal of attention will be given to the creative interpretation of nature, architectural details and historical sites. Color theory and line, form and proportions will be studied, all based on observation. Particular emphasis will be given to the interplay of light and color as key elements in a painting's mood. Students will be based at the LdM School in Tuscania and, when not on site, classes will be held here. Tuscania is an ancient Etruscan hilltown nearby the seaside.

### **STUD 270**

Portraiture in Oils

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PDM 278: Portraiture in Oils

Location: Florence/Rome

The subject of this course is the portrait from direct observation, from the initial drawing to the finished painting. The course will begin with an introduction to fundamental arguments such as proportion and anatomy. The study of the head from different angles (profile, three-quarter view, and foreshortened angles) will follow. Subsequently color use and the effects of light will conclude the initial analytical section of the course. Particular attention will be devoted to the "psychological portrait": how it has been treated through the centuries, and the various elements that influenced and can influence the final result - chiaroscuro, natural and artificial light, expressive treatment of pictorial means, figure-ground relationships and so on. Slides, reproductions, photocopies, lectures and museum visits will be used to give a panorama of the portrait from the 1400s to the present day.

Prerequisite: Principles of Drawing and Composition and Foundation Oil Painting, or equivalents

### **STUD 271**

Watercolor and Tempera/Gouache

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PDM 255: Watercolor and Tempera/Gouache

Location: Florence/Rome

This course is a study of two-dimensional watercolor and tempera/gouache media and materials with importance on traditional concepts, form and imagery. Transparent and opaque techniques will be analyzed. Emphasis is on creative interpretation, from observation of the figure, object composition, nature and open air painting. Form, value, line, and proportions will be studied as means of determining space, shape, volume, and composition. Various problems will be given aimed at stimulating individual response and creativity. Emphasis will be put on technical proficiency and creative expression. Reference to the exceptional works of art in the city of Florence (Venice for PDM 204) will be investigated and analyzed as an integral part of the course.

Prerequisite: PDM 130 Principles of Drawing & Composition, or equivalent.

### **STUD 272**

Tempera/Gouache and Egg Tempera Media

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PDM 258: Tempera/Gouache and Egg Tempera Media

Location: Florence

This course is a study of two dimensional tempera/gouache and egg tempera media and materials, with importance on traditional form and imagery (such as objects, models, and nature). Transparent and opaque techniques will be analyzed. There will be studio approaches to painting techniques and pictorial organization. Both media will be also investigated from a modern and contemporary perception of the world. Space, value, line, and proportions will be studied as a means of determining shape, volume, and composition. Study and interaction of color will be discussed. Students will be introduced to the preparation of canvas and/or wooden boards for egg tempera (antique method). Various problems will be given aimed at stimulating individual response and creativity. Emphasis will be placed on technical proficiency and creative expression.

Prerequisite: Principles of Drawing and Composition, or equivalent

### **STUD 273**

Florence Sketchbook

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PDM 230: Florence Sketchbook

Location: Florence

This course consists of gathering research in the traditional form of sketching from the museums, streets, and environments of Florence as artists have done for centuries. This includes working from sculptures, paintings, architecture, formal gardens, as well as drawing from life in the streets and markets. Students will be encouraged to write notations and observations as well as to research their areas of interest. Students will be encouraged to gain firsthand knowledge of the original works by studying them in situ, to create professional sketchbooks that can be used as source material for future projects, and to learn drawing and painting skills in a refreshing way.

Prerequisite: PDM 130 Principles of Drawing and Composition or equivalent.

### **STUD 274**

Chianti Sketchbook

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PDM 240: Florence and Chianti Sketchbook Workshop

Location: Florence

This course consists of gathering research in the traditional form of sketching from the museums, streets, and environment. This includes working from sculptures, paintings, architecture, formal gardens, as well as drawing from life in the streets and markets. Students will be encouraged to write notations and observations as well as to research their areas of interest. Students will be encouraged to gain firsthand knowledge of the original works by studying them in situ, to create professional sketchbooks that can be used as source material for future projects, and to learn drawing and painting skills in a refreshing way.

### **STUD 275**

Imagination in Drawing

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PDM 250: Imagination in Drawing

Location: Florence

Students will develop projects deriving from classical and medieval iconography: alphabets, playing cards, imaginary beasts, and natural curiosities among others. The goal is to create a personal interpretation of the iconography of the past. The students will be guided in their search for the appropriate graphic means of expression, along with an equally attentive research of materials such as hand-made and water-marked paper colored by the students, silver-point, pen and ink, and sanguine drawing instruments. The size of surfaces will be rather small, taking into consideration the precision of the drawing methods employed. The main aim of the course is to give free rein to students' imaginations while maintaining a constant link to the observation of reality: the human form, animals and natural forms. The classes will be supplemented by lectures, slides and reproductions.

Prerequisite: PDM 130 Principles of Drawing and Composition or equivalent .

### **STUD 276**

Rome Sketchbook

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PDM 232/PDM 182: Rome Sketchbook

Location: Rome

The Rome sketchbook course is based on outdoor drawing among the monuments and ruins of Rome. Students will learn techniques for capturing detail and atmosphere with pencil and watercolor sketches, which can then be used as a reference to create more complex paintings in the studio. This process was followed by landscape painters such as Corot and Turner, who left a large body of travel sketchbooks. Many landscape painters took the Grand Tour around Italy, a principal part of which was a prolonged stay in Rome. The course will include a study of the various sketching techniques of 18th and 19th century painters. The course is recommended for studio art students with drawing experience at an intermediate level.

Prerequisite (for PDM 232 only): PDM 130 Principles of Drawing and Composition or equivalent.

### **STUD 278**

Illustrating Books: Intermediate

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PDM 275: Illustrating Books: Intermediate

Location: Tuscania

This course in editorial illustration is designed for students who want to deepen their knowledge in one of the several fields of application of the visual arts. Students will learn to interpret a text, to discover and develop a personal style of representation, and to project an illustrated book through the entire productive process. Students will also have the opportunity to deep their personal narrative technique and their way of visualizing it, through the experimentation of mixed media techniques of underline drawing. Finally students will create a personal prototype of an illustrated book, to be completed in the course of the class.

Prerequisite: Requires one previous course in Studio Arts or Visual Communication.

