SPRING SEMESTER 2012

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Faculty
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FACULTY CURRICULA VITAE:
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Laurea, University of Florence

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Licensed Architect

Christian Tarchi,
Ph.D. University of Florence

Anatole Tchikine,
Ph.D. University of Dublin

Simon Young,
Ph.D. Istituto di Studi Umanistici, Florence
Identity and Culture in Italy: a Comparative Approach
Syllabus
Spring Semester 2012
Instructor: Pierluca Birindelli, Ph.D.

Credits: 3
Contact hrs/wk: 3
Prerequisite: None

COURSE DESCRIPTION & OBJECTIVES
The aim of the course is to introduce the concept of culture in the sociological and anthropological sense. After clarifying the meaning of the word “culture”, other related concepts will be analyzed: values, norms, lifestyles, attitudes, beliefs, stereotypes. Attention will also be drawn to the notion of social and cultural change (de-secularization, globalization, mediatization, individualization). Concepts and methods learnt in the first part of the course will be applied to Italian culture to identify its specific features. The following dimensions will be looked at in-depth: Erlebnis / Erfahrung (Experience in German); Expressive / Instrumental; Propensity to consume / Propensity to invest; Dependence / Responsibility; Passivity / Activity; Particularism / Universalism. Italian-ness will be compared with traits of the American, Northern European and Mediterranean cultural heritage. In the framework of cultural processes thus constructed we will then focus on: the creation of a sense of belonging and the experience of being “different”; self-recognition and recognition of others (as individuals and as members of a group); the dynamics of interaction with another person/other people as well as the origins of representations and stereotypes. Another objective of the course is to take an in-depth look at the concept of individual and collective identity; within the lifecycle stages particular attention will be given to the passage from youth to adulthood, depicting a peculiar Italian phenomenon: the prolongation of youth. As well as learning theoretic propositions and paradigms, students will be invited to undertake a journey of self-awareness, so as to internalize the themes tackled during the term and apply them in a critical manner. Part of the course will be set aside for the theme of journey. Students will thus be able to supplement their studies by learning concepts which will help them to elaborate what they are experiencing. The basic concepts (theories, paradigms etc.) adopted – and shared with the students – allow for an interdisciplinary approach, including Sociology, Cultural Anthropology, and Psychology. The narrative approach will be our “discipline glue”.

METHOD
The course has a seminar format. Lectures will introduce the main topic, with the support of slides synthesizing concepts, paradigms, theories and examples extracted from the readings. Sometimes students will carry out in-class exercises (individually or in groups) and report on them. Students social and cultural experiences will be used to elaborate concepts raised throughout the course.

COURSE REQUIREMENTS, PARTICIPATION AND ATTENDANCE
Throughout this course students are expected to engage in active participation by contributing their thoughts, ideas and questions. Thus, it is crucial to study the required readings and be ready to share opinions on the topics discussed in class. Course requirements include a midterm exam, a research paper and a final exam. The research paper (5/10 pages) is about one of the topics discussed during the course (or linked to them). In this work, students are expected to make reference to the interpretative concepts and methods of analysis acquired during the course and to their autobiographical experience, as well as finding (at least) one newspaper article and one scholar article about the chosen theme. Data and conceptual tools for the research paper are available on my blog: http://pierluca-birindelli.blogspot.com/.
Attendance is mandatory. Unauthorized absences, coming late to class and late papers will have negative consequences for your final grade.

TECHNOLOGY POLICY
Please be advised that laptops are allowed only to take notes during the lecture. You may not use your computer to surf the Web or for any other personal purpose.

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

GRADING
- Class participation: 10%
- Mid-term exam: 30%
- Research paper: 30%
- Final exam: 30%

TEXTBOOK
A course pack will be made available.

READINGS
COURSE OUTLINE & SCHEDULE

**Week 1**: Jan. 16, 18
Introduction to the course: culture, identity and narratives
*Introduction to the research paper*

**Week 2**: Jan. 23, 25
Beyond cultural relativism: multiculturalism, cosmopolitanism and universal values
*Exercise and/or Discussion*

**Week 3**: Jan. 30, Feb. 1
Self and other recognition: the experience of travel
*Exercise and/or Discussion*

**Week 4**: Feb. 6-8
Cultural objects and cultural diamond
*Exercise and/or Discussion*

**Week 5**: Feb. 13, 15
Culture: toward a useful definition
*Exercise and/or Discussion*

**Week 6**: Feb. 20, 22
Late modernity and self-identity
*Review*

**Week 7**: Feb. 29  Mid-term exam

*Midterm Break: March 2-11*

**Week 8**: Mar. 12, 14
Youngster cultural experiences abroad
*Exercise and/or Discussion; Deadline for the choice of the research paper.*

**Week 9**: Mar. 19, 21
Old and new heroes: a mythical way into cultural values

*Exercise and/or Discussion*

**Week 10**: Mar. 26, 28

**The European and the Italian Dream**

*Exercise and/or Discussion*

**Week 11**: Apr. 2, 4

**Italian culture on stage: Italy without Italians**

*Exercise and/or Discussion*

**Week 12**: Apr. 11

**Youth and adulthood: Italy and United States**

*Exercise and/or Discussion*

**Week 13**: Apr. 16, 18

**The city of Florence: ethnographical observation**

*Exercise and/or Discussion*

**Week 14**: Apr. 23, 25 Research Paper Discussion; Review

**Week 15**  Apr. 30  Final Paper hand in; Final exam
Cultural Literacy Workshops: Pathways to Intercultural Competence  
Spring Semester 2012 
Instructor: Christian Tarchi, Ph.D.

Credits: 1 credit (1.5 hrs weekly over 8 weeks including a 2.5-hour field trip)  
Contact hrs/wk: 1.5

Prerequisite: Openness and a desire to both better understand Italian culture and to develop and apply cross-cultural skills that are essential to becoming a global citizen.

COURSE RATIONALE, DESCRIPTION & GOALS
Cross-cultural communication and understanding as well as harmonious intercultural relations are becoming increasingly important. It is therefore vital that we hone effective skills to become global citizens of the world, to understand culture, cultural differences, and the ways that culture influences the thinking and social behavior of people - and what better opportunity to do this and put cross-cultural and global citizen skills into practice than while in Florence! The course will expose you to the values, beliefs, norms and ‘logic’ of Italians (with a particular focus on Florentines and Florentine people your age), and you shall develop the skills that it takes to become a global citizen and to be successful in multicultural environments as well as a deep appreciation of cultural similarities and differences between the U.S and Italy. It will assist you to challenge your own experiences and (possibly Western) ideas about what it is to be a person. You will learn about practical ways of applying skills for success in your life so you can develop intercultural skills as a ‘global citizen’ that will assist you to understand cross-cultural interactions better, be more effective in them, and get the most out of them during your time in Florence - and for life!

COURSE FORMAT
Our course will take the form of dynamic, highly interactive weekly 1 hour workshops. Cross-cultural theoretical frameworks will be explored using experientially-based activities (e.g. role plays, Italians guest speakers, small and large group discussions, the sharing of your cross-cultural experiences) that make the most of your cross-cultural experience here in Florence, using Italy and its culture as a kind of ‘experimental classroom’ to facilitate intercultural awareness and hone your psychological skills for success as a global citizen. You will have the opportunity to reflect deeply on your growth through oral journals at the beginning of each class, class discussions, and other means as you experience the Italian culture and become more aware of changes, both positive and negative, as they occur within you. Active participation is expected from each student during each seminar. Your questions about Italian culture, reflections, critical thinking, ideas, and contributions are highly encouraged - indeed expected - so please come to class alert, ready to do some serious thinking, and prepared.

COURSE REQUIREMENTS & GRADING
Your final grade will be made up of the following:

60% Attendance and participation. Two unexcusable absences will immediately bring your participation grade to at least a B-. More than 2 will further reduce your participation grade. Absence due to sickness MUST be accompanied by a doctor’s certificate to be counted as an ‘excusable absence’.  
20% Multiple choice and short-answer exam  
20% Individual assignments

READER
You will be provided with all the reading material during the course.
ATTENDANCE
Class session and evening outing attendance is compulsory. Students must speak to/email me in advance if they have a valid reason for missing a forthcoming class or outing.

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

OFFICE HOURS
I am available to respond to student questions after class and am also available for appointments with students immediately after class. To be fair to all students, I ask that you make these appointments with me in advance. I can also be contacted by email (christian.tarchi@gmail.com).

COURSE OUTLINE & ASSESSMENT TASK DUE DATES
Reading(s) for each session must be read (and reflected upon!) before each class.

1. Mon, Jan 16: What is culture? Psychological skills for success as a global citizen in Italy & other culturally-diverse environments. Is what I know to be true about my culture also true for young Italian culture? ‘Lived-in’ Florence. Exploratory tour of Florentine sociocultural values. What images and narratives about Italy and Italians influence our initial perceptions of Italian and Florentine cultural values?

2. Mon, Jan 23: Stereotypes and prejudices. The forming of stereotypes and prejudices. What role do they play and how can they be challenged and tested?


4. Mon, Feb 6: ‘La bella figura’. The Italian philosophy of la bella figura (literally, the beautiful figure), a way of life based on beauty, good image, aesthetics and proper behavior.

5. Mon, Feb 13: Reading “Successful Communication in Multicultural Environments”. Discussion of the Reading.

6. Mon, Feb 20: Journal Keeping Keeping track of our experience through different modalities.

February 27-March 1: Mid-term Examinations
March 2-11: Midterm Break


8. Mon, Mar 19: Culture shock & reverse culture shock. Global citizen goals for rest of semester – and life. Culture shock curves and theories. Students to reflect on their present sojourn in Italy. How can one manage culture shock?
9. Mon, Mar 26: Viewing of a quintessential Italian film for analysis from a cultural perspective.

10. Mon, Apr 02: Fashion values & norms.
Shopping for cultural values: understanding a culture from shops and grocery stores settings.


‘How I have changed’. Reflect on and share with class what you’ve gained and learnt from your cross-cultural experiences over the semester PLUS write a Student Profile potentially for the institute’s website including ‘Currently what I am doing here’, ‘Most Memorable Experience at Palazzo Rucellai’, ‘Advice for Future Students’ (see Prospective Students page on website).

NB: This syllabus is subject to change at any time according to circumstances.
Advanced Topical Design Studio: Urban

Syllabus
Spring Semester 2012
Instructor: Carlo Achilli, M.Sc., Licensed Architect

Contact hrs/wk: 9
Prerequisites: Arch. Design studio Core I-IV
Course Type: Design Studio
Site-visits fee: $230
Credits: 5
Office Hours by appointment.
Teaching Assistants: Arch. Daniela Sinicropi, Arch. Pier Paolo Rapanà

The Shaping of Urban Spaces: Castiglione della Pescaia
Theory-aided urban design for change to an historic neighborhood and an waterfront renewal

INTRO  “Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules absurd, their perspectives deceitful, and everything conceals something else.” “I have no desires nor fears,” the Khan declared,” and my dreams are composed either by my mind or by chance”. “Cities also believe they are the work of the mind or of chance, but neither the one nor the other suffices to hold up their walls. You take a delight not in a city’s seven or seventy wonders, but in the answer it gives to a question of yours.” “Or the question it asks you, forcing you to answer, like Thebes through the mouth of the Sphinx.”

The aim of the first weeks is to introduce students to the cultural experience of living in a city whose layers date back centuries, which at the same time houses contemporary life for its citizens and visitors. The exercises are designed to acquaint the students with the city of Florence, by helping you in reading the urban fabric, along with mapping the city in order to facilitate your understanding of such a different environment from the one you are accustomed.

CONTEXT  "The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lighting rods, the poles of its flags, every segment marked in turn with scratches, indentations, scrolls.”

As architectural educators, we share the conviction that architecture should account for its place - its belonging in the contextual setting. Hence our attention will be directed to addressing the myriad issues of place and context in which architectural projects can be situated. The goal is to equip students with the necessary tools to describe, represent, analyze and interpolate the urban fabric. To this end attention is focused on the issues of context by means of initial intensive exercises in site analysis and documentation. Florence is a city whose layers are deposited throughout the centuries therefore a particular emphasis is placed upon the understanding of the urban context of the city, both in present and historical terms. This directive fosters the development of a comprehensive urban perspective.

1 Italo Calvino, Le Città Invisibili, 1972. "Invisible Cities" translated from the Italian by William Weaver
2 ibid.
URBAN DESIGN
The aim of the studio, is to bring together three modes of inquiry that are often considered separately: a theory-based approach, the consideration of historical urban environment - their meaning and use for today, and a design problem. Articles will be handed out periodically. The first part of the semester will be dedicated to understanding design issues at the urban scale, where the interrelation between elements of a city can be better understood. Public spaces such as piazzas, public buildings and stores play a key role in the civic life of the historic neighborhoods. The studio will explore the rehabilitation of such important elements through a culturally sensitive design effort.
The site project in the historic town of Castiglione della Pescaia, in Tuscany, will encompass both urban and landscape analysis of the present situation and a proposal of recovery plan for public spaces. This exercise is concerned with streets, piazzas, access to the beach, setbacks and all the elements which come together to form the “public face of Architecture”.
The second design assignment will be an infill project located in infill area between the Historic center of Castiglione della Pescaia and the waterfront. The program is mixed use and includes commercial/civic facilities on the ground floor and housing on the above stories. The study of residential typologies entails an understanding of Italian cultural setting and more specifically of Tuscan way of dwelling.
Your design will explore both the building typology and the layering of the surrounding fabric, providing a contextual response appropriate to the setback of the Piazza.
Both designs will address the dichotomy public - private space keeping in mind that the task of the architect is to provide the community with livable places of interaction as well as to respond to the individuals' needs for a place of their own.

REQUIREMENTS AND GRADING
The final grade will reflect both process and product. Students are expected to keep a journal of drawings and observations. There will be short, intense design exercises, readings, discussions and presentations, and interrelated design projects at different scales. Students are expected to attend studio every day. More than two absences will affect your grade.
Roger Williams University does not permit "Incomplete” grades to be granted for classes taken during a semester abroad.
Studio work grades will be weighted as follows:
- Journal, Urban analysis and studies 10%
- Readings, discussion and class participation 10%
- Public Space design 30%
- Sketching 10%
- Infill design project 40%

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

READINGS and Recommended Sources

Textbooks:

Articles to be discussed in class:
- Gehl, J., “Three Type of Outdoor Activities”. In Life between buildings: using public space, Hodkinson P.: Danish Architectural Press 2004, pp. 11-32
• Caniggia G., Maffei G.L., ”Buildings as individuations of building types”. In Interpreting basic building - Architectural composition and building typology, Florence: Alinea Editrice 2001, pp.75-117

Italian Architecture
• Fei, S., Florence: an outline of urban history, Firenze: Alinea, 1995
• Naldini, M., La Piazza, la Loggia, il Palazzo Rucellai, Firenze: Edizioni Medicea, 1989
• Wittkower R., Art and Architecture in Italy, 1600-1750, New Haven: Yale University Press, 1972
• Los, S., Carlo Scarpa, Cologne: Taschen, 1994

Library and Magazines
The studio has subscriptions to Domus, Abitare, Architecture Review and And a small collection of architecture books. You are encouraged to use
• Architecture Library of the Università di Firenze, which has a collection of 60000 books and 500 periodicals:
  Via Pier Antonio Micheli 2 - 50121 Firenze. Tel. 055 5047015/5048982
  Opening hours: Mon - Fri 8:30-19:00; Sat 8:30-13:00
  On -line catalogue: http://opac.unifi.it/

Photo-library
• Fratelli Alinari Museum of the History of Photography and Archives

Architecture Exhibitions
The following web sites are excellent sources for architecture and industrial design exhibits:
• http://www.triennale.it/triennale/eng/index.html
• http://www.edidomus.it/Domus/magazine/avviosommario.cfm
• http://www.news.archiworld.it/main3-3-1.htm

SCHEDULE: January 17 – May 03, 2012
Assignments will be handed out on the dates indicated below.
Site walks, meetings, or desk-crits on days not allocated to specific items
The schedule & outline are subject to change.

WEEK 1
THE CITY
  Introduction to the studio + Lecture + Site visit + Reading Discussion + Teams Checklist
Perception
  Jan. 17, 19
  Perceived Space: Form | Identity | Meaning
Lecture: *Tradition in the Modernity _History Repeating*
Site Visit: San Miniato & the city walls
Reading Discussion: Lynch book

Due Jan. 24th  Assignment 1: Perceived Space: the historical city

WEEK 2
THE NEIGHBOURHOOD  Pin-Up Assnmt. 1 + Lecture + Site Visit + Sketching
Description & Analysis
Jan. 24, 26  Representation of urban spaces and comments on their perception
Lecture: *Urban Transformation*
Reading 3: Gehl J., “Three Type of Outdoor Activities”. *Life between buildings: public space*, pp. 11-32
Site Visit: Sant’ Ambrogio area, Le Murate complex: an successful urban renewal

Due Sept. 31st  Assignment 2: Urban Fabric: Description & Analysis, Sant’ Ambrogio Area

WEEK 3
THE PIAZZA  Pin-Up Assnmt. 2 + Lecture + Site Visit + Sketching +
Analysis  Massive Model
Jan. 31, Feb. 2  Contextual Analysis [The Urban Fabric & typologies of Public Space
Lecture: *Fare Piazza*
Site Visit: San Niccolò, an historic Florentine district its Piazza and its waterfront

Due Feb. 7th  Assignment 3: Urban site: Analysis of Florentine Piazzas

WEEK 4
THE SITE  Pin-Up Assnmt. 3 + Reading Discussion Lynch & Gehl + Field Trip
Urban Strategy  Existing vs proposed plan: uses, scale of streets/blocks/open spaces
Feb. 7, 9, 10  Guest Lecture: Introduction to Urban Design Requirements for Castiglione della Pescaia by Arch. Paolo Di Nardo
Reading 5: Waldheim C., The Landscape Urbanism Reader
hand out article
10  CASTIGLIONE DELLA PESCAIA FIELD TRIP
by bus from SMN_TS Friday 10/02 @ 8.30 am following program and schedule

Due Feb. 14th  Assignment 4: Master Plan for Castiglione della Pescaia

WEEK 5
THE SITE  Pin-Up Assnmt. 4 + Desk-Crit + Lecture + Discussions + Massive
Urban Guidelines  Model
Feb. 14, 16  Public Space Design: Re-thinking the site
Lecture: Urban Transformation in Florence_ examples and discussions
Reading 6: from Architectural Record mag.ne 06/2009 “The utilitarian Docks de Paris makes a fashion statement” by Aric Chen |Pdf format
Site Visit: The City of Music of Florence |Construction Site Visit

Due Feb. 21
Assignment 5: Model for Castiglione della Pescaia scale 1:200

WEEK 6
THE SITE
Public Space Design
Feb. 21, 23
Massive Model + Desk-Crit Assnmt. 5 scale 1:500 – 1:200 all week
__Studio open 24h
Castiglione della Pescaia: public vs private functions and open spaces
Lecture: The Contemporary in the historic urban context
Scraping and Bldg trading with government’s incentives.

WEEK 7
THE SITE
Design Review
Feb. 28, March 1
MID-TERM EXTERNAL REVIEW – March 1st
Jury: Arch. Silvia Catitti|Arch. Angela Germano|Arch. Paolo Di Nardo|Arch. Franco Pisani

WEEK 8
March 2-11
SEMESTER BREAK

WEEK 9
THE SITE
Design Guidelines
March 13, 15
Desk-Crit Re-thinking your public space proposal + Guest Lecture
Urban Guidelines: block types and relationship with environmental impact
Guest Lecture: Fanello, the new district: an Urban and Architectural intervention
Case study: Practical and professional experience from in a new construction site by Arch. Paola Achilli and Ing. Paolo Benucci
Reading 8: Article on Fanello Presentation hand out article

Due April 24th
Assignment 6: Final Requirements

WEEK 10
THE SITE CdP
Infill Project
March 20, 22
Discussion + Desk-Crit Assnmt. 6 + Guest Lecture
Architectural Guidelines: building types
Guest Lecture: Landscaping urban design as sustainable design promoter by Arch. Giannantonio Vannetti
Reading 9: Articles and Topics will be proposed for individual researches |Pdf format

WEEK 11
THE SITE CdP
Infill Project
Pin-Up individual research + Desk-Crit Assnmt. 6 - scale 1:500 +
Guest Lecture
March 27, 29  
Mixed-use building: Schematic design, Plan and massing model (1:200)  
**Lecture:** Rome: EUR & the foro Italico  
**Reading 9:** Article on Sustainable Design in Italy [Pdf format]

30  
**ROME FIELD TRIP**

**WEEK 12**  
**THE SITE CdP**
**Infill Project**
April 3, 5  
Mixed-use building: Plan, Section and Elevation (1:200)  
**Lecture:** Sustainable Design in Italy, the experience of Mario Cucinella as a lens  
**Reading 10:** Article on Sustainable Design in Italy [Pdf format]

**WEEK 13**  
**THE SITE CdP**
**Infill Project**
April 10, 12  
Re-thinking Public vs Private Spaces in your design proposal 1:200  
**Lecture:** Shanghai EXPO 2010 vs Milan EXPO 2015: two different topics and approaches  
**Reading 11:** Abitare mag.ne 06/2010 A “Planetary Garden for Expo”[Pdf format]

**WEEK 14**  
**THE SITE CdP**
**Infill Project**
April 17, 19  
Mixed-use building: Detailed design, materials + color palette, model

**WEEK 15**  
**FINAL REVIEW**
**Presentation**
April 24, 26  
**FINAL EXTERNAL REVIEW April 24th**

CASTIGLIONE DELLA PESCAIA : Urban Design Proposal for the rehabilitation of an crucial part of the town  
Final presentation at CdP Redevelopment Authority with the Mayor and the local community

24  
CASTIGLIONE DELLA PESCAIA FIELD TRIP

**WEEK 16**  
**FINALS WEEK**
**Debriefing**
May 1, 3  
Recording Projects and Studio Clean Up
Architecture Design Studio
Syllabus
Spring Semester 2012
Instructor: Franco Pisani, Licensed Architect

Contact hrs/wk: 9
Prerequisites: Arch 310 or equivalent
Course Type: Design Studio
Site-visits fee: $230
Credits: 5
Office Hours by appointment.

COURSE DESCRIPTION
This Design studio regards the designer as a thinker as well as a maker, working conceptually and strategically across the fading boundaries of traditional design disciplines. A continuation of ARCH 310, with an emphasis on the roles of space, context, structures and section in buildings. The studio will focus on two design goals: Integrating context and buildings and balancing the needs of the individual with community through projects of residential architecture. More urgently than ever, today’s world needs innovative, informed design, and architects are needed for more complex and interactive profiles. This course intends to define and nurture the emerging roles and methods of design.

GOALS/OBJECTIVES OF COURSE
CONTEXT CONTEXT CONTEXT
The main opportunity offered by a design studio in Firenze, is that of working in a strongly characterized historical context, with its multiple layers and its continuous in progress status. Firenze and its built environment will be the text book for studio, and the studio will develop methods to learn from it. Students will be asked to go behind appearances, and to look at the city from different points of view and not as tourists.
ARCHITECTURE IS STRATEGY AND COMMUNICATION.
The main goal of the studio is to provide students with an insight into the nature of the public domain and the ways in which architecture and urban space are woven to create the physical setting for the activities and rituals of public urban life.
STYLE IS NOT AN ADDED QUALITY
The studio will not focus only on a merely functional program. Instead, it will operate on the premise that public spaces are important to the livability of a city. Students will cultivate design not to explore style, but to explore what they consider to be fundamental to architecture: namely, issues of space, urbanism and meanings, searching a way to hide thoughts inside shapes.
ORDINARY vs EXTRAORDINARY
Unorthodox programs using contemporary complexity of urban phenomena will be of main importance in developing design proposals.

PROJECTS AND/OR ASSIGNMENTS
Students will be assigned a project site in Firenze, in which they will be asked to design a building and its surrounding public open space. The aim is to give students the opportunity to develop a design with a contemporary approach and sensibility in a highly defined historical context. Through a series of steps this studio will explore a variety of issues relevant to contemporary problems of architectural design within the constraints (and taking advantage of the opportunities) of an historical context. Details, briefs and programs will be presented in class during the first week.
**Design Steps:**
- _intro and site surveys_ week1
- _the drift_ week2-4
- _concept and urban strategies_ week
- _mid term review_ week7
- _design phase_ week9-13
- _presentation boards_ week15
- _final jury_ week16

**Assignments:**
- **_Personal profile:_** pdf format
- **_The drift:_** discovering and mapping the site
- **_Mid term review:_** pecha kucha presentation with concept, urban strategies, massing, views. Model 1:200
- **_Final boards:_** two competition style A0 boards (portrait orientation) anonymous. Model 1:100.
- **_Final booklet:_** A3 format (landscape orientation). Technical projects: 1:100 scale (plans, sections, elevations)
  - One section+plan+elevation 1:20
  - Views, perspectives and photomontages.
  - Text and presentation.
  - Picture of the model.

Communicating ideas clearly, and documenting work effectively is a crucial part of the design process and of the professional life of an architect. As part of an effort to record your work for the future all students will be REQUIRED to create effective and graphically well-designed presentation.

**Suggestions for a good semester:**
Make sure the presentation of your design ideas is complete, convincing and professional.
Start working as soon as possible: ten minutes a day produce better projects than a two sleepless day session close to deadlines.
Work within the time constraints to maximize the expression of your ideas.
Make sure that your products represent all of your ideas, without too much repetition, without needing to embellish too much with words.
Make sure each drawing or model says something distinct and important. If it’s superfluous, leave it out.
Make sure your verbal presentation is SHORT and to the point.
Make sure to outline your main points in advance.
Be efficient, learn to develop good time-management skills.
You are expected to participate actively in all discussions and pin-ups.
Unsupervised time during desk crits should be highly productive and self-motivated.

**REQUIREMENTS OF COURSE**
The studio is organized around the development of the various steps of the design process.
Pin-ups, presentation of research outcomes and general reviews will be scheduled week by week, in order to let every design have at least one general deep review a week. A spot, usually on Thursdays, will be left for in class discussion of programs for the week and of topics presented in reader articles.
**DRAWINGS WILL BE INSTRUMENTS TO UNDERSTAND AND COMMUNICATE ARCHITECTONIC THOUGHTS.**
Students will be asked to present in-progress and final design using different media and tools: drawings pin-up, presentations, movies, boards, papers.
Attendance is mandatory. You are required to attend every class. If you cannot make it to class, always notify your instructor in advance. Two missed classes will lower the final grade, more than three un-excused absences can result in automatic failure of the course.
Chronic tardiness (3 times) will be considered one absence. Lateness, excessive coming-and-going, and leaving early are disruptive, disrespectful, and unacceptable.
Active and responsible participation is an important component of student work.
Class communication: Email will be the official outside-of-class means of communication for this course. It is the student’s responsibility to daily check the Marywood University email account she/he has been provided for any updates to course information.

COURSE GOALS
1) to continue the student’s development of architectural design investigation and communication skills (NAAB SPC A.1, A.2, A.3, A.6, A.7)
2) to encourage an iterative design process (NAAB SPC A.2, A.5, A.6)
3) to document and analyze the forces and systems that are specific to a site or location and introduce the impact of these forces on Pre-Design (NAAB SPC A.2, A.5, A.11, B.1)
5) to investigate the interaction between landscape and architecture to find ways to optimize and conserve natural resources (NAAB SPC A.6, B.3)
6) to develop designs that balance the needs of the individual the community (NAAB SPC A.6)
7) to understand the requirements for life safety and egress (NAAB SPC B.5)
8) to work collaboratively to successfully complete design projects (NAAB SPC C.1)
9) to design spaces that meet or exceed Accessibility standards (NAAB SPC B.2)
10) to design spaces that optimize natural resources and understand how the choice of materials impacts the environment (NAAB SPC B.3)

OUTCOMES
Students will
1) complete site analysis and pre-design in which they research local zoning requirements.
2) create a masterplan that integrates the building with the publicspace.
3) develop a preliminary structural diagram for their design.
4) create an ADA accessible residential unit.
5) create spaces that meet life safety egress requirements.
6) create presentation drawings.
7) create a portfolio.

ASSESSMENT
Each of the following will be evaluated relative to the goals of the course, expectations of the instructor, standards set by previous and current students in this course, and the individual student’s overall growth from one project to the next. Students will be assessed based upon:
• Craft and technical proficiency
• Design process development and inquiry
• Design concept and/or project intent development
• Overall quality and completeness of assignments
• Design cohesion and clarity
The submissions for evaluation will be one of the following based on the assignment:
• Presentations of drawings, digital images, and models

SUBMISSION POLICY
All work is expected to be submitted at the beginning of class on the assigned date. Late work will be penalized up to half of a letter grade per day late. Work that is more than one week late will not be graded, and will count as a 0. Any incomplete work submitted will be graded at its current state with the understanding that future completion of the work will not effect
the assignment’s grade. Since many of the projects have multiple phases and each phase builds on the previous, completion of all assignments is expected. Absence from class is not an acceptable excuse for a failure to submit an assignment on time. Please make arrangements to deliver it to the instructor on or before the due date. Even for days in which no specific work is due, substantive, evident development of the current project is expected.

**EVALUATION CRITERIA**
Assignments must be completed on time. Late submissions will not be graded. This is a design class and the quality of your work is of great importance. Final grades will be calculated according to the following schedule:

<table>
<thead>
<tr>
<th>Personal profile</th>
<th>5%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation, discussion and readings</td>
<td>10%</td>
</tr>
<tr>
<td>The drift</td>
<td>20%</td>
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<tr>
<td>Mid term presentation</td>
<td>20%</td>
</tr>
<tr>
<td>Final jury (boards)</td>
<td>20%</td>
</tr>
<tr>
<td>Final booklet</td>
<td>25%</td>
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</tbody>
</table>

**GRADING METHOD**

**A** - excellent, enlightened invention. Superlative or exemplary work, initiative beyond the description of the problem. Significant understanding of the problem. Conceptual clarity. Attended by an attitude of self-motivated exploration, open-mindedness, and a willingness to benefit from criticism.

**B** - good, convincing development and comprehensive resolution. Very good, some exemplary work, a thorough understanding of the problem. Project displays conceptual foundation, well crafted. Competence and mastery of skills. Open, inquisitive attitude.

**C** – fair or average performance. Work below the expected standard, which meets the minimum requirements of the problem and course. Shows understanding of the problem, with some deficiencies.

**D** – poor (unsatisfactory but passing) performance. Work which demonstrates deficient skills and does not show an understanding of the problem or expectations. Work often attended with closed-minded attitude with respect to criticism and self-motivation. Although technically passing, this work is unacceptable in a professional program.

**R** - repeat. Work which is unsatisfactory, which does not meet the requirements of the problem or course, and shows a serious deficiency in skills or is incomplete. Raises questions with respect to the future success within the program.

**F** – failure

**CLASSROOM POLICY**
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

**BIBLIOGRAPHY**
A reader with selected articles will be given during the first week of studio. Every class day books and suggested readings will implement the bibliography.

- Rainer Banham, Architecture of the Well-Tempered Environment .1969
- Jeffrey Kipnis, Perfect acts of architecture, Moma, 2001.

<table>
<thead>
<tr>
<th>week</th>
<th>day</th>
<th>topic</th>
<th>due</th>
<th>readings</th>
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<tr>
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<td>tue</td>
<td>jan 17</td>
<td>intro: studio presentation lecture: 20 good reasons for a semester abroad homework: personal profile</td>
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<tr>
<td></td>
<td>thu</td>
<td>jan 19</td>
<td>presentation: the drift site survey</td>
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<td>jan 24</td>
<td>2:30pm lecture: the city as a neverending process 4:00pm desk crits</td>
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<td></td>
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<td>jan 26</td>
<td>2:30pm desk crits 5:30pm class discussion</td>
<td>Ernesto Nathan Rogers: <em>The problem of building within an existing environment</em></td>
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<td>jan 27</td>
<td>8:00am&gt;8:00pm_field trip: pienza</td>
<td>sanquirico</td>
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<tr>
<td>3</td>
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<td>jan 31</td>
<td>lecture:brunelleschi and alberti: two ways 4:00pm desk crits</td>
<td></td>
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<tr>
<td></td>
<td>thu</td>
<td>feb  2</td>
<td>2:30pm_on site: santo spirito 4:00pm_pin up</td>
<td>the drift</td>
</tr>
<tr>
<td>4</td>
<td>tue</td>
<td>feb  7</td>
<td>lecture: the parasitic approach in reusing the city 4:00pm desk crits</td>
<td></td>
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<tr>
<td></td>
<td>thu</td>
<td>feb  9</td>
<td>2:30pm desk crits 5:30pm class discussion</td>
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<tr>
<td></td>
<td>thu</td>
<td>feb 16</td>
<td>2:30pm_on site: via gucciardini 4:00pm_pin up</td>
<td>massing+manifesto</td>
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<td>5</td>
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<td>feb 14</td>
<td>lecture: arnolfo and the reconstruction years 4:00pm desk crits</td>
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<tr>
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<td>feb 21</td>
<td>lecture: architecture as performance 4:00pm desk crits</td>
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<tr>
<td>thu</td>
<td>feb</td>
<td>23</td>
<td>2:30pm_desk crits 5:30pm_class discussion</td>
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<tr>
<td>7</td>
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<td>feb</td>
<td>28</td>
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<td>thu</td>
<td>mar</td>
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<td>8</td>
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<td></td>
<td>MID TERM BREAK</td>
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<tr>
<td>9</td>
<td>tue</td>
<td>mar</td>
<td>13</td>
<td>lecture: sorgane public housing complex 4:00pm_desk crits</td>
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<tr>
<td>thu</td>
<td>mar</td>
<td>15</td>
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<td>tue</td>
<td>mar</td>
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<td>tue</td>
<td>mar</td>
<td>27</td>
<td>lecture: architecture as a narrative 4:00pm_desk crits</td>
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<tr>
<td>thu</td>
<td>mar</td>
<td>29</td>
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<td></td>
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<tr>
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<td>mar</td>
<td>30</td>
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<tr>
<td>12</td>
<td>tue</td>
<td>apr</td>
<td>3</td>
<td>lecture: hybrid, dense and different: city models 4:00pm_desk crits</td>
</tr>
<tr>
<td>thu</td>
<td>apr</td>
<td>5</td>
<td>2:30pm_desk crits 5:30pm_class discussion</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>tue</td>
<td>apr</td>
<td>10</td>
<td>lecture: frk recent works 4:00pm_desk crits</td>
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<tr>
<td>thu</td>
<td>apr</td>
<td>12</td>
<td>2:30pm_desk crits</td>
<td></td>
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</tbody>
</table>

David Leatherbarrow. *Architecture’s unscripted performance*

model 1:200 the drift concept diagrams 1:200 drawings

Italo Cavino. *Lightness and Appropriateness. from American lectures*

Orhan Pamuk. *Why didn't I become an architect?*

Zygmunt Bauman. *Mixophilia vs. mixophobia, or the attitudinal antinomy of city life*

Gilles Clement.
<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>fri</td>
<td>apr 13</td>
<td>8:00am&gt; <em>field trip: vicenza</em></td>
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<tr>
<td>sat</td>
<td>apr 14</td>
<td><em>field trip: verona</em></td>
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<tr>
<td>sun</td>
<td>apr 15</td>
<td><em>8:00pm_field trip: mantova</em></td>
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<tr>
<td>14</td>
<td>Tue</td>
<td><em>5:30pm_class discussion</em></td>
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<tr>
<td>Thu</td>
<td>Thu</td>
<td>2:30pm&gt;7:00pm_bike field trip: west florence and the highway church</td>
</tr>
<tr>
<td>15</td>
<td>Tue</td>
<td><em>lecture: g. michelucci: 100 years of architecture</em> 4:00pm_desk crits</td>
</tr>
<tr>
<td>Thu</td>
<td>Apr 26</td>
<td>2:30pm_Final Jury for design proposals boards and model</td>
</tr>
<tr>
<td>16</td>
<td>Tue</td>
<td><em>national holiday: no class</em> booklet</td>
</tr>
<tr>
<td>Thu</td>
<td>May 3</td>
<td>2:30pm_feedback, debrief and collection of materials pdf copies</td>
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Interior Architecture Studio
Syllabus
Spring Semester 2012
Instructor: Carlo Achilli, Licensed Architect

Contact hrs/wk: 9
Prerequisites: IArch 310
Course Type: Design Studio
Site-visits fee: $200
Credits: 5
Office Hours by appointment.

COURSE DESCRIPTION
The objective of this studio is to focus conceptually and analytically on the manipulation of interior space using a contemporary program in a historical context. The course will examine historically significant buildings as existing space that will be adapted for contemporary use. Selected readings, class discussion, lectures and guest lectures, assignments and field trips will form the body of the work of the course. In addition, several site visits will be arranged with local interior architecture firms and designers.

COURSE GOAL, FORMAT AND COURSEWORK
The aim of the course is to expose students to emerging issues affecting interior architecture (goal 1), to present innovative technologies in sustainable interiors preserving existing historical structure (goal 2), to provide an in-depth understanding of the changing materiality in contemporary interiors (goal 3), to provide opportunities for developing knowledge of Italian interior design culture (goal 4), to expose students to a variety of non-conventional business, organizational and familial structures (goal 5), to develop strategies toward contemporary design challenges facing the profession (goal 6).

The course combines slide lectures with numerous site visits to contemporary spaces made in Florence, a one day field trip to Prato, city of fabric manufacturing and two days field trip to Milan during the Salone del Mobile, the largest international fair in Europe about interior architecture. Students must complete three different main assignments regarding the residential, retail and hotel design. Participation include some brief, informal, oral presentations. The participation grade also reflects in-class discussion, which is based on the reading assignment and desk-crits.

OUTCOMES
• students will explore a variety of critical, aesthetic and practical issues relevant to contemporary interior architecture through readings, lectures, and discussions (goal 1)
• students will refine their critical thinking and practical design problem solving abilities (goal 1)
• students will identify emerging technologies in sustainable design (goal 2)
• students will participate in site visits to manufacturing facilities producing sustainable and local materials (goal 2/4)
• students will gain knowledge of materials through research and experimentation with mixed media and building materials and products (goal 3)
• students will be exposed to a range of “non-traditional” complex design issues and their future implications (goal 5)
• students will collaborate in groups and conduct research on a current topics of interest and are responsible for preparing project and presentation as a focal point for critiques and discussion (goal 5)
• Students will engage in professional experiences with local interior architecture firms as well as with visiting professors and designers (goal 6)

ASSESSMENT
• Class presentations will be required on relevant topics
• Interpretive design sketches and models will be produced
• The invention of new sustainable materials will be explored through the use of mixed media
• Class discussion will be required and evaluated
• Paper assignments will be required to assess students’ level of understanding of breadth and depth of subject

ASSIGNMENTS AND GRADES
There will be three main assignments during the semester and some brief, informal, oral presentations about individual researches. To assess the progress of students, each assignment will increase in substance. The final grade will reflect both process and product.

Students are expected to keep a journal of drawings and observations. There will be short, intense design exercises, readings, discussions, and presentations, and interrelated design projects at different scales.

Studio work grades will be weighted as follows:
• Journal, interior architecture analysis and studies 10%
• Readings, discussion and class participation 10%
• Sketching 10%
• Midterm Review 30%
• Final examination 40%

N.B. There is no “C – ” grade in this course.

ATTENDANCE POLICY – CLASS PARTICIPATION
Attendance is expected in all classes. Lateness and unexcused absenteeism will lower your grade. Attendance is mandatory and more than two absences will have a substantial impact on it.

Class participation is absolute necessary. The various on site visits and field trips provide the opportunity to involve the student directly in work analysis. In details:
• Punctuality is crucial for the entirety of this course. When class meets at a building, architectural firms or construction site, make sure you know how to get there. If you’re not sure set off early in case you get lost.
• Examinations and pin up sections will not be rescheduled for any reasons.
• Friends or relatives are strictly not permitted to attend class or any of our visits.
• No eating during class time.
• No telephone calls during class time (including lectures on site visits)

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

READING AND RECOMMENDED SOURCES
• Emilio Ambasz, Italy: The New Domestic Landscape: Achievements and problem of Italian Design, Centro Di, Firenze 1972
• Karl Mang, History of modern furniture, Academy editions, London 1979
• Nina Bornsen-Holtmann, Italian Design, Taschen, Koln 1994
• S. Los, Carlo Scarpa, Taschen, Cologne 1994
• Cristina Morozzi, Silvio San Pietro, Mobili italiani contemporanei, L’Archivolto, Milano 1996
• Franco Mirenzi, Marco Zanuso Design dei tempi moderni, Arflex, Milano 1997
• Andrea Branzi, Il design italiano 1964-2000, Electa, Milano
Articles will be assigned and discuss in class from the following magazines:
• C. Achilli, Interior architecture and restyling: the Hotel Palazzo Piccolomini, Architectural Digest n°313, June|2007, pg.185-187
• C. Pearson, Design vanguard, Architectural Record n°12, Dec|2007, pg.67-119
• A. Santos, Fedding Milan, Code n°2, Feb|2008, pg.40-49
• F. Stignani Architectural wisdom, Code n°2, Feb|2008, pg.50-65
• G. Gerosa Harmony of contrasts, Code n°2, Feb|2008 , pg.86-92
• L. Luperi, Minimal baroque, And n°13, Sept-Dec|2008, pg.46-49
• E. Bedarida, Claudio Nardi, riva loft, And n°13, Sept-Dec |2008, pg.50-53
• C. Achilli, Advanced design studio, And n°13, Sept-Dec |2008, pg.54-57
• E. Valacchi, Elio Di Franco “alle murate”, And n°13, Sept-Dec |2008, pg.42-45
• S. Yelavich, Paolo Zermani inside the mask, Firenze Architettura, n°2|2009, pg.12-19
• A. Tagliapietra, Mask and idea, Firenze Architettura, n°2|2009, pg.52-61
• L. Malfona, Punta della dogana contemporary art center, Venice, l’ Industria delle Costruzioni n°411, Gen-Feb|2010, pg.88-97
• F. Rosetti, Designing and product companies, And n°17, Gen-April|2010, pg.86-95
• M. Pizzi, Environment: organic contemporary furniture, Abitare n° 506, Oct|2010, pg. 130-147
• P. Rapanà, Naturale/Artificiale, And n°19, Dec|2010, pg.140-145
• P. Di Nardo, Design Michele De Lucchi, Disenchantment of light, And n°20, Gen-April|2011, pg.109-115
• S. Stephens, Design and time, Architectural Record, n°4|2011. pg.53-99
• J. Olivares, The size of memory, Domus n° 951, Oct|2011, pg. 94
Assignment #1: Palazzo Bargagli: analysis and survey _ proposal for a residential space
Bldg plans will be hand out _ Due Jen 30
Site Visit: Santa Croce, the leather district and Piazza dei Ciompi
Reading: F. Stignani, Architectural wisdom, Code n°2, Feb|2008, pg.50-65
18 Jen: Lecture: Architectural composition and building typology: Interpreting historical
buildings
Case study#1: typology vs interior
Desk-Crit: Ass. #1 sketching + sections + elevations
Reading: G. Caniggia, G. Maffei, Architectural composition and building typology

WEEK 2
23 Jen: Pin Up Assignment #1
Lecture: Theory and practice of interior architecture
Case study#2: The renovation of Palazzo Salotti (XIV Century)
Reading: C. Pearson, Design vanguard, Architectural Record n°12, Dec|2007, pg.67-119
25 Jen: Desk-Crit: Ass. #1 perspectives + 3D + renderings + model
Lecture: Theory and practice of interior architecture
Case study#3: Renovation of Palazzo Monaldeschi-Ranieri (XV-XVII Centuries)
Reading: L. Malfona, Punta della dogana contemporary art center, Venice, l’ Industria
delle Costruzioni n°411, Gen-Feb|2010, pg. 88-97

WEEK 3
30 Jen: Pin Up Assignment #1
Site Visit: Retail/restaurant in Florence: alle murate and ora d’aria
Reading: E. Valacchi, Elio Di Franco “alle murate”, And n°13 Sept-Dec|2008, pg.42-45
1 Feb: Guest lecture: Communication Techniques and graphic representation
Arch. Donatello D’angelo
Reading: J. Olivares, The size of memory, Domus n° 951, Oct|2011, pg. 94
Site Visit: private architecture and communication firm: d'-apostrophe s.r.l.

WEEK 4
6 Feb: Assignment #2: MID TERM REQUIREMENT: iarch x 10rosso
Proposal for a show room fitting in the core of Florence_ Due Feb 29
Site Visit: Interior concept store and show room: 10 rosso Florence
Reading: G. Gerosa, Harmony of contrasts, Code n°2, Feb|2008 , pg.86-92
8 Feb: Guest lecture: Opportunities for innovation and creative thinking
Arch. Mara Pasquini – Arch. Marco Terconi – Arch. Carlo Tocco
Reading: L. Luperi, Minimal baroque, And n°13 sept-dec|2008, pag.46-49
Site Visit: retail in Florence: Luisa via roma

WEEK 5
13 Feb: Desk crits: Ass.#2
Guest lecture: Design solution and interior construction
Arch. Gabriele Bartocci
Reading: S. Yelavich, Paolo Zermani inside the mask, Firenze Architettura, n°2|2009,
pg.12-19
Site Visit: private architecture firm: Bartocci _ Studio di Architettura
15 Feb: Desk crits: Ass.#2
Guest lecture: Design Process
Arch. Pier Paolo Rapanà
Reading: P. Rapanà, Naturale/Artificiale, And n°19, Dec|2010, pg.140-145
Site Visit: private architecture firm: Studio 10
WEEK 6
20 Feb: **Desk crits:** Ass.#2  
**Reading:** F. Rosetti, Designing and product companies, And n°17, Gen-April|2010, pg.86-95
22 Feb: **Desk-Crit:** Ass.#2  
**Reading:** B. Sterling, The new materialism, Abitare n°482, May|2008, pg.138-145

WEEK 7
27 Feb: **Desk crits:** Ass.#2
29 Feb: Midterm External Review  
**Jury:** Arch. Mara Pasquini | Arch. Marco Terconi | Arch. Carlo Tocco  
Public presentation at 10rosso interior concept store. Refreshment will be served

WEEK 8  **SPRING BREAK**

WEEK 9
12 March: **Lecture:** *Learning from the Masters*  
**Assignment #3:** Individual research: topics will be proposed _Due March 19_  
14 March: **Desk crits:** Ass.#3  
**Reading:** S. Stephens, Design and time, Architectural Record, n°4|2011, pg.53-99

WEEK 10
19 March: **Pin Up:** Assignment #3  
**Lecture:** *Interior construction and building system*  
Case study#4: The Hotel Palazzo Piccolomini (XVI-XVII Centuries)  
**Reading:** C. Achilli, The Hotel Palazzo Piccolomini, Architectural Digest, n°313 June 2007 pg. 185-187  
**Assignment #4:** FINAL TERM REQUIREMENT: *Hotel Palazzo Bargagli _Due April 23_*

21 March: **Site Visit:** Riva Loft Hotel  
**Reading:** E. Bedarida, Claudio Nardi, Riva Loft, And n°13, Sept-Dec |2008, pg.50-53

WEEK 11
26 March: **Lecture:** *Reuse of historic structures for contemporary functions*  
Case study#5: The Palazzo Simoncelli-Caravajal (XVII Century)  
**Desk crits:** Ass. #4

28 March: **Lecture:** *Theory and practice of interior architecture*  
Case study # 4: Restyling of Tuscan farmhouses  
**Site Visit:** *La Limonata* Residential suburban villa in Florence _via B. Fortini 18_

WEEK 12
2 April: **Lecture:** *Furniture, fixtures, equipment and finish materials in the Florentine dwelling*  
Case study#6: The Palazzo Barberino-Tafani (XVII-XIX Centuries)  
**Site Visit:** The Palazzo Barberino-Tafani  
**Reading:** Friedman, Carlo Scarpa Architect: Museum of Castel Vecchio, pp.67-86  
**Desk crits:** Ass. #4

4 April: **Guest Lecture:** space and form | color and light  
Arch. Tami Eyal  
**Site Visit:** private architecture firm: Studio63 _architecture+design_ via Santo Spirito, 6  
**Reading:** P.Di Nardo, Design Michele De Lucchi, Disenchantment of light, And n°20 Gen-
WEEK 13
9 April: Holiday - Institute Closed
11 April: PRATO FIELD TRIP
   by train from SMN_TS @ 3.10 pm following program and schedule
   Site Visit: Urban Center at Palazzo Pacchiani, Museo del Tessuto, OpificioJM
   Reading: M. Pizzi, Environment: organic contemporary furniture, Abitare n° 506, Oct|2010, pg. 130-147

WEEK 14
16 April: Desk crits: Assignment #6
18 April: Desk crits: Assignment #6
19, 20 April: MILAN FIELD TRIP
   by High Speed Train from SMN_TS Friday 10/02 @ 2.55 pm following program and schedule
   Site Visit: Design Museum: La triennale, Studio Castiglioni, Salone del Mobile, Driade
   Reading: A. Santos, Fedding Milan, Code n°2, Feb|2008, pg.40-49

WEEK 15
23 April: Final Examination
   Jury: Arch. Silvia Catitti | Arch. Stefano Corazzini | Arch. Franco Pisani | Arch. Daniela Sinicropi
25 April: no class

WEEK 16
30 April: Debriefing
3 May: Recording Projects and Studio Clean Up
Architecture in Context
Syllabus
Spring Semester 2012
Instructor: Franco Pisani, Licensed Architect

Credits: 3
Office Hours: by appointment
Site Visit fee: $125
Email: franco@qart.it

COURSE DESCRIPTION
The goal of the course goal is to teach students a method to understand, analyse and evaluate a city/site and its context. The intention is to produce tools that will be useful and applicable in Architectural Design and in professional life. The course will focus on Florence as a living city rather than an open air museum for tourist. It will help the students to read and understand the context of the city beyond the monuments. As architects we never draw on blank sheets of paper; hidden lines - sometimes more, sometimes less - are always present. This course will provide students with an approach as well as with the basic tools to recognize those hidden lines. During this semester we will cultivate the experience of looking at architecture with a different eye, focusing on the invisible links and relations between things. Le Corbusier used to say “…one obelisque: not architecture. Two obelisques: architecture!” Using Florence and it’s built history as a case study, we will explore the various meaning of context: urban context, landscape and geography, social and human environment, historical processes and stratified layers. Architecture in context is about process, ideas, programs and passion in facing unknown contexts even more than about final products. In your work, at desk crits, and during presentations instructor and crits will be looking for evidence that you are searching and exploring the context as something new and that you listen to and respond constructively to feedback and advices from teachers and peers.