### **STUD 291**

Fashion Photography

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PHO 280: Fashion Photography

Location: Florence

The course combines theory and practice as it explores technical, aesthetic, cultural, and historical aspects of fashion photography. It starts with a history of fashion photography from the beginning of the 20th Century up to the present, reviewing the continuous changes in fashion design styles and trends. As part of this analysis students address photographic composition as well as the target aspects of fashion photography. The course concentrates on the main technical aspects such as lighting, settings, locations, use of flash units, portable and studio units, and light metering. Students learn advanced and creative digital techniques for fashion applications, with emphasis on color digital photography. Various B&W and darkroom techniques covered include special creative B&W techniques, color toners for B&W prints, solarization, and colored filters for B&W. Particular attention will be given to on-location shooting and studio photography activities, with practice photographing models. As far as possible students collaborate with the Fashion Department to develop fashion photography projects. For such projects students shoot pictures to meet the fashion application requirements of the project development team, thus experiencing a real working situation. This course is 70% digital and 30% film and darkroom. Note: each student must be equipped with a SLR digital camera with manual function and with at least one lens. An SLR film camera is optional.

Prerequisite: PHO 120 Introduction to Classic Photography, or PHO 130 Digital Photography, or equivalents

### **STUD 293**

Intermediate Digital Photography

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PHO 230: Intermediate Digital Photography

Location: Florence

This course consist of a series of workshops in which students learn how to master professional photography techniques. Students gain knowledge of the advanced artistic and commercial techniques in the field. The course is arranged as a series of lectures and practice sessions about these topics: digital photo theory (color spaces, color profiles, RAW), optimization of the shot (advanced white balance settings, bracketing, advanced exposure technique, advanced focus settings), and professional post-production. The latter involves the workflow from the original RAW to Photoshop activity, a non destructive adjustment method, techniques to manage noise and sharpness with external plug-ins, methods of managing the white balance, the professional HDR workflow, the professional B&W workflow, and the workflow to prepare for the final utilization of the image for the web, for publishing, or for large-format printing. B&W film work includes professional image archiving methods, use of the large format 4"x5" view film camera, and selected darkroom techniques. Assignments reflect in part individual student interests. Class activities include field trip and studio sessions to develop the projects. This course is 70% digital and 30% film and darkroom. Note: each student

must be equipped with a SLR DIGITAL CAMERA with MANUAL function and with at least one lens.  
Prerequisite: Introduction to Classic Photography, or Digital Photography, or equivalents

### **STUD 300**

Intermediate Analytical Figure and Object Drawing

*Cr: 3; Contact hrs: 45 N*

Listed at LdM as PDM 260: Intermediate Analytical Figure and Object Drawing

Location: Florence

This is a course for students wishing to improve the basic techniques of human figure drawing. Students will work on figure and object drawing emphasizing the structure and anatomy of the human body and analyzing the relationship between the individual elements in the composition. The figure in space will be thoroughly investigated so as to assist the students in translating his/her view and perception onto the page. Analyses of various mark-making techniques using diverse materials (charcoal, pencils, ink, pastels, and mixed media) will be an integral part of this course. Reference to the exceptional works of art in the city of Florence will be investigated.

Prerequisite: PDM 130 Principles of Drawing and Composition or equivalent.

### **STUD 310**

Collection Design for Jewelry

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as JWY 315: Collection Design for Jewelry

Location: Florence

This is an advanced level course meant for students who already have experience in jewelry design. The aim of the course is to provide students with confidence and skill in planning methodology, through a process that includes the analysis of the different inspirational sources for the project idea; the location of the planning area where the designer can operate; and finally the planning of a collection. Accuracy of details and technical knowledge allow the students to produce more advanced projects that will enrich their portfolios. Moreover, increased graphic ability is expressed in the project presentation.

Prerequisite: Jewelry Design II or equivalent.

### **STUD 311**

Mixed Media

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PDM 281: Mixed Media

Location: Florence

This course consists of working with “ready made” images and objects. We will study the history of Dada in Europe and how this is linked with collage, frottage, photomontage, the use of “found objects” and the different meanings changing the context. We will study how to combine this various media together using diverse materials (thread, wire, glue, etc.) in order to create a new combination of subject matter in a new creative and harmonious context and composition. Use of words with images will also be investigated with the significance of the “metaphor”. We will develop the concept of “work in progress” and students may combine painting and drawings with ready made and found objects and images. The techniques used are the more innovative and contemporary, and each student will learn to discover a

personal/symbolic alphabet to use in two or three dimensional compositions, in order to express her or his personal themes and issues. The emphasis is on conceptual combined with manual skills of creativity and expression.

Prerequisite: Junior standing in Studio Art

### **STUD 315**

Advanced Conceptual Painting

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PDM 392: Advanced Conceptual Painting

Location: Florence

This course is designed for students who have had considerable experience in painting and who wish to deal with individual projects H161 focusing on conceptual and personal issues. Students are taken through an initial series of exercises outlining the creative process from the conceptual stage through to the formulation of a resolved visual expression. Technical work is furthered in relation to the requirements of the project. Painting projects may take the form of a series of works, of various sizes, using mixed media. Students work on a more personal level in a conceptual way in order to find their own form and means of expression. The use of the “metaphor” is thoroughly investigated in order to gain a very personal creative expression in the body of work. The perception of the world through observation and experience will be translated into a personal visual language. Students engage with a high level of color, form, composition and surface investigation using and exploring various materials and techniques. Encouraging an individual approach to the work along with a finer knowledge of the aesthetic construction of a painting, each potential artist will be able to communicate his/her personal ideas into a more refined and mature body of painted works. Exceptional works of art inside and outside the city of Florence will be investigated and analyzed as an integral part of the course.

Prerequisite: Advanced Painting or equivalent.

### **STUD 320**

Contemporary Painting

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PDM 300: Contemporary Painting:

Materials and Techniques

Location: Florence

In this studio course students explore and apply a variety of techniques employed in contemporary painting in order to better understand contemporary art, to realize the close relation dialogue between the use of materials and artistic expression, and to deepen their visual communication. Projects relate to the works of a range of artists. Study of each artist’s technique and use of materials leads to active demonstrations and the execution of specific class and individual projects involving special materials and choices. Students also maintain a sketchbook as a tool for developing the creative process and research. The course investigates the use of traditional two-dimensional media such as oil and acrylic paints, graphite pencils and charcoal sticks, integrated with non-traditional materials such as glue, straw, enamel paints, sand, textile scraps, stitched-up cloth, metal sheets, varnish, and plaster. A certain emphasis is given to non-traditional materials and applications. Among the Italian and international artists analyzed in terms of materials, conception, perception and

artistic movement are: Enrico Baj, Alberto Burri, Gianni Dova, Jean Fautrier, Lucio Fontana, Nancy Graves, Hans Hoffman, Helen Frankenthaler, Anselm Kiefer, Jackson Pollock, Antoni Tapies, Mark Tobey and Cy Twombly.  
Prerequisite: Intermediate Painting or equivalent.

### **STUD 330**

Jewelry Lab and Technology I

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as JWY 335: Jewelry Lab and Technology I

Location: Florence

This is an advanced course that covers in depth the working techniques used to assemble jewels composed by several elements, such as forming, sawing, piercing, and soldering. Various methods of surface treatment and polishing techniques will be applied during the course: metal or stone inlay, reticulation, mokume and various finishing. Additional setting techniques and closing systems (clasps, box catches) will also be developed. Students' creativity will be encouraged.

Prerequisite: Jewelry Making II or equivalent.

### **STUD 331**

Jewelry Lab and Technology II

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as JWY 410: Jewelry Lab and Technology II

Location: Florence

This is an advanced jewelry course, created for students who already have a general background in jewelry making. Various methods to develop articulated mechanisms such as hinges, gimbals and closing systems (clasps, box catches) will be introduced. In addition, methods of forging and forming metals together with metal surface treatments will be taught by using bench hand-tools in their advanced application. Students will also be shown samples of machine-made components available in the trade and how to use them. The students will develop their own style and research in the presentation of a collection of pieces.

Prerequisite: Jewelry Lab and Technology I or equivalent.

### **STUD 332**

Stone Setting

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as JWY 350: Stone Setting

Location: Florence

This course will introduce the student to the basic methods used in the setting of both cabochon and faceted cut stones. The preparation of the various tools and their care will also be demonstrated. The principles of bezel, claw and grain setting will be explored, along with the various settings for round, oval, square and navette-shaped stones. These methods and principles will be shown through both demonstration and active practical exercises by the student.

Prerequisite: JWY 255 Jewelry Making II or equivalent.

### **STUD 334**

Silversmithing and Flatware

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as JWY 340: Silversmithing and Flatware

Location: Florence

This course introduces the student to the various methods and tools used in the craft of silversmithing. The methods of forming, forging and construction will be used to create

finished jewelry pieces. "Flat-Ware" examples will also be realized. The metallurgy of silver as it relates to surface finishing will be explored together with polishing principles.

Prerequisite: Jewelry Lab and Technology I or equivalent.

### **STUD 335**

Advanced Workshop in Jewelry

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as JWY 360: Advanced Workshop in Jewelry

Location: Florence

This course, which has been created only for those students who are enrolled in the Professional Study Certificate, is a creative laboratory including teachers and students from different classes (Laboratory of Technology, Portfolio Development, Jewelry Design, Gemology, History of Jewels and their Symbolism) who meet to plan and realize a professional group project.

Prerequisite: Gemology, Collection Design for Jewelry, Jewelry Lab and Technology I, or equivalents.

### **STUD 336**

Ceramics Porcelain and Majolica

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as SCU 290: Ceramics, Majolica and Porcelain

Location: Florence

When porcelain pottery arrived from China to Italy in the sixteenth century, artists tried to discover the secret of this beautiful white material, but it was not possible to do so because Italian lands were naturally poor in kaolin, the main compound in porcelain clay. As a result Italians developed competing products to meet the demand of a market enchanted with white and blue Ming porcelain: firstly a blue and white majolica, and then a clay mixture that is not real porcelain. This mixture was created in a ceramic studio in Boboli Gardens in Florence and is known as "Porcellana Medicea". In this practical and theoretical course students explore majolica and porcelain, two almost opposite materials: their quality of expression, their value, their technical aspects, their differences in historical context and their potential as creative media. Students undertake written work as well as practical projects using majolica and porcelain, and there will be visits to some of the exceptional centres of ceramic collecting and production in Florence and beyond.

Prerequisite: Ceramics or Introductory Sculpture or equivalents.

### **STUD 340**

Advanced Sculpture

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as SCU 360: Advanced Sculpture

Location: Florence

This course is designed for students who have covered the foundations and intermediate levels of figurative and object sculpture or who have worked with other approaches and wish to improve their technical skills through class exercises. The course will continue the process of a more sophisticated and critical approach to one's chosen conceptual and personal issues of focus in the context of contemporary sculpture. Project work will revolve around given themes, and students will be taken through a process of how to develop these themes into a personal three-

dimensional expressive language. The emphasis will be on work that demonstrates a high level of both technical and conceptual considerations. The course covers work in clay, wire and plaster, casting from plaster and flexible molds in gesso, wax and paper.

Prerequisite: Intermediate Sculpture or equivalent .

### **STUD 350**

Advertisement and Commercial Photography

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as PHO 300: Advertisement and Commercial Photography

Location: Florence

The course combines theory and practice as it explores technical, aesthetic, cultural, and historical aspects of advertisement and commercial photography. It starts with a history of photography during the past 100 years. As part of this analysis students address photographic composition and the target aspects of advertising and commercial photography. The course concentrates on a range of technical aspects of commercial photography such as lighting, settings, locations, use of flash units, portable and studio units, and light metering. Some focus is placed on the use of a large format 4x5" view camera and on refining B&W darkroom work. Honing skills in advanced digital photography technique and Photoshop make the course fundamental preparation for advertisement and commercial applications. Particular attention is given to still-life and studio photography, with practice in still-life set-up and shooting. Further activities may include on-location shoots and inter-departmental projects. As far as possible students work in contact with the Fashion, Interior Design and Graphic Design Departments to develop projects. For such projects students shoot pictures to fulfill the advertisement or commercial requirements of the project development team, thus experiencing a real working situation. This course is 80% digital and 20% film and darkroom. Note: each student must be equipped with an SLR digital camera with manual function and with at least one lens. An SLR film camera is optional.

Prerequisite: Introduction to Classic Photography, or Digital Photography, or equivalents

### **STUD 390**

Working Group Project in Jewelry Design

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as JWY 390: Working Group Project in Jewelry Design

Location: Florence

In this course, students will work together under the supervision of the professor to realize a professional group project.

Prerequisite: Minimum three semesters in Jewelry Design.