METHODOLOGIES AND OBJECTIVES
The course is based on a three contact hours per week.
The course is divided into two blocks of 90min. on Monday afternoon: 4,00>5,30PM and 5.30>7,00PM; one of these blocks (5.30>7,00PM) will be used for lectures and general communications mandatory for all the class, the other one for site visits and in-progress assistance on assignment.
The goal is a closer relationship with the site, recognizing its elements, stratified layers, behaviours, dimensions and figures. We will look at Florence and its monuments from different points of view, trying to go behind appearances. Drawings will be instruments to understand and communicate architectonic thoughts.

SKETCHBOOK
students are required to maintain one (minimum) individual A5 (21x14,8) sketchbook for the sole use in this class, for recording field research, exploration of precedents, lectures, reading notes. Instructor wants to "see your in-progress experience". Make a conscious effort to record and date in your sketchbook your design process. Make every sketch worthwhile and worth saving to show and record the progress of your ideas. Sketchbooks may be collected at any time and will be a graded component of the course (10% of final grade). Hand-out with list (one for each week in Florence) of mandatory subjects will be available in the first week.

ASSIGNMENTS
Three small assignments will be given during the semester focusing on different topics:
_1_self presentation_> due week2
2. **understanding context** due Mid term
For the midterm assignment students will be asked to work forming two units groups.
During the semester students will work on a strongly characterized context, studying its
layered nature, mapping the site according to different themes.
A precise presentation of the assignment will be on week 2.

3. **portfolio** due Final presentation
The portfolio is individual, it will be formed by at least 14 A3 boards on different topics.
Detailed specifications on portfolios will be available the first week of class.

**GRADING AND EVALUATION**
Assignments must be completed on time. Late submissions will not be graded. This is a
design class and the quality of your work is of great importance. Final grades will be
calculated according to the following schedule:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance</td>
<td>5%</td>
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<tr>
<td>Sketchbook</td>
<td>25%</td>
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<td>Mid term</td>
<td>25%</td>
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<td>Portfolio</td>
<td>30%</td>
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<tr>
<td>Assignment 1</td>
<td>5%</td>
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<tr>
<td>Participation</td>
<td>10%</td>
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**STANDARDS**

**A - excellent, enlightened invention.** Superlative or exemplary work, initiative beyond the
Attended by an attitude of selfmotivated exploration, open-mindedness, and a willingness to
benefit from criticism.

**B - good, convincing development and comprehensive resolution.** Very good, some
exemplary work, a thorough understanding of the problem. Project displays conceptual
foundation, well crafted. Competence and mastery of skills. Open, inquisitive attitude.

**C - satisfactory, exploration of alternatives in the resolution of the project.** Satisfactory or
adequate work which meets the minimum requirements of the problem and course. Shows
understanding of the problem, with some deficiencies. Reasonable mastery of skill and
concepts. This grade is seen to represent the average solution.

**D - passing, consideration of factual knowledge and complete presentation.** Work which
is complete, but demonstrates deficient skills and does not show an understanding of the
problem or expectations. Work often attended with closed-minded attitude with respect to criticism and
self-motivation. Although technically passing, this work is unacceptable in a professional
program.

**F - failure**

**ATTENDANCE AND PARTICIPATION**
Attendance is mandatory (10% of final grade).
You are required to attend every class. If you cannot make it to class, always notify your
instructor in advance.
Two missed classes will lower the final grade, more than three un-excused absences can result in
automatic failure of the course.
Chronic tardiness (3 times) will be considered one absence. Lateness, excessive coming-and-going, and leaving early are disruptive, disrespectful, and unacceptable.
Active and responsible participation is an important component of student work.
Be efficient, learn to develop good time-management skills. You are expected to participate
actively in all discussions and pin-ups. Unsupervised time during desk crits should be highly
productive and self-motivated.
MID TERM AND FINAL EXAM
Communicating your ideas clearly, and documenting your work effectively is a crucial part of the design process and becoming an architect. As part of an effort to record your work for the future all students will be REQUIRED to create effective and graphically well-designed presentation. Make sure the presentation of your design ideas is complete, convincing and professional. Start working as soon as possible: ten minutes a day produce better projects than a two sleepless day session close to deadlines. Work within the time constraints to maximize the expression of your ideas. Make sure that your products represent all of your ideas, without too much repetition, without needing to embellish too much with words. Make sure each drawing or model says something distinct and important. If it's superfluous, leave it out. Make sure your verbal presentation is SHORT and to the point. Make sure to outline your main points in advance.

Mid term: February 27th. Presentation of assignment#2 in powerpoint 20x20 format to the class and guest crits. (25% of the final grade)

Final exam: April 30th. The final exam will consist in the examination of the portfolios (30% of final grade)

VISITS
A series of mandatory site visits will be organized, in and around Florence. Meeting places will be announced time by time. Students are responsible for knowing when and where to go.

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

texts

In addition to the required over mentioned readings (one for a short history of the city and one as a good guide to the city), an individual bibliography will be recommended to each student according to the topic the project or of the assignment.

SCHEDULE

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<th>topic</th>
<th>lecture</th>
<th>deadlines</th>
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<td>0</td>
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<td>11AM</td>
<td>orientation</td>
<td>introduction and presentation of the course, organization of schedule, faq.</td>
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<td>1</td>
<td>jan 16</td>
<td>4PM-5.25PM</td>
<td>meeting at palazzo rucellai</td>
<td>groups forming</td>
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<td></td>
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<td>5.35PM-7.00PM</td>
<td>assignment#1: personal profile &amp; portfolio (due mon 19)+group organization</td>
<td>architecture in context: HIDDEN FLORENCE</td>
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<td>2</td>
<td>jan 23</td>
<td>4PM-5.25PM</td>
<td>assignment#2: an urban parasite in florence (due midterm) and final assignment: towering above the rest</td>
<td>assignment #1</td>
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<td>5.35PM-7.00PM</td>
<td>THE CITY: a neverending series of modification</td>
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<td>Event Description</td>
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<td>Jan 27</td>
<td>8.00AM-</td>
<td>on site: pienza e montalcino</td>
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<td>7.00PM</td>
<td>5.35PM-7.00PM</td>
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<td>Jan 30</td>
<td>4PM-5.25PM</td>
<td>THE DRIFT. Tools and methods to navigate the context.</td>
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<td>Feb 6</td>
<td>4PM-5.25PM</td>
<td>ON SITE: san frediano</td>
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<td>5.35PM-7.00PM</td>
<td>URBAN FABRIC: typologies and context</td>
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<td>Feb 13</td>
<td>4PM-5.25PM</td>
<td>ON SITE: santa croce</td>
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<td>5.35PM-7.00PM</td>
<td>AFTERWAR RECONSTRUCTION IN ITALY.</td>
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<td>Feb 20</td>
<td>4PM-5.25PM</td>
<td>ON SITE: san frediano</td>
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<td></td>
<td>5.35PM-7.00PM</td>
<td>QART02_an housing project. via pisana 14, 16, 18</td>
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<tr>
<td>Feb 27</td>
<td>4PM-5.25PM</td>
<td>mid term exams presentations and critics @ palazzo alamanni_arch.studio</td>
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<td>5.35PM-7.00PM</td>
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<td>Mar 2</td>
<td>4PM-5.25PM</td>
<td>fall break</td>
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<td>Mar 12</td>
<td>4PM-5.25PM</td>
<td>ON SITE: la strozzina</td>
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<td>5.35PM-7.00PM</td>
<td>q&amp;a for final assignment FRK competitions. Strategies and comunication.</td>
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<tr>
<td>Mar 19</td>
<td>4PM-5.25PM</td>
<td>ON SITE: via bufalini</td>
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<td></td>
<td>5.35PM-7.00PM</td>
<td>GIOVANNI MICHELUCCI: hundred years of Italian architecture</td>
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<td>Mar 23</td>
<td>8.00AM-</td>
<td>on site: firenze sprawl tour</td>
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<td>Mar 26</td>
<td>4PM-5.25PM</td>
<td>ARCHITECTURE AS PERFORMANCE</td>
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<td></td>
<td>5.35PM-7.00PM</td>
<td>THE HYBRID CITY</td>
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<td>Apr 2</td>
<td>4PM-5.25PM</td>
<td>National Holiday: easter</td>
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<td>Apr 9</td>
<td>4PM-</td>
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<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>3</td>
<td>5.25PM</td>
<td>monday (institute closed)</td>
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<tr>
<td></td>
<td>5.35PM-7.00PM</td>
<td>5.35PM-7.00PM WHAT MAKES A HOME? standards and strategies for housing.</td>
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<tr>
<td>14</td>
<td>apr16</td>
<td>4PM-5.25PM 5.35PM-7.00PM PORTFOLIO layout general review final assignment</td>
</tr>
<tr>
<td>15</td>
<td>apr23</td>
<td>2.30PM-3.55PM FINALS comments and evaluations</td>
</tr>
<tr>
<td>16</td>
<td>apr30</td>
<td>3.30PM-3.55PM 4PM-5.25PM comments and evaluations</td>
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The Villa and The Garden

Syllabus

Spring Semester 2012

Instructor: Silvia Catitti, Ph.D., Licensed Architect

Credits: 3
Contact hrs/wk: 3
Prerequisite: None
Site Visit fee: $ 170
E mail: silvia.catitti@gmail.com

Main goals
- to look carefully at villas, palaces and gardens;
- to develop a vocabulary (regarding form, style, function) so as to express what we see;
- to explore the function of the works we study;
- to consider what they can tell us about the society that created them.

COURSE DESCRIPTION
We focus on the dynamic relationship between villas and their gardens, architects and clients, tradition and innovation. We concentrate mainly on the Renaissance and Baroque periods in Tuscany and Rome, where gardens where conceived as part of a multifaceted architectural system. The ‘villa & garden’ complex originates in the Mediterranean area, especially ancient Greece and Rome. In Renaissance Tuscany the early formal garden took shape, later becoming the ‘rational’ geometrical garden as an extension of the architecture of the villa. From our base in Tuscany, we look South, to the development of villa and garden design for Popes and Cardinals in Renaissance Rome; we look North, to the villa type designed by Andrea Palladio in Veneto (a model for the 18th and 19th century villas in Northern Europe and America). Then we look at how Anglo-American intellectuals and collectors in Europe at the turn of the century absorbed and transformed the classical ideal of villa and garden. We study the stimulating impact of 18th-century England on Florentine culture and gardens, the creation of a sophisticated variation of the Renaissance formal garden in early 20th-century Tuscany, and the revolutionary effects of the encounter of a California collector with Le Corbusier in Paris. Lectures indoors based on powerpoint presentations will be followed by the most enjoyable experience of villas and gardens on site visits.

EVALUATION OF STUDENTS

- Term paper 30%
- Midterm test 25%
- Final test 25%
- Participation and discussion of readings 10%
- Reading assignment 10%

Term paper. Students in teams of two will choose to work on a topic from a list provided by professor. They will work on a research paper or creative project. Students working on a research project will write six to eight pages (plus endnotes, bibliography, and illustrations). Additional forms of expression (previously approved by professor), e.g. diagrams and sketches, are also welcome. Students working on a creative project will provide a four page research paper (plus endnotes, bibliography, and illustrations) introducing concepts and summarizing the presentation. The presentation of the creative project may consist of a written or performed dialogue, mock-correspondence, powerpoint presentation, video, or magazine, showing knowledge of the chosen topic. The assignment of the Term Paper will be discussed on week 4. Topics will be submitted on week 6. Outlines and bibliography are due on week 10. All term papers in pdf format are due on week 13. Delays in fulfilling the deadlines will lower your grade.
**Midterm test.** Part one: Short answers. Part two: one short essay (at least 500 words) on a topic covered in the first half of the course.

**Final test.** Part one: Short answers. Part two: one short essay (at least 500 words) on a topic covered in the second half of the course.

**Participation and discussion of readings.** Students are expected to participate in all classes and in discussions of readings.

**Reading assignment.** Daily readings are due for all students. Every day of class one student will present the reading due for that day and will lead the class discussion. The same student will send his comments in advance to the professor by replying (in one or two sentences) to 4 questions:

1. which is the background of the author and which is his/her perspective
2. the key idea of the reading
3. one idea you learnt from the reading
4. one point you did not understand or one point you disagree with.

The designated student will submit his/her replies via e-mail (to silvia.catitti@gmail.com) by midnight the day before the due. Delays in submitting your comments will lower your grade.

**A FEW MORE DETAILS**

- **Attendance** is required. If you miss class or site visits for any reason you must visit sites on your own; you must buy your own ticket which cannot be reimbursed. Two absences (including travel time with --or visits of-- friends or family) can be justified by a personal note without penalty. More absences will lower your grade. For medical absences, please submit a doctor’s note within one week after you return.

- **Punctuality** is required (see also the following issue.) If you are late on-site the professor will not be able to leave a ticket for you at the ticket office. You must purchase your own ticket which cannot be reimbursed.

- **Arriving late and leaving earlier.** Repeated lateness will lower your grade. Please do not ask to leave class earlier. The professor must be informed in advance if you will be late or if you must leave earlier for academic or institutional reasons.

- **Food and Drink.** Please do not eat during class time (including lectures on site visits.) Feel free to drink but please do not take out bottles when we are on site.

- **Phone calls, text messages, and e-mails.** Please, no telephone calls, text messages, and e-mails during class time (including lectures on site visits.)

- **Photos.** Feel free to take photographs after class and after lectures on site visits.

- **Visitors.** Unfortunately, visitors may not join our class. Please do not ask to make exceptions.

**CLASSROOM POLICY**

All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

**Basic Bibliography:** (source of materials in Reader):

- Edith Wharton, *Italian Villas and Their Gardens*, New York, 1904
COURSE SCHEDULE

WEEK 1: Inside/outside the City Walls. What is a Palace? What is a Villa? What is a Garden?
Mon., January 18: Introduction to the Course
- Reading: #1, Wharton (reader pp. 1-5)

Wed., January 20: Visit to the Davanzati Museum, and to the Strozzi and Rucellai Palaces
- Reading Due: #2, Ackerman (reader pp. 6-31); #3, Goldthwaite (pdf)

WEEK 2: Villas vs Palaces in Renaissance Florence. Form, Function and Social Aspects
Mon., January 23:
- Visit to the Medici Palace
- Reading Due: #4, Crum-Paoletti (reader pp. 41-50); #5, Linghor (reader pp. 51-67)

Wed., January 25:
The Early Medicis. Villas & Gardens as Intellectual Retreats
- Reading Due: #6, Ackerman (reader pp. 117-142); #7, Mignani (intro + Cafaggiolo: reader pp. 93-99, 100-102)

WEEK 3: Outside the City Walls. Self-Representation + Enjoyment of Nature
Mon., January 3:
- Discussion of the Readings
- Reading Due: #7, Barlow Rogers (reader pp. 33-40)

Wed., February 1:
The Early Medicis. Villa Medici in Fiesole and Poggio a Caiano
- Reading Due: #8, Mignani (intro+Poggio: reader pp. 93-99, 103-105); #9, Mazzini (reader pp. 68-73 + pdf)

Fri., February 3, 9am-4pm: Visit to Villa Medici in Fiesole and Walk in the Woods

WEEK 4: Ancient Roman Ideals Revived. Villas & Gardens in Antiquity
Mon., February 6:
The Villa of a Private Citizen + Virtual Trip to Pompeii
- Reading Due: #10, Barlow Rogers (reader pp. 75-86, 92)

Wed., February 8:
The Villa of a Leader + Archeobotany and Ancient Gardens
- Reading Due: #11, Barlow Rogers (reader pp. 86-92) + Assignment of Term Paper

WEEK 5: Villas & Gardens of the Medici Dukes as Places of Entertainment
Mon., February 13:
- Cosimo I and Eleonora of Toledo. Pitti Place and Boboli Gardens
- Reading Due: #12, Mignani (intro+Pitti/Boboli: reader pp. 93-99, 113-115)

Wed., February 15:
- Visit to Pitti Palace and Boboli Gardens
- Reading Due: #13, Lazzaro (reader pp. 190-212)

Fri., February 17, 9am-1pm:
- Visit to the Medici Villas of La Petraia and Castello
- Reading Due: (#14) Lazzaro (reader pp. 213-235); (#15) Lapi Ballerini (reader pp. 236-239)

WEEK 6: Villas & Gardens of the Medici Grandukes as Places of Self-Representation
Mon., February 20:
- Villa La Petraia and Villa of Castello + Submit topic of Term Paper
- Reading Due: #16, Mignani (intro+Castello+La Petraia: reader 93-99, 106-112)

Wed., February 22:
- Overview
- Reading Due: none

WEEK 7: Exam Week
Mon., February 27: no class
Wed., February 29, 2 hours: **Midterm Exam**

**WEEK 8: Midterm Break** (March 2 - 11)

**WEEK 9: Beyond Tuscany. Renaissance Villas & Gardens in Papal Rome**
Mon., March 12: **Popes and Bankers. Villa Belvedere and Villa Farnesina-Chigi**
- Reading Due: #17, Barlow Rogers (reader pp. 143-145); #18, #19, Coffin (reader pp. 147-164, 165-179)

Wed., March 14: **Cardinals. Villa Giulia and Villa d’Este**
- Reading Due: #20, #21, Coffin (reader pp. 324-332, 309-323); #22, Lazzaro (reader pp. 333-360)

**WEEK 10: Beyond Tuscany. The Villa Life in Northern Italy**
Mon., March 19: no class + Submit outlines and bibliography

Wed., March 21: **Andrea Palladio in Veneto**
- Reading Due: #24, Barlow Rogers (reader pp. 265-266); #25, Ackerman (reader pp. 267-295)

**WEEK 11: The Anglo-Americans in Europe. I. Florence**
Landscape Garden and the Picturesque in Late 19th-Century Florence
Mon., March 26: **The Villa, Garden, and Eclectic Collections of Fredrick Stibbert**
- Reading Due: #26, Barlow Rogers (pdf); #27, Ackerman (reader pp. 362-387)

Wed., March 28: **Visit to Frederick Stibbert’s Villa, Garden, and Collections**
- Reading Due: #28, Gobbi Sica (pdf); #29, Stibbert (reader pp. 388-392)

**WEEK 12: The Anglo-Americans in Europe. II. Florence**
Anglo-American Intellectuals in Early 20th-Century Tuscany
Mon., April 2: **Cecil Pinsent and the Making of the “Italianate Villa & Garden”**
- Reading Due: #30, Campbell (reader pp. 394-399); #9, Mazzini (reader pp. 68-73)

Wed., April 4: **Visit to Villa Le Balze**
- Reading Due: #31, Shacklock (reader pp. 400-409)

**WEEK 13: The Anglo-Americans in Europe. III**
Mon., April 9: no class (National Holiday)

Wed., April 11: **Le Corbusier and his “Machine for Living” for a Revolutionary Art Collector from California: Villa Stein in Paris**
- Reading Due: #31, Pilto (pdf)

**WEEK 14: Term Paper Week**
Mon., April 16: **Final Review of Term Paper**
- Reading Due: none

Wed., April 18: **Students’ Presentations**
- Reading Due: none + Submit Term Paper
WEEK 15: Conclusions
Mon., April 23: Discussion
- Reading Due: none
♣ ♥ ♣
Wed., April 25: Overview
- Reading Due: none

WEEK 16: Exam Week
Mon., April 30: no class
- Reading Due: none
♣ ♥ ♣
Wed., May 2, 2 hours: Final Exam
- Reading Due: none
History of Italian Design
Syllabus
Spring Semester 2012
Instructor: Paolo Di Nardo, Licensed Architect

Credits: 3
Office Hours: by appointment
Site visit fee: $ 200
Email: paolodinardo@arxnet.net

COURSE DESCRIPTION
The course is intended as a “journey” of knowledge in the design world not limited only to the historical evolution and development of design. History of design is about people, their secrets and anecdotes, insights and methods that have produced ideas and objects which have become part of our culture. The didactics is oriented to give students a critical understanding beyond the concept of Beauty and the individual categories of “I like” or “I dislike” through the exploration of cultural, social, artistic and industrial elements demonstrating how design has had a distinct role in the shift towards modernity through Italy’s 20th century.
Topics include: 1940-1950: design and architecture during post-war age and economical boom. 1960-1970: Radicals, Pop culture and Psychedelia. 1980-2000: form, function and decoration in Post-modern dimension, last tendencies and debate from 2000 to the present. Comparative analysis with art, architecture and fashion design will enable students to understand industrial production in its specific historical and cultural context. Examples of Italian Designers through their writings or notes or, if possible through meetings or lectures in class, will also help to intimately enter the design “know how”.

COURSE GOAL, FORMAT AND COURSEWORK
The aim of the course is to provide students with analytic tools to understand the meaning and the value of a design object as a product resulting from a complex knowledge. At the end of the course students will be able to correctly describe an industrial and artistic product, to correlate its explicit and hidden meanings to the social and cultural context. The student will also be given the opportunity to give definition to a subject whose boundaries are often blurred for the vocation to interact with other artistic disciplines. The first part of the course will address the definition of Design through Italy's main Designers, their images, writings and interviews. It will focus on the creative process with constant reference to products and Designers. This tool will provide the critical principals of Italian design. Class activities will include critical-historical files and the redesign of a popular design object. Because redrawing an industrial product after analysing its explicit and hidden features will disclose its peculiar design process and some universal values of the creative process. Each student will have two spots of 15 minutes in the semestre for a review on the in-progress assignment. The participation grade also reflects in-class discussion.

EVALUATION – GRADING POLICY
Participation and discussion of course topics 20% - Critical-Historical Files 20% - Midterm test 20% - Final Test 20%
High grades will be awarded for work that demonstrates:
• a good knowledge of course material, and the ability to articulate eloquently on the subject through the use of appropriate terminology in order to express judgements regarding the aesthetic and technical relevance of a design product in relation to its social and cultural context.
• a basic knowledge of contemporary industrial production processes and materials.
• the capacity to elaborate a personal creative process from concept to design.

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ATTENDANCE POLICY – CLASS PARTICIPATION
Attendance is expected in all classes. Lateness and unexcused absenteeism will lower your grade and more than three absences will have a substantial impact on it.
Class participation is absolute necessary.
- Examinations will not be rescheduled.
- Friends or relatives are strictly not permitted to attend class or any of our visits.
- No eating during class time.
- No telephone calls during class time

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

TEXTBOOK-BIBLIOGRAPHY
Readings will be assigned and discussed in class from the following books:
- Penny Sparke, Italian design : 1870 to the present, Thames and Hudson, London 1988

SOURCES
- Emilio Ambasz, Italy: The New Domestic Landscape: Achievements and problems of Italian Design, Centro Di, Firenze 1972
- Cristina Morozzi, Silvio San Pietro, Mobili italiani contemporanei, L’Archivolt, Milano 1996
- Almerigo De Angeli, Design: the italian way, Modo, Milano 2001
- Franca Gualtieri, A trip through Italian design, Mantova 2007
- Andrea Branzi, Silvia Annichiarico, Che cosa è il design italiano? Le sette ossessioni del design italiano, Electa, Milano 2009
- Giampiero Bosoni, Italian Design, Moma design series, Milano 2008
- Luigi Settembrini, 500 years of italian forniture, Skira, Milano 2009
- Norman Potter, Cos’è il design? (what is a designer), Cadice edizioni, 2002
- Karl Mang, History of modern furniture, Academy editions, London 1979
- Giampiero Bosoni, Il mondo italiano, Skira, Toronto 2007
- Franco Mirenzi, Marco Zanuso Design dei tempi moderni, Arflex, Milano
- Andrea Branzi, Il design italiano 1964-2000, Electa, Milano

LIBRARIES
- Public Architecture Library of the Università di Firenze, which has collection of 60000 books and 500 periodicals: Via Pier Antonio Micheli 2 - 50121 Florence. Tel.+39 55 5047015/5048982 Opening hours: Mon - Fri 8:30 - 19:00; Sat 8:30-13:00
- On -line catalogue: http://opac.unifi.it/
- British Institute Library: Lungarno Guicciardini 9 – 50100 Florence Tel.+39 55 26878270 Opening hours: Mon - Fri 10:00 -18:30

COURSE TIMETABLE

WEEK 1
17 Jan: Introduction to the Course.
19 Jan: Design, a matter of method: Bruno Munari. Where is Design?

WEEK 2
24 Jan: Design, a matter of method: When is Design?
26 Jan: Design, a matter of method: Bruno Munari, From imagination to creativity
WEEK 3
31 Jan: Design, a matter of method: Michele De Lucchi. Traditional Innovation
2 Feb: Examples of Italian Design. 1940-1950: Italian design and architecture during post-war age and economical boom.

WEEK 4

WEEK 5
14 Feb: Visual Communication: Form and Space Modulation
16 Feb: Visual Communication: Material and texture

WEEK 6
21 Feb: Critical-Historical Analysis: An object inside-out
23 Feb: Critical-Historical Analysis: An object inside-out

WEEK 7:
28 March: Critical-Historical Analysis: File completion
1 March: Midterm Exam

WEEK 8: BREAK

WEEK 9

WEEK 10
20 March: Tools of Design: Estrangement Effects, from Art to Design.

WEEK 11: Presentation of Assignment Draft
27 March: Tools of Design: The art of Simplification
29 March: Tools of Design: The art of Simplification

WEEK 12
3 April: Examples of Italian Design. Last tendencies and debate from 2000 to the present.
5 April: Examples of Italian Design. Last tendencies and debate from 2000 to the present.

WEEK 13
10 April: Tools of Design: From Big to Small and backwards. Lecture with Luisa Bocchietto (to be confirmed).
12 April: Redesign – adding value

WEEK 14:
17 April: Redesign – adding value
19-20 April: Salone del Mobile (Milan Design Week). Fieldtrip

WEEK 15:
24 April: Redesign – adding value
26 April: Assignment discussion

WEEK 16: Final examination.
Architecture in Italy: History & Preservation

Syllabus
Spring Semester 2012
Instructor: Riccardo Pacciani, Ph.D.
Assistant: Daniela Sinicropi, Ph.D. Candidate, Licensed Architect

Contact hrs/wk: 3
Prerequisite: None
Site visit fee: $140
Email: riccardo.pacciani@unifi.it
Office hours by appointment.

COURSE DESCRIPTION
Against the backdrop of the evolution of architecture in Italy, the course will examine historically significant sites which have been preserved or adapted for contemporary use. Historical and technical, as well as legal and bureaucratic aspects of preservation will be considered. Selected readings, class discussion, site visits and guest lectures will form the body of the work of the course. Paper topics may be chosen according to the specific interests of the individual student.

COURSE GOAL, FORMAT AND COURSEWORK
The aim of the course is to give students the basic information and adequate tools necessary to foster their awareness and knowledge of the field of preservation of the historical-architectural heritage. Students will be guided to perceive and understand today’s edifices in relation to their historical and urban context. At the end of the course students will be able to establish the historical value of the buildings by examining their present condition and identifying each element and characteristic by means of their acquired knowledge of the history of Italian architecture and of the basic theory and practice of historic preservation. In addition, the student will acquire familiarity with the styles and works of some major masters, including Brunelleschi, Palladio, Michelangelo, Bernini and Borromini, as they emerge within their cultural context. The course combines slide lectures with numerous visits to monuments, historical buildings and sites, including a day trip to Vicenza. Students must complete one term paper. Participation includes one brief, informal, oral presentations. The participation grade also reflects in-class discussion, which is based on the reading assignment.

EVALUATION – GRADING POLICY
Participation and discussion of reading 20% - Term paper 20% - Midterm test 30% - Final Test 30%
High grades will be awarded for work that demonstrates:
• a good knowledge of course material, and the ability to recognise and identify a range of specific historic buildings.
• the capacity to analyse a building through an exploration of its many transformations deriving from different historical urban contexts and uses during the centuries.
• the ability to articulate clearly and fluently on the subject through the use of appropriate terminology and methods, in order to express judgements regarding the transformation in the form, style and function of building.
• a basic knowledge of contemporary restoration techniques for historic buildings; in particular those of the Medieval and Renaissance periods.

ATTENDANCE POLICY – CLASS PARTICIPATION
Attendance is mandatory and expected in all classes. Lateness and unexcused absences will lower your grade, and more than three absences will have a substantial impact on it.
Class participation is required. The various site visits and field trips provide the opportunity for students to be involved directly in work analysis. Specifically:
- Punctuality is crucial for the entirety of this course. When class meets at a building, monument or construction site, make sure you know in advance how to get there. If you’re not sure set off early in case you get lost.
- Examinations will not be rescheduled for any reasons.
- Friends or relatives are strictly not permitted to attend class or any of our visits.
- No eating during class time.
- No telephone calls during class time (including lectures on site visits)

READINGS AND RECOMMENDED SOURCES
Readings will be assigned and discussed in class from the following books:

Library
- Public Architecture Library of the Università di Firenze, which has collection of 60000 books and 500 periodicals: Via Pier Antonio Micheli 2 - 50121 Florence. Tel.+39 55 5047015/5048982
  Opening hours: Mon - Fri 8:30 -19:00; Sat 8:30-13:00
  On-line catalogue: http://opac.unifi.it/
- British Institute Library: Lungarno Guicciardini 9 – 50100 Florence Tel.+39 51 26878270
  Opening hours: Mon - Fri 10:00 -18:30
- Small but selected Architecture Library at Palazzo Alamanni: Architecture Studio, 23 via dei Renai, 50100 Florence Tel.+39 51 2343447 Opening hours: Tue & Thu 16:00 -19:00

Photo-Library
- Fratelli Alinari Museum of the History of Photography and Archives
  http://business.alinari.it/login/index.asp

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.
COURSE TIMETABLE

WEEK 1
Jan 17: Introduction to the Course. Meet in class.

Jan 19: Guest Lecture Carlo Achilli, M. Sc. Licensed Architect
Reading
Fei, Chapter 1, From the Roman foundation to the Medieval Comune, pp. 9-21

WEEK 2
Jan 24: Visit to Piazza della Repubblica: the Roman City Form
1.00 pm: Meet at the entrance to Palazzo Rucellai
Reading
Fei, Chapter 3, Arnolfo’s great enlargement and the fourteenth century events, pp. 41-56

Jan 26: Walking tour of Medieval neighbourhood: Santa Croce.
1.00 pm: Meet at church of Santa Croce.
Reading
Grafton, Chapter 5, Interpreting Florence: from reading to rebuilding, pp.152-187

WEEK 3
Jan 31: Theory and practice of historic preservation: Building preservation in Europe and in Italy.
Reading
Benevolo, Chapter 1, The inventors of the new architecture, pp. 11-29

1.00 pm: Meet at church of Santo Spirito.
Reading
Benevolo, Chapter 1, The inventors of the new architecture, pp. 29-44

WEEK 4
Feb 7: Renaissance in Italian Architecture.
   The work of Filippo Brunelleschi.
Reading
Benevolo, Chapter 1, The inventors of the new architecture, pp. 44-81

Feb 9: Visit to Ospedale degli Innocenti – Restoration, preservation and adaptive reuse of the historic building converted in to a contemporary Museum and children’s activity center.
1.00 pm: Meet at entrance to Ospedale degli Innocenti, Piazza SS. Annunziata
Reading
Fei, Chapter 5, The end of the Republic approaches, pp. 71-82

WEEK 5
Feb 14: Investigative Techniques for historic structures
Reading
Benevolo, Chapter 5, The crisis of sensibility, pp. 595-611 23

Feb 16: The Cupola of Santa Maria Del Fiore.
   Filippo Brunelleschi’s greatest endeavor.
Reading
King, Chapters 1-3, pp 1 - 31
WEEK 6
Feb 21: The work of Michelangelo Buonarroti. Guest Lecture Arch. Silvia Catitti, PhD
Reading
Ackerman, introduction, Michelangelo, pp. 25-36

Feb 23: Visit to the Sacrestia Nuova in S. Lorenzo Church hand out San Lorenzo map
1.00 pm: Meet at the entrance to S. Lorenzo Church
Reading

WEEK 7: Topic list for term papers available
February 28: Reading Discussion
March 1: Midterm Exam

WEEK 8: BREAK

WEEK 9
March 13: Investigative Techniques for historic structures
Guest Lecture Carlo Achilli, M. Sc. Licensed Architect
A Case Study: The Hotel Palazzo Piccolomini
Reading
Benevolo, Chapter 5, The crisis of sensibility, pp. 623-649

March 15: Roman Architecture during XVII & XVIII centuries.
   The work of Gian Lorenzo Bernini
Reading
Benevolo, Chapter 5, The crisis of sensibility, pp. 611-623

WEEK 10
March 20: Roman Architecture during XVII & XVIII centuries.
   The work of Francesco Borromini
March 22: Vicenza - The City and its Architecture.
   The work of Andrea Palladio
Reading
Murray, The Architecture of the Italian Renaissance, pp.207-236

March 24: VICENZA Fieldtrip
Reading
Ackerman, Chapter 5, Principles of Palladio’s Architecture, pp.160-185 hand out article

WEEK 11: Outline (or first draft) of the term paper must be turned in
March 27: Guest Lecture Carlo Achilli, M. Sc. Licensed Architect
Reading
Caniggia, Maffei, Chapter 2, Buildings as individuation of building types, pp.75-107

March 29: Visit to Museum Opera del Duomo
Reading
Jokilehto, Chapter 7, A History of Architectural Conservation, pp. 174-182

WEEK 12
April 3: Regulatory, legislative and planning methods to conserve historic neighbourhoods & buildings, rural landscapes & recycled structures.
Reading
Friedman, *Carlo Scarpa Architect: Museum of Castel Vecchio*, pp.67-86

April 5: *Visit to Museum Marini*
1.00 pm: Meet at the front entrance to Palazzo Rucellai

**Reading**
Giovannetti, *Typological Process towards Urban Rehabilitation*, pp.73-89

**WEEK 13**

April 10: *Neo-Classical Architecture & The Floreale Style in Florence*

**Reading**

April 12: *Visit to Borgo Ognissanti: Casa Galleria*
1.00 pm: Meet at the front entrance to Palazzo Rucellai

**WEEK 14: Term papers due**

April 17: *Visit to Borgo Pinti & Piazza Massimo D’Azeglio*
1.00 pm: Meet at Piazza Salvemini – *Billa Market*

**Reading**
Kropf, *Typological Zoning in Typological process and design theory*, pp. 127-140

April 19: *Visit to Palazzo Davanzati*
1.00 pm: Meet at the front entrance to Palazzo Rucellai

**Reading**
Fei, Chapter 8, *Florence after 1860. The plan to enlarge the city and later events*, pp. 127-152

**WEEK 15:**
April 24: *Term Paper & reading discussion*

April 26: *Term Paper presentation*

**WEEK 16:** Final examination.
The Art of Florence: Exploring Visual Culture

Syllabus

Spring Semester 2012

Instructors: Francesca Marini, Ph.D.
Anatole Tchikine, Ph.D.

Credits: 3
Contact hrs/wk: 3
Prerequisite: None
Site-visits fee: $85

COURSE DESCRIPTION

During the Renaissance, roughly defined as the period extending from the middle of the 14\textsuperscript{th} century until the end of the 16\textsuperscript{th} century, the city of Florence was the site of some of the most remarkable artistic creativity in European history. Why, though, should one city have contributed so much to the course of the arts? Why should so many of the city’s works of art, monuments, and buildings have played a major role in the development of the visual arts? What set of circumstances and conditions made this possible? This course is designed to explore these questions through an examination of historical factors that made Florence the birthplace and point of reference for what we now call “Renaissance art.” We will examine the careers and achievements of some of the central figures working in Florence, including Giotto, Filippo Brunelleschi, Donatello, Masaccio, Lorenzo Ghiberti, Fra Angelico, Fra Filippo Lippi, Sandro Botticelli, Leonardo da Vinci, Michelangelo, and Raphael. Starting with the monumental site of the Duomo (the Cathedral of Florence), the first part of the course will focus on the development of sculpture and its architectural setting, emphasizing the circumstances of urban history that demanded public, monumental programs of architecture and sculpture. The first half of the course will end with an amplification of Filippo Brunelleschi’s achievement in the Pazzi Chapel, while providing an introduction to Giotto and fresco painting in Santa Croce. The second part of the semester will concentrate on the development of painting in the 15\textsuperscript{th} century, and then move on to the Cinquecento (sixteenth century) with the achievements of Leonardo, Michelangelo and Raphael. Emphasis will be placed on studying the art preserved and exhibited in Florentine museums and contained in monuments that often constitute its original site; therefore, class meetings will alternate between lectures in the classroom at Palazzo Rucellai, and study on site, so that the students will have the opportunity each week to experience original art rather than digital images. We will analyse the art within a sequence of contexts, in order to understand the cultural, political, economic and religious factors that contributed to the production of art in Renaissance Florence.

AIM OF THE COURSE

The fundamental goals are to introduce students to the art and architecture of Florence in its historical context, and in doing so, to make them familiar with the origins, nature and development of the Renaissance in the visual arts. Mastery of basic concepts and terminology of art historical studies is another essential aspect of this course.

TEXTS: Students will purchase Art of Renaissance Florence, 1400–1600, by Loren Partridge, Paperback, 2009; History of Italian Renaissance Art, Frederick Hartt and David G. Wilkins (New York, Abrams, 2003), chapters from Frederick Hartt’s and Loren Partridge’s texts will be assigned for Readings on the specific artists and art historical information; titles, dates, etc. For the latter text, several copies of the volume will be put on reserve in the library.

TESTING: A mid-term and final exam will be given, with one written exercise that combines visual analysis with research.
REQUIRED READING
Additional Readings may be given in hand-outs by individual professors throughout the semester.
All of the assigned Readings should be studied each week in preparation for the class meetings.

SUGGESTIONS FOR EXTRA READING AND FOR THE RESEARCH PAPER:
Ch. Avery, *Florentine Renaissance Sculpture*
S. Baldassari and A. Saiber (eds), *Images of Quattrocento Florence*
E. Borsook, *Companion Guide to Florence*
B. Cole, *The Renaissance Artist at Work*
B. Cole, *Italian Art 1250-1550*
J. Hall, *Dictionary of Subjects and Symbols in Art*
J. Hall, *History of Ideas and Images in Italian Art*
F. Hartt, *History of Italian Renaissance Art*
R. J.M. Olson, *Italian Renaissance Sculpture*
J.T. Paoletti and G.M. Radke, *Art in Renaissance Italy*
C.M. Richardson (ed.), *Locating Renaissance Art*
P.L. Rubin and A. Wright, *Renaissance Florence. The Art of the 1470s*
A.R. Turner, *The Renaissance in Florence*
E. Welch, *Art and Society in Renaissance Italy*
K. Woods (ed.), *Making Renaissance Art.*

CLASS FORMAT AND ATTENDANCE POLICY:
Class meetings will be divided between classroom lectures and discussions at the school, and study-visits on site in museums, churches and palaces of Florence. Attendance is required at all class meetings and site visits; absences and late arrival will be recorded and lower the final grade.
If 3 class meetings are missed, the student will receive an “F” for the course.

FORM OF ASSESSMENT:
Grades will be composed of evaluations based on the mid-term and final exams, plus one written paper, to be announced and assigned by the professor. The resulting grades will each constitute 1/3 of the final grade.
The highest grades will be awarded for work that demonstrates:
-- thorough knowledge of course material
-- critical judgment of views expressed in required Reading and in extra Reading in the case of the research paper.
-- the capacity to answer questions (on exams) concisely and to the point, with relevant information to back up the statements made.

FORMAT OF EXAMINATION:
Students will be tested on material presented in class lectures, contained in assigned Readings or viewed during site trips. Content and format of the examination will be discussed prior to examination so that students will have a clear idea of procedures.
Examination will comprise the following:
- Terminology
- Slide Identification (name of artist, title of artwork, location, approx. date)
- Comparison (essay type answer where two works are compared and contrasted in terms of medium, style, subject matter, treatment, etc.)
- Questions pertaining to specific works by artists-essay type answer.

**SITE VISIT ATTIRE:** Appropriate attire must be observed when visiting churches: no bare shoulders or midriffs; no shorts, no minis.
Mobile phones and electronic devises must be switched off during class periods

**CLASSROOM POLICY**
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

**SCHEDULE**

**Week 1**
* Tues 17 January
**Introduction** to the course: History of Florence (the Roman Florentia, the mendicant churches, the building of the new cathedral and the bell tower of Santa Maria del Fiore next to the Baptistry)
**Readings:** Hartt, *Italy and Italian Art*, pp 35-55
The Design of the Campanile, pp 114-115
Sculpture for the Baptistry, pp 122-123

* Thurs 19 January
**Duomo, Campanile and Baptistery [meet in front of Palazzo Rucellai]**
**Readings:** *Art of Renaissance Florence, 1400–1600*, pp. 10-15

**Week 2**
* Tues 24 January
**Giotto**
**Reading:** Hartt, *Florentine Art of the Early Trecento*, pp 93-113
Florentine Painters after Giotto, pp 118-121

* Thurs 26 January
**Santa Croce and Pazzi Chapel [meet AT 9.20 in front of Santa Croce]**

**Week 3**
* Tues 31 January
**Filippo Brunelleschi, Lorenzo Ghiberti**
**Reading:** Hartt, *The Beginnings of Renaissance Architecture*, pp 181-96
Gothic and Renaissance in Tuscan Sculpture, pp 199-217

* Thurs 2 February
**Museo dell’Opera del Duomo [meet in front of Museo dell’Opera del Duomo]**

**Week 4**
**Tues 7 February**
**Donatello**
Readings: Hartt, Crisis and Crosscurrents; Donatello after 1453, pp 329-342

**Thurs 9 February**
Or San Michele, The Bargello [meet in front of The Bargello]
Readings: *Art of Renaissance Florence, 1400–1600*, pp. 22-25, 37-42;

**Week 5**
**Tues 14 February**
**Alberti**
Absolute and Perfect Painting, pp 293-310

**Thurs 16 February**
Santa Maria Novella; Palazzo Rucellai [meet in front of Palazzo Rucellai]
Readings: *Art of Renaissance Florence, 1400–1600*, pp.1-9, 35-36, 75.

**Week 6**
**Tues 21 February**
**Masaccio, Masolino**
Readings: Hartt, Masolino and Masaccio, pp 227-243

**Thurs 23 February**
Brancacci Chapel, Santa Maria del Carmine [meet in front of Santa Maria del Carmine church at 10:00]
Readings: *Art of Renaissance Florence, 1400–1600*, pp. 43-50.

**Week 7 (27 February – 1 March)**
Mid-term Exams

**Week 8**
Mid-term Break

**Week 9**
**Tues 13 March**
Fra Angelico, Fra Filippo Lippi
Readings: Hartt, The Heritage of Masaccio, pp 245-263

Thurs 15 Mar
San Marco [meet in front of San Marco church]
Readings: Art of Renaissance Florence, 1400–1600, pp.53-56

Week 10
Tues 20 March
Andrea del Verrocchio, Sandro Botticelli
Reading: Hartt, Science, Poetry, and Prose, pp 359-397

Thurs 22 March
Gli Uffizi I (emphasis: Botticelli) [meet in front of Uffizi Gallery]
Readings: Art of Renaissance Florence, 1400–1600, pp. 94-97; A. Polizano Le Stanze per la giostra, 1476-1478, room 99.

Week 11
Tues 27 March
Leonardo
Reading: Hartt, The High Renaissance in Florence, pp 477-501

Thurs 29 March
Gli Uffizi II (emphasis: Leonardo and Michelangelo) [meet in front of Uffizi Gallery]

Week 12
Tues 3 April
Michelangelo
Reading: Hartt, Michelangelo to 1505, pp 501-511; pp 525-554
Thurs 5 April
Galleria dell’Accademia [meet in front of Accademia Gallery]

Week 13
Tues 10 April
Michelangelo, continued
Reading: Hartt, High Renaissance and Mannerism, pp 581-604
Thurs 12 April
Medici Chapel [meet in front of San Lorenzo church]
Readings: Art of Renaissance Florence, 1400–1600, pp. 132-138; Michelangelo Buonarroti, Sonnet for Tommaso de’ Cavalieri, ‘I do not know if it is the very longed-for light’ (‘Non so se s’è la desiata luce’), c. 1534 / 1546, from M.Buonarroti, Complete Poems and Selected Letters of Michelangelo, edited by R.N.Liscott, transl. by C.Gilbert, Paperback, 1980

Week 14
Tues 17 April
Raphael
Reading: Hartt, Raphael in Perugia and Florence, pp 511-515; 554-579

Thurs 19 April
Palazzo Pitti, Galleria Palatina [meet in front of Palazzo Pitti]
Readings: Art of Renaissance Florence, 1400–1600, pp.121-123, 126.

Week 15
Tues 24 April
Mannerism (Andrea del Sarto, Pontormo, Rosso Fiorentino)
Reading: Hartt, High Renaissance and Mannerism, pp 594-604

Thurs 26 Apr
San Michele in Visdomini church, Annunziata church, St.Felicta Capponi Chapel

Week 16 (May 3-6)
Final Exams
Special Topics in Art History: Leonardo
Syllabus
Spring Semester 2012
Instructor: Michael W. Kwakkelstein, Ph.D.

Credits: 3
Contact hrs/wk: 3
Prerequisite: a previous course in art history preferred
Site-visit fee: $150
Email: kwakkelstein@iuo.iris.firenze.it
Office hours after class

COURSE DESCRIPTION
An in-depth study of the drawings, paintings and writings on art of Leonardo da Vinci (1452-1519). This course seeks to define Leonardo’s development as a painter and as a draftsman. The student will become familiar not only with Leonardo’s individual masterpieces, but also with his working methods and multifarious interests. The nature and significance of Leonardo’s special inventiveness will be assessed through close comparison of his works with those of his peers and immediate predecessors. The student will gain insight in the design process of Leonardo’s painted works through attentive analysis of the preparatory drawings. Leonardo’s drawing and painting practice will be considered in the context of his instructive notes on painting.

COURSE OBJECTIVES
To introduce the student to the art and thought of Leonardo da Vinci and to enable him or her to understand and appreciate the universality of his genius. The student will learn the significance of Leonardo’s pioneering research in various branches of knowledge and will understand how that research relates to Leonardo’s artistic practice and theoretical ideals. The student will become familiar with the role drawing played not only in the creative process, but also in the transmission of the vast body of knowledge Leonardo gathered with the intention to compile illustrated treatises for the benefit of the painter.

COURSE STRUCTURE
Class will meet for 3 hours per week. The course will be a combination of lectures with power point presentation/discussions in class and guided visits on site in museums in Florence and a field trip to Milan.

COURSE REQUIREMENTS
Students will sit a midterm examination and a final examination, and write a term paper with a 10 minutes-presentation (list of topics and outline term paper will be handed out at the beginning of the course). Papers are to be 10 pages in length. For details see “Guidelines writing art history paper” attached to this syllabus.

ATTENDANCE
Attendance will be recorded, and will be factored into your final grade. Two absences must be justified by a personal note. More than two unjustified absences will lower your grade, unless a doctor’s note is presented.
No food is permitted in the classroom, or at the sites of study.
Cell phones must be turned off during the class period, in the classroom and at the site.

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.
**FORM OF ASSESSMENT**
Grades will be composed of evaluations based on a mid-term and final exam, a research paper, a 10-minute presentation and class attendance/participation. The course will be taught as a lecture course with frequent group discussions; hence, students are expected to complete the reading assignments before class and to actively contribute to the class discussion. High grades will be awarded for work that demonstrates:
- good knowledge of course material
- critical judgment of views expressed in required reading and extra reading for research paper.
- the capacity to answer questions (exams) concisely and to the point.

1. Class attendance and participation 20%
2. Midterm exam 20%
3. Research paper and presentation 30%
4. Final exam 30%

**FORMAT OF EXAMINATION**
The **midterm exam** will include slide identifications (title of artwork, medium, present location, approx. date), comparisons (between two artworks) and brief essay questions. It will be based on material covered in the readings and in the lectures both in the classroom and on the site trips. The **final exam** will be structured more or less like the midterm exam. To a great extent it will test material from the second half of the semester, but there will also be a comprehensive component.

The student will not be tested on any information not found in the textbooks or presented in class lectures.

**REQUIRED READING**

**FURTHER READING**
All books can be found in the Palazzo Rucellai Library.

**IMPORTANT DATES**
- Monday 27 February               Midterm Exam
- Wednesday 4 April                Deadline Research Paper
- Friday 16 March                  Field trip to Milan
- April 30-May (t.b.a.)           Final Exam
COURSE TIMETABLE

Week 1: Introduction: Genius defined
Monday 16 Jan.: Introduction to the course and to Leonardo da Vinci and his status as universal genius.
Wednesday 18 Jan.: Film (part I)

Week 2: First Florentine period (1466-1482: I) Leonardo’s art in context; his training as an artist
Monday 23 Jan.: Defining the Renaissance and the function and uses of painting and sculpture at the time.
Readings: Burke, “The Uses of Works of Art” (handout)
Wednesday 25 Jan.: Working procedures in the Florentine Renaissance workshop: Leonardo’s apprenticeship with Andrea del Verrocchio (*The Baptism of Christ*).
Readings: Clark, pp. 37-51; Nicholl, pp. 30-37; 61-98.

Week 3: First Florentine period (1466-1482: II) Leonardo’s earliest paintings
Monday 30 Jan.: The *Madonna with the Carnation*, the *Annunciation*, the *Madonna Benois* and the *Portrait of Ginevra de’ Benci*
Readings: Clark, pp. 52-69; Nicholl, pp. 98-114; 131-138
Wednesday 1 Feb.: The *St Jerome* and the *Adoration of the Magi*

Week 4: First Milanese period (1482-1499: I) Leonardo as a court artist
Readings: Clark, pp. 89-107; Nicholl, pp. 185-201; 226-240.
Wednesday 8 Feb.: Site visit to the Uffizi Museum.