### **STUD 392**

Relief Works in Metal

*Cr: 3; Contact hrs: 90 N*

Listed at LdM as JWY 260: Relief Works In Metal

Location: Florence

This class will enable students to to work metal using chasing and repousse techniques, and to forge metal into precious shapes and objects. The chiseller is a craftsman who, using various tools, shapes metal in order to give it mass and volume. This course has been structured to give

students a great amount of practical skills in this craft in a short period of time. The students will learn to use their skills, their creativity, their tools, and basic design theory in order to plan and construct their own piece of metal art. At the end of the course, students will have acquired a new way to implement their artistic vision.

Prerequisite: Jewelry Making I or equivalent.

### **STUD 400**

Portfolio Development in Jewelry

*Cr: 3; Contact hrs: 90 LA*

Listed at LdM as JWY 400: Portfolio Development in Jewelry

Location: Florence

Students analyze Italy's major jewel producers, define a jewel collection, locate a target market and learn how to define a theme. During the course, students produce jewel collection projects and are assisted and supervised in the preparation of their own portfolios, which will help them in their professional careers. All projects are developed taking each student's individual needs, interests and improvements into consideration, through a wide range of graphic media and techniques, in order to develop and make the most of each individual style.

Prerequisite: Collection Design for Jewelry or equivalent.

### **STUD 402**

Photography Portfolio

*Cr: 3; Contact hrs: 90 LA*

Listed at LdM as PHO 360: Photography Portfolio

Location: Florence

This course allows students to develop a personal approach to the photographic medium. Emphasis is placed on the development and refinement of individual vision and style that will result in a complete and refined portfolio. The purpose of the course is to prepare students to enter the professional world while stimulating their individual creativity. Each student must be equipped with a MANUAL PHOTOCAMERA (M) with at least one lens. It can be 35mm or medium format, either manual-focus or auto-focus. Old types generally work well for at this level. Please avoid programmed only cameras (featuring P only) or automatic only cameras (featuring A or S only). For courses starting from PHO 240 the following are also required: a choice of lenses, for example two or three zoom lenses (20-35mm, 35-70mm, 70-200mm and more) or some fixed focal lenses from wide-angle to telephoto; a flash unit; a tripod. If you need to buy a camera for the course we suggest you do not buy tourist cameras or entry-level ones. Consider purchasing a guaranteed second-hand professional camera in Florence for an approx. cost of 150-300 Euro (your professor can give you full information about this) in order to get the most appropriate equipment to learn photography as well as for a future working career. In addition, each student must provide photo materials that vary from course to course. Please check directly on the syllabus.

Prerequisite: Intermediate Digital Photography, or Intermediate Classic Photography, or equivalents

### **STUD 403**

Printmaking Portfolio

*Cr: 3; Contact hrs: 90 LA*

Listed at LdM as PRI 320: Printmaking Portfolio

Location: Florence

This course allows students to develop a personal and contemporary approach to the etching medium (color etching, photo gravure, Plexiglas relief, computer process, etc.). Emphasis is placed on the development (planning and execution) and style that will result in complete and refined

art book production. The purpose of the course is to prepare students to enter the professional world while stimulating their individual creativity and personal style.

Prerequisite: Junior standing



## Financing Your Education

### STATEMENT OF FEES

(These are 2010-2011 fees. Subject to change in 2011-2012.)

### Undergraduate Programs

The fees listed below are for the 2011-2012 academic year. The full-time tuition rate allows students to take 12-16 credits. Students taking more than 16 credits will be charged the per-semester-hour rate for each credit over 16. All fees outlined below are per semester (2 semesters per academic year) unless otherwise stated.

TUITION and FEES – US DOLLARS	
<i>Tuition, Full-Time Semester</i>	<b>\$9,900.00</b>
<i>Per Semester Hour</i>	<b>\$634.00</b>
<i>Application Fee (one-time)</i>	<b>\$50.00</b>
<i>Activity Fee</i>	<b>\$130.00</b>
<i>Orientation Fee (one-time)</i>	<b>\$125.00</b>
<i>Health Insurance</i>	<b>\$190.00</b>

Housing is available on a request basis and a first come/first serve basis. The estimates below are for double occupancy; single rooms are available at a higher fee. Degree program students are strongly encouraged to live in Marist-LdM residences under the care of a Resident Director. Please note that the costs listed below are approximate for student planning purposes. Housing rates are set at the beginning of each academic year. Please contact the enrollment office for the current housing cost sheet.



<b>APPROXIMATE HOUSING COSTS</b>	
<i>Housing Deposit</i>	<b>\$300.00</b>
<i>Double Occupancy Room, one semester, Florence</i>	<b>\$3,400.00</b>
<i>Single Occupancy Room, one semester, Florence</i>	<b>\$6,000.00</b>

For housing rates at our sites in Rome, Venice, Tuscania, or Three Cities, please consult the Marist-LdM administration. A housing deposit of \$300.00 is due at the beginning of each semester to secure a place in Marist-LdM housing. This is a fully refundable fee, less damages and cleaning fees, at the end of each academic term or year. Deposits will be carried from year to year for students remaining in housing the following academic year.

<b>Misc Fees</b>	
\$5.00	Transcript Fee; Payable upon request of transcript
\$75.00	Readmission fee; Payable upon request for readmission
\$65.00	Lost or Replacement Key Fee
\$15.00	Lost I.D. Fee
\$ 50.00	Advanced Placement/College Proficiency Examination Fee. No Fee when credits are waived. When credit and/or grade is given in lieu of formal course work, fee is \$50.00 per credit hour.
\$15.00	Returned Check Fee; Charged for any check returned from bank
TBD	Wire Fee; Marist College incurs fees for receiving payments via wire. Students will be charged for any fees Marist incurs.

**Please Note:**

An enrollment deposit of \$500.00 is required at the time of admission. Housing pursued through Marist-LdM will also require a housing deposit; other fees may apply. Students should be prepared to secure the necessary immigration documents; be advised that some services and independent companies charge fees for assistance with visas, foreign transcript evaluation, certification and translations, etc.

**Repeated Courses**

Any student repeating a course due to failure or intent to raise a grade is chargeable for the stated number of credits at the regular per-hour rate.

**Payment of Fees**

Payment due dates are established each semester and will be noted with each billing cycle. Approximately, early August (fall semester) and early January (spring semester).

A \$300.00 late fee will be assessed on student accounts that are not deemed financially cleared.

The College accepts cash, check, American Express, Discover and MasterCard for payment. Please note that ACH or credit card payments are only accepted online through our e-Bill (electronic billing) process.

A service charge of 2% on any unpaid balance will be added to all accounts in October (fall semester) and March (spring semester).

**Summer Semester and Winter Intersession**

Any questions regarding semester payment of fees should be addressed to the Marist-LdM Office.

**Outstanding Financial Obligations**

Students whose tuition or PERKINS accounts are in arrears will not be permitted to register or make schedule adjustments after registration and will not be awarded diplomas or issued transcripts of record.

If a tuition account is considered to be uncollectable by the College, College policy states that the account will be transferred to a third-party collection agency. The student will be responsible for the entire principal and also all collection costs associated with the collection of the debt. The collection cost may be 30%-40% of the outstanding debt when it is transferred to the collection agency.

**Monthly Payment Plan**

The College offers a payment plan arrangement managed by Sallie Mae. Additional information on The Sallie Mae Monthly Payment Plan may be obtained at [www.marist.edu/financialaid/TuitionPay](http://www.marist.edu/financialaid/TuitionPay), or by calling (800) 635-0120.

**Financial Assistance**

Students who are recipients of any type of financial scholarship or assistance must present documentation to the Office of Student Financial Services at the time of registration or as soon as received.

Deductions from semester billings for specified scholarship and grant amounts may be made only upon official notification to the student and College. All awards not officially acknowledged and presented to the Office of Student Financial Services before

fee deadlines will be subject to a service charge.

#### **TITLE IV RECIPIENT POLICY FOR REFUNDS**

This refund policy is effective as of September 1, 2000 as per the U.S. Department of Higher Education Amendments published on November 1, 1999. This refund policy will apply to students who receive assistance under Title IV funding and/or to the parents who receive Federal Parent Plus loans for their children. Title IV funding includes the following programs: Federal Stafford Loan Program, Federal Pell Grant Program, Federal Work-Study Program, Federal SEOG Program, Federal ACG Grant, Federal SMART Grant, and the Federal Perkins Loan Program. Students whose Title IV aid consists only of Federal Work-Study earnings are not included in the calculation. This policy begins the first day of classes and is effective for up to 60% of the period of enrollment of the semester in attendance (which constitutes nine weeks of our fifteen-week traditional semester).

If the student withdraws from Marist College during the first 60% of the semester, they may be responsible for a portion of the unearned Title IV funds disbursed or that could have been disbursed.

The percentage for which the student is eligible is equal to the percentage of the enrollment period that the student has completed. The percentage is calculated by dividing the portion of the period completed by the length of the payment period. If the period of enrollment is greater than 60% the student has earned 100% of the aid.

The amount earned is the percentage multiplied by the amount of Title IV aid awarded. The amount unearned is the difference between the amount awarded less the amount earned.

Refunds back to Title IV programs will be assessed by the official date of withdrawal. The official date of withdrawal will be considered the date recorded by the Center for Advising and Academic Services.

If you have any questions regarding this policy, please contact the Office of Student Financial Services.

#### **EXCESS FINANCIAL AID**

NO REFUNDS of excess financial aid will be processed until after one-half of the tuition-refund period is over. (See Academic Calendar for specific dates concerning these refunds.)

## **UNDERGRADUATE FINANCIAL AID**

#### **MEETING COLLEGE COSTS**

Financing a college education is a challenge for many families. Recognizing that a college education is expensive, students should consider the total cost of their education and not just the costs of the initial year. Besides the usual sources—family assistance, personal savings, and summer earnings—there exists a variety of ways to pay college costs. These are generally referred to as student financial aid. They consist of scholarships, grants, loans, and earnings from part-time work while in school.

U.S. students who need financial assistance to meet their total expenses should apply for this assistance while applying for Admission to the Marist-LdM program. Please note that the Free Application for Federal Student Aid (FAFSA) cannot be filed before January 1.

Non-U.S. citizens may be eligible for aid programs through their home countries and from certain U.S. funding agencies.

#### **PURPOSE OF FINANCIAL AID**

The purpose of student financial aid at Marist College is to provide assistance to those students who demonstrate financial need. The College maintains that all costs associated with a college education are ultimately the responsibility of the student and the family. Financial need is determined by a formula established by the U.S. Congress, as calculated from data submitted on the Free Application for Federal Student Aid (FAFSA). This formula determines the Expected Family Contribution (EFC), an amount the student and family are expected to contribute toward the education.

The difference between the cost of attendance (tuition, fees, room and board, books, travel, and personal expenses) and the expected family contribution represents the student's financial need. This is the student's maximum need-based financial aid eligibility. Utilizing all available resources, Marist College attempts to meet the financial need of its students. Once a student's FAFSA is processed, an award notification outlining the financial aid eligibility will be generated and forwarded to the student. Awards may include any combination of grant/scholarship, loan, and employment opportunities. These awards are offered without reference to race, ethnicity, sex, age, religion, marital status, or physical disability.

Student financial aid is awarded from two sources: (1) the college and (2) outside agencies such as the federal government, individual states, various public and private agencies, organizations, or companies.

#### **MERIT FELLOWSHIPS**

Students with unique circumstances who wish to seek a merit-based fellowship in order to pursue their education may do so using a separate application available from the Marist-LdM Programs Office. Merit fellowships require an essay demonstrating financial need and professional goals. Awards will be made at the time of admission.

## Graduate Programs

The fees listed below are for the 2011-2012 academic year. The full-time tuition rate allows students to take 9- 13 credits. Students taking more than 13 credits will be charged the per-semester-hour rate for each credit over 13. All fees outlined below are per credit hour specific to each academic session unless otherwise stated.

TUITION and FEES – US DOLLARS	
<i>Tuition, Full-Time Session One</i>	<b>\$10,595.00</b>
<i>Tuition, Full-Time Session Two (13 credits)</i>	<b>\$10,595.00</b>
<i>Tuition, Full-Time Session Three (8 credits)</i>	<b>\$6,520.00</b>
<i>Per Semester Hour</i>	<b>\$780.00</b>
<i>Application Fee (one-time)</i>	<b>\$50.00</b>
<i>Orientation Fee (one-time)</i>	<b>\$175.00</b>
<i>Health Insurance</i>	<b>\$188.00</b>

Housing is available on a request basis and a first come/first serve basis. The estimates below are for double occupancy; single apartments (one, two, and three bedroom apartments) can be rented as available for a variety of monthly rates. Please contact the Marist-LdM office for more information. Please note that the costs listed below are approximate for student planning purposes. Housing rates are set at the beginning of each academic year. Please contact the enrollment office for the current housing cost sheet.