Week 5: First Milanese period (1482-1499: II) Leonardo the scientist
Monday 13 Feb.: Introduction to his notebooks.
Readings: Clark, pp. 108-124; Nicholl, pp. 3-9; 209-226.
Wednesday 15 Feb.: Leonardo and physiognomy: the study of striking faces

Week 6: First Milanese period (1482-1499: III): Leonardo as a theorist of art
Monday 20 Feb.: The ‘Treatise on painting’ and Leonardo’s anatomical studies.
Wednesday 22 Feb.: Topic paper assigned (with abstract indicating aim, structure and main sources). Review. Film (Part II).

Week 7: Mid-term Exam
Monday 27 Feb. Exam

Week 8: Midterm Break: March 2-11

Week 9: First Milanese period (1482-1499: IV): The Horse and the Last Supper
Monday 12 March.: The Sforza Monument (‘The Horse’). The *Last Supper* (Part I)
Wednesday 14 March: The Last Supper (Part II)
Readings: See above.

Friday 16 March Field trip to Milan

Week 10: Second Florentine Period (1500-mid 1508: I) The Mona Lisa and other works
Monday 19 March: The Portrait of Isabella d’Este; the Burlington House Cartoon of the Virgin and Child with Saint Anne; the Madonna of the Yarnwinder
Readings: Vasari, Life of Leonardo, p. 293; Clark, pp. 157-172; Nicholl, pp. 325-342.
Wednesday 21 March: The Mona Lisa.

Week 11: Second Florentine period (1500-mid 1508: II)
Monday 26 March: The Battle of Anghiari; the Leda, studies of the flight of birds.
Readings: Vasari, pp. 294-96; Clark pp. 176-200; Nicholl, pp. 371-382; 389-399.

Wednesday 28 March: Film (Part III).

Week 12: Second Milanese Period (mid 1508-13), Rome and France (1513-19)
Monday 2 April: The St John the Baptist and the Bacchus
Clark, p. 246-253; Nicholl, pp. 466-474.
Wednesday 4 April: The Louvre Virgin and Child with St Anne, the Trivulzio Monument, the Deluge drawings and last anatomical studies.
Readings: Vasari, pp. 296-298; Clark, pp. 211-246; Nicholl, pp. 403-434; 443-453; 457-466.

Week 13: Death and legacy
Monday 9 April: NO CLASS
Wednesday 11 April: Death in Amboise. Leonardo the man and his legacy.
Readings: Clark, pp. 246-258; Nicholl, pp. 466-476; 486-502.

Week 14: Student Presentations
Monday 16 April: Site visit to Leonardo Museum (via Cavour).
Readings: Handout on Leonardo as civic and military engineer
Wednesday 18 April: Presentations.

Week 15: Student Presentations and Review
Monday 23 April: Presentations
Wednesday 25 April: Presentations and Review

Week 16: Final exam
To be announced
History of Italian Art II: Michelangelo to Bernini
Syllabus
Spring Semester 2012
Instructor: Anatole Tchikine, Ph.D.

Credits: 3
Contact hrs/wk: 3
Prerequisite: a previous course in art history preferred
Site-visits fee: $175
Contact: tchikia@tcd.ie

COURSE DESCRIPTION
The names of Michelangelo and Bernini exemplify two high points of artistic achievement in the history of Western civilization. They were also among the key protagonists in the development of Renaissance and Baroque art, whose work reflected the age that they lived in: the time of political upheaval and religious conflict, when geographical and scientific discoveries undermined the familiar world-picture and Europe became divided by religious differences that shook traditional faith.

This course is an introduction to painting and sculpture in Italy between c. 1500 and c. 1685, focusing on its major artistic centers: Florence, Venice, and Rome. It traces the main stylistic and iconographic trends in Italian art through an investigation of specific issues and themes: the impact of the Counter-Reformation, court culture, decorum and naturalism, the development of traditional and new genres of painting (altarpieces, portraits, landscapes, and still-lifes), and illusionistic fresco and sculptural decoration. The works of the leading artists of the period – Michelangelo, Raphael, Titian, Caravaggio, Gianlorenzo Bernini, Pietro da Cortona, and Artemisia Gentileschi – are shown in their historical, religious, political, and intellectual context.

AIM OF THE COURSE
Students will become familiar with the main centers, monuments, and protagonists of Italian Renaissance and Baroque art. They will acquire a general understanding of the chronology of the period and its main stylistic trends and learn to identify and interpret selected works of art in an appropriate context. The course also aims to promote visual analysis and observation, encouraging students to articulate and develop their points of view in front of the instructor and their peers.

REQUIRED READING
H. Hibbard, *Michelangelo*
H. Hibbard, *Bernini*

Additional excerpts from selected texts will be e-mailed before each class.

SUGGESTIONS FOR FURTHER READING
C. Avery, *Bernini. Genius of the Baroque*
C. Avery, *Florentine Renaissance Sculpture*
B. Cole, *The Renaissance Artist at Work*
J. Hall, *Dictionary of Subjects and Symbols in Art*
H. Hibbard, *Caravaggio*
A. Hughes, *Michelangelo*
J.R. Martin, *Baroque*
J. Paoletti and G.M. Radke, *Art in Renaissance Italy*
B. Talvacchia, *Raphael*
J. Wilde, *Michelangelo*
R. Wittkower, *Sculpture*
R. Wittkower, *Gianlorenzo Bernini. The Sculptor of the Roman Baroque*
R. Wittkower, *Art and Architecture in Italy, 1600-1750*
Note: when writing your research paper, please make sure you refer to the books in the Institute’s library. Using internet resources ONLY is not sufficient for obtaining a good grade. For images, use the Web Gallery of Art: www.wga.hu.

COURSE STRUCTURE AND ATTENDANCE POLICY
The course involves lectures / discussions in class as well as visits to Florentine churches and museums. THERE IS ALSO A ONE-DAY STUDY TRIP TO VENICE, TAKING PLACE ON SATURDAY, MARCH 31st. You are permitted only two unjustified absences. Further absences without an explanation will result in lowered grades. Food is not permitted during class. Cell phones must be turned off at all times.

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

ASSESSMENT
The course includes two exams (mid-term and final) and a research assignment. Grades are composed of evaluations based on all three of these assessments as well as class attendance and participation. In the exams, you will be asked to identify, analyze, or compare paintings, sculptures, and buildings discussed in class. In addition to this, there will be one or two essay questions. The research paper should be 1,500-1,700 words long (4-5 double-spaced pages) and should be printed out or e-mailed directly to tchikia@tcd.ie (in .doc, .docx, or PDF format). THE SUBMISSION DATE IS TUESDAY, APRIL 3rd.

Your work should demonstrate:
- thorough knowledge of course material, analysis of works of art and buildings discussed in class
- critical discussion of views expressed in required reading
- ability to develop your argument and present it in a structured form

Original insights, examples, and comparisons are particularly welcome. If you have any questions or suggestions, e-mail tchikia@tcd.ie.

Site visit attire (THIS IS IMPORTANT): You have to be “appropriately” dressed to visit churches: no bare shoulders or midriffs, no shorts, no minis. Please also no backpacks: these are not allowed into museums (you could leave them in the Institute’s lockers).

CLASS SCHEDULE
Week 1:
Tue, Jan 17th: Overview, Italian art of the 16th century
Visits: NONE
Reading: NONE
Thu, Jan 19th: Overview, Italian art of the 15th century
Visits: NONE
Reading: Hibbard, Michelangelo, pp. 11-22

Week 2:
Tue, Jan 24th: Michelangelo’s sculpture
Visits: Accademia
Reading: Hibbard, Michelangelo, pp. 51-61, 85-95
CLASS MEETS IN FRONT OF THE ACCADEMIA
Thu, Jan 26th: The Sistine chapel ceiling
Visits: NONE
Reading: Hibbard, Michelangelo, pp. 99-143
Week 3:
  Tue, Jan 31st:  Raphael  
  Visits: NONE  
  Reading: to be distributed  
  Thu, Feb 2nd:  The High Renaissance in Florence  
  Visits: Chiostro dello Scalzo, SS. Annunziata  
  Reading: to be distributed  

  CLASS MEETS IN PIAZZA S. MARCO

Week 4:
  Tue, Feb 7th:  Michelangelo and the Medici  
  Visits: Medici chapels (S. Lorenzo)  
  Reading: Hibbard, *Michelangelo*, pp. 177-202  
  Thu, Feb 9th:  Titian and the High Renaissance in Venice  
  Visits: NONE  
  Reading: to be distributed  

  CLASS MEETS IN FRONT OF THE CHURCH OF S. LORENZO

Week 5:
  Tue, Feb 14th:  Tintoretto and Veronese  
  Visits: NONE  
  Reading: to be distributed  
  Thu, Feb 16th:  What is Mannerism?  
  Visits: S. Felicita  
  Reading: to be distributed  

Week 6:
  Tue, Feb 21st:  Florentine Mannerist sculpture  
  Visits: Bargello, Piazza della Signoria  
  Reading: Avery, *Florentine Renaissance Sculpture*, pp. 187-90, 194-210, 251-53  

  CLASS MEETS IN FRONT OF THE BARGELLO

  Thu, Feb 23rd:  16th-century paintings in the Uffizi  
  Visits: Uffizi  
  Reading: to be distributed  

  CLASS MEETS UNDER THE LOGGIA AT THE CORNER OF THE UFFIZI

Week 7:  
Mid-term exam

Week 8:  
Mid-term break

Week 9:
  Tue, Mar 13th:  Overview, Italian art of the 17th century  
  Visits: NONE  
  Reading: to be distributed  
  Thu, Mar 15th:  Caravaggio: the beginnings  
  Visits: NONE  
  Reading: Hibbard, *Caravaggio*, pp. 29-46  

Week 10:
  Tue, Mar 20th:  Caravaggio: maturity  
  Visits: NONE  
  Reading: Hibbard, *Caravaggio*, pp. 91-117  
  Thu, Mar 22nd:  Annibale Carracci and the “rebirth” of painting  
  Visits: NONE  
  Reading: to be distributed
Week 11:
Tue, Mar 23rd:  The Bolognese school in Rome
Visits: NONE
Reading: to be distributed

Thu, Mar 29th:  Artemisia Gentileschi
Visits: NONE
Reading: to be distributed

Sat, Mar 31st:  STUDY TRIP TO VENICE
CLASS MEETS AT THE PHARMACY INSIDE S. MARIA NOVELLA TRAIN STATION

Week 12:
Tue, Apr 3rd:  Baroque ceiling painting
Visits: NONE
Reading: to be distributed

Thu, Apr 5th:  Baroque frescos in Florence
Visits: Galleria Palatina, Museo degli Argenti
Reading: to be distributed
CLASS MEETS IN FRONT OF PALAZZO PITTI

Week 13:
Tue, Apr 10th:  17th-century paintings in the Uffizi
Visits: Uffizi
Reading: to be distributed
CLASS MEETS UNDER THE LOGGIA AT THE CORNER OF THE UFFIZI

Thu, Apr 12th:  Foreign artists in Rome
Visits: NONE
Reading: to be distributed

Week 14:
Tue, Apr 17th:  Bernini’s sculpture
Visits: NONE
Reading: Hibbard, *Bernini*, pp. 23-67

Thu, Apr 19th:  Bernini at St Peter’s
Visits: NONE
Reading: Hibbard, *Bernini*, pp. 68-110

Week 15:
Tue, Apr 24th:  Bernini’s fountains
Visits: NONE
Reading: Hibbard, *Bernini*, pp. 110-25

Thu, Apr 26th:  Revision
Visits: Palazzo Medici
Reading: to be distributed
CLASS MEETS IN FRONT OF THE CHURCH OF S. LORENZO

Week 16:
Final exam
The Art of Buon Fresco
Syllabus
Spring Semester 2012
Instructor: Tiziano Lucchesi, M.F.A.

Credits: 3
Prerequisite: Suggested at least two semesters of studio art or art history
Site visit fee: $35
Material fee: est. $70

COURSE DESCRIPTION
The studio in which the students have their classes is very similar to the original painting workshops that one could find in the narrow old streets of Renaissance Florence, and makes an inspiring setting. The fresco walls are prepared with a bare, rough layer allowing the students the possibility to work directly in an authentic environment. During the first month of the semester the students will be able to see and study the ancient techniques of fresco wall painting that have preceded them over the course of history, starting with prehistoric man and continuing on to the period of the Egyptians, Greeks, and Romans, with some attention also to Asiatic and Mesoamerican methods. Students will also acquire some familiarity with the famous art manuals passed down to us by the ancient masters (Plinio, Vitruvio, Cennino Cennini and Vasari.). The study of the various steps in the process includes the preparation of the mortar, of the preparatory drawings and life-size cartoons, of the subdivision into “days’ work”, and of the various pictorial phases of this technique. After the first tries there will be gradually added more complex projects that students will be able to take home with them. During the last 2-3 weeks of the semester, when students have mastered the technique, we will concentrate on a large fresco that will be carried out by the whole group, as in a true “bottega fiorentina” of the Fifteenth century. The topic of the mural will be realistic, and once the setting and narrative content is decided, students will design the characters themselves. Then the life-size drawings and the cutting out of the “cartoons” will be done, and after the preparation of the mortar and all the materials, each student will paint his/her character in the portion set up for the “day” (giornate). At the completion of the fresco students will have participated in the realization of a large original mural in authentic Fifteenth century fresco technique, and they will be able to make a thorough digital documentation of their work.

Class will meet for six hours per week in the studio.

- **Projects**: Students will be expected to work through a series of assignments that will help in becoming familiar with the techniques being studied.
- **Critiques**: Critiques are intended to serve as an open forum for evaluation and discussion of your work.
- **Slide Presentations/Site Visits**: Slide presentations will address the connections between class concepts, your work, and art history, while site visits to museums and galleries will enable students to view the work of the Italian masters.
- **Readings**: Students will be given handouts to assist in learning techniques.

COURSE POLICIES
Headphones will not be permitted during class time.
Turn off your cell phone before coming to class!

GRADING AND ATTENDANCE
Class attendance and participation is crucial to the overall grade.
Students may miss 2 classes without having their grade drop. Each additional unexcused absence will result in a drop of ½ a letter grade on your final grade. Three late and/or early departures from class will count as one absence. Consider illness, family emergencies, etc. to
be worthy of an excused absence. An excused absence must be accompanied by written documentation.

**GRADING SCALE**
- A Excellent. Work completed on time with excellence in care and effort. Excellent attendance and class participation.
- B Good, Above Average. Work completed on time in a competent manner with an above average understanding of photography. Good attendance and class participation.
- C Average. Work completed with an average level proficiency from a beginning level student.
- D Work completed with a minimum of effort. Late or incomplete work.
- F Incomplete work, excessive absences, or quality below university level.

**GRADE BREAKDOWN**

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projects</td>
<td>60%</td>
</tr>
<tr>
<td>Class participation</td>
<td>40%</td>
</tr>
</tbody>
</table>

**CLASS PARTICIPATION**
Students will be expected to attend class regularly, provide required supplies, work diligently during class, as well as spend the necessary amount of time on projects outside of class. Since open interchange of ideas are essential to any artist’s development, students are encouraged to be active participants in each class, and are required to contribute to discussions during formal group critiques.

**CLASSROOM POLICY**
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

**ASSIGNMENTS**
Students will be familiarized with materials, techniques and styles through lectures, readings, demonstrations and critiques and will execute assignments that are in-line with the lecture and study information. Assignments are due at the beginning of class on the day scheduled for the critique.

**READINGS**
Students will be given handouts to assist in learning techniques.

**CLASS CONDUCT**
All students are requested to take responsibility for personal conduct during class and arrive on time for each lecture and studio work with proper materials and assignments already completed and ready to present. Repeated tardiness and failure to complete work on time will affect final grade.

**TEXTS**

*Primary Sources:*
- Cennino Cennini, *Craftsman’s Handbook*
- Giorgio Vasari, *On Technique*

*General Texts:*
- Frederick Hartt, *Italian Renaissance Art*
- Steffi Roettgen, *Italian Frescoes of the Early and High Renaissance, vols. I and II.*
- Eve Borsook, *The Mural Painters of Tuscany: From Cimabue to Andrea del Sarto*

*Reserve Texts:*
OFFICE HOURS
I am available before and after class.
If you have questions or need to advise me of a pending absence, you can contact me at the following e-mail address: tiziano.lucchesi@gmail.com

SCHEDULE
First week
- **Tuesday 17 January** Presentation and introduction to the artistic techniques to be examined during the three-part course. Explanation of the tools to be used in the course.
- **Thursday 19 January** Lecture with video projection on the artistic techniques in use from prehistory to the sixteenth century.
- Students will begin the process by combining lime, sand, to make the mortar that will become the first layer of Fresco.
- Buying of materials, preparation of walls
- **Reading:** Cennini, 42-47; Vasari, 212-215; Hartt, 33-40; Roettgen, Vol. I, 9-26

Second week
- **Tuesday 24 January** Lecture on the types of mortar used in mural art.
- Work day in studio. Students will continue the process by applying the mortar on the tile that will be used as the support as first work. Preparation of First copy.
- Students will prepare a drawing in black and white to be used for their work, take from classic masters
- Preparation of the cartoon (preparatory drawing of the same dimensions as the finished work) that will be used to transfer the design to the wet plaster.
- Preparation of the plaster used for Final coat layer
- **Thursday 26 January**
- Guided visit to see Florentine frescos.
- **Readings:** Cennini 47-57; Vasari, 218-221; Hartt, 76-99; Hartt, 104-129

Third week
- **Tuesday 31 January** Lecture on the buon fresco (painting characterized by the use of pigments in water applied to a layer of plaster while it is still wet; when the plaster hardens, the pigments are encompassed in the crystal structure of the calcium carbonate that forms and are no longer soluble in water).
- Work day in studio. First day of FRESCO painting about first copy of Giotto di Bondone.
  Students will spread the plaster in which the drawing will be transferred with spolvero or incised. Transfer of the drawing to the plaster using the technique of spolvero (the cartoon is poked with holes along the lines of the drawing and then placed over the wet plaster and dusted with powder; the powder passes through the holes and leaves the outline of the drawing on the wet plaster) or the technique of incisione (the cartoon is placed over the layer of wet plaster and a sharp instrument is passed over the lines of the drawing; when the cartoon is removed, the indentations of the lines remain as a guide).
- **Thursday 2 February**
- Work day in studio.
- Second day of painting, applying the plaster onto the tiles and then finish painting in all parts.
• **Readings:** Cennini, 20-41; Hartt, 190-212; Roettgen, vol.I, 92-117/Hartt, 213-228 and 310-316; Roettgen, 326-357

**Fourth week**
- Tuesday 7 February
  - Work day in studio
  - Discussion and evaluation of finished work.
  - Preparations of second copy
- **Thursday 9 February**
  - Second guided visit SANTA MARIA NOVELLA

**Fifth week:**
- Tuesday 14 February Lecture on organic binders used in the different painting media and often used on fresco after his drying; the different theories of its beginnings including a comparison among the techniques used by the Greeks, the Egyptians, and the Romans (Pliny, Vitruvius, etc.); the paintings of Pompeii.
  - Work day in studio. Students will begin the second frescos onto the wall instead tiles, therefore they will spread the mortar made of lime, sand and marble dust onto the wall and they will painting on top. 
- **Thursday 16 February** Work day in studio.
  - **Readings:** Cennini, 20-41; Hartt, 190-212; Roettgen, vol.I, 92-117/Hartt, 213-228 and 310-316; Roettgen, 326-357

**Sixth week**
- Tuesday 21 February Students prepare drawing, cartoon... for third copy about Masaccio.
- **Thursday 23 February** Guided visit to CHIESA DEL CARMINE E CAPPELLA BRANCACCI to see relevant frescoes.
  - **Readings:** Hartt, 344-349; Roettgen, vol.II, 40-55 and 82-201.

**Seventh week Mid-term Examination**
- Tuesday 28 March EXTREMOPE examinations COPY OF MASACCIO PAINTING
- **Thursday 1 March** no class
- **MIDTERM BREAK 2-11 MARCH**

**Eighth week**
- Tuesday 13 March Work day in studio. Students will spread ox glue onto them frescos,lecture about fresco’s “strappo”
- **Thursday 15 March** Work day in studio. Students will remove the frescos painting by the wall thanks to “strappo” technique
  - Students will cleaning the back of frescos and apply a new light support.

**Ninth week:**
- Tuesday 20 March Visit to PALAZZO VECCHIO
- **Thursday 22 March** Work day in studio. Preparation of general drawing in black and white about a personal work

**Tenth week**
- Tuesday 27 March Students will transfer a drawing in big cartoons, one for hic student.
- **Thursday 29 March** Painting in studio. Transfer big cartoon of general drawing onto rough layer as “sinopia”
• *Readings Michelangelo*: Hartt, 457-468 and 487-506; F. Mancinelli and G. Colalucci, 155-186; Boroli and Cappellini, 80-109
• *Raphael*: Jones and Penny, 49-132; Hartt, 506-534

Eleventh week
• Tuesday 3 April Work day in studio. Painting
• Thursday 5 April Work day in studio. Painting

Twelfth week
• Tuesday 10 April Visit to MUSEO DEGLI ARGENTI
• Thursday 12 April Work day in studio. Painting

Thirteenth week
• Tuesday 17 April Work day in studio. Painting.
• Thursday 19 April Work day in studio. Painting.

Fourteenth week
• Tuesday 24 April Work Day
• Thursday 26 April Review of the techniques used. / REVIEW FOR EXAM
• Organization and selections for exhibit of the work done by the students. Retouching as necessary.
• Discussion and evaluation of finished work.
• Exhibitions preparations for STUDENTS ART EXHIBIT

Fifteenth week
Monday 1 May FINAL EXAM AND PAPERS DUE
Drawing: The Human Figure
Syllabus
Spring Semester 2012
Instructor: Tiziano Lucchesi, M.F.A.

Credits: 3
Prerequisite: None
Site visit fee: $40 site visit
Materials and model fee: est. $70

COURSE DESCRIPTION
This course offers students the possibility to master the basic notions of anatomical drawing through the study of classical and Renaissance Florentine sculptures and live models. The first part is centered on the anatomical study of the male and female figures, and, in the second part, it will progress toward the incorporation of color according to old masters techniques. In the first phase students will observe and draw busts, plasters and sculptures in the various Florentine collections, following the method of the old masters, using the more familiar drawing techniques with pencil, charcoal, sanguine (iron oxide) and fusaggine. The classes will include brief theoretical lessons to illustrate human anatomy and to analyze figures drawn by famous artists in history. Students will then proceed to drawing figures directly, both in the piazzas of Florence and in the studio with live models. After taking stock of the results and progress achieved in the first part of the course, there will be the possibility of continuing towards the desired goals with the use of color, choosing from numerous ancient and modern techniques. The aim of the course is to prepare students to express their own artistic creativity after having acquired mastery of the drawing of the human figure. There will be an end-of-term exhibit, after which students may take their work back with them.

Class will meet for six hours per week in the studio.
- **Projects:** Students will be expected to work through a series of assignments that will help in becoming familiar with the techniques being studied.
- **Critiques:** Critiques are intended to serve as an open forum for evaluation and discussion of your work.
- **Slide Presentations/Site Visits:** Slide presentations will address the connections between concepts presented in class, your work, and art history, while site visits to museums and galleries will enable students to view the work of the Italian masters.
- **Readings:** Students will be given handouts to assist in learning techniques.

COURSE POLICIES
Headphones will not be permitted during class time.
Turn off your cell phone before coming to class!

GRADING AND ATTENDANCE
Class attendance and participation is crucial to the overall grade.
Students may miss 2 classes without having their grade drop. Each additional unexcused absence will result in a drop of ½ a letter grade on your final grade. Three late and/or early departures from class will count as one absence. An excused absence (illness) must be accompanied by written documentation.

GRADING SCALE
A Excellent. Work completed on time with excellence in care and effort. Excellent attendance and class participation.
B Good. Above Average. Work completed on time in a competent manner with an
above average understanding of photography. Good attendance and class participation.

C  Average. Work completed with an average level proficiency from a beginning level student.

D  Work completed with a minimum of effort. Late or incomplete work.

F  Incomplete work, excessive absences, or quality below university level.

GRADE BREAKDOWN
Projects 60%
Class participation 40%

CLASS PARTICIPATION
Students will be expected to attend class regularly, provide required supplies, work diligently during class, as well as spend the necessary amount of time on projects outside of class. Since open interchange of ideas are essential to any artist’s development, students are encouraged to be active participants in each class, and are required to contribute to discussions during formal group critiques.

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

ASSIGNMENTS
Students will be familiarized with materials, techniques and styles through lectures, readings, demonstrations and critiques and will execute assignments that are in-line with the lecture and study information. Assignments are due at the beginning of class on the day scheduled for the critique.

TEXTS
Students will be given handouts to assist in learning techniques
Primary Sources:
• Cennino Cennini, *Craftsmen’s Handbook*
• Giorgio Vasari, *On Technique*

General Texts:
• Frederick Hartt, *Italian Renaissance Art*
• Steffi Roettgen, *Italian Frescoes of the Early and High Renaissance, vols. I and II.*
• Eve Borsook, *The Mural Painters of Tuscany: From Cimabue to Andrea del Sarto*

Reserve Texts:
• Roger Jones and Nicholas Penny, *Raphael*
• F. Mancinelli and G. Colalucci, *Michelangelo, The Last Judgment*
• Ed. P. Boroli and V. Cappellini, *La capella Sistina, la volta restaurata*

OFFICE HOURS
I am available before and after class. I am also in the studio most of the week.
If you have questions or need to advise me of a pending absence, you can contact me at the following e-mail address: tiziano.lucchesi@gmail.com

SCHEDULE
First week:
• Tuesdays 17 January  Presentation and introduction.  Explanation of the tools to be
used in the course. Lecture with video projection on the artistic techniques in use from prehistory to the sixteenth century.

- **Thursdays 19 January** Buying of materials, preparation. Students will begin mainly lines drawing

**Second week**
- **Tuesdays 24 January** Lecture on general anatomic drawing. Work day in studio
- **Thursdays 26 January** Lecture on anatomic skull. Work day in studio, copy of anatomic head.

**Third week**
- **Tuesdays 31 January** Lecture on anatomic arm. Work day in studio. Copy of anatomic arms.
- **Thursdays 2 February** Guided visit in **MUSEO OPERA DEL DUOMO** work day, copy of anatomic arms inside museum.

**Fourth week**
- **Tuesdays 7 February** Lecture on anatomic bust. Work day in studio, Live model
- **Thursdays 9 February** Guided visit to **GABINETTO DEI DISEGNI UFFIZI**

**Fifth week**
- **Tuesdays 14 February** Anatomic legs lecture. Copy of a drawing's legs in studio. Live Model
- **Thursdays 16 February** Guided visit to **MUSEO DELL'ACCADEMIA**

**Sixth week**
- **Tuesdays 21 February** Model
- **Thursdays 23 February** Model

**Seventh week/ Mid term examinations**
- **Tuesdays 28 February** Extempore in studio with Live Model. Review of the student's anatomic drawings.
- **Thursdays 2 February** No class

**MIDTERM BREAK 2-11 March**

**Eighth week**
- **Tuesdays 13 March** Lecture on binders used as preparations by older masters, (Cennino Cennini and Vasari) comparison with the oldest and contemporaneous generations. Work day in studio, preparations of support.
- **Thursdays 15 March** Live Model

**Ninth week**
- **Tuesdays 20 March** Work day in studio
- **Thursdays 22 March** Guided visit to **GIARDINO DI BOBOLI**, work day in the park.

**Tenth week**
- **Tuesdays 27 March** Work day in studio. Finalization of the museum drawing in studio.
- **Thursdays 29 March** Lecture on perspective and how it is used to create a drawing.
Eleventh week
- **Tuesdays 3 March** Students will create a drawing using perspective outside.
- **Thursdays 5 April** Students will finish the drawing and using pencil and charcoal.

Twelfth week
- **Tuesdays 10 April** Live Model
- **Thursdays 12 April** Drawing outside

Thirteenth week
- **Tuesdays 17 April** Live Model
- **Thursdays 19 April** Work day

Fourteenth week:
- **Tuesdays 24 April** Review of drawings
- **Thursdays 26 April** Organization and selections for exhibit of the work done by the students. Retouching as necessary.
- Discussion and evaluation of finished work.

Fifteenth week
STUDENT ART EXHIBIT
Beginning Oil Painting: Imagery of Florence
Syllabus
Spring Semester 2012
Instructor: Tiziano Lucchesi, M.F.A.

Credits: 3
Site-Visits fee: $35
Material fee: est. $180
Office hours: by appointment

COURSE DESCRIPTION
This course is designed to introduce students to fundamental materials, techniques, and styles of oil painting. It is for both beginning art students, as well as for more advanced students who are new to the technique of oil painting. The course will present and demonstrate the basic materials used in oil painting, along with fundamentals of drawing and color theory. Students will be introduced to skills necessary to create painted images while being immersed in the world of the Florentine landscape, urban sights and historical monuments.

- Projects: Students will be expected to work through a series of assignments (both in-class and homework) that will help you to become familiar with the discipline of oil painting. Part of your work will be from life observation and part will be worked out with the support of images; In this case, it is very important that you use the help of computer and digital camera.

- Critiques: Critiques are intended to serve as an open forum for evaluation and discussion of your work. There will be in formal critiques where we will address both the positive and negative aspects of your work. This part of the topic can be very important and stimulating for your work, acting in a more spontaneous way.

- Slide Presentations/Site Visits: Slide presentations will address the connections between class concepts, your work, and different masters of oil painting techniques, some site visits to museums and galleries will enable students to view – first hand – the various styles of paintings.

- Readings: Students will be given handouts to assist in learning techniques in oil painting, drawing, and color theory.

- Handouts:
  - The artist handbook of materials and techniques: Ralph Mayer.
  - The materials of the artist and their use in painting: Max Doerner.

COURSE POLICIES
- Headphones will not be permitted during class time.
- Eating and speaking loudly is not admitted during class time.

GRADING AND ATTENDANCE
Class attendance is crucial to the overall grade.
Students may miss 2 classes without having their grade drop. Each additional unexcused absence will result in a drop of ½ a letter grade on your final grade. Three late and/or early departures from class will count as one absence. Consider illness, family emergencies, etc. to be worthy of an excused absence. An excused absence must be accompanied by written documentation.

GRADING SCALE
A Excellent. Work completed on time with excellence in care and meaning, and demonstrated effort. Excellent attendance and class participation.
B Good, Above Average. Work completed on time in a competent manner with an above average understanding of techniques. Good attendance and class participation.
C Average. Work completed with an average level proficiency from a beginning level student.
D Work completed with a minimum of effort. Late or incomplete work.
F Incomplete work, excessive absences, or quality below university level.

GRADE BREAKDOWN
Class participation 30%
Projects 40%
Class works 30%

CLASS PARTICIPATION
Students will be expected to attend class regularly, provide required supplies, work diligently during class, as well as spend the necessary amount of time on projecting and practicing outside of class. Since open interchange of ideas are essential to any artist’s development, students are encouraged to be active participants in each class, and are required to contribute to discussions during formal group critiques.

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies.

PROJECTS
Students will be familiarized with materials, techniques and styles through lectures, readings, and information. Assignments are due at the beginning of class on the day scheduled for the consign late assignments will be not accepted and students working on more complicate projects can be excused showing their work in progress.

Projects/Topics Studied
1. Introductory Techniques of oil painting and drawing: There will be a theoretical and practical lesson of basic oil painting and volumetric drawing techniques., as well an introduction to life drawing and 2-D transfer techniques. Materials, mixing, value, measurement, line, and space and will be stressed.
   Black and White Studies
   • Quick study painting from a still life (With charcoal)
   • Long Study still life to paint from observation. (In black and white oil paint)
   • Black and White Reproduction of a 2-d image (As homework, in charcoal)
   Urban landscape in black and white.
2. Introduction to Color theory. We will discuss the color wheel, color combinations in order to gain many different results, modulation of lines and textures as well as rendering form and space through color. We will also begin an ongoing discussion of specific and related examples of painters from the Renaissance through the 20th century in a study of composition and color. Our assignment will be paired with a museum visit to view if possible some of the discussed masterworks.
   Color Variations on Reproducing reality and art masterworks
   • Monochromatic
   • Complementary
   • Analogous
   • Full Colour
3. Introduction to techniques of perspective. One and two point perspective will be taught along with sighting and aerial perspective. There will be a continuing discussion on Italian painters who have focused on architecture and landscape in their work. We will continue to work on composition, quality of light, measurement, and painting technique. Weather permitting, class will be held outside or with 2d image sources.
We will also begin to explore incorporating ‘concept’ or idea within your artwork by conveying a theme. We will discuss ‘what’ you are painting about, as well as review the themes/concepts of some specific artists. This segment of the course will be paired with a visit to a contemporary art gallery.

Materials List:

**Oil Paints** (37mm tubes – with the exception of Titanium white)
- ❑ Titanium White (*150 ml)
- ❑ Ivory or Mars Black
- ❑ Ultramarine Blue
- ❑ Yellow Ochre
- ❑ Brown Umber
- ❑ Purple or Violet dark
- ❑ Primary Yellow
- ❑ Phthalo Green
- ❑ Vermillion Red
- ❑ Cadmium dark
- ❑ Cobalto
- ❑ Lacca di Garanza

**Acrylic Paints**
- ❑ Titanium white
- ❑ Ivory or Mars Black

**Brushes:** (6)
- An assortment of “longs”, “filberts”, and “rounds”. *be sure you’re purchasing Oil brushes
- ❑ Liquin Painting Medium – Quickens drying time, increases flow and transparency.
- ❑ Palette (either a wooden pallet, or a pad of disposable pallet paper)
- ❑ Palette Knife: Crooked blade for scraping and mixing.
- ❑ Palette Scraper: Spatula
- ❑ Odorless paint thinner (brush cleaner). Terpentine or acqua ragia.

- ❑ Stretched Canvases around (6)
- ❑ Sketch paper or sketchbook
- ❑ Rug or Paper Towels
- ❑ 2 Containers: 1 large and 1 small jar with lid, and a sponge

**Paints:** $ 65
**Brushes:** $ 30
**Canvases:** $ 65
**Misc painting supplies:** $ 60
**Approximate Supply cost:** $ 210

**ART SUPPLY STORES**

Zecchi Art Supply Store
Via Della Studio, 19r (just off Borgo Albizi)
Salvini, Piazza degli artisti angolo via Alfani.
Rigacci, via dei Servi.

**CLASSROOM POLICY**

All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

**COURSE OUTLINE**

<table>
<thead>
<tr>
<th>Week One</th>
<th>Jan 16</th>
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<tr>
<td>Course Introduction and syllabus review. Introduction to Oil Painting Materials. Presentation and introduction to the artistic techniques to be examined during the course. Explanation of the tools to be used.</td>
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<tr>
<td>Date</td>
<td>Event</td>
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| Jan 18   | Brief preparatory study of a still life in charcoal. (Study of surfaces)  
To finish As Homework: Create with charcoal a value scale due to create one everyday object in **chiaroscuro** study (Black and White) |
| Jan 23   | **Week Two**  
Brief slide show analysis of samples of images necessary for the class topics. Start to transfer the drawing for a black and white still life composition. Long Study Black and White Stylise from (Charcoal)  
Introduction on 2-D transfer techniques of the chosen object. (Working in scale or direct method)  
Paint the still life in black and white.  
As homework: **Select a black and white picture as (portrait or urban landscape.)** |
| Jan 25   | Go ahead with the paintings.  
Jan 27   |  
Week Three  
Jan 30   | Long Study Still Life painting (continued).  
Feb 1    | Works on process  
Feb 6    | **Week Four**  
Visit **GALLERIA DEGLI UFFIZI**  
Lecture on Preparations - Old master technique  
**Homework assignment:** **draw in pastels one landscapes or urban sight (from life) 35x50 cm. (plus the images printed in colour on cheap paper.)**  
Feb 8    | Preparation on wood panel following the old Italian manner handed down by the ancient masters. Bring in images by a painter or from a photograph that you would like to study, detail and possibly in realistic style. Start working on your image. Copy of the masterpiece started  
Feb 13   | **Week Five**  
Copy of the masterpiece (continued)  
Feb 15   | Copy continued  
Feb 20   | **Week Six**  
Go ahead with the project.  
Feb 22   | Finish and clean up your works.  
Feb 27   | **Week Seven**  
Mid term review. (Bring all the works you have done.)  
**Conclusion of your works and critique and advices** Drawing session, exercise on human head...from anatomical books.
| Week Eight | Transfer drawings on oil paint papers.  
|            | March 2  
|            | No class  
| Week Nine  | Mid term break From March 2 to March 11.  
|            | No Classes – Midterm  
| Week Ten   | March 12  
|            | Colour Theory painting of full colour technique.(Slide show demonstration.)  
|            | Atmosphere in your painting. (Experimenting with different texture on paper. preparing the soft ground of your canvas.)  
|            | As homework, draw some portraits or urban scenes, on the prepared papers.  
| Week Eleven| March 14  
|            | Visit: GALLERIA D'ARTE MODERNA DI PALAZZO PITTI  
| Week Twelve| March 19  
|            | Go ahead with the painting.  
|            | Full Colour Theory painting Bring in images of everyday life in Florence that you would like to study, it should be full of detail and possibly in realistic style.  
|            | March 21  
|            | work on image (continued)  
| Week Twelve| March 26  
|            | work on image (continued)  
|            | March 8  
|            | work on image (finish)  
| Week Thirteen| April 2  
|            | Lecture on Perspective, Composition and Space.  
|            | Drawing a composition at the corner of a room or streets Begin Plain air, Tuscan landscape/Florentine Cityscape painting (on site – weather permitting) size of canvas: 50 x 50 cm, 35 x 50 cm.  
|            | April 4  
|            | work on image (continued)  
| Week Thirteen| April 9  
|            | NATIONAL HOLYDAY (EASTER MONDAY)  
|            | April 13  
|            | Full Colour Theory painting ,working from sketches and copies doing your personal composition as final work.  
| Week Fourteen| April 16  
|            | Go ahead with the projects.  
|            | April 18  
|            | painting (continued)  

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| Week Fifteen | April 23  
|             | Monday 25 April  
|             | Personal subject (continued)  
|             | Finish and clean up your works. Start setting up your elaborate for the final students show.  
| Week Sixteen | April 30  
|             | Review and Selection of your work (for eventual exposition)  
|             | Advices on giving a professional look to an art piece  
|             | Final critique and review.  

*This is a general guideline for the class schedule and is subject to change depending on factors such as unexpected weather conditions and class priority.*
Introduction to Photography: Portfolio of Florence

Syllabus

Spring Semester 2012

Instructor: Gloria Marco Munuera

Credits: 3
Contact hrs/wk: 4
Prerequisite: None
Site Visit fee: $35
Material fee: est. $120
Office hours: by appointment
Email: info@gloriamarco.com

COURSE DESCRIPTION
This course will offer students a foundation in one of the most diffused media of the contemporary world: photography. Students will be immersed in the world of imagery by walking tours in the Florentine landscape including urban sights and historical monuments. Florence is an ideal city for photographic imagery. The city contains some of the most irreplaceable works of art as well as being situated within a diverse moving architecture and unforgettable Tuscan landscapes. Students will focus on beginning digital photographic techniques including professional portfolio presentation and creative thinking.

COURSE OBJECTIVES
An objective of the course is to gain knowledge of the basics about shooting color and black and white images with DSLR (digital single lens reflex) cameras. The class members will leave the course being confident in knowing how to use their camera, how to correct an image through Adobe Photoshop software and having produced a professional portfolio that discovered their personal imagery journey of the Florence. The students will improve the ability to creatively, interpret and criticize the photographic image and develop the ability to think critically about pictures they see. Using the Florentine environment, students will experience a new culture through the medium of photography and its digital processes. By the end of the course, they will have developed an understanding of their own photographic language, and have acquired a more critical eye.

ATTENDANCE
Students are required to attend all classes. One unexcused absence is allowed; grades will be reduced by one (full grade) each successive unexcused absence (i.e. B- becomes C-). Three late arrivals to class equal one absence.
• No traditional film based or automatic cameras may be used.
• Mobile phones and every kind of electronic devices must be turned off during class time except when working on Photoshop.

ASSIGNMENTS
Assignments are due at the beginning of class on the day scheduled for the critique. Failing to shoot the required amount of images adversely affect your overall grade (even if you hand in the required number of prints).

PROJECT
The course culminates with the student presenting a final portfolio with 10 printed and well presented images. Important attention will be given to the images as part of a photographic series, rather than as just stand-alone images. Final prints could be presented in either black and white or color.
READINGS ASSIGNMENTS
The reading assignments will be given weekly before class. These will be on technical, theoretical and philosophical issues about introduction to photography.

GRADING
It is very difficult to produce good work by cramming the night before it is due. Work process and progress counts as much as a final product.

A Excellent
Indicates work of a very high character. This grade is reserved for work that shows inspiration, demonstrating significant insight developed to its fullest extent and presented with exquisite craftsmanship. Strongly exceeding requirements of assignments. Growing level of improvement. Strong positive attitude toward the work.

B Good, above average
Indicates work that is definitely above average. This level of work shows thorough exploration and development, and is well presented with good craftsmanship, but it may not rise to the highest level of excellence. Improvement showing marks of progress. Work is accurate and complete. Positive attitude towards the work.

C Average
Indicates work of average or medium character. Mediocre or conservative performance, satisfying all requirements of assignments with a neutral and ordinary level of initiative and attitude.

D/F Fail
Indicates that the student knows so little of the subject that his/her work cannot be accepted. Work in this category may be unfinished, unimaginative, undeveloped or poorly executed, and shows minimal understanding of issues. Level of initiative, attitude and improvement non-existent.

30% of your grade will be based on Final Portfolio
20% of your grade will be based on Mid-Term Grade.
20% of your grade will be based on Final Exam.
20% of your grade will be based on assignments.
10% of your grade will be based on critiques and class participation.

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

REQUIRED MATERIALS
Art courses require overall time and extra money for supplies. In this photography course you are expected to print only enlargements for the Mid-term and Final Portfolio. Students will also be expected to buy the materials required in order to mount the final portfolio.
An estimated cost for the entire semester considering all the materials and lab costs is 100 Euro
Notice that from a set of photographs captured you will not be able to use all the images, progressively you will be expected to select your best shots. The images you photograph are going to be used as a sketchbook for your visual education.

Students must be equipped with:
- SLR Reflex Digital camera with ‘Manual’ function and with at least one lens (manual of instructions for camera, if possible) The amount of Megapixels is not important.
- The cameras USB cable
- A memory card (1 G card is suggested)
- A card reader compatible with your camera
- A battery charger and an extra battery for your camera
- A laptop computer with Adobe Photoshop
- An external hard disk or USB of good capacity
- Matting cardboard for final portfolio (this would be announced)

RECOMMENDED BIBLIOGRAPHY

PHOTO STORES AND LABS
NEW PHOTO RAPIDA tel.055-280414
Via Nazionale 77 r (close by S.M.N. Train Station)
Open 9:30am to 7pm Monday to Friday, 9a.m to 1 pm Saturday

BONGI FOTO OTTICA tel. 055-2398972
Via Por Santa Maria, 82 R
www.otticabongi.com

OTTICA FONTANI tel. 055-47098
Viale Strozzi 18 R

FOR CAMERA REPAIRS
PUNTO REFLEX tel.055-353733
Via Ponte di Mezzo 16 R

SCHEDULE


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**Assignment #1 (part B):** Exercise: correction of images from assignment n1.
For next class: Reading Assignment #2

Tues. Jan. 31: Quiz on Reading Assignment #2
Hand in Assignment n1 (part B) in USB.
Walking-tour: **Assignment #2:** “Abstract Shapes and Patterns/ Textures”
Shooting 30 photographs.


Video: Language of Photography
Critique Assignment #2
Walking-tour: **Assignment #3:** “Shadows and Composition”
Shooting 30 images
Reading Assignment #3

Thurs. Feb. 9: Lab Day: working on Assignment #3
Critique on Assignment #3
Digital show: “Masters of Photography”

Tues. Feb. 14: Walking-tour: **Assignment #4 part A:** “Contrast between Landscape/Nature photography and Buildings/Interior photography”
Location: Palazzo Pitti and Boboli Garden
Reading Assignment #4

Thurs. Feb. 16: Walking-tour: **Assignment #4 part B:** Contrast between Landscape/Nature photography and Buildings/Interior photography
Location: Piazzale Michelangelo

Tues. Feb. 21: Critique on Assignment #4 (part A and B)
Introduction to Mid-term Project, “Stopping or Freezing Action/ Motion and Blur ”
**Power point presentation:** Capturing static and movement

**Hand off Paper Topic for Mid-term**
Reading Assignment #5

Digital preparation of files to print.
How to add a border and margin for printing.
Individual critiques for Mid-term.

Mon. Feb 27 – Thurs. March 1: Mid-term Exams Week

**Mid-term theory Exam.**
**Mid-term paper:** “Analysis and Contrast of two images”
**Mid-term exam: 6 prints portfolio presentation** (3Motion & 3 Frozen Action)

March 2nd-11th: Mid-term Break
   Research assignment: on a photographer

Thurs. March 15: Color Temperature. **Power point presentation**
   Walking tour into a park: **Assignment n5**: “Capturing creative light”
   30 photographs
   Reading Assignment #6

Tues. March 20: Field trip to Fiesole: **Assignment n6**: “Photographing Strangers, Faces and Portraits” (60 photographs)

Thurs. March 22: Critique on Assignment n5 (6 digital corrected images)
   **Post-production Demo**: eyes and skin color correction, partial focus and masks in Photoshop.

Tues. March 27: Fratelli-Alinari Archive

Thurs. March 29: Critique on Assignment n6 (6 color & 6 B/W corrected images)
   Reading Assignment #7
   **Students presentation on a photographer’s work**

Tues. April 3: **Introduction to Final Project**: “Portfolio of Florence”
   color or b/w
   **Field Work A**: “Portfolio of Florence”.
   **Students presentation on a photographer’s work**

Thurs. April 5: **Field Work B**: “Portfolio of Florence”.
   Reading Assignment #8
   **Students presentation on a photographer’s work**

Tues. April 10: **Field Work C**: “Portfolio of Florence”.
   **Students presentation on a photographer’s work**

Thurs. April 12: Demo on Portfolio Preparation
   Portfolio material: visit to Rigacci
   Reading assignment #9

Tues. April 17: **Final Portfolio preparation+ Individual Critiques**

Thurs. April 19: **Final Portfolio preparation+ Individual Critiques**
   Preparation for Students Exhibition
   Review for Final Exam

Tues. April 24: **Final Portfolio preparation+ Individual Critiques**

Thurs. April 26: **Final Portfolio preparation+ Individual Critiques**

Mon. April 30 - Thurs. May 3: Final Exams Week
   Final Exam Theory/slides + Final Portfolio
   Students Exhibition

*Disclaimer: This schedule could be modified depending on class rhythm or unexpected weather conditions.*
Ancient Rome: Civilization and Legacy
Syllabus
Spring Semester 2012
Instructor: Erika Bianchi, Ph.D.

Credits: 3
Contact hrs/wk: 3
Site visit fee: $ 180
Prerequisite: none
Email: erikabianchi3@libero.it

COURSE DESCRIPTION
This course is an introduction to the history and culture of the Roman world, from the Rome’s beginnings in myth and legend through its rise to domination of the Mediterranean world, its violent conversion from a Republic to an Empire, and the long success of that Empire down to its collapse in the fifth century A.D. The first part of the semester will focus on the development of Roman institutions and political system, while the second will be devoted to the social structure of the Roman Empire and the daily life of its people. As we search together to unravel the historical significance of the Roman achievement, we will look at Roman literature and religion, art and architecture, and philosophy. When possible, we will give a privileged place to primary sources in translation, letting the characters of this great historical drama speak for themselves. Our readings will be supplemented by slides and videos, site visits to Roman vestiges in Florence and a two-days field trip to Rome.

OBJECTIVES
At the conclusion of this course, students should:
- Define and master the basic events of Roman History, from the foundation of Rome to the fall of the Empire
- Become familiar with the daily life, values and social attitudes of the ancient Romans during the Republic and early centuries of the Empire
- Trace the origins of many aspects of Western European culture and of modern Western society in general
- Gain understanding of the political, religious and intellectual heritage of Roman society and use it as a means of interpreting the human experience through history
- Recognize and understand how much of the English language is affected by Latin vocabulary
- Be able to translate historical knowledge from the narrow focus of the course to the much wider context of being active and acquainted citizens of today’s world.

REQUIRED BOOKS
E. Bianchi, Ancient Rome, Civilization and Legacy CLASS READER ( = RR)

REQUIREMENTS AND GRADING
1. ATTENDANCE AND CLASSROOM CONDUCT. Because there is a close correlation between class attendance and satisfactory performance, the student is expected to come to class. Being present means being on time for class. Cell phones and other noise-making electronics must be turned off. Students are not allowed to use their laptops during class.

2. ASSIGNMENTS AND PARTICIPATION. Participation in class discussions is strongly encouraged; preparation is expected and required for every class. The reading assignments will be of fundamental help in the full comprehension of the lecture topics.

3. FIELD TRIP TO ROME. Students will be required to participate in an overnight class field trip to Rome (Section 1: Friday February 24 and Saturday, Feb 25; section 2: Saturday, Feb 25 and Sunday, Feb 26). The trip will be carefully prepared in class: archaeological sites,
monuments and works of art in general will be surveyed beforehand in a lecture-slide format with some discussion.

4. TAKE-HOME QUESTION. The take-home exam question, due on the last week of term, is designed to encourage students to analyze critically the historical events we have studied and to draw conclusions about these events. Students will have the opportunity to pick one of two questions about major issues of historical interpretation. By writing the essays at home, they will be able to analyze material relevant to the exams in a setting where memorization and time limits will not be critical to their performance.