APPROXIMATE HOUSING COSTS	
<i>Housing Deposit</i>	<b>\$300.00</b>
<i>Double Occupancy Room, one semester, Florence</i>	<b>\$3,400.00</b>
<i>Single Occupancy Room, one semester, Florence</i>	<b>\$6,000.00</b>

Misc Fees	
\$5.00	Transcript Fee; Payable upon request of transcript
\$75.00	Readmission fee; Payable upon request for readmission
\$65.00	Lost or Replacement Key Fee
\$15.00	Returned Check Fee; Charged for any check returned from bank
TBD	Wire Fee; Marist College incurs fees for receiving payments via wire. Students will be charged for any fees Marist incurs.

### Financial Aid

Financing graduate study is a major concern for many people, but there are several options available. In addition to traditional sources, including personal income, savings, and family/employer assistance, several programs are available to assist both full- and part-time students in meeting the cost of their graduate education. For eligibility, students must be matriculated in a graduate program at Marist and maintain satisfactory academic progress each semester. Only electives listed for the individual graduate program requirements will be considered when determining financial aid eligibility. Satisfactory progress is defined as maintaining a cumulative GPA of 3.0 or above. Financial awards are made without reference to racial or ethnic origin, sex, age, religion, color, marital status, or disability.

### Need-Based Financial Assistance

Marist also awards assistance based on demonstrated financial need. To apply for need-based financial assistance, full-time and part-time graduate students must complete the Free Application for Federal Student Aid (FAFSA). The application deadline is May 15 for returning graduate students, August 15 for new students, and January 15 for spring. Early application is recommended and the necessary forms are available by calling the Office of Student Financial Services at (845) 575-3230 or by visiting their website at [www.marist.edu/sfs](http://www.marist.edu/sfs).

In addition to the above, students selected for verification must provide the Office of Student Financial Services with the following:

Marist Application for Financial Aid for Graduate and Adult Enrollment Students

Signed photocopies of Federal Income Tax Returns along with W-2 statements for the student and spouse (if applicable).

**PLEASE NOTE:** Marist College defines academic full-time study for graduate programs as a nine (9) or greater credit course load. However, this should not be confused with the federal and state financial aid definition of full-time study which is a 12-credit course load or higher.

### Marist-LdM Graduate Merit Scholarships

Marist-LdM awards merit-based scholarships upon acceptance into a graduate program at Marist. Awards are based on the applicant's cumulative GPA from their undergraduate degree-granting institution or most recently earned graduate/professional degree. Merit awards are given at the discretion of the scholarship committee. General eligibility for a scholarship does not

guarantee admission. A supplemental application form is required. Visit [www.marist.edu/graduate](http://www.marist.edu/graduate) for more information.

**New York State Tuition Assistance Program (TAP)**

The M.A. in Museum Studies is located entirely at the Florence Branch Campus, so TAP awards are not eligible for this degree program for New York State residents.

**STANDARD OF SATISFACTORY ACADEMIC PROGRESS FOR DETERMINING ELIGIBILITY FOR STATE STUDENT AID**

Before being certified for this payment	1st	2nd	3rd	4th	5th	6th	7th	8th
A student must have accrued at least this many credits	0	6	12	21	30	45	80	75
With at least this grade-point average	0	2.0	2.5	2.75	3.0	3.0	3.0	3.0

**Subsidized Federal Stafford Loan**

The Subsidized Federal Stafford Loan is based upon financial need and enables qualified graduate students who are enrolled at least half time (6 credits) to borrow up to \$8,500 annually. The interest rate is fixed at 6.8% effective July 1, 2006. During the in-school and grace periods the federal government pays the interest. Marist has a list of preferred lenders; please refer to the website: [www.marist.edu/sfs](http://www.marist.edu/sfs) or contact the Office of Student Financial Services. Students also have the option to choose their own lender. However, it is their responsibility to obtain a pre-printed application with lender name, code, and address, and do any follow-up required. Please allow six to eight weeks for processing.

**Unsubsidized Federal Stafford Loan**

The Unsubsidized Federal Stafford Loan assists students who do not meet the financial qualifications for a Subsidized Stafford Loan or whose need exceeds their Subsidized Loan eligibility. Students may borrow up to \$12,000 annually or up to \$20,500 in combination with a Subsidized Federal Stafford Loan with a fixed rate of interest of 6.8% effective July 1, 2006. Interest begins to accrue on the date of disbursement. Students may defer the interest, but it will be added to the loan principal (capitalized). **PLEASE NOTE:** Students may borrow up to \$20,500, not to exceed the cost of attendance.

**PLUS Loans for Graduate or Professional Students**

As of July 1, 2006, graduate students are now eligible to borrow under the PLUS Loan Program up to their cost of attendance minus other estimated financial assistance. The terms and conditions applicable to Parent PLUS Loans also apply to Graduate/Professional PLUS loans. These requirements include a determination that the applicant does not have an adverse credit history, repayment beginning on the date of the last disbursement of the loan, and a fixed interest rate of 8.5 percent. Applicants for these loans are required to complete the Free Application for Federal Student Aid (FAFSA). They also must have applied for their annual loan maximum eligibility under the Federal Subsidized and Unsubsidized Stafford Loan programs.

**PRIVATE LOAN PROGRAMS**

Graduate students seeking to defer the cost of financing their education are encouraged to pursue a student loan. In addition to the Unsubsidized Federal Stafford Loan program, there are a number of alternative loan programs available for part-time or full-time graduate study. These programs are sponsored by private lending organizations and loan terms and interest rates may vary. Students should research the program that best suits their needs.

**TUITION PAY™ MONTHLY PAYMENT PLAN**

The College also cooperates formally with an independent agency to arrange for financing of college costs on a monthly payment basis. Information is available by calling the Office of Student Financial Services, or visiting their website at [www.marist.edu/sfs](http://www.marist.edu/sfs).

**REQUIREMENTS TO MAINTAIN FEDERAL ELIGIBILITY**

**Marist College SAP Policy – Graduate Students**

Requirements for meeting financial aid eligibility: HEA Section 484(c), 34 CFR 668.32(f), and 34 CFR 668.34 require colleges to define and enforce standards of Satisfactory Academic Progress. Students receiving federal financial aid must conform to these requirements in order to be eligible for this financial assistance. These Satisfactory Academic Progress requirements must provide a maximum time frame for completion of the degree, a graduated credit accumulation over this time, as well as a quality mechanism. Essentially, these minimum standards require students to demonstrate that they are actively pursuing their degree.