5. QUIZZES AND EXAMS.
Major Exams: a mid-term (Week 7, last week of February) and a final (Week 15, between April 30 and May 3). The general format of the mid-term exam will be multiple choice, fill-in-the-blanks, matching short answer, maps, plans and slides identification. The mid-term exam will include questions on the topics covered in the first half of term.

The general format of the final exam will be 60% multiple choice, fill-in-the-blanks, matching short answers, maps, plans, texts and slides identification; 40% essays. The final exam will be rather comprehensive, although focusing mainly on the topics of the second half of term. The examinations will be designed to allow students to demonstrate their comprehension of the basic concepts of the course.

Emperors Quiz: a 30-minute quiz on a multiple choice, fill-in the blanks, slides identification format, will be held on meeting 19 (March 28).

5. MAKE-UP POLICY. Exam extension requests will not be honoured. The only good reason to be unable to attend class the day an exam is due is illness, attested by a physician’s note. In any other case, the exam grade will be entered as an F. If you miss an exam because you are ill, you can make up for it by writing a paper about some aspect of Roman history. The exact subject of the paper and the extra-readings required for it will be agreed upon and discussed with me.

FORM OF ASSESSMENT

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance and Class Participation</td>
<td>15%</td>
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<tr>
<td>Midterm Exam</td>
<td>25%</td>
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<tr>
<td>Emperors Quiz</td>
<td>20%</td>
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<tr>
<td>Take home question</td>
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<tr>
<td>Final Exam</td>
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I am more than willing to answer any questions at any time, and students are strongly encouraged to contact me by e-mail or ask for a special appointment if they have problems with the lectures or the assignments or if they have questions of any kind about the topics we will deal with.

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

SCHEDULE OF CLASS MEETINGS AND TOPICS
Although we will try to follow the syllabus strictly, in some cases the schedule and the contents of the lectures and assignments may be changed so as to better fit the students’ needs and interests. Thus, it will always be the students’ responsibility to make sure what will be actually covered in class; if you miss a class, it is up to you to find out about the lecture, the assignment or the handout given out that day.
Week 1
Meeting 1 (M, Jan 16) Introduction to course and syllabus. Sources for Roman History.
People and cultures of primitive Italy.
Assignment: RR 7-8 Who were the Etruscans?; 10-15 (The Foundation and the Regal Period).
Assignment: RR 30-31 (Patrons and clients); 32-43 (Freedom and the struggle for existence + The conquest of Italy).
SECONDARY BIBLIOGRAPHY: Roman Religion (RR 23-29 and Appendix 1)

Week 2
Meeting 3 (M, Jan 23) The Early Republic: political institutions and military expansion.
Assignment: RR 48-57 Polybius on the Republican System

Week 3
Meeting 5 (M, Jan 30) The Punic and Macedonian wars, Imperialism and the great conquests of the 2nd century BC.
Assignment: RR 76-83 (From the Gracchi to Caesar).
SECONDARY BIBLIOGRAPHY: RR 88-92.

Week 4
Meeting 7 (M, Feb 6) The origins of ancient Florencia.
Meeting 8 (W, Feb 8) From Republic to Empire: Julius Caesar, Octavian, Marc Antony and the collapse of the Roman Republic.

Week 5
Meeting 9 (M, Feb 13) The Augustan Principate: literature, art and the power of images in the new Roman Empire
Assignment: RR 122-28 (Formation of the Principate); 138-40 (Horace and Virgil on Augustus’ settlement).
SECONDARY BIBLIOGRAPHY: RR 120-21 (Virgil VIII, 626-731).
Meeting 10 (W, Feb 15) Art and architecture under Augustus: the Ara Pacis, Augustus’ statues and the Imperial Forums.

Week 6
Meeting 11 (M, Feb 20) The Roman Forum, the Colosseum, the Pantheon.
Meeting 12 (W, Feb 22) Review class.

Friday-Saturday, Feb 24-25, and Sat-Sun, Feb 25-26:
FIELD TRIP TO ROME!
Week 7
Meeting 13 (between Feb 27 and 29): MIDTERM EXAM.
Assignment: RR 148-153 (The Julio Claudians).

MARCH 2nd - 11th: MIDTERM BREAK

Week 8
Assignment: 163-64 (The Flavians); 154-161 (Evil Emperors + The Big Fire of Rome).
Meeting 15 (W, March 14) The Flavians.
Assignment: RR 167-71 (Juvenal, Satire 3); 174-77 (Aelius Aristeides’ Regarding Rome).

Week 9
Assignment: RR 178-83.
Assignment: RR 188-191 (Hadrian).

Week 10
Meeting 19 (W, March 28) Quiz on Roman Emperors.

Week 11
Meeting 20 (M, April 2) Roman love and sexuality. Aristophanes’ speech on the nature of love.
Meeting 21 (W, April 4) Introduction to the Roman familia. Roman marriage (and divorce). The life of Roman women.

Week 12
Meeting 22 (M, April 9) Easter Monday, Institute closed:
Meeting 23 (W, April 11) Children (and education); slaves and freedmen

Week 13
Meeting 24 (M, April 16) Life in ancient Rome: daily routine, entertainment and leisure.
Meeting 25 (W, April 18) Pompeii and the 79 AD eruption of Vesuvius. Life in the city of Pompeii Assignment: RR 241-244 (Pliny’s letters).

Week 14
Meeting 26 (M, April 23): Documentary video: Pompeii, The Day a City died.
Assignment: RR 250-261 (Reconstruction + Eternal Rome).
Conclusions and review.

Week 15
FINAL EXAM week (May 2-5).
Archaeology and Art of Ancient Italy

Syllabus

Spring Semester 2012

Instructor: Erika Bianchi, Ph.D.
Carolina Megale, PhD

Credits: 3
Contact hrs/wk: 3
Site visit fee: $275
Prerequisite: none
Email: erikabianchi3@libero.it, carolina@archeodig.net

COURSE DESCRIPTION

This course is intended to provide an overview of Ancient Italy from the 8th century B.C.E. to the 5th century C.E. as interpreted through archaeology, the study of past cultures and societies through their material remains. We will explore different varieties of archaeology and examine theory, methods, and techniques for investigating and reconstructing the past; we will then examine the material evidence for key areas of ancient Italy such as Etruria and the Roman Empire, dealing with not only the artefact remains but also important social, cultural and economic issues. Architecture, sculpture, fresco painting, and the minor arts will be examined at such sights as Volterra, Populonia, Rome and Pompeii, and the nature of archaeological evidence will be related to other disciplines such as Art History and History.

The course will be both a practicum in archaeology and a history course, team-taught by an archaeologist and a historian to allow students to learn each aspect of the course material from an expert in the field. Classes will be experimental and dynamic, and will be made of a combination of in-class lectures, field trips, site visits to museums and archaeological digs in Tuscany and elsewhere. Major emphasis throughout the course will be given to the Etruscan cities of Volterra and Populonia and the Roman cities of Florentia (Florence) and Pompeii.

OBJECTIVES

At the conclusion of this course, students should be able to:

- describe the basic archaeological skills: how to locate, record, investigate, analyze and interpret archaeological sites;
- discuss critically archaeology's social relevance: connections of past human systems and adaptations with today's world;
- analyze details of some of the main ancient Mediterranean cultures, describing major transitions in their history and how this knowledge is important for modern humans and interpreted differently by different interest groups;
- describe not only specific case studies but general archaeological and historical principles relating to real-world problem solving, in a practical application of knowledge from the human past;
- demonstrate good communication skills: written, oral, visual and interactive, to understand and tell the story of the past.

COURSE REQUIREMENTS

Class Participation: Classes include lectures, discussions, slide presentations, museum visits and field trips. Note-taking and attendance are required. Thoughtful participation in class discussion and activities will make the course more enjoyable and rewarding for all of us.

Exams: There will be two exams, a midterm and a final. Both include images, plans and key-terms identification, multiple choice, fill in the blanks, matching short answers and essay-type questions, and each will cover assigned readings for that time period as well as lectures and other class materials. The final exam will be cumulative to a small degree in that students will
need to know the basic concepts of archaeology to interpret the record of Roman history. *There will be NO makeup exams* except in fully documented serious circumstances.

**Museum/site review:** During the course of term students will have to write a 4-6 page report on one of the museums or archaeological sites listed below. Depending on the number of students and the composition of the class, they will work individually, in pairs or in groups. After choosing the museum/site, students will schedule a visit on their own to one of the following places of interest:

- **Populonia,** Archaeological Park of Baratti and Populonia, ph. [+39] 0565 226445. Email: prenotazioni@parchivaldicornia.it, www.parchivaldicornia.it
- **Arezzo,** National Archaeological Museum “Gaio Cilnio Mecenate”, Via Margaritone, 10 – ph. [+39] 0575 20882, sba-tos.museoarezzo@beniculturali.it

** FORM OF ASSESSMENT**

<table>
<thead>
<tr>
<th>Attendance and Participation</th>
<th>20%</th>
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</thead>
<tbody>
<tr>
<td>Midterm Exam</td>
<td>25%</td>
</tr>
<tr>
<td>Museum/site review (4-6 page essay)</td>
<td>25%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>30%</td>
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</tbody>
</table>

**CLASS POLICY**

Cheating and other academic dishonesty are dealt with severely, according to IPR policy.

Respectful behaviour in the classroom is required: do your errands, phone calls, and pit stops before class; turn off cell phones; do not arrive late, leave early, or otherwise disrupt the class.

**CLASSROOM POLICY**

All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

**REQUIRED TEXTS**

Class reader including a collection of readings taken from archaeology textbooks (see list below); primary sources in translation; guides, descriptions and catalogues of the archaeological sites and museums visited during the term; maps, outlines and archaeological reconstructions.

**READINGS**


**WEEKLY SCHEDULE**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TOPICS FOR DISCUSSION</th>
<th>READING ASSIGNMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Introduction to course and syllabus. Archaeology: definition and kinds. (Bianchi - Megale)</td>
<td><strong>MEGALE</strong>, Chap. 1, pp. 19-29 (Reader 1-8)</td>
</tr>
<tr>
<td>(Jan 17 and 19)</td>
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<tr>
<td>Week 2</td>
<td>History of Archaeology: a survey (Bianchi)</td>
<td><strong>GREEN</strong>, Chap. 1, pp. 6-18 and 33-43 (Reader 92-104)</td>
</tr>
<tr>
<td>(Jan 24 and 26)</td>
<td></td>
<td><strong>OPTIONAL:</strong> RENFREW-BAHN, Chap. 1, pp. 21-52 (Reader 75-91)</td>
</tr>
<tr>
<td>Week 3</td>
<td>Archaeology and methodology: the research on the field (Megale)</td>
<td><strong>GREEN</strong>, Chap. 3, pp. 87-99 (Reader 62-74)</td>
</tr>
<tr>
<td>(Jan 31st and Feb 2nd)</td>
<td></td>
<td><strong>OPTIONAL:</strong> HARRIS, Chap. 1-6, pp. 1-53 (Reader 9-61)</td>
</tr>
<tr>
<td>Week 4</td>
<td>The Etruscans. Art and Society (Bianchi).</td>
<td><strong>BONFANTE</strong>, Chap. 2, pp. 47-65 (Reader 117-32)</td>
</tr>
<tr>
<td>(Feb 7 and 9)</td>
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<tr>
<td>Week 5</td>
<td>Visit to the Archaeological National Museum of Florence (Megale)</td>
<td><strong>CATALOGO MUSEO PIOMB</strong></td>
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<tr>
<td>(Feb 14 and 16)</td>
<td></td>
<td>(Reader 140-165)</td>
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<tr>
<td>Week 6</td>
<td>Archaeology of a city: the case of Populonia (I) (Megale)</td>
<td><strong>HAYNES</strong>, pp. 71-79 (Reader 133-39)</td>
</tr>
<tr>
<td>(Feb. 21 and 23)</td>
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<tr>
<td>Week 7</td>
<td>The Etruscans outside Etruria (Megale)</td>
<td><strong>HAYNES</strong> pp. 221-33 (Reader 166-79)</td>
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<tr>
<td>(Feb 27 – March 1)</td>
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<tr>
<td>Week 8</td>
<td>Review session. (Bianchi-Megale)</td>
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<tr>
<td>(March 13 and 15)</td>
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</tbody>
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**MID-TERM EXAM**

**March 2-11: Mid-term break**

**Week 8**

The Roman superpower (Bianchi)

**Class handout provided by professor**
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRIDAY, March 17</td>
<td>On-site visit to Fiesole Archaeological area (Bianchi)</td>
<td>• BALDASSARRI-SAIBER, pp. 10-20 (Reader 180-82)</td>
</tr>
<tr>
<td>Week 9, March 22</td>
<td>March 20\textsuperscript{th}: class cancelled due to the Fiesole trip</td>
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<tr>
<td></td>
<td>Archeology of Production: Etruscan and Roman Pottery (Megale)</td>
<td>• Class handout provided by professor</td>
</tr>
<tr>
<td>Week 10, March 27</td>
<td>(Under)water Archaeology: the ships of Pisa (Megale)</td>
<td>• Class handout provided by professor</td>
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<td></td>
<td>• OPTIONAL: BRUNI, pp. 21-79; AA.VV., pp. 11-15 (Reader 183-216)</td>
</tr>
<tr>
<td>SATURDAY, March 31</td>
<td>On-site visit to the Roman theatre of Florentia Palazzo Vecchio (Bianchi)</td>
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</tr>
<tr>
<td>Week 11, (April 3 and 5)</td>
<td>Everyday life and luxury in ancient Pompeii and Herculaneum (Bianchi)</td>
<td>• HOPKINS, Chap. 1 (Reader 219-238)</td>
</tr>
<tr>
<td></td>
<td>Archaeology and Architecture: Pompeii (Megale)</td>
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<tr>
<td>Week 12, (April 10)</td>
<td>Documentary video: “Pompeii. The last day” (Bianchi)</td>
<td>• CLARKE, pp. 1-29 (Reader 239-253)</td>
</tr>
<tr>
<td>Friday, April 13 and Saturday, April 14</td>
<td>Overnight field trip to Pompeii and National Archaeological Museum of Naples</td>
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<tr>
<td>Week 13, (April 17 and 19)</td>
<td>Tuesday April 17, class cancelled due to the field trip</td>
<td>Emperor Hadrian and Hadrian’s villa in Tivoli (Bianchi)</td>
</tr>
<tr>
<td>Week 14, (April 24 and 26)</td>
<td>Archaeology and Restoration (Megale)</td>
<td>• REVIEW CLASS (Bianchi – Megale)</td>
</tr>
<tr>
<td>Week 15, (April 30 to May 3)</td>
<td>FINAL EXAM week</td>
<td>Class handout provided by professor</td>
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</tbody>
</table>
Florence: The Story of the City
Syllabus
Spring Semester 2012
Instructor: Simon Young, Ph.D.

Credits: 3
Contact hrs/wk: 3
Prerequisite: None
Site visit fee: $ 55

COURSE DESCRIPTION
Remembering that ‘the history of Florence is the history of the West’, this course follows the city from its Etruscan and Roman origins through three thousand years including the end of antiquity, the glories of the Florentine Renaissance and the chaos of the Second World War. Employing a series of innovative methods ranging from medieval map-making to detective work in nineteenth-century digital archives students will come to know the forgotten or hidden sides of the city as well as the better-known Florence of international tourism. Almost half of the classes will take place out-of-doors. Marks will be given through a diary, exams, quizzes and a final paper. Participation will be an important part of the course and class discussion and written responses to lessons and visits are encouraged.
Objective: to understand how the city, in which the students will live and to whose life they will, however briefly, contribute, has been shaped by the traumas and triumphs of three thousand years of Italian history.

REQUIRED READINGS
*The Florentine Reader* will be our text book: including, in chronological order, historical sources and the reactions of modern and some not so modern scholars.

REQUIREMENTS AND GRADING
VISITS. This course is based, in large part, on visits and walks in and around Florence. Students will be expected to prepare for these trips through a series of readings and, in some cases, ‘viewings’ (of photographs and pictures). Punctuality will be absolutely vital! Students should also take care to dress in a way that shows respect toward any religious sites that they visit.

APPOINTMENTS. Students are strongly encouraged to get in touch with their teacher over any queries or problems or points of interest with the course. Appointments are best arranged by email (sycourse@yahoo.co.uk). Email is also a convenient way to stay in touch more generally and will be used extensively.

GRADING. Marking for the course breaks down into five parts: (I) Participation (10%). All students are given participation points for: their contribution to each class; their responses to mandatory readings; and their responses to optional email assignments and extra-curricular readings. (II) Quizzes (10%). 2 quizzes both with 5 multiple choice questions (A-D) and 5 short form questions. (III-IV) Midterm and Final Exam (25%). Part One – 10 multiple choice questions (A-D) and 10 short form questions; 30% of the exam. Part Two ten essay questions of which the student must answer two: each essay is worth 35% of the exam and the titles are pre-released. (V) Final Paper (25%): a paper on a building, an episode, a period or an individual from Florentine History. Previous titles have included ‘Machiavelli and Florence’, ‘The Creation of the Cathedral Complex’, ‘April Blood: a study in the Pazzi Conspiracy and Lauro Martines’. (VI) Florentine Diary (5%): a weekly written piece reflecting on visits around the city and lesson content.
ABSENCE. All students are allowed two unjustified absences. After this any absence will count negatively against the student’s participation mark. It goes without saying that students will be responsible for finding out what they have missed in terms of handouts, homework and basic class material.

MAKE-UP POLICY. Quizzes or exams cannot be made up save in the most exceptional circumstances: e.g. personal illness with a doctor’s note. When make-ups are given the student will be directed to write a paper on a subject chosen by the teacher.

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

RECOMMENDED READING
A very limited bibliography restricted to works in our library or works that are easily available might include...

Brackett, John *Criminal Justice and Crime in Late Renaissance Florence* (Cambridge 1992)
Cardini, Franco *A Short History of Florence* (Florence 1999)
Garin, Eugenio (ed.), *Renaissance Characters* (Chicago 1997)
Hale, John *Florence and the Medici* (London 2001)
Hibbert, Christopher *Florence: the Biography of a City* (London 2004)
Kent, Dale *Cosimo de Medici and the Florentine Renaissance* (New Haven 2000)
Levey, Michael *Florence: A Portrait* (London 1996)
Martines, Lauro *April Blood: Florence and the Plot Against the Medici* (London 2004)
Martines, Lauro *Fire in the City: Savonarola and the Struggle for the Soul of Renaissance Florence* (Oxford 2006)
McCarthy, Mary *Stones of Florence* (London 1998)
Parks, Tim *Medici Money* (London 2005)
Salvadori, Roberto G. *The Jews of Florence: From the Origins of the Community up to the Present* (Florence 2001)
Schevill, Ferdinand *History of Florence: From the Founding of the City through the Renaissance* (London 1936)

CLASSES
1) Wed AM, Jan 18:
   **Introduction to the course**
   **Assessment:** Introductory sheets.

2) Wed PM, Jan 18
   **Powerpoint Lecture:** ‘Situating Florence’. Fitting Florence into Western History.

3) Wed AM, Jan 25
   **External Lesson:** ‘In Search of Etruria’. Bus ride to Fiesole including city walls and heights and the Etruscan relics in the museum.

4) Wed PM, Jan 25:
   **Powerpoint Lecture:** ‘Etruscan Florence: 1000 B.C.-100 B.C.’: An introduction to Etruscan Civilization and pre-Roman Tuscany.
   **Assessment:** Class chooses the six dates that they will use in the course
   **Assigned Reading:** 2.3 ‘Florentine Histories’
5) Wed AM, Feb 1  
**Powerpoint Lecture**: ‘Roman Florentia: 100 B.C.-400 A.D.’ A description of Roman expansion in northern Italy and the paradoxes of Romanization there.

6) Wed PM, Feb 1  
**Assessment**: Florentine Diary Workshop  
**External Lesson**: ‘In Search of Roman Florence’ – a visit to seven Roman sites in central Florence. Stress on continuity in the city and a challenge to the students to find the hidden Roman presence.

7) Wed AM, Feb 8  
**Powerpoint Lecture**: Florentine Locations  
**Assessment**: Mock quiz for quiz 1 in the next class

8) Wed PM, Feb 8:  
**External Lesson**: Santa Reparata and Campanile

9) Wed AM, Feb 15  
**Assessment**: Quiz 1  
**Assigned Reading**: 2.10 ‘Procopius’

10) Wed PM, Feb 15  
**External Lesson**: San Miniato and Piazzale Michelangelo, ‘Mapping Florence from the Earliest Times to Today’. Mapping assignment based on modern street maps and the earliest medieval and renaissance portraits of the city.

11) Wed AM, Feb 22  
**Assigned Reading**: 2.11 ‘Factional Florence from Villani’  
**Powerpoint Lecture**: ‘Medieval Florence: 900-1200’. The northern Italian city-states and ‘the take off’ of these centers in the eleventh and twelfth century.

12) Wed PM, Feb 22  
**Internal Lesson**: Documentary on Early and Medieval Florence  
**Assessment**: Discussion of Mid Term.

13) Wed AM, Feb 28  
**Review class**

14) Wed PM, Feb 28  
**Mid Term**

15) Wed AM, Mar 14  
**Powerpoint Lecture**: ‘What was the Renaissance and why it matters today’. Introduction to the Renaissance  
**Assigned Reading**: 2.6 ‘George Eliot’s Proem’

16) Wed PM, Mar 14  
**External Lesson**: Palazzo Vecchio, ‘Florentine Government’ and Orsanmichele.

17) Wed AM, Mar 21  
**Assigned Reading**: 2.13 ‘Describing Renaissance Florence’

18) Wed PM, Mar 21  
**Assessment**: Final paper Workshop

19) Fri AM, Mar 23  
**Trip to Santa Brigida**

20) Wed AM, Mar 28  
**Powerpoint Lecture**: ‘The Economy of Renaissance Florence’.  
**Assessment**: Final paper outline to be given in  
**Assigned Reading**: 2.15 ‘Views on Lorenzo the Magnificent’s Regime’

21) Wed PM, Mar 28: No class for field trip on Mar 23

22) Wed AM, Apr 4:  
**External Lesson**: San Marco, ‘Two Different Worlds’.
23) Wed PM, Apr 4:
   **Powerpoint Lecture**: ‘Savonarola’. Tensions inherent in late Renaissance Florence and Christendom generally.
   **Assigned Reading**: 2.19 ‘Landucci on Savonarola’

24) Wed AM, Apr 11:
   **External Lesson**: The Synagogue, guided tour as an introduction to the next lesson.

25) Wed PM, April 11:
   **Powerpoint Lecture**: ‘Early Modern Florence – the Forgotten City: 1500-1900’, Did Florence become a backwater?
   **Assigned Reading**: 2.20 ‘Casanova’
   **Assessment**: Quiz 2

26) Wed AM, April 18:
   **Powerpoint Lecture**: ‘Florence and Tourism: 1600-2000’ Florence through foreign eyes.
   **Assessment**: Final paper check up – each student gives a brief summary of ‘where they are at’ to the class.
   **Assigned Reading**: 2.24 ‘Baedeker’

27) Wed PM, April 18:
   **External Lesson**: The English Cemetery

28) Wed, April 25:
   **Powerpoint**: ‘Twentieth Century Florence’. The city under Fascism, its rape in the war and the post-war settlement
   **Assessment**: Final Paper to be handed in

29) Wed, April 25:
   **Viewing**: Fifth part of *Paisà*
   **Assigned Reading**: 2.25 ‘Florence in Black and White’
   **Assessment**: Final Exam discussion

30) Wed, May 2 [to be confirmed]:
   **Assessment**: Final Exam
The History and Culture of Food:  
A Comparative Analysis

Syllabus
Spring Semester 2012
Instructor: Peter Fischer, Ph.D.

Credits: 3
Prerequisite: None
Site visit fee: $100

COURSE DESCRIPTION
In this course we will examine the relationship between food and culture in Italy through a 
variety of readings, discussions, out-door activities and tasting experiences. We will look at 
food in its social and cultural context from a multi-disciplinary perspective — history, 
anthropology, sociology, and geography. The course will trace the historical evolution of 
Italian cuisine in time and space focusing on the many global influences which over the 
centuries have shaped the use of different food products, preparation methods, consumption 
patterns, i.e. the Italian approach towards food. Food practices will be used as a window for 
viewing culture as a whole, much as one might study painting or literature.

COURSE METHOD
The course will be taught through a combination of formal lectures (incl. power point 
presentations) class discussions, student presentations, tastings and out-door activities 
designed to engage students with the local community such as a culinary walking tour in 
Florence and a field trip to the Tuscan countryside.

OBJECTIVES OF COURSE
By the end of this course you should be able to:
• understand the relevance of an interdisciplinary approach studying food;
• be familiar with the historical and social construction of taste;
• develop an understanding of food as a most fundamental cultural aspect of Italian 
society and
• have enhanced your academic skills of critical analysis, literature reviews and oral 
presentation.

COURSE REQUIREMENTS
Course requirements include regular class attendance, class participation, required readings 
and pop quizzes, paper project, a mid-term exam and a final exam.

Class Attendance, Class Participation, Required Readings and Pop Quizzes (10%)
Attendance is mandatory and (together with class participation) will count 10% in the final 
grade. Absences will automatically lower your final grade and more than three absences will 
have a substantial impact on it. If you miss class, you are responsible for obtaining the class 
notes. Absence is not an excuse for not knowing about an assignment or a topic.
Class Participation: I expect that you will be committed to giving a professional effort in this 
class. Participation means active engagement in the course: being consistently prepared for 
class (having really read that day’s assignments), asking questions, responding to questions, 
offering your own insights and opinions, attentive listening to others. Class participation 
grades are not automatic. I begin by assuming a C for each student’s class participation grade 
and move from there.
The Required Readings are an integral part of this course and should not be considered 
supplemental. Reading assignments should be done for the class day they are assigned.
Unannounced Pop-Quizzes covering reading assignments may be given periodically
throughout the semester; these quizzes cannot be made up unless the instructor was notified in advance of the absence.

**Paper Project (30%)**

Each student is expected to write a paper of about 8 pages. Topics must be selected in agreement with me. The topics are determined by the available reading, and guidance will be given throughout.

You may choose to pursue further a topic that we are exploring in class, or examine another area of academic interest which is related to the subject of this course. I urge to discuss project ideas with me early on. This is to help you get thinking about your project early enough to do a good job. Time passes by quickly (particularly in Florence!). I will not accept any paper without the approved paper outline (see below) attached! Late papers will receive a drop in grade.

**Basic resources and Bibliography.** Conduct a thorough search. Basic resources are available at the Institute’s library. You may also explore the Internet and look through magazines, newspapers, and archives. Journal articles are one of the primary sources of new theories and research findings. As an abroad student you should also use the on-line library facilities of your home university to get access to important databases such as JSTOR.

I will expect at least 4 scholarly references (books, scholarly articles). All information is helpful. See me for ideas and talk to anyone who might be of help. I will not accept a topic that you have used/are using for another class.

**Paper Outline.** The outline of your paper project should contain:

- the title of your paper;
- the bibliographic references, and
- a short abstract.

The paper outline should be a short, single-spaced, 1-2 paragraph statement of the goals and conclusions of your paper. It should allow the reader to grasp immediately what the paper seeks to communicate in terms of questions, evidence, methods, or interpretations. The more detailed and specific your outline, the easier writing your paper will be. The approved outline must be attached to the proper paper.

**Mid-Term Exam (25%)**

An exam covering all topics presented until the mid-term exam. It will consist of a series of multiple choice and short answer questions. The exam will take approximately 90 minutes to complete. It will constitute 25% of the final grade.

**Final Exam (35%)**

The final exam is the final step in the sequential learning process the course involves. In this exam you bring together the various concepts/topics we have studied. The exam will take approximately 120 minutes to complete. It will constitute 35% of the final grade. This is the only time the exam will be given. Students who plan to depart prior to the exam should not take this course. You must pass the final exam to pass the course.

**Review Sessions**

Thorough review sessions are held in indicated sessions prior to both the midterm and final exams. A written study guide will be made available for students.

**GRADING**

Course grades are based on midterm and final exams, and the paper project; attendance and class participation as well as pop-quizzes are also considered.
Grading will be done on a percentage basis:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Numerical Score Equivalent</th>
<th>Student Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93% - 100%</td>
<td>Exceptional</td>
</tr>
<tr>
<td>A-</td>
<td>90% - 92%</td>
<td>Excellent</td>
</tr>
<tr>
<td>B+</td>
<td>87% - 89%</td>
<td>Superior</td>
</tr>
<tr>
<td>B</td>
<td>83% - 86%</td>
<td></td>
</tr>
<tr>
<td>B-</td>
<td>80% - 82%</td>
<td></td>
</tr>
<tr>
<td>C+</td>
<td>77% - 79%</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>C</td>
<td>73% - 76%</td>
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<td>C-</td>
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<tr>
<td>F</td>
<td>59% or less</td>
<td>Fail (no credit)</td>
</tr>
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ASSESSMENT
10% Class Attendance and Participation
30% Paper Project and Presentation
25% Mid-Term Exam
35% Final Exam

ACADEMIC MISCONDUCT
This includes all forms of cheating i.e. copying during exam either from a fellow student or making unauthorized use of notes and plagiarism, i.e. presenting, as one's own, the ideas or words of another person for academic evaluation (paper, written tests, etc.) without proper acknowledgment. This includes also insufficient or incomplete acknowledgement, or failure to acknowledge a source that has been paraphrased. The Institute believes strongly in academic honesty and integrity. Essential to intellectual growth is the development of independent thought and a respect for the thoughts of others. I have and I will fail students for plagiarism. I also report them to the Director for appropriate action. If you have concerns with any aspect of the course, please feel free to discuss them with me. If you ever feel that I have treated you in less than a respectful manner, please raise the issue with me.

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class. There will be no breaks during class. You should not leave the classroom except in order to use the restroom. Extended departures are unacceptable and will negatively affect your attendance and participation grade.
Use of technology in the classroom. Please note that mobile phones must be turned off before the beginning of each class. Use of a mobile phone during class (such as texting) may be grounds for considering you absent from class that day. Similarly, computers may be used for taking notes during class lectures and discussions; however, surfing the net, browsing facebook, etc. may lead to your being counted as absent from class that day.

TEXTBOOK
A Course Pack (CP) covering the Required Readings will be made available. Additional reading assignments will be made available by the instructor.

OFFICE HOURS
My office hours are on Mondays and Wednesdays from 12.30 am to 1.15 pm. If you cannot make it to these office hours, special appointments may be scheduled directly with me. You can also address me via email (pfischer@palazzorucellai.org).

SCHEDULE OF TOPICS AND READINGS*
Week 1
Jan 16 (Mon): What will this course be about? Introduction to course material.
*Suggested readings:
Belasco, 2-23

Jan 18 (Wed): Why Food is Fundamental, Fun, Frightening, and Far-Reaching
*Required readings:

Week 2
Jan 23 (Mon): Excursion: Exploration of the Florentine Food System (visit to the Central Market and tasting of typical Florentine street food)

Jan 25 (Wed): Workshop (Discussion of Student Paper Projects)

Week 3
Jan 30 (Mon): Prehistoric Societies and Food – The ‘Invention’ of Agriculture and the Benefits of a Paleolithic Diet
*Required readings:
Boyd Eaton, 130-137; Stahl, 137-141

Feb 1 (Wed): Food Systems and Models of Civilization in the Classical World – The Definition of Cultural Identity through Food and the Ideal of Moderation
*Required Readings:
Montanari (1999) 69-78; Dalby, 209-214

NOTE: PAPER OUTLINES MUST BE GIVEN IN BY WEDNESDAY, FEBRUARY 1

Feb 3 (Fri): Field Trip (Group 1): TBA
This field day-trip is of fundamental importance (mandatory!) for our class. Please schedule your obligations in time so you can participate. Program and details to be announced.

Week 4
Feb 6 (Mon): Food as a Source of Sin and of Salvation: The Christian Food Model and Early Medieval Food Culture: You Eat What You Are
*Required Readings:
Montanari (1999), 165-167; Montanari (1996), 15-26; Capatti/Montanari, 69-74

Feb 8 (Wed): The Arabs and Their Influence on European Food Culture - The Triumph of Spices
*Required Readings:
Rosenberger, 207-223; Schivelbusch, pp. 3-14; Davidson, 744-746

Feb 10 (Fri): Field Trip (Group 2): TBA
This field day-trip is of fundamental importance (mandatory!) for our class. Please schedule your obligations in time so you can participate. Program and details to be announced.

Week 5
Feb 13 (Mon): The Renaissance Banquet and the Introduction of Modern Table Manners
Required Readings:
Grieco, 302-313; Santich, 176-179; Visser, 586-592

Feb 15 (Wed): The Age of European Colonialism and the Columbian Exchange
Required Readings:
Long-Solis, 436-439; Flandrin (1999), 349-359

Week 6
Feb 20 (Mon): no class (because of Friday activities)

Feb 22 (Wed): REVIEW

Feb 24 (Fri): Field Trip (Group 3): TBA
This field day-trip is of fundamental importance (mandatory!) for our class. Please schedule your obligations in time so you can participate. Program and details to be announced.

Week 7
Feb 27 (Mon): MID-TERM EXAM

Feb 29 (Wed): no class

Week 8
MID-TERM BREAK (March 2-11)

Week 9
March 12 (Mon): The Hot Beverage Revolution - The Internet in a Cup of Coffee
Required Readings:
Huetz de Lemps, 383-393; The Economist, 46-48

Required Readings:
Flandrin (1999), 362-373; Flandrin (1999), 418-432

NOTE: PAPERS MUST BE HANDED IN BY WEDNESDAY, MARCH 14 LATEST!

Week 10
March 19 (Mon): Wine as a Marker of Civilization
Required Readings:
Phillips, 551-557; Charters, 557-561

March 21 (Wed): Workshop: The Art of Wine Appreciation
Required Readings:
Davidson, 551-553
Week 11
March 26 (Mon): Food and Industrialization – The Return of the Omnivore’s Dilemma
*Required Readings:*
Flandrin (1999), 435-441; Montanari (1996), 152-171; Pollan, 1-11 (note: not in the reader: to be distributed by the instructor)

March 28 (Wed): The Critique of Industrial Agriculture and the Development of Alternatives (clips of ‘Food Inc’ and class discussion)
*Required Readings:*
TBA

Week 12
April 2 (Mon): Italian Mass Immigration to the United States and the Creation of an “Italian-American” Cuisine
*Required Readings:*
Diner, 48-83; Del Giudice (2000), 245-248

April 4 (Wed): Big Night (movie) and Class Discussion

Week 13
April 9 (Mon): no class (national holiday)

April 11 (Wed): Italian Food Culture – A Universal Model? The Return of the Omnivore’s Dilemma and the American ‘Discovery’ of the ‘Mediterranean Diet’
*Required Readings:*
Nestle, 1193-1203; *The Mediterranean Diet Pyramid*

Week 14
April 16 (Mon): Slow Food vs. Fast Food - The Italian Revolt Against Culinary Americanization and the Globalization of Food Systems
*Required Readings:*
Counihan (2004), 35-56; Del Giudice (2003), 289-290

April 18 (Wed): Food and Cinema: The Representation of Italian Food Culture in Italian and in American Movies (illustrated with selected film clips)

Week 15
April 23 (Mon): Class Discussion

April 25 (Wed): REVIEW

Week 15
April 30 – May 3: FINAL EXAM WEEK

*Note: We will stick to this schedule as closely as possible, but please be advised that this calendar is subject to some minor modification. If you miss a class it is your responsibility to get in touch with a class member or me to find out the following week’s material and activities.
History and Politics of Modern Italy:
From The Risorgimento to Fascism and WWII
Syllabus
Spring Semester 2012
Instructor: Peter Fischer, PhD

Credits: 3
Contact hrs/wk: 3
Prerequisite: None

COURSE DESCRIPTION
This course has been designed to review and examine the modern political history of Italy from the end of the first World War to the present time. After a short overview over Italian History before the 20th century the main areas of focus will be: the rise and the fall of Italian fascism, the Second World War and the Cold War, the workings of governing institutions in the post-war period (there will be detailed discussion of the postwar constitution and the new political system), the role of the Church, political parties and movements, the European unification process, black and red terrorism, as well as political corruption and political conspiracy. There will also be detailed discussion of the crises and transformation of the post-war Italian political system in the early 1990s. This course will be followed in fall term by “From Napoleon to World War I”.

COURSE METHOD
The course will be taught through a combination of formal lectures (incl. power point presentations), document discussion workshops, film presentations and outdoor activities. The lectures will provide a broad outline of the respective period while the workshops will enable students to focus on key topics or themes. Students will engage in full class discussion and small group work. There will be also several outdoor activities in Florence.

OBJECTIVES AND LEARNING OUTCOMES
The course seeks to provide students with basic knowledge about Italy’s modern political history, so that they may evaluate the complexity of Italian politics with some degree of sophistication. On successful completion of this course students will be able to gain a command not only of the "facts" of modern Italian political history--the dates of key events, the importance of major personalities, and such--but also come to understand the dynamics involved: the basic trends of continuity and change, cause and effect, the interplay of regional, national and international influences, and the significance of global events within Italy. The two scheduled out-door activities should allow students to get some first-hand experiences of the place where they study.

ASSESSMENT
10% Class Attendance, Class Participation and Pop-Quizzes
10% Class Presentation
30% Paper Project
20% Mid-Term Exam
30% Final Exam

GRADING
Grading will be done on a percentage basis:
### Letter Grade, Numerical Score, Student Performance

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<thead>
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<tr>
<td>F</td>
<td>59% or less</td>
<td>Fail (no credit)</td>
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</tbody>
</table>

### COURSE REQUIREMENTS

Course requirements include regular class attendance, class participation, required readings and pop quizzes, student presentations, a paper project, a mid-term exam and a final exam.

#### Class Attendance and Class Participation and Pop Quizzes (10%)

Attendance is mandatory. For spirited discussion we will need your active attention and participation. Absences will have an effect on your final grade. Attendance (together with class participation and pop-quizzes) will count 10% in the final grade, therefore absences will automatically lower your final grade and more than three absences will have a substantial impact on it. If you miss class, you are responsible for obtaining the class notes. Absence is not an excuse for not knowing about an assignment or a topic.

Class Participation: I expect that you will be committed to giving a professional effort in this class. Participation means active engagement in the course: being consistently prepared for class (having really read that day’s assignments); asking questions, responding to questions; offering your own insights and opinions; attentive listening to others. Class participation grades are not automatic. They are based on oral contributions to the collective learning experience of the class as a whole in terms of asking pertinent questions, answering questions correctly or, at least, provocatively, making insightful observations, and offering other meaningful expressions of interest in the material that help encourage learning. I begin by assuming a C for each student’s class participation grade and move from there.

The Required Readings are an integral part of this course and should not be considered supplemental. Readings should be done for the class day they are assigned. Unannounced Pop-Quizzes covering reading assignments (lectures) and documents (workshops) may be given periodically throughout the semester; these quizzes cannot be made up unless the instructor was notified in advance of the absence.

#### Paper Project (30%)

Each student is expected to write a paper of about 8-10 pages on one of the topics relating to modern Italian political history. I will not accept any paper without the approved paper outline (see below) attached! Late papers will receive a drop in grade.

#### Topics

The topics are determined by the available reading, and guidance will be given throughout. You may choose to pursue further a topic that we are exploring in class, or examine another area of academic interest which is related to the subject of this course. Topics must be selected in agreement with me. I urge to discuss project ideas with me early on. This is to help you get thinking about your project early enough to do a good job. Time passes by quickly (particularly in Florence!).
Basic resources and Bibliography
Conduct a thorough search. Basic resources are available at the Institute’s library. Do not be afraid to use other libraries as well. You may also explore the Internet and look through magazines, newspapers, and archives. Journal articles are one of the primary sources of new theories and research findings. As an abroad student you should also use the on-line library facilities of your home university to get access to important databases such as JSTOR. I will expect at least 4 scholarly references (books, scholarly articles). All information is helpful. See me for ideas and talk to anyone who might be of help. I will not accept a topic that you have used/are using for another class.

Project Outline
The research outline of your research project should contain: 1) the title of your paper; 2) the bibliographic references, and 3) a short abstract. The research outline should be a short, single-spaced, 1-2 paragraph statement of the goals and conclusions of you paper. It should allow the reader to grasp immediately what the paper seeks to communicate in terms of questions, evidence, methods, or interpretations. After its return the approved outline must be attached to the proper paper.

Student Presentations (10%)
This class is designed so that participation plays an integral role in the learning process. The basic format for the course will consist of an introduction to the narrative and to key issues of a specific chapter of modern political history in Italy followed by a “workshop session” the same week. The introductory session will mainly consist of lectures. The workshop sessions will consist of the presentation of source material (primary and secondary text sources, documentary film material) for which selected student groups will take over responsibility, followed by a class discussion on central themes raised in those documents. There will also be discussion on key topics or themes introduced in the lecture of the same week. The student groups are responsible for preparing questions and topics in order to stimulate lively class discussions.

Mid-Term Exam (20%)
An exam covering all topics presented until the mid-term exam. It will consist of a series of multiple choice and short answer questions and one short essay (about one page) chosen among two questions. The exam will take approximately 90 minutes to complete and is closed book/closed note and it will constitute 20% of the final grade.

Final Exam (30%)
The final exam is the final step in the sequential learning process the course involves. In this exam you will bring together the various concepts/topics we have studied. The exam will take approximately 120 minutes to complete. It will constitute 30% of the final grade. This is the only time the exam will be given. Students who plan to depart prior to the exam should not take this course.

REVIEW SESSIONS
Thorough review sessions are held in indicated sessions prior to both the mid-term and final exams. A written study guide will be made available for students.

ACADEMIC MISCONDUCT
This includes all forms of cheating i.e. copying during exam either from a fellow student or making unauthorized use of notes and plagiarism, i.e. presenting, as one's own, the ideas or words of another person for academic evaluation (research paper, written tests, etc.) without proper acknowledgment. This includes also insufficient or incomplete acknowledgement, or failure to acknowledge a source that has been paraphrased. The Institute believes strongly in academic honesty and integrity. Essential to intellectual growth is the development of independent thought and a respect for the thoughts of others. I have and I will fail students for
plagiarism. I also report them to the Director for appropriate action. If you have concerns with any aspect of the course, please feel free to discuss them with me. If you ever feel that I have treated you in less than a respectful manner, please raise the issue with me.

CLASSROOM POLICY
All students are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum during class. There will be no breaks during class. However, you should not leave the classroom except in order to use the restroom. Extended departures are unacceptable and will negatively affect your Attendance and Participation grade.

REQUIRED READINGS
Material contained in course readers. Bound copies covering the Required Readings and the Documentary Material will be made available. Additional material will be made available by the instructor.


OFFICE HOURS
My office hours are on Mondays and on Wednesdays from 12.15 to 13.00 a.m.. If you cannot make it to these office hours, special appointments may be scheduled directly with me. You can also contact me via email (pfischer@palazzoruellai.org).

SCHEDULE OF TOPICS AND READINGS*
WEEK 1
Jan 17 (Tue): What will this course be about? Introduction to course material.
Jan 19 (Thu): LECTURE 1 - Italian Political History before the Twentieth Century.
A short overview
Required Readings:
Ch. Duggan (2000), 129-146

WEEK 2
Jan 24 (Tue): LECTURE 2 – Italy and the ‘Great War’ (1914 - 1918)
Required Readings:
Blinkhorn, 11-25; P. Corner (2001), 264-285
Jan 26 (Thu): Workshop - Assignment and Discussion of Student Paper Projects

WEEK 3
Jan 31 (Tue): LECTURE 3 - The Fascist Revolution after WWI
Required Readings:
Blinkhorn, 11-25
Feb 2 (Thu): Presentation and Discussion of Documentary Film Material

WEEK 4
Feb 7 (Tue): WORKSHOP – Introduction to Major European Political Ideologies
Required Readings:
TBA
NOTE: PAPER OUTLINES MUST BE GIVEN IN BY FEBRUARY 7 (TUE)
Feb 9 (Thu): LECTURE 4 – Fascist State and Society
Required Readings:
P. Corner (2001), 264-285
WEEK 5
Feb 14 (Tue): LECTURE 5 - World War II, Resistance Movement and Liberation

*Required Readings:*
P. Ginsborg (1990), 39-71

Feb 16 (Thu): WORKSHOP: The Italian Resistance Movement – Encounter and Discussion at the ‘Istituto Storico della Resistenza’ in Florence

WEEK 6
Feb 21 (Tue): DOCUMENT WORKSHOP 1 - Student Presentations and Class Discussion

*Primary Sources:*
DOC 1/1: B. Mussolini and G. Gentile: Foundations and Doctrine of Fascism (1932)
DOC 1/2: The Manifesto of Race (1938)
DOC 1/3: Mussolini Speech, 1940
DOC 1/4: Speech delivered by Premier Benito Mussolini, Feb 23, 1941
DOC 1/5: Radio Address Roosevelt Dec 9, 1941

Feb 23 (Thu): Post-War Settlement: The Peace Treaty and the New Constitution + REVIEW

*Required Readings:*
P. Ginsborg (1990), 98-112; Ch. Duggan (2000), 244-255

WEEK 7
Feb 28 (Tue): MID-TERM EXAMS
March 1 (Thu): no class

WEEK 8
MID-TERM BREAK (March 4-13)

WEEK 9
March 13 (Tue): LECTURE 6 - Parties and Politics: The 1948 Elections and International Relations

*Required Readings:*

March 15 (Thu): DOCUMENT WORKSHOP 2 - Student Presentations and Class Discussion

*Primary Sources:*
DOC 2/1: The New Constitution, 1948 (selection)
DOC 2/2: The Truman Doctrine
DOC 2/3: The Marshall Plan
DOC 2/4: Interviews with Mark Wyatt (CIA) and Gianni Agnelli (FIAT) on the 1948 elections.
DOC 2/5: North Atlantic Treaty, 1949

**NOTE: PAPERS MUST BE HANDED IN BY THURSDAY, MARCH 15 LATEST!**

WEEK 10
March 20 (Tue): LECTURE 7 - The Economic Miracle and Social Modernization

*Required Readings:*

March 22 (Thu): Political Walking Tour Through Florence

WEEK 11
March 27 (Tue): LECTURE 8 - The Opening to the Left

*Required Readings:*
March 29 (Thu): DOCUMENT WORKSHOP 3 - Student Presentations and Class Discussion

*Primary Sources:*
- DOC 3/1: Inaugural Address of John F. Kennedy, 1961
- DOC 3/2: The Italian Political Crisis, CIA Memo, May 17, 1960
- DOC 3/4: The Current Situation in Italy, Special Report CIA, July 26

**WEEK 12**

April 3 (Tue): LECTURE 9 - The Historic Compromise and the “Anni di Piombo”

*Required Readings:*
- P. Ginsborg (1990), 354-358; Ch. Duggan (2000), 269-286

► April 5 (Thu): OUT DOOR ACTIVITY 2: The Italian Student Revolt. Guest Lecture and Discussion at the ARCI headquarter in Florence

**WEEK 13**

April 10 (Tue): LECTURE 10 - Tangentopoli and the Show Down of the Post-War Party System

*Required Readings:*

April 12 (Thu): DOCUMENT WORKSHOP 4 - Student Presentations and Class Discussion

*Primary Sources:*
- DOC 4/1: The Moro Kidnapping and Italian Politics, CIA Memo, April 27, 1978
- DOC 4/5: The Italian Communist Party, CIA Memo, March 30, 1984
- DOC 4/6: George Kennan Interview on End of Cold War, 1996

**WEEK 14**

April 17 (Tue): LECTURE 11 – The Rise of Berlusconi and the Emergence of a New Party System

*Required Readings:*

April 19 (Thu): OUT DOOR ACTIVITY 3: Encounter With Local Government

*Required Readings:*
- TBA

**WEEK 15**

April 24 (Tue): Class Discussion

April 26 (Thu): REVIEW

**Week 16**

April 30 - May 3: FINAL EXAM WEEK

*Note: We will stick to this schedule as closely as possible, but please be advised that this calendar is subject to some minor modification. If you miss a class it is your responsibility to get in touch with a class member or me to find out the following week’s material and activities.*
The European Union
Syllabus
Spring Semester 2012
Instructor: Simone Paoli, Ph.D.

Credits: 3
Contact hrs/wk: 3
Prerequisite: none

COURSE DESCRIPTION
The European Union is still the biggest capitalist marketplace, the biggest trading power and
one of the most influential political players in the world, though it is facing one of the worst
political and economic crises in its history. The course is divided into two parts. The first one
focuses on the main policies of the European Union, taking into account historical evolution,
institutional structure, political objectives and major achievements of each area of activity.
The second one concentrates on the relations between the European Union and the United
States, analysing separately the most important dimensions of the Transatlantic relationship.

OBJECTIVE
The aim of the course is to give the students explanations for the current trends of the
European Union. The focus is on present, the study of the past being a way to better
understand the European Union as it is nowadays. On completion of the course, the students
will have acquired the instruments for grasping, interpreting and discussing critically the
topical issues of the European Union and its relations with the United States.

PREREQUISITES
There are no specific prerequisites for this course. However, a basic background in history
and international affairs is recommended.

METHODOLOGY
Classes are structured as lectures, student presentations and group discussions. Lectures do
not simply explain the readings, but also complement them by providing further figures,
information and anecdotes. In doing so, the instructor makes extensive use of multimedia
presentation formats such as power points, movies and documentaries.
Short field trips will provide students with a better understanding of what the European Union
represents for European citizens and opportunities to meet with experts will offer them a
wider range of points of view on the present and future of the European Union.

ATTENDANCE
Attendance is mandatory. If a student misses a class it will be his/her care to catch up with
what he/she missed. Every absence will lower the attendance grade.

PARTICIPATION
Students are expected to behave properly in class. Eating and drinking are not allowed. Cell
phones are not allowed. Taking notes during classes is recommended. Active participation is
highly recommended.

ASSIGNMENTS
- **Readings**: every week students will be assigned something to read at home from
textbooks, from scholarly articles or from daily and weekly press, and they are
expected to be able to discuss the content in class; readings must be done in advance
so as to stimulate lively debates in class;
- **Research papers**: each student is expected to present a research paper on a topic
agreed upon with the instructor concerning the European Union; not doing so and
displaying unpreparedness in the class discussion negatively affect the participation/assignment grades.

EXAMS
Students will have a mandatory **Mid-Term Exam** and a mandatory **Final Exam**. Both exams will consist of essay questions or short answer questions. A short multiple-choice questionnaire might complement the essay questions and the short answer questions at the instructor's discretion. Exams will relate to both the readings and the class lectures.

EVALUATION AND GRADING SYSTEM
20% Class attendance
10% Class participation
10% Research paper
30% Mid-Term Exam
30% Final Exam

GRADING SCALE
A Excellent 93-100
A- 90-92
B+ Good 87-89
B 83-86
B- 80-82
C+ Average 77-79
C 73-76
C- 70-72
D+ Passing 67-69
D 63-66
D- 60-62
F Failure 0-59

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

TEXTBOOKS AND READINGS
- **Textbooks:**
- **Articles from collective volumes and from daily newspapers or periodical** will be provided directly by the instructor in class.

SOURCES
- **Useful books on the European Union available in the Rucellai Library**

**Useful Weblinks**

- [http://www.ena.lu/](http://www.ena.lu/): multimedia reference on the history of Europe
- [http://euobserver.com/](http://euobserver.com/): up to date news within the European Union
- [http://www.eurunion.org/eu/](http://www.eurunion.org/eu/): official website of the European Union delegation to the United States

**LESSONS**

Please note. Students are required to purchase the textbooks and be prepared to discuss assigned materials in class; further readings may be assigned by the teacher directly in class. Please consider that the contents of individual classes may be changed throughout the course according to the class’s progress.

16 January **Introduction to the Course**

18 January **The European Union: a Historical Overview (I)**


23 January **The European Union: a Historical Overview (II)**


25 January **The European Union: What it is, How it Works, What it Does**


30 January **The Symbols of the European Union**

1 February **Borders of Europe**


6 February **Towards Further Enlargement?**


8 February **The Common Market: the Miracle of Growth, the Crisis of Welfare State**

105

13 February

*The European Social Model: What It Was, What It is, What It Will Be*


15 February

*The Economic and Monetary Union: Will the Euro Survive the Crisis?*


20 February

*The Foreign, Security and Defence Policy: between Internal Rivalries and American Hegemony*


22 February

Review Session

27 February

MID-TERM EXAM

2-11 March

MID-TERM BREAK

12 March

*Emigration and Immigration: towards a European Fortress?*


14 March

*Regional Policy: the Fragmented Continent*


19 March

*Environmental Policy: towards a New Model of Development*


21 March

What Holds Europe Together?

26 March

Field Trip

European Public Opinion and European Integration Process

28 March

*The Relations between the European Union and the United States: a Historical Overview (I)*

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<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading</th>
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<td>18 April</td>
<td>The Cultural Dimension of the Transatlantic Relations: Differences between American Values and European Values</td>
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<tr>
<td>23 April</td>
<td>Europeans’ Perceptions of the United States</td>
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<tr>
<td>25 April</td>
<td>Review Session</td>
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<td>1 May</td>
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The Business of Art: the Economics and Management of Culture
Syllabus
Spring Semester 2012
Instructor: Francesca Marini, Ph.D.

Credits: 3
Contact hrs/wk: 3
Site Visit fee: $ 65.00
E-mail: francescamelaniamarini@gmail.com
Office hours: after class

COURSE DESCRIPTION
Markets for visual arts provide a particularly fertile ground for those concerned with the economics of culture. The study of the past and current structure of the market for visual art, the mechanisms that fuel this flourishing market and the involvement of public and private institutions in the context of the current globalization of the arts, provides significant instruments for the business and marketing studies. While analyzing the economic impact of past and current art law students will evaluate the organization of visual arts and entertainment industries both in the past and in the ‘new economy’ environment, which will be enriched by meetings with significant professional figures working in the world of museums, foundations and international art trade.

The economics of the arts are an inter-disciplinary field of study that deals with the application of economics to the production, distribution and consumption of all cultural goods and services. Past contributions to cultural economics were focused mainly on public policy issues, in particular the rationale for public subsidy and the evaluation of public expenditure, but the interdisciplinary nature of this discipline and the growing interest in it expanded research to broader areas of interest that combine economics with the sociological, anthropological and historical point of view.

Aim of the course
By studying the theoretical and practical aspects of this field of study in the context of visual arts, students will develop an understanding of the main topics and scope of the field and the history, behavior and structure of the art market.

Students will be introduced to institutional networks that sustain and promote the art business, the current art market and auction house environment.

Form of Assessment:
Grades will be composed of evaluations based on a mid-term and final exam (25%), 1 research paper of approx. 5 pages (approx 1,500 words; on a topic to be discussed with the professor) and an Oral Presentation (20%), 1 journal (10%), 2 group projects (10%), and class participation (10%). High grades will be awarded for work that demonstrates:
- good knowledge of course material
- critical judgment of views expressed in required reading and in extra reading for research paper.
- the capacity to answer questions (on exams) concisely and to the point.

1. Research Paper: 20% , Paper DUE the day of the oral presentation
2. Journal: 10% Due the day of the final exam, pertaining Art Galleries and Auction Houses visited during the course
3. Group Project 1: 10%, consists of an in-depth analysis of one aspect of the contemporary art market through Ben Lewis documentary edited in 2009
4. Group Project 2: 10%, consists of an in-depth analysis of an art gallery from the ones involved in the Biennale Internazionale dell’Antiquariato
- Midterm examination: 20% consists of questions to be completed with short and long essays answers
- Final examination: 20% consists of questions to be completed with short and long essays answers

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

REQUIRED READINGS
Readings to be done each week will be assigned from the Reading Packet, which includes selections from:


LINDEMANN, A., Collecting contemporary, Taschen, 2006

O’MALLEY, M., *The Business of Art*, 2005

I.ROBERTSON, Understanding International Art Markets and Management, Routledge, 2005


MOSSETTO, G., Aesthetics and Economics, Kluwer, 1993

ABBOTT, S., Corporate Art Consulting, Paperback, 1992


T.Veblen, The Theory of the Leisure Class, 1899

C.Mackay, Extraordinary Popular Delusions and the Madness of Crowds, 1841

Filmography
- Exit Through the Gift Shop, by Banksy, 2011
- Herb & Dorthy (Veblen), by Megumi Sasaki, USA, 2008
Additional Readings may be given in hand-outs by individual professors throughout the semester.

All of the assigned Readings should be studied each week in preparation for the class meetings.

**COURSE TIMETABLE**

**Week 1 - Boundaries and Bridges – Forms of Capital**

**Monday 16 January**
- Business of Art, Art as Business or Business through Art
- methodologies approaching the analysis of the art markets and the current bibliography
- Forms of capital


**Wed 18 January**
Lab activity – 1 – Group Project

*The Great Contemporary Art Bubble*, by Ben Lewis, United Kingdom, 2009.


**Week 2 - Value + Bus Org, Customer Value Proposition**

**Monday 23 January**
- Cultural, Artistic, Material, Symbolic value
- “conspicuous consumption”: an economic and social engine


**Wed 25 January**
Lab activity – 2 – Group Project ORAL PRESENTATION SESSION

**Week 3 - Contemporary Art Market Environment+ The Globalized Network**

**Monday 30 January**
- Stakeholder relationships in the market for contemporary art


**Wed 1 February**
Business Organizations and Customer Value Proposition: The Museum/The Contemporary Auction House/The Art Advisory and Investment Fund Group

Case studies
- The Fine Art Fund Group ([http://www.thefineartfund.com](http://www.thefineartfund.com))

**Week 4 - Art Business Strategic Planning**

**Monday 6 February**
- Strategic Planning through:
Corporate Museums

Museums: from Europe to Arab Emirates [http://www.saadiyat.ae/en/]


Wed 8 February

Week 5 - Marketing Basics

Monday 13 February

- Marketing Basics through:
  - Louvre- Louvre Abu Dhabi
  - Guggenheim as a Globalized Brand
  - Fashion Firms involved in Art Business


Wed 15 February
Class visit: Gucci Museum
(http://www.gucci.com/it/worldofgucci/mosaic/think_forever/gucci_museo)

Week 6 – Contemporary Art Market II

Monday 20 February

- Established and Emerging art markets: the West Block (London/NYC) - The East (Middle and Far)


Wed 22 February

Case Studies:

- Brazilian Art Market
- Chinese Art Market (watch: http://www.youtube.com/watch?v=CWO40m3x1GQ)
- Indian Art Market


Watch: Lecture on the emerging art markets given by I.ROBERSTON on the opening of the exhibition “Masters of Chinese Photography” at Poligono Gallery, Marbella in July 2011 (1, 2, 3 parts http://www.youtube.com/watch?v=ufu5tFgzI-I)

Week 7 (27 February – 1 March)
Mid-term Exams

Week 8 (21 -30) Mid-term Break

Week 9 - Art Markets Histories and Spaces

Monday 12 March

- From the Low Countries in XV century to America in XX century.

Wednesday 14 March
Class Visits: Contemporary Art Galleries and Antique Shops
The White Cube vs. The Patrician House

Week 10 - Old Masters Environment
Monday 19 March
- Old Masters exhibition, validation and sale
  - The recent collapse of a formerly successful market
  - Heritage protection effects art markets in Europe and United States
  - Unesco (http://www.unesco.org)

Wednesday 21 March
- Antique Dealers selling strategies in the past and in the new millennium
  - Case Studies: London, New York, Tefaf - Maastricht
Readings: ADAA Collector’s Guide to Working with Art Dealers, Art Dealers Association in America (download: www.artdealers.org/collectorsguide.html); see The British Antiques Dealers Association (http://www.bada.org/)
Watch: http://online.wsj.com/video/news-hub-why-old-masters-are-like-bonds/F1212703-0836-4082-8FDC-6CA88C77CEF2.html; Fake or Fortune by Fiona Bruce with art expert Philip Mould http://www.bbc.co.uk/programmes/b0125by8#clips

Week 11 – Laws and Taxes Effects
Monday 26 March
- The economic impact of art law
- Import and export legislation within western world
- Heritage protection (*Carnet ATA*) and copyright protection
- the *Droit de suite*: Europe and US (a community-wide resale royalty right)

Wednesday 28 March
Laws and Taxes application: Buying Michelangelo in Italy, Maurizio Cattelan in London, Mark Rothko in New York. Moving all to Hong Kong.

Week 12 – Art at Auction
Monday 2 April
- Auction House structure, functioning and strategies
- The Auction system.
- Developing an auction sale: appraisals/marketing strategies/catalogue
Wednesday 4 April
Class Visit: Auction Preview
Agents involved: Target Collectors, Auctioneers, Auction Houses Objectives
Watch: - *Your Art World: A Documentary Series*, presented by Sotheby’s, 2011

Week 13 - Art Market and Internet
Monday 9 April
- Visual arts in the ‘new economy’
- Internet environment and the arts

Wednesday 11 April
- Live Auctions and personalized choices. Case Studies:
  - http://www.liveauctioneers.com/
  - http://www.sothebys.com
  - http://www.christies.com/
  - http://www.saatchi-gallery.co.uk/

Week 14 Globalization
Monday 16 April
The Globalized Network: Art Fairs and Art Shows validating art: ArtBasel, Tefaf-Maastricht, Kassel Documenta, Venice Biennale

Wednesday 18 April
Oral Presentation and discussion session 1 (RESEARCH PAPER DUE)

Week 15 Instruments
Monday 23 April
- Portals, Art Market Databases and Price Indices
  - http://www.artnet.com/ (free access)
  - http://www.artprice.com/ (limited access)
  - http://www.arttactic.com/ (free access)
  - http://www.artasanasset.com/main/ (limited access)

Wednesday 25 April
- Fine Art Funds: How do they work?
  - http://www.fineartwealthmgmt.com/
  - http://www.thefineartfund.com/
Readings: S. Reyburn, Brazil Art Price Surge Lures Billionaires to $24.4 Million Fund, Bloomberg, May 16, 2011

Week 16 (May 3-6)
Final Exams
Family Business in Italy
Syllabus
Spring Semester 2012
Instructor: Diletta Frescobaldi, Laurea

Credits: 3  
Contact hrs/wk: 3  
Prerequisite: None  
Site Visit fee: $85  
Email: diletta.frescobaldi@frescobaldi.it

COURSE DESCRIPTION
This course will trace the origins, development, and characteristics of family firms with special emphasis on the impact that they have had on the social, political and economic life of Italy. Moving from the historical overview to the current situation, consideration will be given to changes and trends in family firms, international strategies, and the challenges of global competition. Attention will also be given to the different typologies of family firms, values and principles, and critical challenges for continuity, with an analysis of successful and unsuccessful cases. The course will also present case studies in various Italian sectors such as wine and food, gold, textile, fashion, paper, automobile and others. Field trips to family firms in various Italian sectors are an integral part of the course.

OBJECTIVES
The aim of the course is to provide the students with a general knowledge of the fundamental role of the Italian family firm from the past to recent days, learning the characteristics that differentiate family business from other kinds of business. Familiarizing students with some of the most important Italian family companies, their history, issues that they need to face today, their influence into the social, political, economical life and future perspectives. Students will identify, comprehend, and develop solutions for challenges faced by family businesses. Students will have the opportunity to examine the life cycles of family businesses and of their founders.

REQUIREMENTS
The student is required to do the assigned readings before class and be prepared to discuss them during the lessons. Punctuality is essential and any students who is excessively late without a valid reason, will be not admitted to the class.

TEACHING METHOD
The class will be conducted in a way that will encourage the active participation of the students in the discussion on the topics of the day. It will include lectures, discussions, guest speakers, site visits, interviews, student projects and assigned readings.

ATTENDANCE / ABSENCE POLICY / PARTICIPATION
Class attendance is mandatory and counts towards the final grade. Each absence from class will negatively impact your final grade.

- Starting with the third absence the instructor may lower the final grade by one letter grade.
- With the fourth absence the student may receive an Automatic Failure.

TESTS - ASSIGNMENTS – SOURCES
ASSIGNMENTS – Each student is expected to write 2 papers/projects of about circa 6 pages. Topics must be selected in agreement with the instructor. The papers are due on 1st February and 16th April. Late papers will receive a drop in grade. More details will be given in class.
The papers/projects must be printed in hard copy and sent via e-mail in a Word file (and Power point) to the teacher. The grade for the paper will be based on the content and format (sources, etc.) (80%) and on a brief presentation you will give to the class (20 %) summarizing your topics and/or interesting findings.

**EVALUATION / GRADING SYSTEM**
10% attendance
10% class participation
20% Projects and presentation
25% mid-term exam
10% Case work and in-class work
25% final exam

A 93–100  A- 89-92  B+ 87-89  B 83-86  B- 80-82  C+ 77-79
C 73-76  C- 70-72  D 60-69  F 0-59

**CLASSROOM POLICY**
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

**TEXT READINGS**
The required text book for this course is:
Frank Hoy, Pramodita Sharma. Entrepreneurial family firms, Pearson, 2010
Whenever necessary students will also be provided with other sources during class. Important bibliography is the following:

“The world’s oldest family companies”, in Family Business Magazine, February 2007
Poza Ernesto, Family Business, Canada, Thompson South-Western, 2001 (chapt 1, 2, 4, 6, 7, 9, 10, 11)
Andrea Colli, The history of family business, il Mulino (chap 1-4)
Andrea Colli, Capitalismo familiare, il Mulino (chap. 4)
Harold James, Family Capitalism (introduction, chap. 3-6-9-10-14)
David Landes, Dynasties, 2006, Penguin Book (introduction, chap. 5)
Gersick Kelin, John Davis, Marion Hampton, Ivan Lansberg, Generation to generation: Life cycles of the family business, Boston, Harvard Business press (chap. 1-2)
Federigo Melis, L’azienda nel Medioevo, a cura di Mario Spallanzani, Le Monnier Firenze 1991
R. Goldthwaite, Private wealth in Renaissance Florence: a study of 4 families
R. de Roover, Rise and decline of the Medici. Il banco Medici a Firenze, La nuova Italia
J. Mantle, Benetton, the family, the business, the brand, 2000 Warner Book
A. Friedmann, Agnelli and the network of Italian power, 1988 Mandarin Paperback
D. Gross, Greatest business stories of all time, 1996 Wiley
Sara Forden, The case of Gucci, the history of a Family, 2001 Harper
Salvatore Ferragamo, The Shoemaker dream
J. L. Ward, Unconventional Wisdom, Wiley 1989
J. L. Ward, Perpetuating the Family Business, Palgrave 2004
J. E. Hughes, Family Wealth, Bloomberg Press, 2004
www.familybusinessmagazine.com
Les Henokiens web site
The Family Business Institute web site

Note: There will be a number of family business cases available in the library. Among the cases study to be studied are the following: Ferragamo, Pucci, Gucci, Ducati, Parmalat, Frescobaldi, Antinori, Barilla, Illy Cafè, Benetton, Agnelli, Bulgari, Torrini.
**FINAL EXAM / FINAL PAPER**
There will be two exams, a mid term and a final. The final exam will be based on everything studied throughout the semester, including required readings. The exams will be a combination of multiple choices, short answer and an essay question.

**CLASS SCHEDULE**

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Lect. 1</th>
<th>January 16th, Mon.</th>
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<tbody>
<tr>
<td></td>
<td>Presentaion of the course; introduction to the class syllabus and materials to be used during the course, assignments and exam. Introduction to the Italian family business: definition, role, importance, aspects, difficulties.</td>
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<thead>
<tr>
<th>Lect. 2</th>
<th>January 18th, Wed.</th>
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<tr>
<td>Different typologies of the Italian family firm and their competitive strategies: walking tour and visit of the Farmacia di Santa Maria Novella and its museum, meeting with the owner. The case will present an interesting evolution of historical family firm.</td>
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<tr>
<th>Week 2</th>
<th>Lect. 3</th>
<th>January 23rd, Mon.</th>
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<tbody>
<tr>
<td></td>
<td>Origins of the Italian family firms. Development of commerce during the Middle Age and Renaissance; starting of the business for some important Italian family firm. Role of the families from the Italian industrial revolution to recent days. Families life cycle stages. Movie on the historical enterprises of Florence.</td>
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<thead>
<tr>
<th>Lect. 4</th>
<th>January 25th, Wed.</th>
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<tr>
<td>Visit of the production site of Santa Maria Novella. Meeting with the CEO.</td>
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<tr>
<th>Week 3</th>
<th>Lect. 5</th>
<th>January 30th, Mon.</th>
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<tr>
<td>Leading the family business and the transfer of power. The association “Les Henokiens” and the association of the historical Companies in Florence.</td>
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<thead>
<tr>
<th>Lect. 6</th>
<th>February 1st, Wed.</th>
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<tr>
<td>Site visit to the Ferragamo Palace and Museum. Family Culture and values. Responsibilities of family business in term of Art and Culture; the creation of museums. Business Life cycle stages.</td>
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<tr>
<th>Week 4</th>
<th>Lect. 7</th>
<th>February 6th, Mon.</th>
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<tbody>
<tr>
<td>Review of the Ferragamo Harvard case. Resources for starting and managing the family firm.</td>
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<tr>
<th>Lect. 8</th>
<th>February 7th, Wed.</th>
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<tr>
<td>Visit of the Gucci museum. The importance of family business archive.</td>
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<tr>
<td>Week 5</td>
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<tr>
<td><strong>Lect. 9</strong> February 13th, Mon.</td>
<td>The Barilla Family Business. Presentation of the case study Academia Barilla by the CEO. It is a special institution created by Barilla to promote Italian food culture abroad.</td>
</tr>
<tr>
<td><strong>Lect.10</strong> February 15th, Wed.</td>
<td>Review of Barilla case study. Oral presentation of Papers/Projects by the students. Suggested title will be given in class.</td>
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<tr>
<td><strong>Note</strong></td>
<td>Students will be asked to write a page on the Academia Barilla with their suggestions.</td>
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<th>Week 6</th>
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<tr>
<td><strong>Lect.11</strong> February 20th, Mon.</td>
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<tr>
<td><strong>Lect.12</strong> February 22nd, Wed.</td>
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<tr>
<td><strong>Note</strong></td>
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<tr>
<th>Week 7</th>
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<tbody>
<tr>
<td><strong>Lect.13</strong> February 27th, Mon.</td>
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<tr>
<td><strong>Lect.14</strong> February 29th, Wed.</td>
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<tr>
<th>MID TERM BREAK</th>
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<th>Week 8</th>
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<tbody>
<tr>
<td><strong>Lect.15</strong> March 12th, Mon.</td>
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<tr>
<td><strong>Lect.16</strong> March 14th, Wed.</td>
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<td><strong>Note</strong></td>
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<tr>
<th>Week 9</th>
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<tr>
<td><strong>Lect.17</strong> March 20th, Mon.</td>
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<tr>
<td><strong>Lect.18</strong> March 22th, Wed.</td>
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<tr>
<td>Week 10</td>
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<tr>
<td>March 23(^{rd}), Frid.</td>
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<tr>
<td>The Frescobaldi family business. Site visit to two wine estates of Frescobaldi: Pomino and Nipozzano; details will be given in class.</td>
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<tr>
<th>Week 10</th>
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<tbody>
<tr>
<td>March 26(^{th}), Mon.</td>
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<tr>
<td>No class, because visit to wine estates on March 23(^{rd}). Self study activities.</td>
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<tr>
<th>Lect.19</th>
<th>Lect.20</th>
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<tbody>
<tr>
<td>Movie Mondovino first part and other movies on Family Business</td>
<td>The Frescobaldi family business. Site visit to two wine estates of Frescobaldi: Pomino and Nipozzano; details will be given in class.</td>
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<tr>
<th>Week 11</th>
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<tr>
<td>March 28(^{th}), Wed.</td>
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<tr>
<td>Decline, degeneration or regeneration. The business of Stefano Ricci and the acquisition of the Antico Setificio Fiorentino.</td>
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<tr>
<th>Week 11</th>
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<tbody>
<tr>
<td>April 2(^{nd}), Mon.</td>
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<tr>
<td>Governance tool kit for entrepreneurial family firms.</td>
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<tr>
<th>Lect.21</th>
<th>Lect.22</th>
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<tbody>
<tr>
<td>Decline, degeneration or regeneration. The business of Stefano Ricci and the acquisition of the Antico Setificio Fiorentino.</td>
<td>Case studies analysis and quiz</td>
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<th>Week 12</th>
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<tr>
<td>April 4(^{th}), Wed.</td>
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<tr>
<td>No class. Eastern Holiday.</td>
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<tr>
<th>Lect.23</th>
<th>Lect.24</th>
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<tr>
<th>Week 12</th>
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<tr>
<td>April 9(^{th}), Mon.</td>
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<tr>
<td>No class. Eastern Holiday.</td>
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<tr>
<th>Lect.25</th>
<th>Lect.26</th>
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<tr>
<th>Week 13</th>
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<tr>
<td>April 16(^{th}), Mon.</td>
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<tr>
<td>Oral presentation of Final Papers by the students. Suggested title: The Italian automotive. From the economic miracle to present days. Future scenario. Case study: Ducati, Agnelli, Alessi, Parmalat, Lavazza</td>
<td>Oral presentation of Final Papers by the students. Suggested title: The Italian steel industry and other important sectors for the Italian family firm. Case Study: K.M.E., Falk, Fabriano, Benetton, Bulgari</td>
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<th>Week 13</th>
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<tr>
<td>April 12(^{th}), Thu.</td>
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<tr>
<th>Lect.27</th>
<th>Lect.28</th>
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<tr>
<th>Week 14</th>
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<tr>
<td>April 18(^{th}), Thu.</td>
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<tr>
<td>Oral presentation of Final Papers by the students. Suggested title: The Italian steel industry and other important sectors for the Italian family firm. Case Study: K.M.E., Falk, Fabriano, Benetton, Bulgari</td>
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<tr>
<th>Week 14</th>
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<tr>
<td>April 23(^{rd}), Mon.</td>
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<tr>
<td>Comment and review on students’ projects. Other cases of Italian family Business.</td>
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<thead>
<tr>
<th>Lect.29</th>
<th>Lect.30</th>
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<tbody>
<tr>
<td>Comment and review on students’ projects. Other cases of Italian family Business.</td>
<td>Review of cases and quiz.</td>
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<tr>
<th>Week 15</th>
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<tr>
<td>April 25(^{th}), Thu.</td>
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<tr>
<td>Review of cases and quiz.</td>
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<tr>
<th>Week 15</th>
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<tbody>
<tr>
<td>April 30(^{th}), Mon.</td>
<td></td>
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<tr>
<td>Final review</td>
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<thead>
<tr>
<th>Lect.29</th>
<th>Lect.30</th>
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<tbody>
<tr>
<td>Final review</td>
<td>Review of cases and quiz.</td>
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<th>Week 15</th>
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<tbody>
<tr>
<td>May 2(^{nd}), Thu.</td>
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<tr>
<td>Final exam</td>
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The Florence Experience I: Beginning Italian I
Syllabus
Spring Semester 2012
Instructors: Italian Faculty

Contact hrs/wk: 4 per week
Prerequisite: None
Site visit fee: $45

COURSE DESCRIPTION AND OBJECTIVES
The Florence Experience I is an interdisciplinary course which focuses on achieving a basic level in cultural and linguistic-communicative competences (speaking, writing, reading and understanding) regarding familiar contexts, everyday life's activities and simple interaction with native speakers, while introducing the students to various, relevant aspects of contemporary Florentine life and Italian culture. The course offers students an interdisciplinary experience in language learning made possible only by direct immersion in the target culture. Since language and culture are deeply connected (language IS culture and culture IS language), each class will introduce students to linguistic skills such as communicative structures, grammar structures, vocabulary and pronunciation, but will, at the same time, provide them with a deeper knowledge of Italian culture. The city of Florence becomes a cultural laboratory: with its world-famous fashion concerns, its beautiful theaters and lively markets, its young writers and actors, and its characteristic stores and artisans’ workshops, it is a composite of contemporary Italian culture to be explored by the student.

In addition to classroom work, the course includes a series of on-site encounters, which will range from interviews with various exponents of Florentine society, to encounters with young Florentine actors who will offer interactive performances; field-trips and treasure hunts at the most vivacious markets in town, and encounters with students of the University of Florence. Students will encounter the author Camilla Trinchieri, who will conduct with them an interactive dialogue about translation of excerpts from her recent book Cercando Alice. Students will translate selections from the novel during the first part of the semester, and they will subsequently meet the author.

REQUIREMENTS
Supplementary Text: selected exercises and readings excerpted from other language texts and workbooks, in addition to activities and handouts created by instructors.
Homework: Outside of class time, students are expected to review subsequently, and complete all the exercises assigned by the instructor.
Class Participation: Extremely important due to the peculiar characteristics of a LANGUAGE and CULTURE course where interaction and active participation are the basis of all of the classes.
Write-ups: Students will have to write a range of one page write-ups on topics assigned by the instructor. Please note that all write-ups are due on the due date.
Tests: There will be 4 one-hour exams designed to verify students’ ability to listen, comprehend, and write in Italian. The second test is the Mid-term Exam, and the fourth test is the Final Exam. (NO MAKE-UP TESTS)
Absences: A maximum of 2 class day absences will be accepted. Additional absences will be excused only at display of a doctor’s note or they will bring the final grade down – a grade per absence. Ex: 3 absences, A– becomes B+; 4 absences, B– becomes C.

CRITERIA FOR EVALUATION
Tests (1 and 3) 20%
Write-ups 15%
*Class Participation (incl. Homework) 20%
Mid-term Exam (Test 2) 20%
Final Exam (Test 4) 25%
*(Participation Breakdown: Attention in Class; Motivation; Class Interaction - with Classmates and Teacher; Homework /Tutorial Attendance – if assigned; Punctuality)*

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**CLASSROOM POLICY**
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

**SCHEDULE**

- **Prima settimana: 16–19 gennaio**
  Unitá 1, *Primi Contatti* / Unitá 2, *Buon appetito!*
  Communicative functions: Greeting people / Introducing yourself / Asking pronunciation, spelling and meaning of a word / Nationalities / Ordering at the bar
  Grammar: The verbs *essere*, *avere* and *chiamarsi* / Adjectives of nationality /
  Regular verbs: first and second person singular / Numbers 0-20 / Nouns ending in –o and –a
  **Esercizi:** dalle Unitá 1 e 2

- **Seconda settimana: 23-26 gennaio**
  Unitá 2, *Buon appetito!* Unitá 10 *Sapori d’Italia*
  Communicative functions: Ordering at the restaurant and at the bar/ Asking for the check / Asking prices / Grocery shopping / Describing food and eating habits / More on grocery shopping
  Grammar: *Questo* e *Quello* / Nouns ending in –e / Definite article / Indefinite article / Numbers 20-100
  **Esercizi** dalla Unitá 2 e dalla Unitá 10

- **Terza settimana: 30 gennaio – 2 febbraio**
  Unitá 3, *Io e gli altri*
  Communicative functions: Introducing someone / Asking and giving personal details / Talking about work / Speaking formally
  Grammar: Regular verbs of the first conjugation: -are / Simple prepositions (*a* – *in* – *da* - *di*) / Formal and informal communication / Verb – fare and idiomatic expressions with fare / Nouns of professions / Numbers from 100 onwards
  **Esercizi:** dalla Unitá 3
  **First Encounter**

- **Quarta settimana: 6-9 febbraio**
  Unitá 4, *Tempo libero*
  Communicative functions: Talking about spare time activities in Italy and in the United States / Expressing preferences / Talking about how often you do something
  Grammar: Verbs *andare* e *stare* / Present tense of regular verbs in –ere and –ire / Verbs *sapere* e *conoscere* / Adverbs of frequency / Verb *piacere* / Wh- words: asking questions
  **Esercizi:** dalla Unitá 4
TEST 1 (Giovedì 9 febbraio)

- **Quinta settimana:** 13-16 febbraio
  Unità 5, *In giro per l’Italia*
  Communicative functions: Asking and giving directions / Asking and telling the time / Describing a place
  Grammar: Irregular verbs / Adjectives of the first group (ending with -o) and adjectives of the second group (ending with -e) / C’è, ci sono
  Esercizi: dalla Unità 5

- **Sesta settimana:** 20-23 febbraio
  General review and selected activities from Unità 11, *Fare acquisti* and Unità 13, *Non è bello ciò che è bello...*
  Communicative functions: Describing someone (looks and personality) / Talking about clothes and fashion
  Grammar: Adjectives of appearance and personality
  Esercizi: a cura dell’insegnante
  Second Encounter

- **Settima settimana:** 27 febbraio – 1 marzo
  Mid-term Examinations (TEST 2 TBA)
  Mid-term Break: 2 – 11 marzo

- **Ottava settimana:** 12-15 marzo
  Unità 7, *Un fine settimana*
  Communicative functions: Talking about a trip / Describing past events
  Grammar: Past tense of regular verbs with essere and avere / Past time expressions
  Esercizi: dalla Unità 7
  Third Encounter

- **Nona settimana:** 18-22 marzo
  Unità 7, *Un fine settimana*
  Communicative functions: Describing past events / Talking about the weather
  Grammar: Past tense of irregular verbs / Adverbs of time (già, appena, non ancora)
  Esercizi: dalla Unità 7
  Fourth Encounter

- **Decima settimana:** 26-29 marzo
  Unità 6, *In albergo*
  Communicative functions: Talking about things one must – would like to – can do
  Grammar: Modal verbs (volere – potere – dovere – sapere) / Bene-buono / Male-cattivo
  Esercizi: dalla Unità 6
  Fifth Encounter

- **Undicesima settimana:** 2-5 aprile
  Unità 9, *La famiglia*
  Communicative functions: Family relationships / Describing your family / Comparing the typical American and Italian family
  Grammar: Possessive adjectives / Possessive adjectives with words denoting family relationships
  Esercizi: dalla Unità 9
Sixth Encounter
TEST 3 (Giovedì 5 aprile)

- Dodicesima settimana: 10-12 aprile (9 aprile: Lunedì dell'Angelo. l'Istituto è chiuso)
  Unità 8, Vita quotidiana
  Communicative functions: Talking about the daily routine / Describing a typical day / Holidays and traditions
  Grammar: Present tense of reflexive verbs / Direct object pronouns with present tense
  Esercizi: dalla Unità 8

Seventh Encounter

- Tredicesima settimana: 16-19 aprile
  General review

- Quattordicesima settimana: 23-26 aprile
  General review
  Progressive Test

- Quindicesima settimana: 30 aprile – 3 maggio
  Final Examinations (TEST 4: TBA)

The progression of the on-site encounters will be decided by the instructor according to public structures' opening hours and other practical matters. During the semester, students will be involved in the following encounters:

- At the market. Encounter with delicatessen sellers, butchers, fruit and fish vendors at the vivacious Mercato Centrale who will tell students about their products.
- Students will interview three persons belonging to various social and cultural contexts in the commercial district of Florence.
- The city's meeting point par excellence: the Florentine coffee houses or “bar”.
- Encounter with Italian students of the University of Florence in class (two or more encounters)
- Studying in Florence. Encounter with students at the University of Florence (Department of Literature and Philosophy) who will show the American students around the school and will discuss the differences between university education in Italy and the United States.
- Treasure hunt in the commercial district of the city of Florence.
- Italians' passion for food: dinner or lunch at a typical Florentine trattoria.
- Encounter with young Florentine actors who will offer interactive performances (two encounters).
- Students will meet and interact with elderly Italians from two historical quarters of Florence (San Frediano and Santo Spirito). These historic districts are rich in culture and full of tradition, and the visitors will provide an insightful look into this world.
- Camilla Trinchieri, author of Cercando Alice (Marcos y Marcos, Milano 2010) will conduct a dialogue with the students about translation using excerpts from her novel.

This syllabus is subject to change. The instructor might decide to add or change one or more on-site encounters during the semester.
The Florence Experience II: Beginning Italian II
Syllabus
Spring Semester 2012
Instructors: Italian Faculty

Contact hrs/wk: 4 per week
Prerequisite: One semester of Italian
Site visit fee: $45

COURSE DESCRIPTION AND OBJECTIVES
The Florence Experience II is an interdisciplinary course which builds on one semester of previous work. It focuses on achieving a post-basic level in cultural and linguistic-communicative competences regarding familiar matters, personal experiences, studies, work and daily routine, while introducing students to various, relevant aspects of contemporary Florentine life and Italian culture. Students will develop communicative skills in order to easily make themselves understood and understand during interaction with native speakers. The course offers students an interdisciplinary experience in language learning made possible only by direct immersion in the target culture. Since language and culture are deeply connected (language IS culture and culture IS language), each class will introduce students to linguistic skills such as communicative structures, grammar structures, vocabulary and pronunciation, but will, at the same time, provide them with a deeper knowledge of Italian culture. The city of Florence becomes a cultural laboratory: with its world-famous fashion concerns, its beautiful theaters and lively markets, its young writers and actors, and its characteristic stores and artisans’ workshops, it is a composite of contemporary Italian culture to be explored by the student. In addition to classroom work, the course includes a series of on-site encounters, which will range from interviews with various exponents of Florentine society, to encounters with young Florentine actors who will offer interactive performances; field-trips and treasure hunts at the most vivacious markets in town, and encounters with students of the University of Florence. Students will encounter the author Camilla Trinchieri, who will conduct with them an interactive dialogue about translation of excerpts from her recent book Cercando Alice. Students will translate selections from the novel during the first part of the semester, and they will subsequently meet the author.

REQUIREMENTS
Textbook: Gruppo Italiaidea, Italian Espresso 1. Italian Course for English Speakers. Textbook, Alma Edizioni – Firenze 2006;
Workbook: Gruppo Italiaidea, Italian Espresso 1. Workbook, Alma Edizioni – Firenze 2006;
Supplementary Text: selected exercises and readings excerpted from other language texts and workbooks, activities, and handouts created by instructors.

Homework: Outside of class time, students are expected to review subsequently, and complete all the exercises assigned by the instructor.

Class Participation: Extremely important due to the peculiar characteristics of a LANGUAGE and CULTURE course where interaction and active participation are the basis of all of the classes.

Write-ups: Students will have to write a series of one page write-ups about what they experienced during the on-site encounters and on topics assigned by the instructor. Please note that all write-ups are due on the due date.

Tests: There will be 4 one-hour exams designed to verify students’ ability to listen, comprehend, and write in Italian. The second test is the Mid-term Exam, and the fourth test is the Final Exam. (NO MAKE-UP TESTS)
**Absences:** A maximum of 2 class day absences will be accepted. Additional absences will be excused only at display of a doctor’s note or they will bring the final grade down – a grade per absence. Ex: 3 absences, A– becomes B+; 4 absences, B– becomes C.

**CRITERIA FOR EVALUATION**

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**CLASSROOM POLICY**

All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

**SCHEDULE**

- **Prima settimana: 16-19 gennaio**
  
  **From Italian Espresso I:** Review: Unitá 4, *Tempo libero* / Unitá 5, *In giro per l’Italia* / Unitá 6, *In albergo*
  
  Communicative functions: Talking about leisure time / Expressing likes and preferences / Describing places / Booking a hotel room
  
  Grammar: Present tense of regular and irregular verbs / The verb *piacere* /Simple prepositions / Adjectives / Question words / Modal verbs
  
  **Esercizi:** dalle Unitá 4, 5 e 6
  
  **Progressive Test**

- **Seconda settimana: 23-26 gennaio**
  
  
  Communicative functions: Talking about past events / Describing a typical day and daily routine / Describing your family
  
  Grammar: Passato prossimo of regular and irregular verbs / Past time expressions / Reflexive verbs in the present and past tense / Possessive adjectives
  
  **Esercizi:** dalle Unitá 7 e 8

- **Terza settimana: 30 gennaio – 2 febbraio**
  
  Unitá 11, *Fare acquisti* / Unitá 12, *Da piccola*
  
  Communicative functions: Clothing / Shopping for clothes / Making polite requests / Expressing tastes / Talking about childhood / Talking about habitual activities in the past
  
  Grammar: Indirect object pronouns / Use of indirect and direct pronouns / The adjective *quello* / Past tense: Imperfetto
  
  **Esercizi:** dalle Unitá 11 e 12
  
  **First Encounter**
• **Quarta settimana: 6-9 febbraio**  
  Unità 12, *Da piccola* / Unità 13, *Non è bello ciò che è bello*...  
  **Communicative functions**: Describing past situations / Giving someone’s physical description / Giving a description of someone’s personality / Making comparisons  
  **Grammar**: The use of the imperfetto compared to the passato prossimo / Comparatives and superlatives  
  **Esercizi**: dalle Unità 12 e 13  
  **TEST 1 (Giovedì 9 febbraio)**  

• **Quinta settimana: 13-16 febbraio**  
  Unità 13, *Non è bello ciò che è bello*...  
  **Communicative functions**: Expressing wishes / Making polite requests / Describing a house  
  **Grammar**: Present conditional / Use of the conditional  
  **Esercizi**: dalla Unità 13  

• **Sesta settimana: 20-23 febbraio**  
  Unità 14, *Appuntamenti*  
  **Communicative functions**: Organizing leisure activities / Making invitations / Accepting and refusing invitations  
  **Grammar**: More about the conditional / Present progressive with the verb *stare*  
  **Esercizi**: dalla Unità 14  
  **Second Encounter**  

• **Settima settimana: 27 febbraio – 1 marzo**  
  Mid-term Examinations (TEST 2: TBA)  
  **Mid-term Break: 2 – 11 marzo**  

• **Ottava settimana: 12-15 marzo**  
  Unità 14, *Appuntamenti*  
  **Communicative functions**: Talking about good and bad manners / Talking about an unpleasant experience  
  **Grammar**: Agreement of the past participle with the direct pronouns / Direct, indirect and reflexive pronouns with modal verbs  
  **Esercizi**: dalla Unità 14  
  **Third Encounter**  

• **Nona settimana: 19-22 marzo**  
  *From Italian Espresso 2*: Unità 1, *Incontri* / Unità 2, *Progetti futuri*  
  **Communicative functions**: Talking about past events / Talking about future plans  
  **Grammar**: Passato prossimo of modal verbs / Describing a past situation with the passato prossimo and the imperfetto / The preposition *fra* with future meaning  
  **Esercizi**: dalla Unità 1  
  **Fourth Encounter**  

• **Decima settimana: 26-29 marzo**  
  Unità 2, *Progetti futuri*  
  **Communicative functions**: Talking about the future / Making hypothesis / Writing a résumé  
  **Grammar**: Future tense / The use of the future compared to the present tense  
  **Esercizi**: dalla Unità 2  
  **Fifth Encounter**  

125
- **Undicesima settimana: 2-5 aprile**
  Unità 3, *L’importante è mangiar bene*
  **Communicative functions:** Give advice / Ask for advice / Comparing eating habits in Italy and in the USA
  **Grammar:** Informal imperative of regular and irregular verbs / Use of the conditional and the imperative to give advice
  **Esercizi:** dalla Unità 3
  **Sixth Encounter**
  TEST 3 (Giovedì 5 aprile)

- **Dodicesima settimana: 10-12 aprile (9 aprile: Lunedì dell’Angelo. l’Istituto è chiuso)**
  **Communicative functions:** The human body / At the doctor’s: talking about sickness / Giving advice in a formal situation
  **Grammar:** Position of the pronouns with the informal imperative / Formal imperative
  **Esercizi:** dalle Unitá 3 e 4
  **Seventh Encounter**

- **Tredicesima settimana: 16-19 aprile**
  General review
  **Esercizi:** a cura dell’insegnante

- **Quattordicesima settimana: 23-26 aprile**
  General review
  **Progressive Test**

- **Quindicesima settimana: 30 aprile – 3 maggio**
  **Final Examinations (TEST 4: TBA)**

The progression of the on-site encounters will be decided by the instructor according to public structures' opening hours and other practical matters. During the semester, students will be involved in the following encounters:

- At the market. Encounter with delicatessen sellers, butchers, fruit and fish vendors at the vivacious Mercato Centrale who will tell students about their products.
- Students will interview three persons belonging to various social and cultural contexts in the commercial district of Florence.
- The city's meeting point *par excellence*: the Florentine coffee houses or “bar”.
- Encounter with Italian students of the University of Florence in class (two or more encounters)
- Studying in Florence. Encounter with students at the University of Florence (Department of Literature and Philosophy) who will show the American students around the school and will discuss the differences between university education in Italy and the United States.
- Treasure hunt in the commercial district of the city of Florence.
- Italians' passion for food: dinner or lunch at a typical Florentine *trattoria*
- Encounter with young Florentine actors who will offer interactive performances (two encounters)
- Students will meet and interact with elderly Italians from two historical quarters of Florence (San Frediano and Santo Spirito). These historic districts are rich in culture and full of tradition, and the visitors will provide an insightful look into this world.
- Camilla Trinchieri, author of *Cercando Alice* (Marcos y Marcos, Milano 2010) will conduct a dialogue with the students about translation using excerpts from her novel.

This syllabus is subject to change. The instructor might decide to add or change one or more on-site encounters during the semester.
The Florence Experience III: Intermediate Italian I
Syllabus
Spring Semester 2012
Instructors: Italian Faculty

Contact hrs/wk: 4 per week
Prerequisite: Two semesters of Italian
Site visit fee: $ 45

COURSE DESCRIPTION AND OBJECTIVES
The Florence Experience III is an interdisciplinary course which builds on two semesters of previous work. It focuses on achieving an intermediate level in cultural and linguistic-communicative competences regarding familiar matters, personal experiences and events, a various range of conversational topics and situations likely to arise whilst traveling while introducing students to various, relevant aspects of contemporary Florentine life and Italian culture. The course offers students an interdisciplinary experience in language learning made possible only by direct immersion in the target culture. Since language and culture are deeply connected (language IS culture and culture IS language), each class will introduce students to linguistic skills such as communicative structures, grammar structures, vocabulary and pronunciation, but will, at the same time, provide them with a deeper knowledge of Italian culture. The city of Florence becomes a cultural laboratory: with its world-famous fashion concerns, its beautiful theaters and lively markets, its young writers and actors, and its characteristic stores and artisans’ workshops, it is a composite of contemporary Italian culture to be explored by the student. In addition to classroom work, the course includes a series of on-site encounters, which will range from interviews with various exponents of Florentine society, to encounters with young Florentine actors who will offer interactive performances; field-trips and treasure hunts at the most vivacious markets in town, and encounters with students of the University of Florence. Students will encounter the author Camilla Trinchieri, who will conduct with them an interactive dialogue about translation of excerpts from her recent book Cercando Alice. Students will translate selections from the novel during the first part of the semester, and they will subsequently meet the author.

REQUIREMENTS
Supplementary Text: selected exercises and readings excerpted from other language texts and workbooks, activities, and handouts created by instructors.
Homework: Outside of class time, students are expected to review subsequently, and complete all the exercises assigned by the instructor.
Class Participation: Extremely important due to the peculiar characteristics of a LANGUAGE and CULTURE course where interaction and active participation are the basis of all the classes.
Write-ups: Students will have to write a series of one page write-ups about what they experienced during the on-site encounters and on topics assigned by the instructor. Please note that all write-ups are due on the due date.
Tests: There will be 4 one-hour exams designed to verify students’ ability to listen, comprehend, and write in Italian. The second test is the Mid-term Exam, and the fourth test is the Final Exam. (NO MAKE-UP TESTS)
Absences: A maximum of 2 class day absences will be accepted. Additional absences will be excused only at display of a doctor’s note or they will bring the final grade down – a grade per absence. Ex: 3 absences, A– becomes B+; 4 absences, B– becomes C.

CRITERIA FOR EVALUATION
Tests (1 and 3): 20%
Write-ups 15%
*Class Participation (incl. Homework) 20%
Mid-term Exam (Test 2) 20%
Final Exam (Test 4) 25%
*(Participation Breakdown: Attention in Class; Motivation; Class Interaction - with Classmates and Teacher; Homework /Tutorial Attendance – if assigned; Punctuality)*

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CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

SCHEDULE
- **Prima settimana: 16-19 gennaio**
  - Review: Unità 1, Incontri
  - Communicative functions: Motivation to study Italian as a foreign language / Talking about past events and experiences (I) / Describing past situations (I)
  - Grammar: Indicativo passato prossimo and imperfetto
  - Esercizi: dalla Unità 1
  - Progressive Test

- **Seconda settimana: 23-26 gennaio**
  - Review: Unità 1, Incontri / Unità 2, Progetti futuri
  - Communicative functions: Talking about future plans / Making hypothesis
  - Grammar: Direct, indirect and reflexive pronouns / Future tense / Hypothetical sentences with the future
  - Esercizi: dalle Unità 1 e 2

- **Terza settimana: 30 gennaio – 2 febbraio**
  - Review: Supplementary text
  - Communicative functions: Making polite requests / Expressing wishes / Giving and asking for advice
  - Grammar: Present conditional / Uses of the conditional
  - Esercizi: a cura dell’insegnante
  - First Encounter

- **Quarta settimana: 6-9 febbraio**
  - Unità 3, L’importante è mangiare bene; Unità 4, Mens sana
  - Communicative functions: Giving advice and commands in informal and formal situations / Asking for advice
  - Grammar: Informal and formal imperative / The imperative in combination with direct, indirect and reflexive pronouns
  - Esercizi: dalle Unità 3 e 4
  - TEST 1 (Giovedì 9 febbraio)

- **Quinta settimana: 13-16 febbraio**
  - Unità 4, Mens sana
Communicative functions: Making comparisons / At the doctor's: talking about diseases / The human body
Grammar: Comparative and superlative, regular and irregular / Combined pronouns
Esercizi: dalla Unità 4

- **Sesta settimana: 20-23 febbraio**
  Unità 5, *Do you speak Italian?*
  Communicative functions: Talking about past events and experiences (II) / Describing past situations (II) / Talking about studying abroad: comparing Europe and the United States
  Grammar: Indicativo trapassato prossimo

- **Settima settimana: 27 febbraio – 1 marzo**
  Esami metà semestre (TEST 2: TBA)

  Mid-term Break: 2-11 marzo

- **Ottava settimana: 12-15 marzo**
  Unità 5, *Do you speak Italian?* / Unità 6, *Vivere in città* / Selected pages from Unità 9, *Invito alla lettura*
  Communicative functions: Describing books, newspaper articles and stories / Describing a city / Telling about life in a city
  Grammar: Relative pronouns / Indicativo passato remoto (how to recognize it when reading)
  Esercizi: dalle Unità 5 e 6

- **Nona settimana: 19-22 marzo**
  Unità 7, *Luoghi comuni*
  Communicative functions: Expressing personal opinions / Talking about stereotypes / Comparing Italy and the United States
  Grammar: Congiuntivo presente after verbs of opinion (*credere che* – *pensare che* – *sembrare che* – *parere che*) and impersonal expressions (*è importante che* – *è bene che* – *è giusto che*)
  Esercizi: dalla Unità 7

- **Decima settimana: 26-29 marzo**
  Unità 7, *Luoghi comuni*
  Communicative functions: Expressing wishes, personal feelings, doubts and necessity / Talking about cultural differences between European countries and the United States
  Grammar: Congiuntivo presente after verbs of doubt (*dubitare che*), necessity (*bisogna che* – *occorre/è necessario che*) and verbs expressing personal feelings (*pleasure, fear, illusion... volere che* – *temere/avere paura che* / *essere felice che*) / Congiuntivo passato / Uses of congiuntivo and indicativo
  Esercizi: dalla Unità 7

- **Undicesima settimana: 2-5 aprile**
  Unità 7, *Luoghi comuni* / Unità 8, *Parole, parole, parole...*
  Communicative functions: Talking about personal opinions in the past / Talking about the use of mass media in Italy
Grammar: Indefinite adjectives and pronouns (*alcuni* - *nessuno* – *altri* – *qualcuno*)
Uses of congiuntivo and indicativo / Congiuntivo imperfetto

**Esercizi:** dalle unità 7 e 8

**Sixth Encounter**
**TEST 3 (Giovedì 5 aprile)**

- **Dodicesima settimana:** 10-12 aprile (9 aprile Lunedì dell’Angelo. L’Istituto è chiuso)
  Unità 10, *La famiglia cambia faccia*
  Communicative functions: Talking about family relationships / Comparing a typical American and Italian family / Stereotypes on the Italian family: *il mammone*
  Grammar: Adverbs ending with *-mente* / Review of adjectives and adverbs
  **Esercizi:** dalla Unità 10

- **Sedicesima settimana: 16-19 aprile**
  General Review

- **Quattordicesima settimana: 23-26 aprile**
  General review
  **Progressive Test**

- **Quindicesima settimana: 30 aprile – 3 maggio**
  Final Examinations (TEST 4: TBA)

The progression of the on-site encounters will be decided by the instructor according to public structures' opening hours and other practical matters. During the semester, students will be involved in the following encounters:

- At the market. Encounter with delicatessen sellers, butchers, fruit and fish vendors at the vivacious Mercato Centrale who will tell students about their products.
- The city's meeting point *par excellence*: the Florentine coffee houses or “bar”.
- Encounter with Italian students of the University of Florence in class (two or more encounters)
- Studying in Florence. Encounter with students at the University of Florence (Department of Literature and Philosophy) who will show the American students around the school and will discuss the differences between university education in Italy and the United States.
- Italians’ passion for food: dinner or lunch at a typical Florentine trattoria.
- Encounter with young Florentine actors who will offer interactive performances (two encounters)
- Students will meet and interact with elderly Italians from two historical quarters of Florence (San Frediano and Santo Spirito). These historic districts are rich in culture and full of tradition, and the visitors will provide an insightful look into this world.
- Camilla Trinchieri, author of *Cercando Alice* (Marcos y Marcos, Milano 2010) will conduct a dialogue with the students about translation using excerpts from her novel.