**Qualitative Standard:**

Students will be reviewed for satisfactory academic progress twice per year, after the fall and spring semesters.

Students will be placed on financial aid warning whenever the semester GPA is below 3.00, but the cumulative GPA is at or above 3.00

The first semester that the cumulative GPA is below 3.00, the student will be placed on financial aid probation. At the end of the following semester, if the cumulative GPA is below 3.00, the student will lose his/her financial aid eligibility

Students who have lost their financial aid eligibility have the option of requesting a one-time appeal from the Office of Student Financial Services.

#### **Quantitative Measure:**

Students must complete 75% of the hours attempted once 9 hours have been attempted. Although the College considers the student to be in good academic standing based on a cumulative GPA of 3.00 or better, failure to earn the necessary number of credits toward degree completion can jeopardize the student's aid eligibility. Students who exceed 150 percent of the normal time required to complete their academic programs are not eligible for additional Title-IV assistance for the period that is in excess of 150 percent of their academic period normally required to complete the program of study. Students must earn 75% of the credits attempted to meet the quantitative requirements.

Students who do not meet the quantitative requirements, regardless of their GPA, will be ineligible for financial aid. Students who have lost their financial aid eligibility have the option of requesting a one-time appeal from the Office of Student Financial Services.

#### **Definition of Attempted Hours:**

The hours for which the student is registered at the end of the add/drop period.

All transfer hours.

All hours are included, even if the student did not receive financial assistance during these time periods.

#### **The Appeal Process for Students Who Have Failed the Satisfactory Academic Progress Standards:**

Students will be notified by the Office of Student Financial Services that they have lost their financial aid eligibility.

Students will initiate the process by requesting a one-time appeal. Such requests should be forwarded to the Executive Director of Student Financial Services within two weeks of aid loss notification.

Possible reasons for appeal: serious personal problems, family tragedy, illness, employment and/or difficult adjustment to college, and other unusual circumstances that could reasonably contribute to a lack of academic progress. Appeals should include supporting documentation.

A committee comprised of the Executive Director of Student Financial Services, the Director of the Center for Advising and Academic Services, the Registrar, and others as needed will review the appeal request.

**PLEASE NOTE:** only one appeal will be granted, whether based on qualitative and/or quantitative standards. Students who are not granted an appeal, or those who have already used the appeal but do not have a cumulative GPA of 3.00 or do not meet quantitative standards, will regain eligibility once the cumulative GPA and quantitative standards are met.

#### **INSTITUTIONAL POLICY FOR REFUNDS**

Since engagements with instructors and other provisions for education are made in advance by the College, the withdrawal and refund policies are as follows:

You must contact your graduate director to officially withdraw or take a leave of absence from Marist College. Simply notifying the classroom instructor is insufficient. In computing the refund, the Office of Student Financial Services accepts the date on the completed transaction form that has been received in the Office of the Registrar.

Full tuition refund and half tuition refund eligibility is specific to each graduate program. Please contact your program director for the dates for your program.

#### **TITLE IV RECIPIENT POLICY FOR REFUNDS**

The law specifies how we determine the amount of Title IV program assistance you earn if you withdraw from Marist College. The Title IV programs for graduate students that are covered by this law are: TEACH Grants, Stafford Loans, Graduate PLUS Loans, and Federal Perkins Loans.

When you withdraw during your payment period the amount of Title IV program assistance that you have earned up to that point is determined by a specific formula. If you received less assistance than the amount you earned, you may be able to receive those additional funds. If you received more assistance than you earned, the excess funds must be returned by the school and/or you.

The amount of assistance that you have earned is determined on a prorated basis. For example, if you completed 30% of your payment period, you earn 30% of the assistance you were originally scheduled to receive. Once you have completed more than 60% of the payment period, you earn all the assistance that you were scheduled to receive for that period. The number of days in each payment period is determined based on the academic semester start, end and breaks as provided by the Office of the Registrar.

If you do not receive all of the funds that you earned, you may be due a post-withdrawal disbursement. If your post-withdrawal disbursement includes loan funds, we must obtain your permission before we can disburse them. You may choose to decline part or all of the loan funds so that you do not incur additional debt. We may automatically use all or a portion of your post-withdrawal disbursement of grant funds for tuition, fees, and room and board charges. We need your permission to use the post-withdrawal grant disbursement for all other charges. If you do not give your permission, you will be offered the funds. However, it may be in your best interest to allow the school to keep the funds to reduce your debt to Marist College.

Federal student aid may not cover all unpaid institutional charges due to Marist College.

**UNOFFICIAL WITHDRAWAL**

Marist College academic policy does not require attendance recordkeeping. If you fail to earn a passing grade, we must determine your last day of attendance and federal financial aid must be adjusted accordingly within 30 days after grades are available. If there is no supporting documentation to verify the last date of attendance, Title IV aid will be prorated at 50% and you will be notified by the College.

**EXCESS FINANCIAL AID**

NO REFUNDS of excess financial aid will be processed until after one-half of the tuition-refund period is over. (See Academic Calendar for specific dates concerning these refunds.)

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# Marist-LdM Administration

## Marist College Administration

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#### Academic Committee

Academic Quality Affairs, Rolf Bagemihl  
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Faculty Affairs, Solange Finardi  
Department Administration and Cultural Programming, Alessandra Iavagnilio  
Course and Faculty Administration, Markus Legner

### Academic Coordinators

Course and Faculty Coordination (Rome), Kim Sambati  
Course and Faculty Coordination (Tuscania), Arianna Pacini

### School of Italian Language and Culture in Florence

Academic Coordination, Anna Baldini, Laura Lamponi  
Faculty Administration, Beatrice Scaffidi

### Department Supervision

#### SCHOOL OF ARTS AND SCIENCES

*Anthropology*, vacant  
*Archaeology and Classical Studies*, Guido Guarducci, Stefano Valentini  
*Art History*, Carlotta Fuhs  
*Communications*, Federico Vitella  
*Cultural Studies*, Federico Vitella  
*Gender Studies*, Stefano Gidari  
*Geography and Environmental Studies*, Franco Fiesoli  
*History*, Franco Fiesoli  
*International Business*, Rossana Ungaro  
*Literature*, Stefano Gidari  
*Mathematics*, Rossana Ungaro  
*Music, Cinema and Theatre Studies*, Federico Vitella  
*Peace Studies*, vacant  
*Philosophy and Religious Studies*, vacant  
*Political Science and International Studies*, Rossana Ungaro  
*Psychology*, vacant  
*Sociology*, Stefano Gidari  
*Writing*, Stefano Gidari