This syllabus is subject to change. The instructor might decide to add or change one or more on-site encounters during the semester.
The Florence Experience IV: Intermediate Italian II
Syllabus
Spring Semester 2012
Instructors: Italian Faculty

Contact hrs/wk: 4
Site visit fee: $ 45
Prerequisite: Three semesters of Italian

COURSE DESCRIPTION AND OBJECTIVES
The Florence Experience IV is an interdisciplinary course which builds on three semesters of previous work. It focuses on achieving a post-intermediate level in cultural and linguistic-communicative competences regarding a wide range of complex, longer oral and written texts. The course aims at developing such competences in order to enable students to express themselves without evident strain in a wide range of subjects and spontaneously participate in interaction with native speakers, while introducing them to various, relevant aspects of contemporary Florentine life and Italian culture. The course offers students an interdisciplinary experience in language learning made possible only by direct immersion in the target culture. Since language and culture are deeply connected (language IS culture and culture IS language), each class will introduce students to linguistic skills such as communicative structures, grammar structures, vocabulary and pronunciation, but will, at the same time, provide them with a deeper knowledge of Italian culture. The city of Florence becomes a cultural laboratory: with its world-famous fashion concerns, its beautiful theaters and lively markets, its young writers, songwriters and actors, and its characteristic stores and artisans’ workshops, it is a composite of contemporary Italian culture to be explored by the student. In addition to classroom work, the course includes a series of on-site encounters, which will range from interviews with various exponents of Florentine society, to encounters with young Florentine actors who will offer interactive performances; field-trips and treasure hunts at the most vivacious markets in town, and encounters with students of the University of Florence. Students will encounter the author Camilla Trinchieri, who will conduct with them an interactive dialogue about translation of excerpts from her recent book *Cercando Alice*. Students will translate selections from the novel during the first part of the semester, and they will subsequently meet the author.

REQUIREMENTS
Supplementary Text: selected exercises and readings excerpted from other language texts and workbooks, in addition to activities and handouts created by instructors.
Homework: Outside of class time, students are expected to review subsequently, and complete all the exercises assigned by the instructor.
Class Participation: Extremely important due to the peculiar characteristics of a LANGUAGE and CULTURE course where interaction and active participation are the basis of all of the classes.
Write-ups: Students will have to write a series of one page write-ups about what they experienced during the on-site encounters and on topics assigned by the instructor. Please note that all write-ups are due on the due date.
Tests: There will be 2 one-hour exams designed to verify students’ ability to listen, comprehend, and write in Italian. (NO MAKE-UP TESTS)
Oral Presentations: Students will have to hold two oral presentations on assigned topics regarding contemporary Italian culture.
Mid-term Exam and Final Exam: There will be one written and oral Mid-term Exam, and one written and oral Final Exam. (NO MAKE-UP TESTS)
Absences: A maximum of 2 absences will be accepted. Additional absences will require medical justification or any other absence will bring the final grade down – a grade per absence. Ex: 3 absences, A– becomes B+; 4 absences, B– becomes C.

CRITERIA FOR EVALUATION
Oral Presentations 10%
Write-ups 15%
Tests (1-3) 20%
*Class Participation 20%
Mid Exam / Test 2 (written 10%; oral 5%) 15%
Final Exam / Test 4 (written 15%; oral 5%) 20%
*(Participation Breakdown: Attention in Class; Motivation; Class Interaction - with Classmates and Teacher; Homework /Tutorial Attendance – if assigned; Punctuality)*

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CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

SCHEDULE
• Prima settimana: 16-19 gennaio
Ripasso: Unità 1, Incontri
Funzioni comunicative: Raccontare fatti passati / Descrivere situazioni al passato in italiano
Grammatica: Indicativo passato prossimo e imperfetto / Pronomi diretti, indiretti e riflessivi
Esercizi: dalla Unità 1
Progressive Test

• Seconda settimana: 23-26 gennaio
  Ripasso: Unità 5, Do you speak Italian?
  Funzioni comunicative: Raccontare esperienze passate / Chiedere e dare informazioni
  Grammatica: Indicativo trapassato prossimo / Pronomi relativi
  Esercizi: dall’Unità 5

• Terza settimana: 30 gennaio – 2 febbraio
  Ripasso: Unità 6, Vivere in città
  Grammatica: Passato remoto
  Esercizi: dall’Unità 6
  First Encounter

• Quarta settimana: 6-9 febbraio
  Unità 7, Luoghi comuni
  Funzioni comunicative: Esprimere opinioni personali.
  Grammatica: Congiuntivo presente e passato
Esercizi: dall’unità 7
TEST 1 (Giovedì 9 febbraio)

- Quinta settimana: 13-16 febbraio
  Unità 8, *Parole, parole, parole*...
  Funzioni comunicative: Riferire opinioni personali passate. Discutere e argomentare.
  Grammatica: Congiuntivo imperfetto e trapassato.
  Esercizi: dall’unità 8
  Second Encounter
  Prima presentazione orale di gruppo

- Sesta settimana: 20-23 febbraio
  Ripasso generale del programma svolto nella prima parte del semestre
  Esercizi: a cura dell’insegnante

- Settima settimana: 27 febbraio – 1 marzo
  Esami di metà semestre (TEST 2: TBA)

  Mid-term Break: 2-11 marzo

- Ottava settimana: 12-15 marzo
  Unità 9: *Invito alla lettura*    Unità 10: *La famiglia cambia faccia*
  Funzioni comunicative: Descrivere un libro / Esprimere giudizi / Discutere, argomentare
  Grammatica: Congiuntivo in dipendenza dai connettivi *prima che – a patto che* / Congiuntivo in dipendenza dalle congiunzioni.
  Esercizi: Esercizi dalle unità 9 e 10.
  Third Encounter

- Nona settimana: 19-22 marzo
  Unità 11: *Tradizioni italiane*
  Funzioni comunicative: Descrivere feste e tradizioni / Discutere e argomentare / Esprimere desideri
  Grammatica: Ripasso dei tempi del condizionale / Segnali discorsivi e connettivi
  Esercizi: dall’unità 11
  Fourth Encounter

- Decima settimana: 26-29 marzo
  Unità 12: *Salviamo il nostro pianeta*
  Funzioni comunicative: Fare ipotesi / Discutere e lamentarsi
  Grammatica: Il Periodo ipotetico
  Esercizi: dall’unità 12
  Fourth Encounter

- Undicesima settimana: 2-5 aprile
  Unità 13: *Noi e gli altri*
  Funzioni comunicative: Lamentarsi, protestare e giustificarsi / Esprimere desideri e preferenze / Fare richieste in modo cortese.
  Grammatica: Concordanza dei tempi del congiuntivo / Congiuntivo in dipendenza dal condizionale
  Esercizi: dall’unità 13
  Fifth Encounter
  TEST 3 (Giovedì 5 aprile)

133
• Dodicesima settimana: 10-12 aprile (9 aprile Lunedì dell’Angelo. L’Istituto è chiuso)
  Unità 14: *Italia da scoprire*
  Funzioni comunicative: Raccontare un viaggio / Descrivere un luogo
  Grammatica: Si impersonale
  Esercizi: dall’unità 14
  Sixth Encounter

• Tredicesima settimana: 16-19 aprile
  Ripasso generale.
  Esercizi: a cura dell’insegnante

• Quattordicesima settimana: 23-26 aprile
  Ripasso generale
  Esercizi: a cura dell’insegnante
  Progressive Test

• Quindicesima settimana: 30 aprile – 3 maggio
  Esami finali (TEST 4: TBA)

The progression of the on-site encounters will be decided by the instructor according to public structures’ opening hours and other practical matters. During the semester, students will be involved in the following encounters:

- At the market. Encounter with delicatessen sellers, butchers, fruit and fish vendors at the vivacious Mercato Centrale who will tell students about their products.
- The city’s meeting point *par excellence*: the Florentine coffee houses or “bar”.
- Encounter with Italian students of the University of Florence in class (two or more encounters)
- Studying in Florence. Encounter with students at the University of Florence (Department of Literature and Philosophy) who will show the American students around the school and will discuss the differences between university education in Italy and the United States.
- Camilla Trinchieri, author of *Cercando Alice* (Marcos y Marcos, Milano 2010) will conduct a dialogue with the students about her book.
- Italians’ passion for food: dinner or lunch at a typical Florentine trattoria
- Encounter with young Florentine actors who will offer interactive performances
- Students will meet and interact with elderly Italians from two historical quarters of Florence (San Frediano and Santo Spirito). These historic districts are rich in culture and full of tradition, and the visitors will provide an insightful look into this world.

This syllabus is subject to change. The instructor might decide to add or change one or more on-site encounters during the semester.
The Florence Experience V: Advanced Italian
Syllabus
Spring Semester 2012
Instructors: Italian Faculty

Contact hrs/wk: 4
Site visit fee: $45
Prerequisite: Four semesters of Italian

COURSE DESCRIPTION AND OBJECTIVES
The Florence Experience V is an interdisciplinary course which builds on four semesters of previous work. It focuses on achieving an advanced level in cultural and linguistically-communicative competences regarding a wide range of complex, longer oral and written texts. The course aims at developing such competences in order to enable students to express themselves fluently in a wide range of subjects and spontaneously participate in interaction with native speakers, while introducing them to various, relevant aspects of contemporary Florentine life and Italian culture. The course offers students an interdisciplinary experience in language learning made possible only by direct immersion in the target culture. Since language and culture are deeply connected (language IS culture and culture IS language), each class will introduce students to linguistic skills such as communicative structures, grammar structures, vocabulary and pronunciation, but will, at the same time, provide them with a deeper knowledge of Italian culture. The city of Florence becomes a cultural laboratory: with its world-famous fashion concerns, its beautiful theaters and lively markets, its young writers, songwriters and actors, and its characteristic stores and artisans’ workshops, it is a composite of contemporary Italian culture to be explored by the student. In addition to classroom work, the course includes a series of on-site encounters, which will range from interviews with various exponents of Florentine society, to encounters with young Florentine actors who will offer interactive performances; field-trips and treasure hunts at the most vivacious markets in town, and encounters with students of the University of Florence. Students will encounter the author Camilla Trinchieri, who will conduct with them an interactive dialogue about her recent book, Cercando Alice. Students will have to read the novel during the first part of the semester, and they will successively meet the author.

REQUIREMENTS
Supplementary Text: selected readings and class activities excerpted from contemporary Italian literary texts and other language textbooks, in addition to activities and handouts created by the instructor.
Homework: Outside of class time, students are expected to review subsequently, and complete all the exercises assigned by the instructor.
Class Participation: Extremely important due to the peculiar characteristics of a LANGUAGE and CULTURE course where interaction and active participation are the basis of all of the classes.
Write-ups: Students will have to write a series of one page write-ups about what they experienced during the on-site encounters and on other topics assigned by the instructor. Please note that all write-ups are due on the due date.
Oral Presentations: Students will have to hold two oral presentations on assigned topics regarding contemporary Italian culture.
Tests: There will be 2 one-hour exams designed to verify students’ ability to listen, comprehend, and write in Italian. (NO MAKE-UP TESTS)
Mid-term Exam and Final Exam: There will be one written and oral Mid-term Exam, and one written and oral Final Exam.

Absences: A maximum of 2 absences will be accepted. Additional absences will require medical justification or any other absence will bring the final grade down – a grade per absence. Ex: 3 absences, A– becomes B+; 4 absences, B– becomes C.

CRITERIA FOR EVALUATION

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<th>Component</th>
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<td>Write-ups</td>
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<td>*Class Participation and Homework</td>
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<td>Mid-term Exam/Test 2 (written 10%; oral 5%)</td>
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<td>Final Exam/Test 4 (written 15%; oral 5%)</td>
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*(Participation Breakdown: Attention in Class; Motivation; Class Interaction - with Classmates and Teacher; Homework /Tutorial Attendance – if assigned; Punctuality)*

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CLASSROOM POLICY

All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

SCHEDULE

- **Prima settimana: 16-19 gennaio**
  
  
  Unità 10: *Novecento*
  
  
  Progressive Test
  
  Esercizi: dall’Unità 10 e a cura dell’insegnante.

- **Seconda settimana: 23-26 gennaio**
  
  Unità 11: *Telefoni*
  
  La concordanza dei tempi dell’indicativo. Lettura e analisi di un testo letterario: D. Maraini, da *Bagheria*
  
  Esercizi: dall’unità 11 e a cura dell’insegnante.

- **Terza settimana: 30 gennaio – 2 febbraio**
  
  Unità 8: *Figli… a vita*  
  Unità 15: *Come è ingiusta la parità*
  
  Condizionale semplice e composto. Esprimere dubbi, fare richieste educate, esprimere desideri e rammarico.
  
  Esercizi: dalle unità 8 e 15, e a cura dell’insegnante.

  **First Encounter**

- **Quarta settimana: 6-9 febbraio**
  
  Unità 7 *Uomini e donne* / 18 *Computer* / 26 *Medicina alternativa*
  
  Il sistema pronominale italiano (pronomi diretti – indiretti – doppi – riflessivi). La posizione dei pronomi con i tempi e i modi verbali in italiano.
Lettura e analisi di un testo letterario: N. Ginzburg, “una lettera” da Caro Michele.

Esercizi: dalle unità e a cura dell’insegnante.

TEST 1 (Giovedì 9 febbraio)

- Quinta settimana: 13-16 febbraio
  Unità 15: Come è ingiusta la parità.
  Il congiuntivo (congiuntivo presente e passato). Discutere e argomentare. Esprimere dubbi ed opinioni personali.
  Esercizi: dalla unità 15 e a cura dell’insegnante.

Second Encounter

- Sesta settimana: 20-23 febbraio
  Ripasso generale del programma svolto nella prima parte del semestre.
  Esercizi: a cura dell’insegnante.

Presentazioni orali

- Settima settimana: 27 febbraio – 1 marzo
  Eami di metà semestre (TEST 2: TBA)

  Mid-term Break: 2-11 marzo

- Ottava settimana: 12-15 marzo
  Unità 16: Storia della pasta.
  Esercizi: dall’unità 16 e a cura dell’insegnante.

Third Encounter

- Nona settimana: 19-22 marzo
  Camilla Trinchieri, autrice di Cercando Alice (Marcos y Marcos, Milano 2010) condurrà in classe un dialogo interattivo con gli studenti sul suo ultimo romanzo. Attività di lettura, comprensione, traduzione e scrittura creativa.
  Esercizi: A cura dell’insegnante e dell’autrice.

Fourth Encounter

- Decima settimana: 26-29 marzo
  Unità 9: Lavoro / Unità 25: Pasticceria Grazia
  I pronomi relativi / La forma passiva
  Presentazioni orali
  Esercizi: dalle unità e a cura dell’insegnante.

Fifth Encounter

- Undicesima settimana: 2-5 aprile
  Unità 20: Stop alle auto.
  Il periodo ipotetico (congiuntivo imperfetto e trapassato. Ancora sul condizionale). Formulare ipotesi reali, possibili e irreali.
  Esercizi: dall’unità 20 e a cura dell’insegnante.

Sixth Encounter

TEST 3 (Giovedì 5 aprile)

- Dodicesima settimana: 10-12 aprile (9 aprile: Lunedì dell’Angelo. L’Istituto è chiuso)
  Unità 21: Il falso a tavola / Unità 29: Roma antica
  Le forme implicite: gerundio – participio – infinito (cenni)
Lettura e analisi di un testo letterario: I. Calvino, “Le città e il cielo. 4”, “Le città e gli occhi. 2”, ”Le città e gli scambi. 3”, da Le città invisibili.

Presentazioni orali
Esercizi: dalle unità e a cura dell’insegnante.

Seventh Encounter

- Tredicesima settimana: 16-19 aprile
  Ripasso generale del programma svolto durante la seconda parte del semestre.
  Esercizi: A cura dell’insegnante.

- Quattordicesima settimana: 23-26 aprile
  Ripasso generale
  Esercizi: A cura dell’insegnante.
  Exit Test

- Quindicesima settimana: 30 aprile – 3 maggio
  Esami finali (TEST 4: TBA)

The progression of the on-site encounters will be decided by the instructor according to public structures' opening hours and other practical matters. During the semester, students will be involved in the following encounters:

- At the market. Encounter with delicatessen sellers, butchers, fruit and fish vendors at the vivacious Mercato Centrale who will tell students about their products.
- Students will interview three persons belonging to various social and cultural contexts in the commercial district of Florence.
- The city's meeting point par excellence: the Florentine coffee houses or “bar”.
- Encounter with Italian students of the University of Florence in class (two or more encounters)
- Studying in Florence. Encounter with students at the University of Florence (Department of Literature and Philosophy) who will show the American students around the school and will discuss the differences between university education in Italy and the United States.
- Treasure hunt in the commercial district of the city of Florence.
- Italians' passion for food: dinner or lunch at a typical Florentine trattoria.
- Encounter with young Florentine actors who will offer interactive performances (two encounters).
- Students will meet and interact with elderly Italians from two historical quarters of Florence (San Frediano and Santo Spirito). These historic districts are rich in culture and full of tradition, and the visitors will provide an insightful look into this world.
- Camilla Trinchieri, author of Cercando Alice (Marcos y Marcos, Milano 2010) will conduct a dialogue with the students about her book.

This syllabus is subject to change. The instructor might decide to add or change one or more on-site encounters during the semester.
Readings in Modern Italian Literature: A Journey into the Italian Theatre (in Italian)

Syllabus
Spring Semester 2012
Instructor: Italian Faculty

Credits: 3
Contact hrs/wk: 3
Site visit fee: $ 45
Prerequisite: Proficiency in Italian

COURSE DESCRIPTION
Il corso, interamente impartito in italiano, è dedicato agli studenti a un livello avanzato di conoscenza della lingua italiana. Il filo conduttore del corso è il teatro. Di lezione in lezione gli studenti si confronteranno con alcuni dei testi più significativi della drammaturgia italiana, ma l’analisi dei testi sarà inserita all’interno dei contesti nei quali furono prodotti. Il corso non si limita pertanto alla lettura delle opere, ma fornisce agli studenti le linee guida per la comprensione di alcuni dei principali fenomeni dello spettacolo italiano. Nella prima parte del semestre verranno individuati gli aspetti salienti del teatro medievale e rinascimentale a partire dai cambiamenti nella drammaturgia e dalle trasformazioni degli spazi scenici. Una lente di ingrandimento sarà posta sulle iniziative spettacolari promosse a Firenze dai Medici quali forme di autopromozione e auto contemplazione. Un approfondimento verrà poi dedicato alla Commedia dell’Arte, tra storia e mito. Attraverso la lettura di commedie distese e di scenari verrà indagato il metodo compositivo dell’ Improvvisa. La riforma proposta da Carlo Goldoni sarà contestualizzata nella scia della progressiva “deriva” della Commedia dell’Arte. Concluso il fenomeno storico, nel Novecento il mito della Commedia dell’Arte è recuperato da Giorgio Strehler (come regista) e Dario Fo (come attore e drammaturgo). Il corso prevede anche una sezione dedicata anche al teatro di Luigi Pirandello e a quello di Eduardo De Filippo. Tramite la visione di spettacoli dal vivo in cartellone nei teatri fiorentini si favorirà l’interesse degli studenti verso la tradizione operistica italiana e le forme dello spettacolo contemporaneo.

Requirements: attendance, class participation, in class discussions, assignments, in class presentations, mid-term exam, final exam.

Mid-Term: written (essay-questions) on the program covered during the first half of the semester.

Final Exam: written (essay-questions, cumulative) on the program covered during the entire semester.

Attendance and Participation: attendance is mandatory. If a student misses one or more classes, it is in her/his care to catch up with what she/he missed (notes, readings, assignments, etc.). Every student should be aware that she/he is responsible for the whole material covered by the course. Every absence will lower the Participation grade. If a student misses 20% of the schedule class hours during this course (i.e. at the 3rd absence) the Final Grade will be lowered of one full letter grade.

Criteria for Evaluation
Mid-Term Exam 30 %
Final Exam 30 %
Final Paper (five pages) 20 %
Class Participation 20 %

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<td>D-</td>
<td>62 - 60</td>
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<td>F</td>
<td>59 - 0</td>
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</table>

Text books, further readings, movies, field trips:
Most of the readings will be photocopied material supplied by the teacher. These will be taken from the books listed in the bibliography below. The program listed in the syllabus may vary depending on the students’ proficiency.

Field Trips (date da concordare con gli studenti):
2. Firenze, Teatro della Pergola.
3. Fondazione Cerratelli, San Giuliano Terme (Lucca) e Lucca.

Shows
1. Uno o più spettacoli d’opera (da concordare con gli allievi non appena i teatri pubblicheranno i cartelloni).
2. Uno o più spettacoli di prosa (da concordare con gli allievi non appena i teatri pubblicheranno i cartelloni).

Workshop
Le maschere e i “lazzi” della Commedia dell’Arte. Prove di “lettura” di alcuni scenari della Commedia dell’Arte.

Videos
Movies:

Riprese di spettacoli:
2. *Mistero buffo*, di e con Dario Fo.

Texts
- Dario Fo, *Non tutti i ladri vengono per nuocere*, in Id., *Le commedie di Dario Fo*, a cura di Franca Rame, Torino, Einaudi, 1984, pp. 87-119.

Bibliography

COURSE SCHEDULE

Prima settimana: 16-19 gennaio
  - Introduzione al corso. Spiegazione del syllabus.
  - Introduzione alla Letteratura teatrale italiana e alla Storia del teatro italiano.
  - La spettacolarità diffusa del Medioevo.

Materiali iconografici relativi alle trasformazioni dell’edificio teatrale.

Readings:
- C. Molinari, Storia del teatro, Roma, GLF Laterza, 2007, pp. 54-61; 68-76.

Seconda settimana: 23-26 gennaio
  - La Firenze medicea, paradigma dei cambiamenti nello spettacolo tra Medioevo e Rinascimento: dagli spettacoli religiosi alla nascita dell’opera.

  - **Field trip:** luoghi di spettacolo nella Firenze medicea (cortile di Palazzo Medici Riccardi, Salone dei Cinquecento, localizzazione Teatro degli Uffizi, localizzazione del Teatro di Baldracca, cortile e sala Bianca di Palazzo Pitti).

Materiali iconografici relativi alla storia del teatro fiorentino.

Readings:

Terza settimana: 30 gennaio – 2 febbraio
  - La drammaturgia: dalle origini alla codificazione della commedia cinquecentesca.

Readings:
- P. Aretino, La Cortigiana, (qualsiasi edizione).
- L. Ariosto, La Cassaria (qualsiasi edizione).
- N. Machiavelli, La Mandragola, (qualsiasi edizione).

Quarta settimana: 6-9 febbraio
  - La Commedia dell’Arte: la nascita del moderno professionismo teatrale.

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• Il mito dell’improvvisazione.
Materiali iconografici relativi alla Commedia dell’Arte.
Readings:

Quinta settimana: 13-16 febbraio
• Workshop: *Le maschere e i “lazzi” della Commedia dell’Arte*. Prove di “lettura” di alcuni scenari della Commedia dell’Arte.

Sesta settimana: 20-23 febbraio
• Revisione del programma svolto. Esercitazioni scritte e orali in vista dell’esame.

Settima settimana: 27 febbraio – 1 marzo
• Esami di metà semestre.

Mid-term Break: 2-11 marzo

Ottava settimana: 12-15 marzo
• Il teatro di Carlo Goldoni.
• Lo slittamento dei ruoli: *Gli innamorati* e *La locandiera*.
Readings:

Nona settimana: 19-22 marzo
• Il *Teatro comico* di Carlo Goldoni.
Readings:

Decima settimana: 26-29 marzo
• Introduzione al teatro del primo Novecento italiano: Luigi Pirandello.
Readings:

Undicesima settimana: 2-5 aprile
• Il mito della commedia dell’Arte nel Novecento: Giorgio Strehler.
• Il mito della commedia dell’Arte al cinema.
Brani dal video: *Arlecchino servitore di due padroni*, regia di Giorgio Strehler (ed. televisiva 1993)

Dodicesima settimana: 10-12 aprile
(9 aprile Lunedì dell’Angelo: l’Istituto è chiuso)
- Il teatro di Dario Fo.
- Il mito della Commedia dell’Arte nel Novecento: Dario Fo.
Brani dal video: *Mistero buffo*, di e con Dario Fo.
Readings:
- Dario Fo, *Non tutti i ladri vengono per nuocere*, in Id., *Le commedie di Dario Fo*, a cura di Franca Rame, Torino, Einaudi, 1984, pp. 87-119.

**Tredicesima settimana: 16-19 aprile**
- Il teatro di Eduardo De Filippo: *Questi fantasmi* e *Filumena Marturano*.

Readings:
  Id., *Filumena Marturano*, ivi, pp. 487-646.

**Quattordicesima settimana: 23-26 aprile**
- Seminario: “leggere” uno spettacolo.

**Quindicesima settimana: 30 aprile – 3 maggio**
- Final Examinations: esame scritto su tutto il programma.
- Colloquio orale sui testi letti.

*This syllabus is subject to change.*
COURSE DESCRIPTION & OBJECTIVES

Ever since Jacob Burckhardt’s seminal studies about 150 years ago, the idea of individualism and, consequently, self-fashioning has been considered crucial to an understanding of the Renaissance. As the Swiss scholar wrote in his famous *Civilization of the Renaissance in Italy* (1860), “In the Middle Ages, man was conscious of himself only as a member of a race, people, party, family or corporation — only through some general category. In Italy this veil was first melted into air; an objective treatment and consideration of the state and of all things of this world became possible. The subjective side at the same time asserted itself with corresponding emphasis; man became a spiritual individual and recognized himself as such.” In recent years such views have been increasingly challenged by a host of scholars approaching the Renaissance from a number of different perspectives: economics, gender studies, political theory, reception theory, and art history — just to name a few. Yet, as William Connell puts it in a recent volume of collected essays devoted to this topic, “To say that the ‘modern individual’ was discovered during a given period and in a given place sounds like a very strong claim, but perhaps it is worth remembering that the idea did find some support in quite specific Renaissance changes in the way individuals were described and portrayed, and that most of them either involved Florentines or took place in Florence.”

In light of this engaging scholarly debate and against a rich interdisciplinary background (involving all the humanities, from literature to music, art, theology and philosophy), the course will draw on a wide variety of primary sources to investigate the changes that have affected a number of socio-political figures (such as poets, statesmen, merchants, artists, scientists, and the clergy) in late Medieval and early Renaissance Florence. Emphasis will also be put on the shifting role of women (both in regard to their status and education) as well as on the attitude towards minorities — mostly Jews, unorthodox Christians and foreign residents — within the Florentine milieu from the outbreak of humanism (ca. 1350) to the making of the Medici Grand Duchy (1569).

The course will be taught in English. Likewise, all sources will be read in English. However, handouts of some texts in the original language will also be provided, as attention will be paid to their rhetorical and stylistic peculiarities during class discussion. Attention will also be paid to the growing importance of art and architecture as means of political propaganda in Renaissance Florence; to this purpose, the class will visit some relevant late medieval and Renaissance sites in Florence on meeting 17 and the Palazzo Medici Riccardi on meeting 24.

Requirements and grading: Grading is based on contribution to class discussion (10% of final grade); a 5-page midterm paper (20%); a midterm exam (20%); a final
exam (25%) and final paper (25%). Final papers (due by the last day of class and previously discussed with the teacher) will have to be 8-10 pages long, double-spaced, with footnotes and an up-to-date bibliography (for a first reference, see the essays and the volumes put on reserve by the teacher. See also the ‘secondary bibliography’ section listed on the syllabus after each meeting).

Attendance and office hours: As attendance is mandatory, students are invited to talk to the teacher in advance if there is any valid reason for them to miss a forthcoming meeting. After a second unexcused absence, the letter grade will be diminished by one third (e.g.: from B+ to B). The same policy will apply after three tardies. Office hours are by appointment and after the end of each meeting.

W Credit: UConn students who take this course to fulfill a W requirement also need to submit a first, preliminary outline of their project as well as drafts of both the midterm and final papers. Students will incorporate the first revisions into the second draft, which will be reviewed again before being given approval for the final draft. Since improving writing skills is a crucial goal in this class, the teacher will follow and supervise the students’ writing process throughout the semester by providing substantial formative commentary on each main feature of their papers (style, format, content, structure, language, punctuation, conceptual clarity and consistency, footnotes, bibliography). UConn students must have a portfolio of all tests, drafts and the feedback they receive from the teacher. All these materials must be kept by the students and brought back to their home campus to present to the CLAS Academic Services Center or their School. The writing assignment will be a combination of research and literary critical writing. Final papers will have to be 15 pages long, double-spaced and provided with up-to-date bibliography (a select bibliography will be reported at the end of the paper on a separate sheet). Remember to ask for the “UConn W Credit Form” which must be signed as soon as possible by both the student and the teacher. Please note that W Credit students who fail to meet the writing requirements will not pass the course.

CLASSROOM POLICY
All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

Required textbooks:
- Course reader prepared by the teacher. The anthology includes excerpts from the following sources: Petrarch (Letter to Posterity and The Ascent of Mount Ventoux), Boccaccio (Famous Women), Salutati (In Defence of Lucrece), Machiavelli (The Prince), and Vasari (Lives of Famous Artists).


Course calendar:  
The course will consist of 27 meetings, corresponding to 14 weeks of classes, scheduled as follows:

1. (1/17)  
   **Introduction to the course.** Epochs, social contexts, and literary genres.

2. (1/19)  
   **Women:** Read Boccaccio, *Decameron*, author’s prologue and introduction.  
   **Secondary bibliography:** See McWilliam’s introduction to his own translation, cit., Part One, pp. xxxi-lv.

3. (1/24)  
   **Women:** Read Boccaccio, *Decameron*, introduction to Day IV; Day VI Story 1 and Day VI Story 3.  
   **Secondary bibliography:** See McWilliam’s introduction to his own translation, cit., Part Two, pp. lv-lxxix.

4. (1/26)  
   **Women:** Read Boccaccio, *Decameron*, Day VI Story 7; Day VII Stories 2 and 4.  
   **Secondary bibliography:** K. Pennington’s article *A Note to ‘Decameron’ 6.7*.

5. (1/31)  
   **Women:** Read Boccaccio, *Decameron*, Day VII Story 6; Day X Story 10.  
   **Secondary bibliography:** See essay by Wallace on ‘controlling domestic space’.

6. (2/2)  
   **Women:** Read Boccaccio, *Famous Women* (reader).  
   **Secondary bibliography:** See Brown’s introduction to her edition of Boccaccio’s *Famous Women* and King’s essay on Renaissance women.

7. (2/7)  
   **Women:** Read Salutati, *In Defence of Lucrece* (reader).  
   **Secondary bibliography:** See Jed’ introduction to her translation of Salutati, *In Defence of Lucrece* (reader).

8. (2/9)  
   **Merchants:** Read Boccaccio, *Decameron*, Day I Stories 1-2.  
   **Secondary bibliography:** See essay by Wallace on the power of language.

9. (2/14)  
   **Merchants:** Read Boccaccio, *Decameron*, Day II Story 5 and Day IV Story 5.  
   **Secondary bibliography:** See essay by Wallace on ‘Fortune, female character and the impulse to trade’.

10. (2/16)  
    **Merchants:** Read *Images*, docc. 9, 10, 13, 15.  
    **Secondary bibliography:** See Tenenti’s essay *The Merchant and the Banker*.
11. (2/21) **Poets and scholars**: Read Petrarch, *Letter to Posterity* and *The Ascent of Mount Ventoux* (reader). Read Boccaccio, author’s epilogue to the *Decameron*.

**Secondary bibliography**: See Musa’s introduction to his *Selections from the Canzoniere and Other Works*.


**Secondary bibliography**: See Garin’s essay *Dante in the Renaissance* and Baldassarri’s introduction to Manetti, *Biographical Writings*. See also Baldassarri’s lecture *The Implications of the Classical Revival*.

13. (2/28) **Midterm exam (turn in midterm papers)**.

14. (3/13) **Artists and scientists**: Read Boccaccio, *Decameron*, Day VI Story 5; Day VIII Story 3; Day IX Story 3.

**Secondary bibliography**: See Falaschi’s essay on ‘Giotto’s legend’.


**Secondary bibliography**: See Chastel’s essay on Renaissance artists.

16. (3/20) **Artists and scientists**: Read *Images*, docc. 31-34 and Vasari (reader: concentrate on *Preface* and lives of Cimabue, Giotto, and Masaccio).

**Secondary bibliography**: See Hope-McGrath, *Artists and Humanists*.

17. (3/22) **Tour of medieval and Renaissance Florence**.

18. (3/27) **The clergy**: Read Boccaccio, *Decameron*, Day I Story 3; Day II Story 1; Day III Story 1 and Day VI Story 10.

**Secondary bibliography**: See Wallace’s essay on *Decameron*, Day III.


**Secondary bibliography**: See Hamilton’s essay *Humanists and the Bible*.

20. (4/3) **The clergy**: Read *Images*, docc. 41-44.

**Secondary bibliography**: See Weinstein’s essay on Savonarola.


**Secondary bibliography**: See Hankins’ essay *Humanism and the Origins of Modern Political Thought* and Baldassarri’s articles *A Tale of Two Cities* and *Like Fathers like Sons*.

22. (4/10) **Politics**: Read *Images*, docc. 7-8, 11-12.

**Secondary bibliography**: See Burckhardt’s chapters *The State as a Work of Art* and *The Development of the Individual*.

23. (4/12) **Politics**: Read *Images*, docc. 18-20.
Secondary bibliography: See Molho’s article *Cosimo de’ Medici: Pater Patriae or Padrino?*. 

24. (4/17) Visit to Palazzo Medici Riccardi (The Magi Chapel) and San Lorenzo’s Basilica.

*Secondary bibliography:* See Law’s essay *The Renaissance Prince* and Mazzotta’s article on Machiavelli’s rhetoric in *The Prince*.

*Secondary bibliography:* See essay by Colish on Machiavelli’s reading of Cicero.

27. (4/26) Review session. (**Final papers due**).

5/2 **FINAL EXAM.**

Please note: This syllabus is subject to change at any time according to circumstances.
Cross-Cultural Psychology
Syllabus
Spring Semester 2012
Instructor: Christian Tarchi, Ph.D.

Credits: 3
Contact hrs/wk: 3
Site visit fee: $45
Prerequisite: None

COURSE RATIONALE, DESCRIPTION AND GOALS
Within America, Italy, and indeed across the world, cultural diversity, cross-cultural communication, cross-cultural understanding and harmonious intercultural relations are becoming increasingly important. The ease of international travel, access to the world wide web, the globalization of business, immigration, as well as the maintenance of ethnic and culture(s)-of-origin identity of those living in America, Italy and many other countries all mean that contact between members of various cultures is inevitable in the rich tapestry of cultures that we live amongst in our world today. It is therefore vital that we develop effective skills to become global citizens of the world, to understand culture, cultural differences, and the ways that culture influences the thinking and social behavior of people. The course will expose you to the psychology of people in other cultures (with a particular focus on those in Italy), and you shall develop the skills that it takes to become a global citizen and to be successful in multicultural environments as well a deep appreciation of cultural similarities and differences. It will assist you to challenge your own experiences and (possibly Western) ideas about what it is to be a person. It will also encourage you to think critically about universal principles in psychology. You will learn about cross-cultural psychology theoretical models and practical ways of applying these in your life so you can develop intercultural skills as a ‘global citizen’ that will assist you to understand cross-cultural interactions better, be more effective in them, and get the most out of them.

COURSE FORMAT
Our course will take the form of dynamic, highly interactive site visits in Florence, interactive workshops with Italian guest speakers and class seminars of 1.5 hours duration. Cross-cultural theoretical frameworks will be explored using experientially-based activities (e.g. community and site-oriented visits, a tour of Florentine sociocultural values, role-plays, skits, cross-cultural business simulations, interviews of Italians, small and large group discussions, the sharing of your cross-cultural experiences) that make the most of your cross-cultural experience here in Florence, using Italy and its culture as a kind of ‘experimental classroom’ to facilitate intercultural awareness and hone your psychological skills for success as a global citizen. You will have the opportunity to reflect deeply on your growth through journaling and other means as you experience the Italian culture and become more aware of changes, both positive and negative, as they occur within you. Active participation is expected from each student during each seminar. Your reflections, critical thinking, ideas, questions and contributions are highly encouraged - indeed expected - so please come to class alert, ready to do some serious thinking, and prepared (with readings done and homework completed).

COURSE REQUIREMENTS & GRADING
You will receive a detailed outline of each of the graded assessment tasks, including what is expected in order to achieve an exceptional grade for each task that contributes to your final grade. Your final grade will be made up of the following:

- 20% Attendance at & level of participation in class seminars. Two inexcusable absences will immediately bring your participation grade to at least a B. More than 2 will further reduce your participation grade. Absence due to sickness MUST be
accompanied by a doctor’s certificate to be counted as an ‘excusable absence’. Inexcusable absence from field excursions or group presentations (including those of others) will severely affect the participation grade.

- 30% Projects: individual project, group project, journal club, activities
- 20% Mid-Term Exam
- 30% Final exam

**READER**

You will be provided with the main course readings in a course reader. In addition, during the course you will be provided with focus-papers.

**ATTENDANCE**

Class session attendance is compulsory. **Students must speak to/email me in advance if they have a valid reason for missing a forthcoming class.**

**OFFICE HOURS**

I am available to respond to student questions after class and am also available for appointments with students immediately after class. To be fair to all students, I ask that you make these appointments with me in advance. I can also be contacted by email (christian.tarchi@gmail.com).

**CLASSROOM POLICY**

All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

**COURSE OUTLINE & ASSESSMENT TASK DUE DATES**

Reading(s) for each session must be read (& reflected upon!) **before each class.**

1. **Monday, Jan 16: Course introduction and explanation of assessment tasks.**
   Students will be introduced to the course and grading system will be explained. Introduction to teaching approach. Students are to share their expectations and personal interests.
   What is culture? What is my cultural self. Describing ourselves through culture-based classifications.

2. **Wednesday, Jan 18: ‘Lived-in’ Florence – an exploratory tour of Florentine sociocultural values.**
   An examination of the concept of culturally-specific social values. What images, stereotypes, and narratives about Italy and Italians influence our initial perceptions of Italian and Florentine cultural values?

3. **Monday, Jan 23: Gaining a global perspective.**
   The “world village project”: viewing the population of the world from a more global perspective. Exploring the territory. Italy, Tuscany, Florence, Centre: getting to know where we are.

4. **Wednesday, Jan 25: Psychological skills for success in multicultural environments.**
   Meeting another culture. Identifying the ways in which typical ways of acting and thinking are the same as (or different from) the ways of thinking and acting by people who live in a different geographic area or grew up in a different time.
   Defining calendar for Journal Club.
5. Monday, Jan 30: Reading: “Culture and Human Nature” (pp. 1-22).
   Discussion of the Reading. How can we connect theoretical concepts to our daily practices.

6. Wednesday, Feb 1: Intra-cultural variation as an inevitable part of cultural variation.
   Regional cultural variations within Italy and within America. North-South, inter- and intra-regional comparisons. Attitudes, beliefs, norms, and values shared by people who speak a particular dialect, within a particular geographic region, during a specific historical time frame (Northern and Southern Italian and Northern and Southern American regional focus).

7. Monday, Feb 6: Reading: “Theories and Methodologies” (pp. 23-45).
   Discussion of the Reading. What is each theory’s contribution to our understanding of cultures and how can theories be useful to guide our inquiry?

8. Wednesday, Feb 8: Cross-Cultural Human Development: infancy.
   What differences do exists across cultures in child caring and rearing practices? How do these differences relate to cross-cultural differences?

   Discussion of the Reading. What kind of processes, skills, and competencies do different school system foster? Results from the PISA assessment and comparisons USA-Italy.


11. Monday, Feb 20: Reading: “Cultural Shock due to contact with unfamiliar cultures” (pp. 70-77).
    Culture shock curves and theories about the sequence of the culture shock experience. Students to reflect on their present sojourn in Italy. How can one manage culture shock? In what ways may culture provide implicit guidelines for cultural transitions?

12. Wednesday, Feb 22: MID-TERM EXAM REVIEW & PRACTICE EXAM

February 27-March 1: Mid-term Examinations
March 2-11: Midterm Break

    Time in class to form groups, prepare and workshop ideas with me. Decide group & topic by today.

14. Wednesday, Mar 14: Why is that funny? The Cultural context of humor & entertainment.
    What American humor tickles your funnybone? What is entertaining in the US? Why? Is this humor universally funny? You are to share examples of humor that appeal to you and together we’ll analyse why and what this humor tells us about American culture. Analysis of examples of humor from Italy and other cultures (cartoons, essays, jokes, stories, songs). Examination of Italian humor. What does this humor tell us about the culture which produced it? What can we learn from culture by understanding humor?
15. Monday, Mar 19: Reading: “Cultural Evolution” (pp. 78-108). Discussion of the reading. Can we see changes across time in our culture?

16. Wednesday, Mar 21: Cultural ‘Craziness’: the biology and culture of mental illness.
   Universalism vs. Relativism. To what extent are mental illnesses universal (culturally neutral) vs. culturally specific?


18. Wednesday, Mar 28: The inter-relationship between communication and culture.
   The relationships between culture, communication, cultural literacy, and cultural competence. The communication process by which individuals are culturally programmed to effectively perform in a given culture.

Friday, Mar 30: Section 1: Visit to the Ex-Asylum at San Salvi

19. Monday, Apr 02: Workshop of group presentations.
   How to perform an effective presentation.

20. Wednesday, Apr 04: Reading: “Subjective Culture” (pp. 127-134). Discussion of the Reading. Triandis’ Cultural syndromes for the systematic probing of the construct of culture.

21. Wednesday, Apr 11: Viewing of a quintessential Italian film for analysis from a cultural perspective

Friday, Apr 13: Section 2: Visit to the Ex-Asylum at San Salvi

22. Monday, Apr 16: Reading: “Becoming Interculturally competent” (pp. 135-147). Discussion of the reading. Ethnorelativism and intercultural sensitivity. The various ways of being human: Idiosyncratic, ETIC, and culture-specific or EMIC behaviors.

23. Wednesday, Apr 18: Group presentations.

   Reflect on what you’ve gained and learnt from your cross-cultural experiences over the semester PLUS write a separate Student Profile potentially for the institute’s website including ‘Currently what I am doing here’, ‘Most Memorable Experience at Palazzo Rucellai’, ‘Advice for Future Students’ (see Prospective Students page on website).

April 30 – May 3 Final examinations
CURRICULA VITAE
# Curriculum Vitae

**CARLO ACHILLI**  
Borgo dei Greci 20, 50122 Firenze, Italy  
mobile +39 340 335 9839  
carloachilli@palazzorucellai.org

## Education

<table>
<thead>
<tr>
<th>Year</th>
<th>Degree</th>
<th>Institution</th>
<th>Location</th>
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<tr>
<td>2001</td>
<td>Master II lvl in Pianificazione, Conservazione e Gestione dei Centri Storici Minori e dei Sistemi Paesistico - Ambientali</td>
<td>University of Rome</td>
<td>Italy</td>
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<td>2000</td>
<td>One year Scholarship in the Master of Science in Architecture Studies</td>
<td>MIT</td>
<td>Architecture &amp; Urbanism</td>
<td>Massachusetts Institute of Technology, Cambridge, USA</td>
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<td>1999</td>
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<td>1998</td>
<td>Licensed Architect</td>
<td>Italy</td>
<td>Ordine degli Architetti di Terni n° 287</td>
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<td>1996</td>
<td>Laurea in Architettura</td>
<td>Italy</td>
<td>University of Rome</td>
<td>Professional Degree in Architecture – grade 110/110</td>
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<td>Facoltà di Architettura - School of Architecture and Planning</td>
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**Languages:** Italian & English

**Skills:** Photography, Graphic Design, computer literate in both PC and Mac: Autodesk Architectural Studio, Revit, AutoCAD, 3D Studio Max, Flash, Adobe CS5, Macromedia Dreamweaver, HTML language, Terrain Modelling, Concant LT, Mosaico, Microsoft Office.

## Teaching Experience

<table>
<thead>
<tr>
<th>Year</th>
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<tr>
<td>2012</td>
<td>DIRECTOR</td>
<td>Director of Architectural Program in Florence for Roger Williams University, School of Architecture and Art and Historic Preservation</td>
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<tr>
<td>2002</td>
<td>ARCHITECTURE PROGRAM COORDINATOR</td>
<td>Coordinator of Architecture Program for the Institute at Palazzo Rucellai</td>
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<td>PROFESSOR</td>
<td>ARCH 416 Advanced Topical Design Studio: Urban for Roger Williams University</td>
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<td></td>
<td>IARCH 310A Interior Architecture Studio V for Marywood University</td>
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<td>HP 391 Architecture in Italy: Historic Preservation for the Institute at Palazzo Rucellai</td>
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<tr>
<td>2011</td>
<td>TUTORIAL</td>
<td>FORUMS</td>
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| 2000 | ■ ITALY University of Florence: Green Value the Economic Benefits of Sustainable Design  
■ ITALY Centro Studi Alta Formazione di Orvieto: Recovery Master Plan for the Historic Center  
■ ITALY University of Rome “La Sapienza” - The Fortress of Cardinale Albornoz nel XIVth Cen.  
■ ITALY University of Florence: The Sustainable City  
■ AFRICA, Ghana Accra City Hall: The Government House, The Restoration of Fortress in Accra  
■ USA NJ Paterson City Hall: Urban Renewal for Paterson City  
■ USA MA Massachusetts Institute of Technology, Cambridge: Urban Renewal for Paterson City |
| 2000 | TEACHING ASSISTANT | MIT (Massachusetts Institute of Technology)  
■ Dimension of the Space - Prof. Edward Levine - MIT Visual Arts Program  
Supervised students, conducted classes and tutorial assistance for project documentation through a series of diverse approaches including graphic design and modelling |
| 2011 | INVITED PROFESSIONAL ACTIVITIES  
THE UNIVERSITY OF MELBOURNE  
School of Architecture  
■ Member of Thesis Jury in field of Urban Design Studio led by Professors Justyna Karakiewicz and Lindsay Holland |
| 2011 | THE CHINESE UNIVERSITY OF HONG KONG  
School of Architecture  
■ Guest Lecture: Italian Historic Preservation | Restoration and reuse of the historic buildings with sustainable investigative techniques |
| 2006 | ROGER WILLIAMS UNIVERSITY  
School of Architecture and Art and Historic Preservation  
■ Visiting during the NAAB _ National Architectural Accrediting Board  
as Director of Architectural Program in Florence |
| 1998 | INTERNSHIPS  
PROJECT ASSISTANT IN URBAN DESIGN | BRA Boston Redevelopment Authority  
City Hall, Boston, USA  
■ Projects for SOUTH BOSTON WATERFRONT: hotels, cultural, restaurant, retail, recreational attractions, and other uses |
| 2000 | PROJECT ASSISTANT IN ARCHITECTURAL DESIGN  
Free Lance Civil Engineering office, Studio Paolo Benucci, Orvieto, Italy  
■ Projects of rehabilitation, consolidation & reuse of the historical buildings and construction site experiences |
**FREE LANCE ARCHITECT COMPLETED PROJECTS 1998 - 2011**

### CULTURAL CENTER
  - [http://www.residenzadinamica.it](http://www.residenzadinamica.it)

### HOTELS
- Architectural Manager for the **HOTEL PALAZZO PICCOLOMINI**, XVI Century, Orvieto, Umbria: Architectural Project for the rehabilitation, consolidation & reuse of the building Palazzo Piccolomini, converted into four stars hotel and Interior Design Project including suites, superior double bedrooms, American bar and restaurant. Published on Architectural Digest N.313 June 2007
  - [http://www.hotelpiccolomini.it](http://www.hotelpiccolomini.it)
- Restyling of the **HOTEL LA BADIA**, VI Century, Orvieto, Umbria: Architectural Project for the rehabilitation, & consolidation of the building La Badia, four stars hotel. Interior Design Project including new guest rooms, suites, restaurant, fitness & wellness center.
  - [http://www.labadiahotel.it](http://www.labadiahotel.it)

### HOLIDAY HOUSES
  - [http://www.montemoro.com](http://www.montemoro.com)
- Architectural Manager for the **AGRITURISMO Pian del Bello** including five holiday houses & pool in Umbria. The Design proposal focused on the new buildings while respecting of traditional Italian farmhouse typology.
  - [http://www.piandelbello.net](http://www.piandelbello.net)
- Architectural Manager for the Restoration of several **COUNTRY HOUSES** and **GUEST HOUSES** in Tuscany & Umbria. The Design proposal focused on the reuse and rehabilitation of damaged & unused farm houses converted into Villas or Agriturismi or Holiday Farmhouses with pool, starting from landscape design to interiors.

### RESIDENTIAL
- Architectural Manager for the Restoration Project, **BLDG PERCLE TILLI**, XII Century, Orvieto, San Giovenale, Umbria. Responsible for Design, Executive Drawings &
Construction: the Design proposal included architectural survey, restoration, rehabilitation & reuse for residence.


OFFICES
- Architectural Manager for the PALAZZO RANIERI, XIV Century, Orvieto, Umbria. Responsible for Design & construction site for Palazzo Ranieri with annexed Medieval Tower: rehabilitation, reuse & interior design project for insurance headquarter, offices and commercial

- Architectural Manager for the PALAZZO CHIGI, XIII Century, Viterbo, Italy. Responsible for Design & Construction site for Palazzo Chigi: the project included architectural survey, restoration, rehabilitation & reuse for retail, offices & residences

- Architectural Manager for the PALAZZO VIA I. GARBINI, Contemporary Bldg, Viterbo, Italy. Responsible for Design: the project of offices & retails

MASTER PLAN
- Advisor for the FANELLO Master Plan: new district in the suburban area of the Orvieto. The Zoning include residential, commercial, and office bldgs such us green areas and facilities.

- Recovery Urban Plan FEUDI DELLA MEDUSA, Santa Margherita di Pula, Cagliari, Sardegna. Responsible for Design & Executive Drawings. The project included Master Plan for holiday houses, restaurants, stores, swimming-pools, cellars & facilities

- Recovery Urban Plan for rehabilitation of an HISTORIC DISTRICT in Orvieto, Umbria. The Design proposal focused on the rehabilitation of an old damaged district through upgrading of traditional building technology respecting the historic urban typologies

PROFESSIONAL TRAINING COURSE

| 2005 | CERTIFICATE OF PROFICIENCY | DOMOTICS INNOVATION TECHNOLOGY |
|      | Computing Systems for Household Energy Conservation | Ordine degli Architetti, Florence |
1998  ■  CERTIFICATE OF COORDINATOR OF SECURITY SYSTEM ON CONSTRUCTION SITE | RESPONSIBLE IN THE DESIGN & IN THE WORKS | D.Lgs. 494/96  D.Lgs. 626/94 |

(COORDINATORE DELLA SICUREZZA IN FASE DI PROGETTAZIONE E IN FASE DI ESECUZIONE DEI LAVORI, D.Lgs. 494/96 D.Lgs. 626/94) University of Rome, Facoltà di Architettura, Italy - School of Architecture and Planning

WORKSHOP EDUCATIONAL COORDINATOR/EXECUTIVE DIRECTOR


■  I° ADVANCED DESIGN STUDIO WORKSHOP with cultural cooperation agreement between The University of Florence (UNI_FI), School of Architecture and the Institute at Palazzo Rucellai, Architecture Program (PRARP) 21-29 March 2011 Executive Director: Arch. Carlo Achilli, Management Committee: AND + Arch. Paolo Di Nardo

■  II° SUSTAINABLE DESIGN BEHNISCH ARCHITEKTEN WORKSHOP FIRENZE 2-6 November 2010 Executive Director: Arch. Paolo Di Nardo, Management Committee: AND + Progetto Sapere

■  I° SUSTAINABLE DESIGN MARIO CUCINELLA WORKSHOP FIRENZE 24-28 March 2009 Executive Director: Arch. Paolo Di Nardo, Management Committee: AND + Progetto Sapere

ARCHITECTURAL/URBAN PLANNING PUBLIC EXHIBITION/EXECUTIVE DIRECTOR

2010  2008  ■  VI° THE SHAPING OF URBAN SPACE: Sant’Ambrogio, Le Murate_Florence, December 2010

■  V° THE SHAPING OF URBAN SPACE: Piazza Ghiberti_ Florence, May 2010

■  IV° THE SHAPING OF URBAN SPACE: SAN FREDIANO_ Florence, December 2009

■  III° THE SHAPING OF URBAN SPACE: Piazza di Cestello_ Florence, May 2009

■  II° THE SHAPING OF URBAN SPACE: Piazza dei Ciompi, SANTA CROCE_ Florence, December 2008

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Emanuela Agostini

PERSONAL DETAILS
Place and date of birth: Florence, 29th December 1980
Address: Via G. Montanelli, 16/B – 50065 Pontassieve (Fi)
Tel: 055 83 67 241 – Mobile: 349 78 93 685
E-mail: emagost@yahoo.it

HIGHER EDUCATION
• Ph.D. in History of Performing Arts, Doctorate School of Performing Arts History, University of Florence. Thesis supervised by Prof. Anna Maria Testaverde and Prof. Siro Ferrone: Il Bergamasco in commedia. La tradizione dello zanni nel teatro d’antico regime.
• Graduated in Theatre History on 26th April 2005 at the University of Florence, Facoltà di Lettere e Filosofia. Title of the dissertation: Virginia Reiter, attrice comica e drammatica tra Otto e Novecento (Virginia Reiter, a Comedy and Dramatic Actress between the 19th and the 20th Centuries), supervised by Prof. Siro Ferrone. Final grade: 110 (out of 110).

PROFESSIONAL EXPERIENCE
• 2010-present: Temporary Research Associate, University of Florence, Department of History of Visual and Performing Arts, as editor and author of actors’ biographical profiles for the A.M.At.I (Italian Actors Multimedia Archive) directed by Siro Ferrone.
• 2009-present: Professor at the Institute at Palazzo Rucellai.
• January 2006 – 2009: writer and editor for the online magazine www.drammaturgia.it, supervised by Siro Ferrone.
• 2002 – 2006: theatre course teacher at nursery schools, primary and secondary schools, and colleges in Florence and Bagno a Ripoli – working also in courses aimed at disabled people (for Archètipo; Pictor s.n.c.; Associazione Sipario).
• May 2005 – present: editor and author of actors’ biographical profiles for the A.M.At.I (Italian Actors Multimedia Archive) directed by Siro Ferrone.
• 2001-2005, theatre teacher at the Archètipo Teatro Theatre School, Teatro Comunale of Antella.
• 2002 - 2005, leading actress in the following theatrical productions: Macbeth, Notturni e altre poesie by Dino Campana and Il giro del cielo by Daniel Pennac, directed by Riccardo Massai (Archetipo 2004-2005); Cristo Gitano, written by Antonio Tabucchi and directed by Daniele Lamuraglia (Pupi e Fresedde – Teatro di Rifredi 2002-2003); Il Diritto del sogno and Sigismondo e il suo diritto, directed by Daniele Lamuraglia, choreography by Angela Torriani Evangelisti (Versiliadanza 2002-2004).
• 2002 - 2003, Director’s Assistant for the following theatrical productions: The Tempest by W. Shakespeare, directed by Riccardo Massai, musically supervised by Johanna Knauf, choreography by Maria Grazia Nicosia (Archetipo 2003); SMS-Shakespeare Messages System by Daniele Lamuraglia (Pupi e Fresedde 2002).

PUBLICATIONS
• Il Bergamasco in commedia. La tradizione dello zanni nel teatro d’antico regime (in press).
• Actors’ biographical profiles for the A.M.At.I (Italian Actors Multimedia Archive) directed by Siro Ferrone (http://amati.fupress.net/Main.uri): Virginia Reiter (30/05/2005), Adelaide Tessero (30/09/2006), Fanny Sadowsky (01/01/2006), Teresa Mariani

- Performance and book reviews on www.drammaturgia.it

CONFERENCES

- 2nd June 2011, workshop Archivio Multimediale degli Attori Italiani, promoted by the Doctorate School of Visual and Performing Arts History.
- 28th May 2011, presenting a speech at the meeting Frotule e strambotti alla bergamasca udur d’amur e de polenta, promoted by Provincia di Bergamo. Assessorato alla Cultura, Spettacolo, Identità e Tradizioni.
- 16th December 2008 speech at the meeting Il teatro e la città: lasciti e prospettive di relazioni promoted by Comune di Bergamo, University of Bergamo, Teatro Donizetti.
- 22nd September 2007, introducing the publication Virginia Reiter. Attrice comica e drammatica tra Otto e Novecento (Virginia Reiter. A Comedy and Dramatic Actress between the 19th and the 20th Centuries). (Virginia Reiter Festival – The Job of Actress; Teatro Fondazione Collegio San Carlo, Modena).
- 18th June 2005, speech at the meeting Ricordo di Virginia Reiter (Memory of Virginia Reiter) promoted by the Association “Virginia Reiter”, at “La Meridiana” centre, Casinalbo (Mo).

OTHER SIGNIFICANT ACHIEVEMENTS

- 2006 - 2008 supporting teaching activities aimed at students of Dams (University for Arts and Music) and Pro.Ge.A.S. of Florence as part of the Doctorate School programme.
- 2001 - Diploma at the Theatre School of Laboratorio Nove (Teatro della Limonaia – Sesto Fiorentino), led by Barbara Nativi, taking part in the performance Frammenti Koltès.

I authorise the processing of personal data as stated by the Italian law (Dl.196/2003).
Stefano U. Baldassarri, Ph.D.
Via Foscolo 25, 50124
Florence, Italy.
Tel./fax: (+39) 055-2207362
E-mail: sbaldassarri@palazzorucellai.org
Born in Genoa (Italy), 22 August 1968.

Education
04\11 UNIVERSITÀ DEGLI STUDI DI FIRENZE, FLORENCE, ITALY
Ph.D. in Medieval and Renaissance Philology.
05\99 YALE UNIVERSITY, NEW HAVEN, CT, U.S.A.
Ph.D. in Italian Literature.
05\94 CATHOLIC UNIVERSITY OF AMERICA, WASHINGTON D.C., U.S.A
M.A. degree in Medieval Studies.
04\93 UNIVERSITÀ DEGLI STUDI DI FIRENZE, FLORENCE, ITALY
M.A. degree in Italian literature.

Fellowships and Awards
01\10 Society for Renaissance Studies grant towards the organization of May 2011
conference in Florence titled Humanism and Universities in Tuscany (1400-
1600).
11\07 Lila Wallace - Reader’s Digest Publication Subsidy (Villa I Tatti - Harvard
University).
06-00/06-01 Villa I Tatti Fellowship (Harvard University) for Renaissance studies.
11\98 Marion C. Sheridan Fellowship at Yale University for Ph.D. thesis
(Mythography and Rhetoric in Quattrocento Florence).
09\98 Borsa di Studio per ricerche in filologia e letteratura latina medievale
awarded by the Fondazione Ezio Franceschini (Florence, Italy).
02\98 The Renaissance Society of America Research Grant for Younger Scholars.
11\97 John Perry Miller Research Fund at Yale University.
03\97 John F. Enders Collaborative Research Grant at Yale University.
05\96 Richard Franke Fellowship at Yale University.
03\95 Yale University Fellowship.
05\94 Scholarship awarded by the Fondazione Ezio Franceschini (Florence, Italy)
01\94 Scholarship awarded by the University of Rome Tor Vergata to attend
graduate courses in a foreign university.
Employments and Teaching Experience:

6-07\present Special Academic Activities Coordinator at ‘The International Studies Institute at Palazzo Rucellai’ (Florence).

09-03\present Professor of Italian Literature at ‘The International Studies Institute at Palazzo Rucellai’ (Florence).

09-01\present Professor of Italian Literature, Latin, History, and Geography at ‘Convitto Nazionale’ (Arezzo: 09-01\08-09) and ‘Istituto Machiavelli’ (Florence: 09-10\present).

11-02\11-04 Research Associate in Comparative Literature at Università di Cassino.

08-98\12-03 Professor of Italian Literature at Georgetown University (Florence Program).

11-02\02-03 Professor of Italian Literature at California State University (Florence Program).

09-99\06-01 Professor of Italian Literature and Humanities at Pepperdine University (Florence Program).

01-98\06-03 Tutor of Italian literature at Stanford University in Florence.

09-97\12-97 Teaching Assistant of Italian at Yale University.

Invited lectures given at:


Major lectures, conferences, and workshops organized at The International Studies Institute at Palazzo Rucellai as Special Academic Activities Coordinator, from June 2007 to present:

Workshops

1-30 June 2011 Translating the Past. A workshop on Medieval and Renaissance Sources devoted to art, History, and Literature. One-month workshop, for a total of 96 hours of classes, to train graduate students in philology, paleography, codicology, and translation practice from Latin and ancient Italian into English. Students have been introduced to reading, describing, classifying and translating medieval and Renaissance documents from Florentine libraries and archives. The program has been organized by The International Studies Institute at Palazzo Rucellai and sponsored by the following institutions: Society for Renaissance Studies (U.K.), Harvard University at Villa I Tatti, Johns Hopkins University, Istituto Storico Italiano per il Medio Evo, and Istituto Universitario Olandese di Storia dell’Arte.

1-30 June 2010 Translating the Past. A workshop on Medieval and Renaissance Sources devoted to art, History, and Literature. One-month workshop, for a total of 96 hours of classes, to train graduate students in philology, paleography, codicology, and translation practice from Latin and ancient Italian into English. Students have been introduced to reading,
describing, classifying and translating medieval and Renaissance documents from Florentine libraries and archives. The program has been organized by The International Studies Institute at Palazzo Rucellai and sponsored by the following institutions: Society for Renaissance Studies (U.K.), Johns Hopkins University, Istituto Storico Italiano per il Medio Evo, and Istituto Universitario Olandese di Storia dell’Arte.

**Conferences**

27-28 May 2011  
*Umanesimo e università in Toscana (1400-1600). Convegno internazionale di studi*, in collaboration with Georgetown University at Villa Le Balze and Accademia ‘La Colombaria’ (see attached list of publications for forthcoming conference proceedings).

21-22 October 2008  

18-20 June 2007  

**Lectures**

24 June 2011  
Christopher S. Celenza (Director of The American Academy in Rome), *End Game: Humanist Latin in the Fifteenth Century* (as Part of the 2011 Translating the Past workshop).

17 June 2011  
Nicoletta Baldini (Università Bocconi, Milan), *Researching in Italian Archives: Vocabulary, Methodology, and Tips* (as part of the 2011 Translating the Past workshop).

10 June 2011  
Massimo Miglio (President of Istituto Storico Italiano per il Medio Evo), *Committenza, autobiografia, autografia nel Rinascimento* (as part of the 2011 Translating the Past workshop).

3 June 2011  
Edward Goldberg (Founder of ‘The Medici Archive Project’), *Reading Documents: Transcription, Translation and Context* (as part of the 2011 Translating the Past workshop).

20 April 2011  
Marino Biondi (Università di Firenze), *Una secolare costruzione di identità: lingua e letteratura nel processo unitario*.

23 March 2011  
John Paoletti (Wesleyan University), *Learn My Language: Strategies of Medici Patronage in Fifteenth-century Florence*.

25 June 2010  
John Law (Chair of The Society for Renaissance Studies): *The Despots of Renaissance Italy: Researching the ‘Signori’* (as part of the 2010 Translating the Past workshop).

18 June 2010  
Massimo Miglio (President of Istituto Storico Italiano per il Medio Evo), *Il libro umanistico, manoscritto e a stampa* (as part of the 2010 Translating the Past workshop).
15 June 2010 James Hankins (Harvard University), *A short history of philology and some reflections on method* (as part of the 2010 Translating the Past workshop).

11 June 2010 Francesca Fumi (Università di Siena), *Heraldry and Emblems: An Introduction to the Symbols of Power in the Florentine Renaissance* (as part of the 2010 Translating the Past workshop).


4 February 2010 Giovanna Lazzi (Director of Biblioteca Riccardiana di Firenze) and Rosanna Miriello (Università di Udine), *Il nuovo per l’antico: manoscritti, miniature, legature in movimento sul web*.

3 November 2009 Deborah Parker (University of Virginia), *The World of Dante: Teaching the Divine Comedy with Digital Resources*.

16 March 2009 Arielle Saiber (Harvard University at Villa I Tatti), *Leon Battista Alberti and Renaissance Mathematics*.

19 November 2008 Marina Riccucci and Paolo Pontari (Università di Pisa), *Un riscoperto arazzo mediceo: Committenza artistica e letteratura umanistica*.

**Book presentations**


14 October 2011 *Communes and Despots in Medieval and Renaissance Italy*, eds. John E. Law and Bernadette Paton (Aldershot: Ashgate, 2010).


**Forthcoming activities**

8 March 2012: Presentation by CNR (Centro Nazionale Ricerche) researchers of *Pynakes Text*, an innovative software to prepare critical editions and manage complex book illustrations.

11 April 2012: Lecture by Prof. Valentina Lepri (Istituto Nazionale di Studi sul Rinascimento), *Best sellers (dimenticati e non) del Cinquecento: Machiavelli, Giovan Battista Pigna e la Bibbia nell’editoria del Rinascimento* on the printing press industry in sixteenth-century Italy.
16 May 2012: Lecture by Prof. Nicoletta Baldini (Università Bocconi, Milan) on researching archival documents pertaining to art history.

21-22 November 2012: Conference on Florentine explorer Amerigo Vespucci and relations between Italy and the U.S. throughout history. The event will be co-sponsored by the Università di Firenze, Cassa di Risparmio di Firenze, and the American consulate in Florence.

May-September 2013: Exhibition (manuscripts, printed books, archival documents, and works of art) on main Florentine families from the Middle Ages to the XX century. In collaboration with the Archivio di Stato di Firenze and the Sovrintendenza ai Beni Archivistici.

**PUBLICATIONS**

**Books:**


Erasmus of Rotterdam, *Sileni Alcibiadis* (Naples: Liguori, 2002). Foreword and notes by Jean-Claude Margolin. Pp. 132. Translation from Latin into Italian of one of Erasmus’ most famous *Adagia*.


Michel de Montaigne, *Essais III.8 (De l’art de conférer)*. Preface by Marc Fumaroli. Pp. 95. Translation from French into Italian with explanatory notes.


**Editing of conference proceedings:**


**Articles:**


Translation into Italian with commentary and notes of Leonardo Bruni’s De interpretatione recta, ibidem, pp.5-30.


Translation into Italian with introduction and notes of John Trevisa’s Dialogue between a Lord and a Clerk on Translation, Testo a Fronte, 20 (1999), pp.49-63.


Translation into Italian with commentary and notes of Pierre-Daniel Huet’s De optimo genere interpretandi, Testo a Fronte, 16 (1997), pp.17-45.


Reviews in English and Italian for Modern Language Notes, Envoi, La Rassegna della Letteratura Italiana, Italian History and Culture, Italica, Rivista di Studi Italiani, Quaderni Lucchesi, Bryn Mawr Classical Review, Testo a Fronte, Studi Medievali, Italianistica, The Sixteenth Century Journal, and Comparative Literature Studies.

Translations of scholarly works:


Entries to encyclopaedias and exhibition catalogues:
Coluccio Salutati e l’invenzione dell’umanesimo, eds. T. De Robertis, G. Tanturli, S. Zamponi (Florence: Mandragora, 2008): entries on several manuscripts and Salutati’s reply to Antonio Loschi known as Invectiva in Antonium Luscum.

Forthcoming:
Coluccio Salutati, Political Writings (Cambridge, MA: Harvard University Press, I Tatti Renaissance Library Series). Critical edition and translation (from Latin into English) of
political texts by Florentine chancellor Coluccio Salutati (d. 1406). In collaboration with Rolf Bagemihl.

*Umanesimo e università in Toscana (1400-1600).* Editing of conference proceedings on university culture and the humanities in Renaissance Tuscany. The conference was held in Florence on 27-28 May 2011 and organized in collaboration with Georgetown University at Villa Le Balze and Accademia ‘La Colombaria’. The volume will be published in November 2012 by Casa Editrice Le Lettere.

“Lorenzo Ghiberti e Giovan Battista Gelli tra autobiografia e biografia”, *Viator Multilingual* (2012). This article assesses the hypothesis suggested some thirty years ago by English art historian Peter Murray on the possibility that Florentine Renaissance writer Giovan Battista Gelli may have used a now lost copy of Lorenzo Ghiberti’s *Commentaries* (different from the only surviving manuscript) to compose his short life of this artist in the *Vite d’artisti fiorentini*.

“Girolamo Catena, un précurseur de Pierre-Daniel Huet: Le Discorso sopra la traduttione delle scienze e d’altra facoltà”, in *De la traduction parfaite. Philosophie et art du traduire du Seizième au Dix-huitième siècle*, Geneva, Droz. This contribution to a collected volume on translation theory and practice from the sixteenth to the eighteenth century examines a hitherto neglected treatise by Italian humanist Girolamo Catena on translating Latin and Greek scientific prose into modern languages. Catena’s long text was published in 1581. Large portions of it are cited in this article and translated into French.
Serena Baldini

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50142 Firenze
Cell. 333. 36 57 776
E-mail serenabaldini@libero.it

Education

At present

Centro di Ascolto e Orientamento Psicoanalitico, Pistoia, Italy
Three-year Master at The School of Counseling.
The course of study consists of 490 class hours. Internship and Final dissertation. Personal Analysis (analisi didattica).
(Concentration field: Education).
Currently completing internship and final dissertation.
Will conduct a Creative Writing Workshop: Le città invisibili
(8 hours).

2011

Attended an Advanced Seminar: Le forme del disagio (30 hours) conducted by Dott. Alessandro Guidi.

2010

Attended an Advanced Seminar: La Questione Femminile (30 hours) conducted by Dott. Alessandro Guidi, in collaboration with the University of Rome.

2009

Completed collaboration in writing a Dictionary of Counseling.

2006

Università Ca' Foscari, Venice, Italy
Master in Didattica e Promozione della Lingua e della Cultura Italiana a Stranieri
110 Lode /110
MA Dissertation: Issues related to the motivational aspects of Language Learning and didactic projects for monolingual American classes.

2002

Centro Internazionale “Giorgio La Pira”, Florence, Italy
Attended a specialization course of Language Teaching for teachers of Italian as a second Language. (Jan. - June 2002)

1996 - 1997

Università degli Studi di Firenze, Florence, Italy
Department of Linguistics
Completed year-long post-graduate course in Language and Communication.

1996

Università degli Studi di Firenze, Florence, Italy
Laurea in Lettere e Filosofia
110 Lode /110
Thesis in Moral Philosophy:
Vilfredo Pareto - Thoughts and Concepts of Society

**Professional and Teaching Experience**

2002 - present
Teaching position at the Institute of Palazzo Rucellai, Florence. Language courses.
Teach all levels of Italian language.

2004 - present
Teaching position at Gonzaga University in Florence, Florence. Language courses.
Teach all levels of Italian language.

Co-Founder and Director of Italian Language and Cultural Courses, Centro Studi Filippo Brunelleschi, Florence.
Designed the center’s Italian language curriculum for five levels of study.
Conducted educational excursions for groups of five to 25 students to Siena, Pisa, Lucca, Ferrara and Venezia.
Visited Beijing and Shanghai, China, as part of marketing promotion plan for the center (Dec. 1999 - Jan. 2000).
Visited Slovenia as part of promotion of Centro Brunelleschi’s partial scholarship program for students from Eastern Europe (February 2001).

Italian Language Instructor, Scuola Palazzo Malvisi, Florence, Italy
Taught group Italian language courses (all levels) as well as individual lessons.

Intern as Language Instructor, Società Dante Alighieri, Florence, Italy
Taught group Italian language courses (all levels) as well as individual lessons.

Mar. 1997
Student Teacher as part of Professional Development Course for Teachers of Italian as a second Language, Centro Koinè, Florence, Italy
Taught in the regular Koinè language courses for foreigners.

**Publications**

2010
One of Various Authors of Dizionario di Counseling e di Psicoanalisi laica. Edited by Alessandro Guidi.
Published by Editrice Clinamen, Florence

**Languages**

Fluent in English and French (taught Renaissance Courses in both languages).
Basic command of Spanish.

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Personal Information

Date of birth: January 29, 1967 in Florence, Italy
Citizenship: Italian
Civil Status: single
Member of ILSA (National Association of Teachers of Italian as a second Language)

References

Prof. Patrick Burke, Dean of Gonzaga University in Florence, Via Giorgio La Pira 11/13, Florence (tel: 055 – 215226)

Dott. Alessandro Guidi, Director of The Centro di Ascolto e Orientamento Psicoanalitico. Via Della Rosa 5, 51100 Pistoia (tel. 0573 – 365774) e Via Trieste 16, 50100 Firenze (tel. 055- 476898) (www.centropsicoanalitico.it)
Erika Bianchi

Address: Viale F. Redi 231, 50144 Firenze
Phone: (+39) 340 7626429 - cell
 (+39) 055 362699 - home
E-mail: erikabianchi3@gmail.com

Education

2005 Università degli Studi di Firenze, Florence, Italy
PhD in Ancient History
- Dissertation title: Plutarch and the Age of Demosthenes.
- Supervisors: Prof. P. Desideri (Roman History), Prof. C. Longo Pecorella (Greek History)

2001, Università degli Studi di Firenze, Florence, Italy
MA degree in Classics (votes 110 cum laude)
- Dissertation title: The Law of Eukrates on the Areopagos

Teaching Experience

from Jan 2005 to present, spring, fall and summer terms
Instructor of Classics
- Ancient Rome: Civilization and Legacy, The Institute at Palazzo Rucellai, Florence, Italy (course taught in English)
- The Roman Achievement, Kent State University - Florence Program, Florence, Italy (course taught in English)

Fall term 2012
- Archaeology and Art of Ancient Italy, The Institute at Palazzo Rucellai, Florence, Italy (team-taught with archaeologist Dr Carolina Megale)

Spring term 2011
- Etruscans and Romans, Gonzaga University Florence program (course taught in English)

2002 - 2007
Postgraduate Demonstrator
- Since undertaking my PhD I have constantly been involved with the supervision of undergraduates in Classics. I supervised students with their final year projects and MA dissertations at the University of Florence, and one Masters student at Middlebury College, Florence Program. In each case this involved assisting in project management, evaluating research work and supporting weaknesses where necessary.

Instructor of Literature
2002-2005
• Contemporary Italian Literature at the Accademia Italiana di Arte, Moda e Design, Arcadia Program, Florence, Italy (course taught in English) 2001-2002

• Medieval and Renaissance Italian Literature at the Accademia Italiana di Arte, Moda e Design, Arcadia Program, Florence, Italy (course taught in English)

Research Experience

Feb 2003 University of Erfurt, Germany
• Roundtable and seminar on Law and Religion in the Ancient World

2002 University of Oxford, England, University College, Trinity term
• As part of my doctorate I spent a term in Oxford attending seminars and doing research under the supervision of Prof. Christopher Pelling, Regius Professor of Classics.

2000-2004
• Library research, Biblioteca Nazionale Centrale, Firenze, Università “La Normale” Pisa, Università degli Studi di Firenze.

Other Experience

2010
Novelist
• Tuscan Writer of the Year prize for my first novel, Sassi nelle Scarpe, published in April 2010 by Dario Flaccovio, an independent publishing company from Palermo. I’m currently working on a second novel.

from 2007 to present
Literary Translator
• I translate novels from English into Italian for an important Milan publishing company (for published translations see below).

2006 - 2008
Context Florence and Rome Docent
• Context (www.contexttravel.com) is a network of scholars and specialists who organize walking seminars in English for educated travelers. As a Context docent, I have led such walking seminars on a weekly basis for two years in both Florence and Rome.

1995-2000
Interpreter and Exchange Program Manager
• I have been interpreter from English and French into Italian, and International Youth Camps Manager for the Livorno City Hall’s Twinning Committee.
Publications


Literary Translations


IT Skills

- Extensive knowledge of all Microsoft Office programs, use of advanced Internet search engines.

Language Skills

- Italian mother tongue
- English, fluent
- French, proficient
- Spanish, good working knowledge
- Modern Greek, Ancient Greek and Latin: only written

Interests and Achievements

- Travelling, writing, reading, rollerblading, theatre, cinema.
- Full clean drivers licence

Referees

Andreina Bianchini, PhD - The Institute at Palazzo Rucellai, Academic Director abianchini@palazzorucellai.org

Marcello Fantoni, PhD, Kent State University, Florence Program, Academic Director marcello.fantoni@ksuflorence.net
Pierluca Birindelli, Ph.D.

pierluca.birindelli@gmail.com
http://pierluca-birindelli.blogspot.com/

Education, honors/awards

2010 Qualification as Researcher in Sociology and Cultural Anthropology, C.N.R. (National Research Council), Department of Cultural Identity, Institute for research on population and social policies, Rome.

2003 Ph.D. in Sociology of Culture and Communication, Department of Sociology and Political Science, University of Florence (Grant).

1999-2002 1st, 2nd, 3rd and 4th Ph.D. Summer School in Theory and Methodology, Italian Sociological Association (Grant).

1999-2003 Honor Fellow in: Sociology of Culture and Communication, Sociology of Deviance, Psychology of Communication and Culture (Faculty of Social and Political Science, University of Florence).

2001 Visiting Fellow, University of Texas at Austin, Department of Communication and Cultural Studies (Grant).


1999 M.A., Media, Communication and Cultural Studies, University of Florence (Grant).


Teaching

2011 Adj. Professor, Italian Cultural History, CET Academic Program (Affiliated Vanderbilt University), Florence and Siena.

2010-2011 Adj. Professor, Identity and Culture, A narrative and holistic approach, Qualitative Methods Unit, International Research Master’s in Social Sciences, University of Helsinki.


2010-2011 Adj. Professor, Globalization: a European Perspective, Richmond University (Firenze).


2008  Visiting Professor, University of Helsinki, Faculty Seminars *Italian, European and American Youngsters*.


2001-2003  Adj. Professor: *General Sociology*, Faculty of Economy, University of Florence.


1999-2002  Adj. Professor: *Sociology of Culture*, Faculty of Political Science, University of Florence.

2000-2001  Adj. Professor: *Sociology of Communication*, Faculty of Political Science, University of Florence.


**Publications**

**Monographs**


### Articles

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<th>Year</th>
<th>Title and Details</th>
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<tr>
<td>2008</td>
<td>L’assemblea del circolo: We Can solo se I Care, in “Appunti di Cultura e Politica”, XXXI, 3: 29-32.</td>
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### Conference Papers

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<th>Title and Details</th>
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2008  *Self and Other Recognition. The Experience of Travel: Old and New meanings* Gonzaga in Florence Faculty Pro-Seminar, October 9.


**Working Papers (Research Reports)**

2008  *FIM-CISL trade unionists: images, perceptions and identities*, FIM-CISL (Lombardy).

2007  *The Future of Prato: Entrepreneur’s Cultures and Attitudes*, PIN, Laboratory of Applied Economy (University of Florence).

2006  *Urban Socio-Cultural effects*, Faculty of Architecture, University of Florence.

2006  *Cultural, Communicative and Organizational Obstacles*, Public Sanitary Agency.


**Professional Activities**


2010  Member of the Board of ASAUI (Association of Scholars at American Universities in Italy).

2001-2010 Member of “Labyrinth”, Permanent Seminary, Philosophy of Social Sciences, University of Florence.


2004-2005 Consultant (Researches): “Inside School: Youth and Culture; Metropolitan Train: Social Consequences; Women and Entrepreneurship; Social Capital in Italy; Safety and Danger in the City; School and Work”. ASEL, Institute of Social Research (funded by: Prato Province; Tuscan Region, Firenze, Prato and Pistoia Chambers of Commerce).


2002-2003 Consultant: Mediascape (Publisher), Roma-Firenze.


1999-2000 Consultant: constitution of the Bilateral Cooperation Agreements: University of Florence and Universiteit van Amsterdam; University of Florence and University of Texas at Austin.

1999-2000 Consultant: constitution of the European M.A. in Media, Communication and Cultural Studies (Florence, Bradford, Dijon, Kassel, London);

Major Areas of Specialization

Disciplines
Sociology, Cultural Anthropology, Cultural Studies, Communication Studies, Social Psychology, Political Science, Human Development, Qualitative and Quantitative Research Methods, Biographical and Narrative approach.

Themes
Individual and Collective Identities; European Socio-Cultural Integration; Social, Cultural, Symbolic and Economic Capital; Education in Comparative Perspective; Modernization and Cultural Globalization; Media, Self and Society; Values and Self-Identity; the passage from Youth to Adulthood; Human Development in a Comparative Perspective (American, Northern European and Mediterranean Cultural Heritage).
Silvia Catitti, Ph.D.
via Giacomo Matteotti 42, 50014 Fiesole (Florence), Italy
phone / fax: (+39) 055 599 638 - cell.phone: (+39) 338 67 51 908
silvia.catitti@gmail.com

Place/Date of Birth: Rome, Italy, December 2, 1969

Education:
- Dottorato (Ph.D.) in History of Architecture, University of Rome “la Sapienza”, Department of Architectural History, Restoration, and Conservation
- Laurea (MA) in Architecture; specialization: “Preservation and Reuse of Architectural Patrimony”
  University of Rome “la Sapienza”, First School of Architecture “Ludovico Quaroni”

Languages: Italian (mother tongue)
- English (excellent)
- Latin (written, good)

Computer Programs: Autocad, Excel, Powerpoint, Microsoft Word

PROFESSIONAL EXPERIENCE

Adjunct Professor
- The Institute at Palazzo Rucellai, Florence:
  - “The Villa and the Garden” (2006-current)
- New York University in Florence, Florence:

Architect: Enrolled in professional association in Florence since 2005, matriculation number 6592
- free-lance, Florence and Rome (2004-current)
- remodeling and interior design for private residences
- furniture design (bookcases, tables, doors, iron works, and units for bathrooms/kitchens)
- remodeling and interior design for private residences and offices in Rome, Florence, Venice, Sapri
- restoration of the 19th-century Church of Saint Peter Apostle in Anizok, Equatorial Guinea
- furniture design (bookcases, tables, doors, iron works, and units for bathrooms/kitchens)
- design of gardens and terraces

**Jewelry Designer**
  - creation of necklaces, bracelets, and earrings out of collectibles

**Exhibition Curator**
- Casa Buonarroti Foundation, Florence:
  - co-curator of the section on the *Vestibule* of Michelangelo’s Laurentian Library (Florence), in the exhibition “Michelangelo at San Lorenzo,” P. Ruschi ed. (June 20–November 12, 2007)

**Translator and Editor**
- Specialized in Art and Architectural History (2001-current)

**PUBLICATIONS AND RESEARCH**

**Essays:**
- *The Laurentian Library. Patronage and Building History, ivi* (in preparation)

**Articles:**
- “The Balustrade from Donatello to Palladio: Origin, Function, and Development” (in preparation)

**Lectures:**
- *Michelangelo’s Approach to Architecture: From Design to Construction*, Invited Lecturer, Dutch Institute for Art History, Florence, June 26, 2009
RELEVANT COURSEWORK

- *project* for private housing in Rome, piazzale Tiburtino (*Architectural Composition*, I, Prof. Arch. P. Angeletti)
- *project* for a Maritime Museum in Rome, along the river banks, lungotevere delle Navi (*Architectural Composition*, II, Prof. Arch. M. Nicoletti)
- *project* for the Third University Campus in Rome, Valco San Paolo (*Architectural Composition*, III, Prof. Arch. G. Moneta)
- *project* for a Museum of Contemporary Arts in Rome, Borghetto Flaminio (*Architectural Composition*, IV, Prof. Arch. P. Mongelli)
- *town planning* for Acilia, suburban development in Rome (*Urban Planning*, I, Prof. Arch. L. Fonti)
- *research* on the traditional Japanese home: structure, function and space (*Architectural Typology and Morphology*, Prof. Arch. R. Battistacci)
- *research* on examples of recent bad urban design: the arrangement of piazza Ettore Rolli in Rome (*Landscape design*, Prof. Arch. L. Soprani)
- *project* for interior design and modular components of Raffaello, the Italian space capsule for an international orbiting space-lab (*Industrial design*, Prof. Arch. F. Zuccon)

TRANSLATIONS FROM ENGLISH

2005:
- *Ondate rivoluzionarie. L’arte del manifesto politico 1914-1989*, a cura di Jeffrey T. Schnapp, Milano (Skira) 2005
- Jill Dunkreton, *La tecnica e il restauro dell’Adorazione dei Magi del Bramantino*, Milano (Skira) 2005

2004:
- *Botticelli e Filippino. L’inquietudine e la grazia nella pittura fiorentina del Quattrocento*, exhibition catalogue, (Florence 2004), ed. Daniel Arasse, Pierluigi De Vecchi and Jonathan Katz Nelson, Milan (Skira) 2004:
  - Filippino Lippi. “Un bellissimo ingegno”, exhibition catalogue, (Prato 2004), ed. Maria Pia Mannini, Florence (Giunti) 2004:
- *Filippino Lippi e Pietro Perugino. La Deposizione della Santissima Annunziata e il suo restauro*, ed. Franca Falletti and Jonathan Katz Nelson, Leghorn (Sillabe) 2004:
  - Jonathan Katz Nelson, *La pala per l’altar maggiore della Santissima Annunziata. La funzione, la commissione, i dipinti e la cornice*, pp. 22-43;
  - Louis A. Waldman, *Documenti inediti su Filippino Lippi e le sue opere*, pp. 172-281
2003:
• Michelangelo. Poesia e scultura, ed. Jonathan Katz Nelson, Milan (Electa) 2003: Jonathan Katz Nelson, Michelangelo “nuovo Apollo e nuovo Apelle”: il canzoniere mai edito e le sculture a confronto, pp. 4-23

2002:
• Venere e Amore. Michelangelo e la nuova bellezza ideale, exhibition catalogue (Florence 2001-2002), ed. Franca Falletti and Jonathan Katz Nelson, Florence (Giunti) 2002:
  - Richard Aste, Bartolomeo Bettini e la decorazione della sua camera fiorentina, pp. 3-25;
  - Jonathan Katz Nelson, La “Venere e Cupido” fiorentina: un nudo eroico femminile e la potenza dell’amore, pp. 27-63

REFERENCES
• Prof. Arch. Carlo Achilli, Florence and Orvieto, achillie@hotmail.com
• Prof. Barbara Deimling, director of Syracuse University in Florence, bbdeimli@syr.fi.it
• Prof. Arch. Pietro Ruschi, Florence and Udine, pietro.ruschi@uniud.it
Enrico Cecconi

Nationality: Italian
Date of Birth: 06/05/1980
Home address: Via Cesare Capoquadri 10, CAP 50053 Empoli (Firenze), Italia.
Mobile: 348 7450206
House number: 0571 920400
E-mail: cinciallegra80@hotmail.it

EDUCATION
23/08/2010 to present
- Università degli studi di Venezia Ca’ Foscari, Italy
I am currently in the process of completing a Masters Degree in “Didattica e promozione della lingua e cultura italiane a stranieri, Master Itals XII”, at Ca’ Foscari University (Venice). The focus of the Master is on highly professional training aimed to develop innovations in teaching Italian as a foreign language. The courses brings modern techniques to language learning, combined with the opportunity to take part in a forum with other Italian teachers, developing interesting conversations on grammar, methods and material to be used in class and comparing differing teaching styles. Having completed all the exams, at present I am working on my final thesis.
Modules: Didattica dell’italiano, Didattica dell’italiano a scuola, Didattica dell’italiano ad adulti, Educazione interculturale e italiano L2, Fondamenti linguistici per la glottodidattica, Fonetica, Introduzione al Cooperative Learning, La Valutazione Linguistica, Lingue e culture d’origine, Oltre la lingua della prima comunicazione: l’italiano per studiare, Principi di glottodidattica, Scienze dell’educazione per insegnanti di frontiera, Storia della Glottodidattica, Tecnologie Glottodidattiche.

02/07/2004
- Università degli studi di Pisa, Italy
Degree in Modern Languages and Foreign Literature
“Laurea in Lingue e Letterature Moderne: Curriculum in linguistica, lingue europee ed extraeuropee”.
Modules: English Language and Literature (advanced level), Spanish Language and Literature (advanced level), French Language (beginners), Linguistic and Phonetics.
Final thesis: “Stoppard, reader of Wilde: Travesties and The importance of Being Earnest”.
Final degree mark: 110/110.

- ERASMUS year abroad:
Cardiff University, School of European Studies, September 2002- June 2003, modules included English Language Courses in order to achieve the “First Certificate of Cambridge”.

1998-99
- Liceo Scientifico “Il Pontormo”, Empoli (Firenze)
Diploma di Maturità Scientifica.

WORK EXPERIENCE
September 2009 to present
“New York University in Florence” (NYU - Villa la Pietra) – Via Bolognese 120 – 50139, Firenze.
Italian Language Instructor.
I am currently teaching the course “Intensive Intermediate Italian” (Fall 2011). The course is
designed to consolidate existing language skills (B1/B2 levels of QCER) and develop new important grammar points (such as the subjunctive and the passive mode).

Over the years, I have also been involved in the teaching of the course “Intensive Elementary Italian” (Fall 2010/Spring 2011). This course involves working with beginner students mainly in grammar and communication and allows them to achieve good basic oral and written skills and broaden their vocabulary (A1/A2 levels of QCER).

During the academic years I have been working together with other members of the Italian Department on preparing exam papers and quizzes under the supervision of a language coordinator. I also participate with my classes in language “Tandem” exchanges that the NYU organizes in affiliation with Florence University at “Centro Linguistico d’Ateneo di Firenze”.

September 2008 to present
“Accademia Europea di Firenze (AEF)” – Via Roma 4 – 50123 Firenze.
Italian Language Professor at all levels.
The Accademia is involved with Study abroad programs in affiliation with Universities from around the world. The AEF is hosting American students from Elon University in North Carolina- USA for Italian semester courses. I am teaching grammar and conversation and I am responsible for the design and delivery of my own classes.
I am also coordinating extra – curricular activities for the students, such as trips and events and Italian film nights out, which introduce students to Italian culture.
Over the last two years, the Accademia has developed a summer program (July/August) with the University of Cincinnati College Conservatory of Music (USA). I am involved in the program with a number of courses in which I undertake different tasks, teaching daily Italian Language Classes at all levels, Diction for singers and Opera Libretti to singers and instrumentalists from the CCM Spoleto Opera Production, converging at the home of the “Festival dei due Mondi” in Spoleto (Umbria).
In addition, I am appointed as promoter for Italian Language and Culture in Italy and abroad.
I recently held a language class in Italian “Prendi un caffè?” in occasion of the XXIV International Fair for Languages and Cultures, Berlin Expolingua 2011 (Germany), representing the Accademia.
Since January 2011 The Accademia has provided twice a year a “Master Class in Glottodidattica”, addressed to Italian Language teachers coming from abroad for a professional training in teaching Italian as a foreign Language. I am one of the instructor of the master class, holding lessons and conducing workshops.

February 2008 to August 2008
“Scuola ABC, Istituto di lingua italiana”, Via dei Rustici 7 – 50122 Firenze.
Italian Language Instructor at all levels.
During these months I held various Italian language courses at several levels at a school for foreigners, “ABC” in Florence. This involved teaching grammar and conversation classes daily to a variety of different ages, both groups and individuals. I was also offering seminars on Italian Literature and Art and taking students on school trips as a tourist guide at the week ends, giving them an understanding of the artistic and literary heritage of the country. As a member and teacher of the ABC School for foreigners in Florence I took part at several courses and meetings we had within the school, where we discussed and planned together the specific topics, grammar, methods and material to be used in class.

September 2004 – January 2008
“University of Cardiff, School of European Studies”, 65 – 68 Park Place, Cardiff, UK CF 10 3AS Università del Galles (UK).
Italian Language Department, Foreign Language Instructor.
Over the years, I was involved in the teaching of different modules: Italian grammar, translation and conversation to 1st, 2nd and final year students. In June 2005 I attended a
training session on Can –8 (the language learning software package used by our students) and I was asked by the Italian department to prepare some new material to put on this Computer Assisted Language Learning Programme. I organized the module for year 1 and year 2 preparing a series of guided lessons and I was in charge of a Can – 8 induction for all the students. The programme Can 8 became an integral part of the course. I also took part in open days and participated in enrolment and pre – enrolment days.

**Summer 2007 to present Interpreter.** Role includes organising weddings for international couples, which entails booking venues, arranging catering and acting as a mediator throughout the ceremony for the guests.

**2000 – 2004 - Tourist Guide.**
Part-time guided tours of Tuscany during the summer period. Role included use of both the Spanish and English language and a good grounding and knowledge of the sights.

**SKILLS & QUALIFICATIONS**
- Excellent written, translation and conversational skills in both English and Spanish.
- Intermediate conversational, translation and written skills in French.
- ECDL (European Computer Driving Licence held).
- Intermediate certificate for French Language completed at “Ecole France Langue” (Paris) gained after completing a two month course.
- Independence, the ability to adapt easily and self-reliance: Achieved during my five years in UK, after having to adapt to new cultures, seek accommodation & live in amongst a new language.
- Good learner: Quick to take up new responsibilities and requirements.

**INTERESTS & ACHIEVEMENTS**
*I am particularly interested in the introduction of innovations in teaching Italian as a foreign language, for this reason I constantly participate at conferences and teacher education seminars on modern approaches to language learning, organized in Italy and abroad. The last seminar I attended was in Rome (11 - 13 November 2011) “XXIV Corso di aggiornamento, Il mio canto libero”, organized by Centro Plida and Società Dante Alighieri.*

**Languages and travel:**
I have always enjoyed travelling which has enabled me to put into practice my love of languages. I lived in UK for five years and in France for three months, giving me the opportunity to learn new cultures and increase my interest in living and working abroad.

**Music:**
I am particularly interested in classical music and between 1993 and 2000 I was a keen member of a choir in Italy. With the choir we were given the opportunity to travel to different countries. I was also part of the Cardiff University Choir and I am currently singing as a tenor in a group called “Pontormo singers”.

**REFERENCES**
Dr Fabio Vighi  
Senior Lecturer  
Email : vighif@cardiff.ac.uk  
Telephone 029 20875605  
School of European Studies  
Cardiff University  
65 – 68 Park Place  
CF10 3AS
Cardiff, South Wales
UK

**Dr Guyda Armstrong**
Lecturer in Italian
Email: guyda.armstrong@manchester.ac.uk
School of Languages, Linguistics and Cultures
The University of Manchester
Oxford Road
Manchester
M13 9PL
UK
Address: North 1.3, Humanities Building
Phone: +44 (0) 161 275 3208

**Dr Vanna Motta**
Director of Italian Studies
Email: Motta@cardiff.ac.uk
My employer at Cardiff University
Telephone: +44 (0) 29 20875604
School Fax: +44 (0)29 208 74946
School of European Studies
Cardiff University
65 – 68 Park Place
CF10 3AS
Cardiff, South Wales, UK.
PAOLO DI NARDO
Profile

Paolo Di Nardo graduated in architecture from the University of Florence, Italy, in 1985. He has also a PhD in Architectural Design, achieved in the same University. Since early 90's architect Di Nardo coordinates a team of professionals with whom he participates to several architectural competitions in Italy and internationally, being awarded several times (e.g. Fondazione Michelucci award; Biennale Produzioni Culturali Giovanili dell’Europa Mediterranea (Biennial Exhibition of young Artists from Mediterranean European Countries) award; City of Florence Under 40s' award; City of Florence Around 50s' award).

He works as an architect, focusing on architectural and urban design. He's very keen also on the topics of perception and visual communication applied to architecture. In 2003 he established the design company ARX, whose goal is the full coordination between the several phases of building process. The company's team is able to follow every single stage in the execution of a project (e.g. architectural structural and facilities planning, budgeting, scheduling, construction site safety, logistics, project managing, environmental sustainability). These allow the management of the process at its best, focusing on the architectural concept and the successful execution of the project. In 2004 his redevelopment project, named “Passi d'acqua e di pietra” (i.e. Footsteps by water and stone) for the Arno river area, crossing the city of Florence, was selected to be exhibit at the Biennale di Architettura (Architectural Biennial Exhibition) in Venice.

He also participates with renowned international architecture firms in several competitions for architecture, infrastructures and urban facilities. In 2006 Paolo Di Nardo’s firm, ARX, won in collaboration with Coop Himmelb(l)au (Germany) and Heliopolis21 (Italy) the international competition for the extension of the existing Trade Fair in Riva del Garda, Italy. The same year he won the international competition for the new University Campus in Pisa, in collaboration with Diener & Diener (Switzerland), Obermeyer Plannen+Beraten (Germany) and Heliopolis21 (Italy).

In 2010 he was invited by the Albanian Government to enter the international competition for the New Albanian Parliament, in Tirana, Albania. He works as professional consultant in urban and architecture redevelopment for the Cities of Tirana and Scutari, Albania. Paolo Di Nardo is also Editor of the Italian (Florence based) architecture magazine AND, published quarterly in Italy and internationally.
Peter J.E. Fischer, PhD

Citizenship: Germany
Address: Via B. Fortini, 54, 50125 Florence, Italy (permanent residence)
Office Phone: +39.055-2645910
Mobile phone: +39.335-42.95.75
Email: pfischer@palazzorucellai.org

EDUCATION

Postgraduate Studies

University Studies
1972–1979 Rheinisch-Westfälisch-Technische Hochschule (RWTH), Aachen, Germany. Departments: Philosophy, Sociology, Art History; Final Examination: Magister Artium (M.A.).

Languages
German: mother tongue
English and Italian: fluent (excellent speaking, reading, writing)
French: (basic reading knowledge)

EMPLOYMENT RECORD AND TEACHING EXPERIENCE

08/2002-present The Institute at Palazzo Rucellai, Florence; Professor of History, (course subjects: Modern Italian Political History, Food History, Sustainability Studies); from 01/2009-present, Associate Director for Special Projects; from 09/2009-present, Head of the “Sustainable Agriculture and Food Studies Program”.

08/2009-present Gonzaga University in Florence; Professor of History (course subjects: Modern Italian Political History).

08/2002-04/2009 The Umbra Institute, Perugia; Professor of History (course subjects: Modern Italian Political History, Food History).

06/2001-05/2005 Richmond College, Florence; Professor of History and Sociology (course subjects: Modern Italian State and Society).

02/1998-05/2001 Lorenzo de’ Medici Institute, Florence; Professor of Italian Studies (course subjects: Italian Cultural Studies).