#### SCHOOL OF CREATIVE ARTS

*Culinary and Nutritional Arts (Cuisine courses)*, Marco Cinotti  
*Culinary and Nutritional Arts (Wine courses)*, Giovanni Pacinotti  
*Dance, Music and Theatre Performance*, Alessandra Iavagnilio  
*Film, Video and Multimedia Production*, Paolo Ghielmetti  
*Painting, Drawing and Mixed Media*, Marsha Steinberg, Elisa Gradi  
*Photography*, Gianluca Maver  
*Printmaking*, Marsha Steinberg  
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*Sculpture and Ceramics*, Marsha Steinberg

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*Fashion Design and Business (Design courses)*, Guido Riccitelli  
*Fashion Design and Business (Business courses)*, Madeleine Kaplan  
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*Interior Design*, Donatella Caruso  
*Jewelry Design*, Laura Elisabetta Polsinelli

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Dean of Students, vacant  
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Coordination of Student Advising, Margherita Rulli

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Administrative Coordination, Daniele Innocenti  
Payroll, Rossella Grassi

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Projest S.p.A.

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Librarian, Arnaldo Albergo

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Maintenance Coordination, Fabio Bartoli

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Dean of Academic Development, Eny di Iorio  
Director of Student Services, Amy Farley  
Student Services and Marketing Coordination, Clara Lowry  
Student Services and Academic Relations, Glendon Joyce

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# Marist-LdM Faculty

**Karen Abend**

*Archaeology and Classical Studies*

B.A., Claremont McKenna College,  
Claremont

M.S., Winterthur/University of Delaware,  
Program in Art Conservation

**Mark Abouzeid**

*Photography*

B.A., New York University

M.B.A., Georgetown University Graduate  
Business School

**Stefano Adami**

*Italian Language and Culture*

Laurea in Lettere e Filosofia, University  
of Rome "La Sapienza"

**Elisabetta Alcini**

*Italian Language and Culture*

Laurea per Mediatori Linguistici,  
Università "La Sapienza," Rome

**Werner Altinger**

*Jewelry Design*

Diploma in Jewellery Design, Munich  
School of  
Applied Arts, Germany

**Andrea Araceli**

*Music, Cinema and Theatre Studies*

Laurea in Etnomusicologia, University  
of Rome "La Sapienza"

**Daniele Bagnato**

*Jewelry Design*

Professional Artisan

**Anna Baldini**

*Italian Language and Culture*

Laurea in Lingue e Letterature straniere,  
University of Pisa

Diploma in Second Language Teaching  
and Foreign Literature Studies,  
University of Pisa

**Serena Barbi**

*Jewelry Design*

Laurea in Architettura, University of  
Florence

**Giuseppe Bartolini**

*Interior Design*

Laurea in Architettura, University of  
Florence

**Roberto Bazzuoli**

*Italian Language and Culture*

Laurea in Lingue e Letterature straniere,  
University of Florence

Diploma, Center for Human Rights and  
the Rights of Peoples, UNESCO,  
University of Padua

**Marcello Bellini**

*History*

Laurea in Giurisprudenza, University of  
Florence

M.A., University of Florence

**Cecilia Bergonzini**

*Philosophy and Religious Studies*

Laurea in Lettere e Filosofia, University  
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**Chiara Bernardini**

*Archaeology and Classical Studies*

Laurea in Conservazione dei Beni  
Culturali, University of Tuscia, Viterbo  
Ph.D., University of Pisa

**Elena Bertelli**

*Philosophy and Religious Studies*

Laurea in Lettere e Filosofia, University  
of Florence

**Jacopo Berti**

*History*

Laurea in Lettere e Filosofia, University  
of Florence

**Roy Colin Biggs**

*International Business*

B.A., Oxford

M.B.A., London Business School

Ph.D., Cambridge University

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*Jewelry Design*

Laurea in Architettura, University of  
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*Graphic Design*

Diploma di perito elettronico  
Web Accessibility and Usability Senior  
Consultant

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B.A. (Hons), Exeter University

M.A., Exeter University

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University of Rome "La Sapienza"

**James Bradburne**

*Art History*

Ph.D., University of Amsterdam

Museum Director and Manager

**Justin Anthony Carl Bradshaw**

*Painting, Drawing and Mixed Media*

Diploma, City and East London College  
of Art

**Joanna Helen Buck**

*Writing*

B.A., University of Reading

P.G.C.E., West Sussex Institute of Higher  
Education

**Gregory Burney**

*Restoration*

B.A., University of California Los Angeles

**Annamaria Cacioli**

*Nutrition and Health*

Laurea in Scienze Politiche, University of  
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**Cristina Cacioli**

*Jewelry Design*

Laurea in Architettura, University of  
Florence

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*Italian Language and Culture*

Laurea in Lettere e Filosofia, Università  
per Stranieri, Perugia  
Master Didattica dell'Italiano, Università  
per Stranieri, Perugia

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*Environmental Studies*

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Ph.D., University of Venice "Ca' Foscari"

**Francesca Cannoni**

*Fashion Design, Marketing and  
Merchandising*

Diploma in Fashion design and  
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Istituto Secoli, Empoli  
Professional Fashion Stylist

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*Art History*

B.A., University of Rome "La Sapienza"

M.A., Goldsmiths College, University of  
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Diploma, Polimoda, Florence  
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**Laura Carlini**

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Laurea in Lettere e Filosofia, University of Milan  
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Laurea in Scienze Politiche, University of Florence  
Ph.D., University of Florence

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Laurea in Lettere e Filosofia, University of Pisa  
Professional Dancer

**David Chelazzi***Restoration*

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Ph.D., University of Florence

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Laurea in Lettere e Filosofia, University of "Roma Tre"

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Laurea in Lingue e Letterature straniere, University of L'Aquila  
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M.A., University of Rome "Roma Tre"  
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Ph.D., University of Trieste

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Ditals Certificate, Upter, Rome

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M.A., University of Florence  
Ph.D., University of Florence

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