01/1993-12/1997 European University Institute, Florence; from 04/1987-12/1997, Department of History and Civilization - Research Associate and Research Fellow; from 06-12/1986, Special Advisor to the President of the European University Institute, Prof. Werner Maihofer, for the establishment of a specialized library at the ‘Historical Archives of the European Communities’ in Florence.

PUBLIC LECTURES AND PRESENTATIONS

03 March 2009 ‘Cesare Barbieri Endowment Lecture’ on “Italy’s Culinary Renaissance” at Trinity College, Hartford (CT).

27 Febr 2009 “Sustainable Agriculture in a Historical and Cultural Perspective”, Presentation to the Faculty of the College of Agriculture and Natural Resources, University of Connecticut, Storrs (CT).

23 Febr 2009 “How to engage American students in local context”, Faculty Toolkit Presentation, Schreyer Honors College, Penn State University, University Park (PA).

10 Febr 2009 ‘Uguccione Ranieri di Corbello Lecture’ on “From The Culinary Risorgimento to the Triumph of Italian Cuisine. The Definition Of Italianness Through Food in the 19th and 20th Century” at the Uguccione Ranieri di Sorbello Foundation, Perugia.

29 March 2003 “Machiavelli and Beyond. Teaching History and Social Sciences on AACUPI programs”, Annual AACUPI Conference at the ‘Casa Machiavelli’ San Casciano, Florence.

CONFERENCE PAPERS


20-22 Sept 1989 “West German Rearmament and the Nuclear Challenge”, paper presented at the conference “NATO and the Founding of the Atlantic Alliance”, jointly organized by the Harry S. Truman Library Institute for National and International Affairs and the University of Missouri-St. Louis at the Harry as Truman Library, Missouri (MO).


ACADEMIC PUBLICATIONS

Books:

Articles:

ARTICLES OF GENERAL INTEREST

RELEVANT ADDITIONAL EXPERIENCES
06-12/2000 Proposal, Organization and Execution of the International Conference “MITOS. Il Mito del Vino Italiano” from 12/7 to 12/8 at Santa Maria Della Scala, Siena; Chair on the panel ‘Origine ed evoluzione della cultura del vino in toscana’
01-12/1995 Collaboration (free lance) with the international wine journal “VINUM”, Zurich.
02/1993 - 10/1994 Member of the administrative council of the cultural association “Amici della Lingua tedesca”, Florence.
1994/1996 Development of the executive project “Creation of a German School in Florence”.
03/1985 - 1989 Organization of seminars and international conferences on the subject of European integration, ‘European University Institute’, Florence.
Diletta Frescobaldi

Personal details

Address: Via Santo Spirito 11, 50125 Florence, Italy
Telephone (mobile) +39 335 74.91.013
E-mail: diletta.frescobaldi@frescobaldi.it
Date of birth: 1 Jan 1973
Place of birth: Florence, Italy
Nationality: Italian

EDUCATION

Nov. 1991 - April 1997 Laurea (M.A.) in Economics and Business Administration (“Economia e Commercio”) at Università di Firenze
Grade 110/110 cum laude
Doctorate Thesis on “International Strategy of Italian Wine Companies particularly referred to the German Market”

Feb. – June 1995 ECTS (Erasmus) program at the “Ecole Superieure de Commerce” in Rennes, France
4 exams -including international marketing, corporate strategy, French language- all passed with distinction (30/30)

Sept. 1993 – July 1994 Scholarship in order to participate at the Erasmus Program at the Betriebswirtschaft Fachhochschule of Aachen, Germany
7 exams -including marketing, German language- all passed with distinction (30/30)

July 1991 High school Scientific Diploma at Liceo “G.B. Morgagni” in Florence

ADDITIONAL PROFESSIONAL EDUCATION

June 2004 - June 2005 Sommelier Diploma, Florence
June 2004 The evolution of the family business in the world, SDA Bocconi with The Family Business Consulting Group

Sept. 2003 - Feb. 2004 The evolution of the family business in Italy, SDA Bocconi course organized for the next generation of Marchesi dé Frescobaldi

April 2001 Corporate Finance Seminar, MBA-INSEAD Instructors
Oct. 2000 Strategy and Marketing Seminar, Roland Berger and MBA-INSEAD Instructors

May 2000 Training for New Consultants in Strategy, Marketing, Communication and PR, Roland Berger and MBA-INSEAD Instructors

Oct. 1999 Audit Seminar, PriceWaterhouse&Cooper Instructors

WORK EXPERIENCE

May 2008- June 2008 Instructor at the Institute at Palazzo Rucellai, course: The Italian Family Firms

Jan 2006 – to date Instructor for the Fairfield University program in Florence and Study Abroad Italy in Florence, courses: The art of family business, Wine Marketing, Marketing of the Arts, International Marketing
Adjunct Professor for University of Alaska (Anchorage, USA) and Indiana State University (Indianapolis, USA), courses in Italian Wine Culture and Wine Appreciation

Collaborations in PR, Marketing, and Strategy, members of the board of Marchesi dé Frescobaldi, Florence

Adjunct Professor for the Graduate Faculty of Eastern Illinois University (USA), courses in Italian Wine culture and Wine appreciation

Instructor for the Wine Expertise Program and the Hospitality Management Program of Study Abroad Italy in Florence, courses related to: Wine Marketing, Exploring Italian wine culture, Wine appreciation, Hotel Marketing, Special event management

Strategic Consultant for a Repositioning Project inside the Marketing & Sales Department of The Grand Hotel and Westin Excelsior (Starwood Hotels & Resorts), Florence

Consultant for Marketing and Strategic Projects inside the Italian Wine Sectors, and other sectors

Strategy Consultant at Roland Berger – Strategy Consultants, Milan
Various projects related to the definition of the marketing strategy, marketing plan and brand positioning strategy
Functional competence: Strategy, Business Planning, Marketing, Corporate Finance
Industrial competence: Food and Beverage Goods, Luxury Goods, Transportation, Tourism.

Marketing Consultant inside Amleto.com, an e-commerce start-up project in Milan creating a new consulting company providing tax, financial, legal, medical and engineering advice on line

Accountant and Strategy Consultant at PriceWaterhouse&Cooper, Milan

Financial Analyst at Italrating-Duff and Phelps Credit Rating Co. (Mediocredito Centrale Group), Milan

Trainee Accountant at the Galeotti-Flori Chartered Accountant firm in Florence

Internship inside the Marketing Department of Jacques’ Wein-depot in Dusseldorf, a company specialized in Marketing and Sale of Wines in Germany

Guest Speaker for the Global Alumni Conference, organized by New York University Stern School of Business in Villa La Pietra, Florence
September 2006  Guest Speaker for “The Celebrity Chef & Sommelier Invitation”, a special event organized by the University of Alaska in Anchorage

May 2006  Guest Speaker for the conference “The evolution of the Mediterranean Diet: Food & Beverages” organized by the New York University in Villa La Pietra, Florence

Nov. 2005- Sept. 2006  Guest Speaker for special events of Italian Wine culture organized by the James Beard Foundation and the New York University (Nutrition department) in New York (USA)

Apr. – June 2004  Consultant for the organization of a Worldwide Family Business Conference in Florence

**ADDITIOAL INFORMATION**

**Languages**  English, German, French fluent written and spoken; Spanish and Russian beginner

**Computer Skills**  Proficient knowledge of MS Office (Word, Excel, Access, Power Point, Outlook)

**Sports**  Volley-ball, Swimming, Playing Tennis, Sailing, Skiing, Open water diving diploma (PADI), Running

**Other Interests**  Playing Piano, Music, Literature, Art History, Travelling
Michael W. Kwakkelstein  
Art Historian

Nationality: Dutch
Address: Via dell’Oliveta 4, Poggio Ugolino  
50023 Impruneta (Fi), Italy
Home tel. 055-2301328
Cell phone 388-0609748
E-mail kwakkelstein@iuo.iris.firenze.it

EDUCATION: 
18/10/1994  Doctoral degree in Art History, Department of Art History, University of Leiden, The Netherlands
17/6/1988  M.A. degree in Art History, Department of Art History, University of Leiden

EMPLOYMENT RECORD: 
9/2008-present  Director Dutch University Institute for Art History, Florence/Honorary Professor of Art History, University of Utrecht
1/2006-present  Professor of Art History, The Institute at Palazzo Rucellai, Florence
1/2006-9/2008  Associate Director for Academic affairs, The Institute at Palazzo Rucellai, Florence
1/2006-7/2008  Professor of Art History, The Umbra Institute, Perugia
1/2005 – 31/12/2005  Chief curator, Department of Fine Arts, The Teyler Museum, Haarlem
9-12/2004  Professor of Art History, The Institute at Palazzo Rucellai, Florence
5-6/2004  Professor of Art History (summer course ‘The history of aesthetics”), Gonzaga University, Florence
3/1999-12/2003  The Netherlands Organization for Scientific Research Senior Research Fellow/The Dutch University Institute for Art History in Florence
9-10/2002  Visiting Professor, The Royal Dutch Institute in Rome
9/2000-9/2002  Professor of Art History, Institute for Art History, University of Amsterdam
4/1999  Visiting Professor, Department of Art History, University of Leiden
9/1996-9/1998  Postdoctoral Research Fellow/Professor of Art History, Department of Art History, University of Leiden
3/1989-3/1993 Postgraduate Research Fellow/Lecturer, Department of Art History, University of Leiden
1/1987-5/1990 Lecturer, Adult Education Centre, Vlaardingen
6-11/1985 Member Steering and Advisory Committee exhibition Old Master Drawings from the Print Room of the University of Leiden, Institut Néerlandais, Paris

RELEVANT ADDITIONAL EXPERIENCES
- Numerous lectures on Leonardo da Vinci, Michelangelo, Raphael and various aspects of Italian Renaissance culture (1985-present)
- Organizer of symposium on Michelangelo (17 October 2005), The Concert Hall, Haarlem
- Hosting Her Royal Highness Queen Beatrix of the Netherlands at the opening of the exhibition: Michelangelo at the Teyler Museum, Haarlem (4 October 2005)
- Reader for The Journal of the Warburg and Courtauld Institutes, University of London (1997)

ACADEMIC AWARDS:
- Postdoctoral Fellowship Leiden University (1996-1998)

PUBLICATIONS
Books
Drawing from models: Leonardo da Vinci’s working methods as a painter and sculptor, c. 300 pp. (forthcoming)

Articles
2007
- “Giorgione”, Cultoura, 35, no. 137, p. 5.
- “Ambrogio Lorenzetti”, Cultoura, 35, no. 136, p. 5
- “Perugia. Centrum van Renaissancekunst”, Cultoura, 35, no. 134, p. 34.
2006
- “Gentile da Fabriano”, Cultoura, 33, no. 129, p. 5
2005
- “Michelangelo en ontleedkunde in de Renaissance”, Teylers Magazijn, no. 88, pp. 16-23.
- “De menselijke figuur in de tekenkunst”, Teylers Magazijn, no. 87, pp. 10-12.
- “Carlo Crivelli”, Cultoura, 32, no. 125, p. 25.
2004
- “New copies by Leonardo after Pollaiuolo and Verrocchio and his use of an écorché model. Some notes on his working method as an anatomist”, Apollo, vol. CLIX, no. 503, pp. 21-29.
2003
- “The Use of Sculptural models by the Master of the Pala Sforzesca”, Raccolta Vinciana 30, pp. 149-178.
2002
2001
2000
- “Verrocchio’s Drawing of Infants at the Louvre: Sources and Influence”, Kunstlicht, 21, 3-4, pp. 31-35.
1999
1998
- “Botticelli, Leonardo and a Morris dance”, Print Quarterly, XV, 1, pp. 3-14.
1997

1996

1993

1991

1989

1985
Tiziano Lucchesi  
86 Via Samminiatese, 56027 San Miniato (Pisa), Italy  
phone: +39 0550129415  
cell: +39 340.6172675  
tiziano.lucchesi@gmail.com

EDUCATION
1995-2000  
Academy of Fine Arts, Florence, Italy  
Degree: Masters cum laude (laurea)  
Concentration: Set design and fresco restoration  
Minors: art history (Roman, medieval, modern, Tuscan Renaissance), ancient and modern pictorial technique, sculpture  
Thesis: "Il Restauratore nel tempo" ("The Restorer throughout the ages")

1998  
Concorso di scultura Pietra Lavorata  
Diploma in Stone-working, Arezzo

1997  
Associazione Arte del territorio " PI "  
Diploma of Photography, Pisa

1990-1995  
Art Institute of Florence (Istituto Statale d’Arte di Firenze)  
1995: Diploma in Applied Arts  
1993: Diploma in Fine Arts

APPRENTICESHIPS
2000  
Restoration of sixteenth-century frescoes by Giovanni di San Giovanni removed from a chapel in Piazza Santissima Annunziata, Florence, under the direction of Doctor Maricetta Parlatore  
Cathedral of San Miniato, San Miniato (Pisa)

1999  
Project assistant at the Accademia, Florence  
Cleaning of thirteenth century paintings on panel under the supervision of Doctor Maricetta Parlatore, Docent of Restoration at the Accademia  
Project assistant at the Museum of San Marco, Florence  
Cleaning of thirteenth century paintings on panel under the supervision of Doctor Maricetta Parlatore, Docent of Restoration at the Accademia

PROFESSIONAL TEACHING EXPERIENCE  
Subjects taught:  
- History and technique of buon fresco; restoration of works of art on walls; antique techniques; history of painting and pigments from prehistory to the twentieth century;  
- gilding; precepts for creating art on walls according to ancient and modern texts;  
- painting in the time of the Medicis; history of Florence; drawing; painting with modern and ancient techniques;  
- mosaic; furnishing; cabinet-making; set design; the workshop of the Renaissance (preparation of materials for all the painting materials according to the antique instructions);  
- Old Master Techniques, Oil painting.
2003-present
**Istituto per l’Arte e il Restauro, Palazzo Spinelli**, Via Maggio, 13, Florence
Instructor of the history and technique of fresco and restoration of art on walls

January 2006 – June 2006
**Institute of Liberal Arts, Palazzo Rucellai**, Via della Vigna Nuova, 18, Florence
Instructor of the methodology and technique of buon fresco, history of the fresco, and history of the Renaissance. Old Master Techniques, Oil Painting, anatomic drawing.

From 2005 as needed
**L’Accademia d’Arte Ad’A**
Instructor of the methodology and technique of buon fresco, history and technique of mosaic, and the history of pigments

**OTHER WORK EXPERIENCE**

2009
Director of the restoration of the nineteenth century skylight and ceiling owned by Guadagni Family collocated in Piazza Santo Spirito Florence

2008
Instructor: Palazzo Pitti – Medici Chapel - Florence
Consolidation and restoration of a mural painted of the first half of the eighteenth century by Luigi ademollo in collaboration with the restoration firm of Lidia Cinelli, Florence (Soprintendenza per i beni culturali di Firenze)

2008
Director of Restoration: Two ceiling painted in XXth century, consolidation and retouching

2006-2007-(2008)
Instructor: Paradiso degli Aberti, Florence
Consolidation and restoration of a series of frescoes in the former monastery of Saint Brigid from the first half of the fourteenth century in collaboration with the restoration firm of Fabrizio Jacopini, Castelfiorentino, Florence

2006
Director of the restoration site: Eighteenth century palazzo owned by the Merlo family
Removal of a decoration done with ‘falso fresco’ from a ceiling of 43 square yards

May-June 2006
Restorer: Main chapel of the Sanctuary of Cosma e Damiano, Raice (Reggio Calabria)
Complete restoration of the paintings “a secco” by Zimatore Grillo in 1914.

2005
Director of the restoration site: Istituto Geografico Militare, Florence
Cleaning, consolidation, and retouching of a painting “fresco secco” from the seventeenth century depicting the Natività

May-June 2005
Director of the restoration site: Palazzo dei Duchi d’Acquaviva – ATRI – Pescara (Abruzzo)
Complete restoration including the reconstruction of 80 % of the “arriccio” of a sixteenth century fresco depicting the Natività

2004
Director of the restoration site: Palazzo Galletti, via di Sant’Egidio, Florence
Cleaning, consolidation, and retouching of a painting “fresco secco” from the nineteenth century depicting landscapes

Restorer: Chiesa del Sacro Cuore in Ponte a Egola, Florence
Discovery and restoration of the vault in the apse and transept decorated with the technique of “fresco secco”

2003
Restorer: Eleventh-century parish church of San Leonardo in Cerreto Guidi, Florence
Discovery and complete restoration of eighteenth century decoration

Restorer, Director of operations: Church of Saints Jacob and Lucy called San Domenico
Conservation and retouching of faux marble decoration

Restorer: Parish of San Miniato Basso (Pisa)
Discovery and complete restoration of eighteenth century frescoes and altars in faux marble

2002
Restorer: Cathedral of San Miniato
Complete restoration of faux marble and stucco in three chapels, the side nave, the portico, and the transept dating from the eighteenth century

2001
Restorer: Church of San Martino a Palaia (Pisa)
Restoration of a neoclassico altar in stucco and faux marble

Restorer: Collegiata di Santa Maria a Monte (Pisa)
Complete restoration of three frescoes by Luigi Ademolli (eighteenth century) in the vault of the apse

SKILLS AND QUALIFICATIONS

- Thorough knowledge of ancient techniques and artistic precepts described in the most-studied art manuscripts.
- Teacher of five years experience in various Florence institutes
- Restoration of works of art on walls since 2000, including participation in interventions of art historical interest
- Since 1995 independent creation of more than 100 works of fresco for public and private patrons for a total area of 2,150 square yards including the outside of a rectory, a town hall, façades in historic centers, and a number of interiors of villas, hotels, and pubs
- Ability to paint on supports of my own creation using ancient or modern techniques in keeping with the concept of pictorial-figurative and technical-material as shown in various exhibitions
- More than 250 works of art in various materials including buon fresco, encausto, egg tempera, wax, oil, mosaico, and faux marble (Affreschi, Freschi secchi, finti freschi, pitura a calce, Encausto, encausticizzazione, Graffiti Antichi e moderni, trompe l’œil, grottesche medievali, decorazioni ambientali, false superfici Tempera a uovo, colle,cera, cera fredda, cero – resine, tempera grassa,oli, oleo-Resine,caseina, Mosaico, Finti marmi a scagliola, finti marmi a sapone, acrilici, lavabili, stereocromia silicati, poliuretanici catalizzati ecc.)
- Ability to work in a group acquired through work in touristic areas while a student and as a stage manager
SELECTED WORKS OF ART
- December 08 Decoration of the Hall ceiling in a Grand Hotel Miravalle- San Miniato Pisa
- July 2007 creation of big fresco in a little town on the Como Lake, Italy
- July 2007: creation of two works with the technique of buon fresco in Taceno, near Lake Como, Italy
- February 2007: creation of fresco inside the academy of art with my students
- February 2006, Cow Parade, Italy. Decoration of one 51 Italian cows displayed in the plazzas of Italy. Sold at auction to benefit the Hospital Mayer in Florence
- October 2004, Parish of Saint Michael di Staffoli (Pisa). Painting in stereochrome on the façade of the church depicting a saint and phrases in Latin. Creation from scratch of faux architecture on all of the large windows that open along the sides of the building in correspondence with the nave

EXHIBITIONS
- 2000 Exhibition “Giubileo”, Church of San Domenico, San Miniato (Pisa)
- 2001 Exhibition “Il Gioco della Vita”, San Miniato
- 2003 Exhibition of two works Galleria d’Arte, “Atelier d’Arte” di Franceschi Eliana, Lucca
- 2005 Personal Exhibition of 26 works, San Miniato (Pisa)
- 2005 Exhibition of two works Galleria d’Arte, “Atelier d’Arte” di Franceschi Eliana, Lucca
- 2006 Collective “Oltre lo sguardo”, Comune di San Miniato (Pisa)
- 2006 Personal Exhibition of 30 works “Momenti”, San Miniato (Pisa)
- 2006 Personal Exhibition of 12 works “Senza titolo”, Caffè Sant’Ambrogio, Florence
- 2006 Exhibition of three works Galleria d’Arte, “Atelier d’Arte” di Franceschi Eliana, Lucca
- 2007 Personal Exhibition – Portraits, San Miniato (Pisa)
- 2007 Personal Exhibition – Portraits, Villa Zappala, Turin
- 2008 Personal Exhibition “Speziali” castello di Lari PISA (Author Catalogue)

AWARDS AND HONORS
- Luglio 2009 Selection and Prize-giving by “Muri d’Autore” and Comune di Valloria – Imperia for a painting door in the city
- October 2008 Prize-giving by “Muri d’Autore” and Comune di Gavazzana – Alessandria Mantova, for a mural painting in the city
- September 2008 Prize-giving of the contest “GUIDIZZOLO IN ARTE” held by the Associazione Franco Bombana for a mural painting.
- September 2007 Selection of the winner fresco for the “Tazio Nuvolari Museum” Mantova
- September 2007: winner of the contest “GUIDIZZOLO IN ARTE” held by the Associazione Franco Bombana for a work of buon fresco with the theme “the colors of speed” di un opera a Buon fresco su supporto con il tema “I colori della Velocità
- September 2007: recognition from the committee created by Vittorio Sgarbi for the demonstration “Marentino in Rebus,” organized by the Comune of Marentino (Torino) and the Association of Muri d’Autore, for the creation of a fresco on the façade of a house in the historic center
- February 2007: winner of the contet “PARLARTI” – “PARLASCO UN PAESE AFFRESCATO”; selected to paint with the technique of buon fresco a historic façade in the Comune of Parlasco nella Valsassina

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COMPUTER SKILLS
• Ability to use Windows with specific knowledge of the programs related to pictures
• Familiarity with doing research on the internet and with using email
• Knowledge of programs useful for editing of photographs such as Adobe Photoshop and corel
drow

LANGUAGES
Italian: native speaker
English: reading knowledge good, oral ability more than sufficient

REFERENCES
Istituto per l’Arte e il Restauro, Palazzo Spinelli
Accademia d’Arte
Institute at  Palazzo Rucellai
Gloria Marco Munuera
Via Borgo San Frediano, 35
50124 Firenze, Italia
info@gloriamarco.com
www.gloriamarco.com
+39 3459682987

Education
2007–2010 - PhD by research in Fine Arts (Photography), RMIT University, Melbourne, Australia.
2006 - Master in Photography at the Libera Accademia di Belle Arti, Florence, Italy.
2002 - Photography program Columbia College Chicago, Florence, Italy.
2002 - Promoe program at the University of New Mexico, Albuquerque, U.S.A.
2000–2001 - Erasmus program at the Accademia delle Belle Arti “Aldo Galli”, Como, Italy.

Specialized Courses
2011- “Dusting on” Workshop on alternative printing technique, Arezzo&Fotografia 2011, Arezzo, Italy.
2010- Adobe Lightroom 3 Specialization Course, Aula Imagenat, Madrid, Spain.
2010- Hand Flash and Professional Lightning Specialization Course, Aula Imagenat, Madrid, Spain.
2007- Photography workshop: PhotoEspaña with Andres Serrano, Madrid, Spain.

Employment
2011 - Currently, Professor of photography at Santa Reparata International School of Art, Florence, Italy.
2011 - Currently, Professor of photography at Florence Design Accademy, Florence, Italy.
2010 - Currently, Professor of photography at Libera Accademia di Belle Arti, Florence, Italy.
2010 - Currently, Professor of photography at Palazzo Rucellai Institute of Fine and Liberal Arts, Florence, Italy.
2005–2007, Professor of photography at Palazzo Rucellai Institute of Fine and Liberal Arts, Florence, Italy.
2003–2007, Professor of photography at ART.E School of Photography and Design, Italy.
2005, Cyanotype Workshop at Santa Reparata International School of Art, Florence, Italy.
2003, London School, Florence, Italy (Spanish language).

2001, Instructor of contemporary art for The Institute of Modern Art of Valencia (IVAM), Spain.

Scholarships and Awards

2008 Postgraduate PhD Scholarship CCM 2008, Caja Castilla de la Mancha, Toledo, Spain.


2008 Finalist in the XXVI Photography Contest, “Junta Mayor de Hermandades” de Gandia, Valencia, Spain.

2008 Finalist in the “Photography” category in the Certamen jóvenes artistas Castilla la Mancha, Spain.


2007, 1st prize B&W, XIV National Photography Contest, Burgos, Spain.


2005 Master of Photography Scholarship from the Libera Accademia di Belle Arti, Florence, Italy.

2005 Finalist in Digital Art contest XXXII Premio Bancaixa, Valencia, Spain.

2005 Finalist in photography contest Arte Latina, Madrid, Spain.

2004, 2nd prize, Photography Contest at Certamen jóvenes artistas Castilla la Mancha, Spain.


2001 Promoe, from the Polytechnic University “San Carlos”, Valencia, Spain.

2000 Erasmus, from the Polytechnic University “San Carlos”, Valencia, Spain.

Personal Exhibitions

2010 “Cryptographic Identity”, RMIT School of Art Gallery, Melbourne, Australia.


2006 “Negraserie” Foto-Galerie Lind, Villach, Austria.

2005 “Negraserie”, Auditorium Niels Stensen, Florence, Italy.

Collective Exhibitions (selection)

(Up-coming) “4 x 4 (4 different ways of seeing photography)” Comisaría Laura Carrascal, Buenos Aires, Argentina.


2011 “Macro-Micro” Santa Reparata International School of Art, Florence, Italy.
2010 “Snap to Grid” Los Angeles Center for Digital Art (LACDA), Los Angeles, California, USA.
2010 “Fotogenio 2010” Internacional Fair of Photography, Mazarrón, Murcia, Spain.
2010 “Fashion” Museum of Contemporary Art, St. Petersburg, Russia (catalogue).
2008 “Botanica”, Pigment Gallery, Melbourne, Australia.
2008 “Manege” Museum of Contemporary Art, St. Petersburg, Russia (catalogue).
2008 “Findings” School of Art Gallery, RMIT University, Melbourne, Australia.
2006 “Well Done”, Instituto Galileo, Florence, Italy.
2006 “Clessidra”, Vera Pietra Serena, Florence, Italy.
2006 “Lo sguardo dell’altro” Art Gallery Renessans, Florence, Italy.
2006 “Sul e dell’oggetto” Libera Accademia di Belle Arti LABA, Florence, Italy.
2005 Centro Cultural La Asuncion, Albacete, Spain (catalogue).
2005 The Institute of Modern Art of Valencia (IVAM), Valencia, Spain (catalogue).
2005 Salón de Actos Junta Municipal de Latina, Madrid, Spain.
2004 Museo Provincial, Albacete, España (catalogue).
2004 Sala de Exposiciones del Palacio del Infantado, Guadalajara, Spain.
2004 Sala de Exposiciones del Archivo Histórico Provincial, Toledo, Spain.
2004 (finger) PRINT (SACI) Studio Art Centers International, Florence, Italy.

Refereed Paper/Conference


Publications


2006 DVD Thanatos: The Imprint of the Soul.


2004 Isla Desnuda no.12 Winter “Beyond the Form” (pg. 14–23).

**Personal Catalogs**

2009 Fiji.

2008 The Light of Then.

2007 Ashes, Ayuntamiento de Murcia.

2007 Rain of Death.

**Languages**

Spanish – mother tongue

English – Title of Advanced English as a second language, Escuela Oficial de Idiomas, Spain.

Italian - Title of Advanced Italian as a second language, Escuela Oficial de Idiomas, Spain.
CURRICULUM VITAE: DAVID MARINI

PERSONAL DATA:
Address: Via Galleria Nazionale – 51100 Pistoia
Phone: + 39 – 0573 – 366057
e-mail: davidmarini68@libero.it
Date of birth: August 12, 1968
Nationality: Italian

EDUCATION:
At present
Three-year Master at the School of Counseling. ABD,
Dissertation Title: *Jaques Lacan between Hegel and
Heidegger. Psychoanalysis and History of Ideas.*
(Centro di Ascolto ad Orientamento Psicoanalitico di
Pistoia e Firenze). The course of study consists of 490
class hours. Internship of 150 hours. Final dissertation.
Personal Analysis (analisi didattica). (Concentration
field: Mental Disease). Didactic Analysis (5 years
completed so far) currently held with Dott. Augusto
Jossa Fasano.

2010
Advanced Seminar (30 hours). Held by Dott. Alessandro
Guidi, in collaboration with the University of Rome.
Seminar Title: *La questione femminile.*

2008
DITALS-Level II: Teaching Certification in Italian as a
Foreign Language, Università per Stranieri di Siena
(University for Foreigners).

2007
Language Learning and Teaching Laboratory for
English Speaking Students. Teaching Italian to English
Speaking Students: a critical approach to the study of
grammar using authentic materials: Italian Culture in
Context. (May 11th. Three hours. Workshop offered by
ITALIAIDEA and ALMA EDIZIONI).

2006
Master of Arts in Italian Literature (University of
Connecticut). (Completed all the credits for the PhD
track in Italian Literature. Already published part of the
Dissertation).

2004
Specialization course in Editing and Publishing. Literary
Agency “Herzog”, Rome.

2004
Specialization course in Italian Language Teaching.
Comune di Firenze, ILSA (Prof. Leonardo Gandi, L2
Florence).
2001-2002 Graduate Courses: history of Italian Literature, University of Connecticut, Storrs. (PhD Program).

2000-2001 Graduate Courses: history of Italian Literature, University of Connecticut, Storrs. (PhD Program). Language Teaching Training organized by The Modern and Classical Languages Department (Univ. of CT, Storrs).

1999 Specialization course on Dante’s Divina Commedia. Carla Rossi Academy / University of Connecticut, Florence Study Program.

1998-1999 Graduate Courses: history of Italian Literature, University of Wisconsin, Madison. (PhD Program). Language Teaching Training organized by The French and Italian Department (Univ. of WI, Madison).

1998 Specialization course on Dante’s Divina Commedia. Carla Rossi Academy / University of Connecticut, Florence Study Program.

1997 Laurea cum laude in Philosophy, University of Florence Dissertation Title: Isaiah Berlin and the Pluralism of Values: an Historical Perspective.

1989 Maturità scientifica. Scientific High School of Pistoia

ACADEMIC AWARDS AND OTHER OFFICIAL AWARDS:

2008 Qualified (May 2008) in an official national competition (Concorso Pubblico) at the University of Florence as Italian Linguist Expert (Esperto linguistico per l’insegnamento dell’Italiano). (www.unifi.it//Personale//Reclutamento//Collaboratori//esperti linguistici)

2007 One of the eight awarded finalists, selected for publication, of the prestigious Poetry Prize Lerici-Pea (Genova).

2001 Winner of a 1000 dollar Grant for a cultural project for The Trinity College Italian Club. Prize given from the NIAF (National Italian American Foundation)

2001 Departmental Award for Excellence, Department of Modern and Classical Languages, University of Connecticut

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1999  Scholarship from The Carla Rossi Academy / University of Connecticut, Florence Study Program

1999  Departmental Award for Excellence, Department of French and Italian, University of Wisconsin, Madison

1998  Scholarship from The Carla Rossi Academy / University of Connecticut, Florence Study Program

PRACTICAL AND PROFESSIONAL EXPERIENCE:


06 / 2004 – 05 / 2005  Teaching position at The Lorenzo De’ Medici Institute, Florence, (Summer course, Introduction to Italian Philosophy. Fall Semester, From Plato to Machiavelli. Spring Semester, Introduction to Italian Philosophy, From Plato to Machiavelli). Teaching position at The Institute of Fine and Liberal Arts, Palazzo Rucellai, Florence, Language courses.


03 / 2004  Lecturer at the British Institute, Florence, Dante and the Medieval Age

01 / 2002 – 05 / 2002  Teaching position at The University of Connecticut, Florence Study Program, Courses of Italian Language and Literature

06 / 2001- 07 / 2003  Teaching position at The Clida, Centro Linguistico Italiano Dante Alighieri, Firenze, Courses of Italian Language

08 / 2000 – 06 / 2001  Graduate Fellow in Italian (organizer of the Italian Club), and teaching position at Trinity College, Hartford. Cultural Events and course of Italian Language and Culture
08 / 1998 – 05 / 2000: Teaching Assistant at University of Connecticut, Storrs, Modern and Classical Languages Department. Courses in Italian Language and Culture. As a PhD candidate, helped to develop the project for a hands-on guide for novice instructors teaching foreign languages (tentatively titled: *The Novice Instructor and the Second Language Classroom: A Survival Guide*). A project conceived to integrate both technology and pedagogy to enhance students’ learning.

05-06 / 1999 Teaching Assistant at the Carla Rossi Academy/University of Connecticut, Florence Study Program. Lessons on the history of Philosophic hermeneutics, and the history of the philosophy of music


Summer 2000 Graduate Research Technician for Prof. Norma Bouchard (University of Connecticut). The Italian Historical Novel of the second half of the twentieth century.

Summer 1996 Policeman (Vigile Urbano)

04 / 1995 – 04 / 1996 Military Service

Winter 1994 Policeman (Vigile Urbano)

**PUBLICATIONS**

2008 Isaiah Berlin e il suo ‘inconsapevole’ Machiavelli controcorrente. Tentativo di isolare filosoficamente il nucleo centrale de *Il Principe*. Published by the Carla Rossi Academy Press.

2006 Dante, Vincenzo Consolo and the metaphor of the door in the *Commedia*, in «Sotto il velame. Rivista di studi danteschi»
Contributor to the 31st number (nov. 2005) of the literary review «Prospektiva» (a piece of poetry).


“Isaiah Berlin e l’idea di totalitarismo”, in «I quaderni di Fare Storia. Rivista dell’Istituto storico di Pistoia».

“Percorsi Danteschi: Il sorriso dell’ignoto marinaio of Vincenzo Consolo e il viaggio di conoscenza di Dante”, in «Sotto il velame. Rivista di studi danteschi»

“L’albergo delle tre rose, di Augusto De Angelis”, in «Delitti di carta».

**LECTURES:**

**June 2003**  
Il rapporto fra soggetto e oggetto nella narrativa contemporanea. Carla Rossi Academy/University of Connecticut, Florence Study Program.

**June 2002**  
Riferimenti danteschi ne Il sorriso dell’ignoto marinaio di Vincenzo Consolo. Carla Rossi Academy/University of Connecticut, Florence Study Program.

**June 2001**  
Percorsi danteschi: il viaggio di Dante e la spirale del consoliano ignoto marinaio. Carla Rossi Academy/University of Connecticut, Florence Study Program.

**June 2000**  
La filosofia della storia e Il sorriso dell’ignoto marinaio di Vincenzo Consolo. Carla Rossi Academy/University of Connecticut, Florence Study Program.

**April 2000**  
Ermeneutica e metafisica ne Il sorriso dell’ignoto marinaio di Vincenzo Consolo. Annual Symposium of Italian Studies (New York).

**Spring Semester 2000**  

**Fall Semester 2000**  

**Summer 1999**  
Isaiah Berlin e il pluralismo dei valori. Carla Rossi Academy/University of Connecticut, Florence Study Program.

**May - July 1999**  
Five lectures in the history of hermeneutics (Origini del problema ermeneutico, Schleiermacher, La scuola storica e Dilthey, Heidegger, Gadamer). Carla Rossi Academy/University of Connecticut, Florence Study Program.
May – July 1998


**LANGUAGES:**

Italian: native speaker
English: written and spoken, fluent (translator)
French: reading proficiency (translator)
Spanish: reading proficiency

**REFERENCES:**

Prof. Andreina Bianchini, PhD, Director of The Institute at Palazzo Rucellai, Firenze. e-mail: abianchin@tin.it

Dott. Mauro Conti, Via Aligi Barducci 1 – 50018 Scandicci, Florence (www.prescott.it)


FRANCESCA MARINI, PhD.

PERSONAL DETAILS
Place and date of Birth: Roma, 7 May 1971
Citizen: Italian
Address: Piazza Piattellina 12, Firenze 50123
Tel. +39 349 8343701
E-mail: francescamarini@libero.it

EDUCATION
2007 Dottorato di Ricerca in Storia dell’Arte Moderna (Ph.D. in Modern Art History), Dipartimento di Storia delle Arti e dello Spettacolo, Università di Firenze, Italia.

2002 Scuola di Specializzazione di Storia dell’Arte Moderna (second year Postgraduate Specialization School in Modern Art History), Dipartimento di Storia delle Arti e dello Spettacolo, Università di Pisa, Italia.

2001 Idoneità al corso di Perfezionamento nelle materie storico- artistiche (Selected for Specialization Studies in Art History), Scuola Normale Superiore of Pisa, Italia.

1999 Laurea in Lettere Moderne (summa cum Laude), indirizzo Storia dell’Arte Moderna (first degree in Modern Letters (cum Laude), major in Modern Art History), Università di Firenze, Italia

HONORS AND AWARDS


2000 First prize winner of “Premio Alberto Saibene per un Libro di Storia dell’Arte”, Fondazione Roberto Longhi, Firenze.

PROFESSIONAL CAREER
2009 Scientific Committee Member for the exhibition: “Cultura della terra in Toscana, mezzadri e coltivatori diretti nell’arte dell’Ottocento e Novecento” by Enrico Dei, Palazzo Mediceo, Seravezza (Lucca), 4 luglio–28 settembre 2009.


Author of appraisals and auction catalogue entries published from 2004 to 2009 on the following artists: Amedeo Modigliani, Filippo De Pisis, Mario Sironi, Giorgio de Chirico, Alberto Savinio, Giuseppe Capogrossi, Lucio Fontana, Carlo Carrà, Ottone Rosai, Renato Guttuso, Massimo Campigli, Ardengo Soffici, Pablo Picasso.

2008 Scientific Committee Member for the exhibition: “Terre d’Arno” by Enrico Dei and
Andrea Baldinotti, Palazzo Mediceo, Seravezza (Lucca), 5 luglio–12 ottobre 2008.


2001 Founder of the on–line magazine “Predella” (www.arte.unipi.it/predella) supported by the Dipartimento di Storia delle Arti e dello Spettacolo of Università di Pisa.


Collaboration on PITTI project (led by Dr Miriam Fileti Mazza), supported by “Centro di Ricerche Informatiche per i Beni Culturali della Scuola Normale Superiore di Pisa” (www.cribecu.sns.it), for the inventorying of the goods of Palazzo Pitti..

Curator of the English translations of the art history journal Proporzioni - Annali della Fondazione Roberto Longhi - Firenze.

**Teaching positions**

2009 - 2008 “The Institute at Palazzo Rucellai” – via della Vigna Nuova 18, Firenze Courses taught (all in English):


2004 – 2002 CAPA - “The Centers for Academic Programs Abroad - Florence Centre”, Via Pandolfini, 20, Firenze. Courses held for Purdue University, Pittsburgh University, Florida International University, Minnesota University, Ursinus College, D’Youville College. Courses taught (all in English): “The City of Florence and the History of Italian Art from Antiquity to High Renaissance” “A brief History of Florence through its main monuments”, “The Art of Renaissance Florence”, “Art History from Renaissance to Nineteenth Century”

**PUBLICATIONS**

**To be published in 2009**


2009


218
2008
- F.Marini, L’Arno, la toscanità, la Primaverile e il paesaggio attraverso alcuni dipinti della prima metà del Novecento, in “Terre d’Arno” edited by Enrico Dei and Andrea Baldinotti, Palazzo Mediceo, Seravezza (Lucca), 5 luglio–12 ottobre 2008, Pondera (Pisa).
- F.Marini, Francis Bacon, «SkiraMiniARTbooks», Milano.

2007

2006
- F.Marini, La vita e i capolavori, in Caravaggio, preface by V.Sgarbi, Skira ed. Milano.
- F.Marini, La vita e i capolavori, in Mantegna, preface by V.Sgarbi, Skira ed. Milano.
- F.Marini, La storia e i capolavori, in MoMa, series “I Grandi Musei”, special edition for the “Corriere della Sera”, Milano.

2005
- F.Marini, La vita e i capolavori, in Mantegna, series “Nuovi Classici dell’Arte”, ed. Skira, Milano 2005.

2004
- M.Fagioli – F.Marini, Descrivere o narrare: Disegni francesi tra


2003

2001

2000
- Brevi note sul recupero dei grandi del passato in alcune opere di Vito D’Ancona in Vito D’Ancona, aggiunte e notazioni, Montecatini, 2000

KNOWN LANGUAGES
Italian (mother tongue)
English (very good written and spoken)
French (basic knowledge spoke and written)
CAROLINA MEGALE
Curriculum Vitae

Personal Information
Carolina Megale
born in Livorno, Italy, 27/08/1975
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57126 Livorno - Italy
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cell: +39 339 75 44 894
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Present positions
From 2011 Lecturer at the University of Florence
2009-present President of Cultural Association Past in Progress
2009-present Principal Investigator Earthwatch Archaeological Expedition in Populonia (Italy)
2008-present Project Scientific Director excavation Roman Villa of Poggio del Molino, Populonia

Education
2006–2009
University of Florence. PhD in “History and Civilization of the Ancient World”
Dissertation title: “I bolli su terra sigillata ispanica: analisi critica e nuove proposte di lettura”

2008
University of Rome 3. Research Fellowship.
Research title: “Populonia romana: produzioni, merci e consumi”

2007
University of Florence. Research Fellowship
Research title: “I bolli su Terra Sigillata Ispanica: nuove proposte di lettura”

2003–2005
University of Florence. Cum laude degree (MA) in Roman Archaeology
Dissertation title: “La sigillata italic nella Collezione Remedi di Sarzana”

1994–2001
University of Pisa. Cum laude degree (MA) in Conservation of Cultural Heritage (archaeological track)
Dissertation title: “Il cd. Sacello delle Tre Navate ad Ostia Antica: nuove ipotesi per un vecchio scavo”

Courses
2006
Univesidad Internacional de Andalucía, Sevilla. International course
Course title: “La construcciòn de las identidades romanas”

2004
CNR and Regione Toscana. International course
Course title: “Tecnologie e metodologie innovative per lo studio e il restauro di manufatti archeologici”
Research Project
2009-present
Earthwatch Institute Archaeological Expedition “Discovering Italy’s Ancient Roman Coast” to the Roman Villa of Poggio del Molino, Populonia (Piombino, Livorno). Principal Investigator.

2008-present
Archaeological excavation of Roman Villa of Poggio del Molino, Populonia (Piombino, Livorno)
Project Scientific Director. Superintendence for Archaeological Heritage of Tuscany.

2010
Archaeological excavation of Bronze age settlement of Campiglia Vecchia, Campiglia.
Project Scientific Director. Superintendence for Archaeological Heritage of Tuscany.

2008
Selection and ordination of archaeological pottery finds for the section IV, V and VII of Archaeological Museum of Ancient Ships of Pisa.
Superintendence for Archaeological Heritage of Tuscany.

2007
Superintendence for Archaeological Heritage of Tuscany.

2002–2007
Archaeology Project of Provincia di Livorno. Scientific coordinator.
- Archaeological Museum System “Rete Archeologica dei Musei e Parchi Archeologici della provincia di Livorno”
- Book: “Guida Archeologica della provincia di Livorno e dell’Arcipelago Toscana”
- Brochure for Provincia di Livorno Museum System
- Web site www.archeologiaprovincialivorno.it
- Poster designing didactic-illustrative, signals, coordinate image
- Organization of educational visits to the archaeological ruins in the territory surrounding Livorno
- Congress organization “Rete Archeologica. Valorizzazione e ricerche”
- Editing Acta “Rete Archeologica. Valorizzazione e ricerche”
- Congress organization “Il Medioevo nella provincia nella Livorno”
- Editing Acta “Il Medioevo nella provincia di Livorno. I risultati delle recenti indagini”
- Congress organization “Archeologia Industriale nella provincia di Livorno”

1998-2007
Archaeological excavation Acropolis of Populonia. Fieldwork Supervisor.
University of Pisa, University of Siena, University of Rome 3.

2003
Archaeological excavation Sabine necropolis Colle del Forno, Montelibretti (Rome). CNR. Archaeological excavation Cantiere Antiche Navi di S. Rossore (Pisa).
Superintendence for Archaeological Heritage of Tuscany.

2002
Archaeological assistance on the railroad line Pisa–La Spezia. Supervisor.
Archaeological assistance to Porta a Lucca Nuova (Pisa). Supervisor.
1996
Archaeological excavation Nerva’s Forum, Rome.
Superintendence for Cultural Heritage of Rome.

1995 and 1998
Archaeological excavation Roman villa of S. Vincenzino (Cecina, Livorno). University of Pisa.

Laboratories
2002-2007
Post-excauation work
Excavation report writing and word processing
Cataloguing and processing of slides and digital photos
Finds processing and cataloguing of roman and etruscan pottery of the acropolis of Populonia
University of Pisa, University of Siena, University of Rome 3

02-03/2004
Finds processing and cataloguing of coins of Tesoretto di Rimigliano
Superintendence for Archaeological Heritage of Tuscany

05/1999
Finds processing and cataloguing of roman pottery of Necropoli of Porto - Isola Sacra (Fiumicino, Roma)
Superintendence of Archaeological Heritage of Ancient Ostia

Teaching Activities and Conference Activities
S.Antonio, TX 2011
Poster “From classical archaeology to sustainable culture. The experience of Populonia”.
AIA Meeting

Firenze 2010
Lecture “Lo scavo della villa romana di Poggio del Molino: nuovi dati”
Soprintendenza per i Beni Archeologici della Toscana, Firenze

Piombino 2010
Lecture “Lo scavo della villa romana di Poggio del Molino”
Archaeological Museum of the territory of Populonia

Marsiliana 2010
Lecture “Populonia in Roman age”
Marsiliana Project

Piombino 2009
Lecture “Archeologia e futuro. Lo scavo della villa romana di Poggio del Molino”
Associazione Archeologica Piombinese

Roma 2009
Lecture “Lo scavo della villa romana di Poggio del Molino vent’anni dopo”
University La Sapienza, Rome

Long Island, NY 2008
Lecture “Roman Populonia and the study of Poggio del Molino”
Hofstra University, NY
Florence 2008
Lecture “L’edificio D di Populonia”
University of Florence

Livorno 2008
Lecture “Brixia romana”
Liceo Classico “Niccolini-Palli”, Livorno

Piombino 2007
Lecture “Populonia romana: i risultati delle indagini in corso”
Associazione Archeologica Piombinese and Municipality of Piombino

Fosdinovo 06/2007
Lecture “La stele funeraria di L. Caelius Bianor”
University of Pisa

Siena 2007
Lecture “I saggi XXIV e XXV”
University of Siena

Livorno 2007
Lecture “Per terra e per mare nei santuari della divina Afrodite”
Centro Donna and Municipality of Livorno

Roma 2006
Lecture “Una lastra architettonica da Populonia”
University of Rome 3

Firenze 2006
Lecture “Il saggio XXI”
Superintendence for Archaeological Heritage of Tuscany

Livorno 2005
Lecture “Archeologia della provincia di Livorno”
Liceo Classico “Niccolini-Palli”, Livorno

Livorno 2005
Lecture “L’esperienza della Provincia di Livorno”
Master Comunicazione pubblica e politica
University of Pisa

Siena 2005
Lecture “Un nuovo bollo laterizio da Populonia”
University of Siena

Siena 2005
Lecture “Il saggio XX. Nuovi dati di scavo”
University of Siena

Pisa 2004
Lecture “Il saggio XX”
University of Pisa
C. Megale, La Terra Sigillata Italica e Tardo Italica, in A. Alberti, E. Paribeni (eds.), Archeologia in Piazza dei miracoli, Pisa i.p.
C. Megale, F. Ghizzani Marcia (ed.), Materiali per Populonia 8, Pisa 2009.
C. Megale (ed.), Fare l’archeologo. Per passione e per mestiere, Livorno 2009.
Monica Merli

Luogo e data di nascita:
Colle di Val d’Elsa (Si), 25/05/1961

Residenza:
Via di Crespello, 57    50024 Mercatale V.P. (Fi)
Tel. 349-6427418     e-mail : merli61@libero.it

Lingua madre:
italiano

Lingue straniere:
Inglese (A2-B1)

Titoli di studio:
2010-2011

2003
Master ITALS in Didattica dell’Italiano come lingua seconda, Università Ca’Foscari di Venezia, direttore P.E. Balboni, luglio 2003, con la votazione di 110 e lode.
Titolo della tesi: La didattica per progetti come sostegno della motivazione nella classe monolinguale angloamericana. Tre esempi di percorso progettuale.

2000
Certificazione DITALS – Didattica dell’Italiano a Stranieri – Università per Stranieri di Siena, sessione luglio 2000, con la votazione di 95 con lode su 100

1986
Laurea in Lettere Moderne presso l’Università degli studi di Siena, A.A. 1985-86 con la votazione di 110 e lode.
Titolo della tesi: Gli anni impossibili di Bilenchi. Relatore Prof. Romano Luperini.

1980
Diploma di maturità scientifica (46/60) presso il Liceo Scientifico Statale A. Volta di Colle di Val d’Elsa, Anno Scolastico 1979-1980

Formazione e aggiornamento

Convegni e Seminari annuali dell’ambito di interesse

Pubblicazioni:

L’italiano lingua straniera anche in Italia?, Portia Prebys (a cura di), Educating in Paradise: Teaching Italian on AACUPI Programs, Atti della giornata di studi AACUPI, Roma 20 maggio 2005

226
La didattica per progetti come sostegno alla motivazione dei discenti in college e programmi americani in Italia, *Itals*, II, 5, p.63-82 . 2004

Prospettive dell’insegnamento dell’italiano a discenti angloamericani. *Bollettino Itals, supplemento online alla rivista ITALS*, n. 1, giugno 2003, [www.itals.it](http://www.itals.it)


Presentazioni
2008
AATI/AAIS Conference, Taormina 22-25 maggio 2008. **Oltre la competenza linguistica: verso la riflessione interculturale e la consapevolezza sociolinguistica**

2002
Convegno Nazionale ILSA, Firenze, 19 Ottobre 2002. **Osservazione e pratica nella classe monolingue angloamericana**

*Esperienze didattiche:*
2003-2011
*Middlebury College School in Italy, Firenze*

*Programma di Master, Docente del corso di Didattica dell’italiano come lingua straniera*

*Programma di Master, Docente del corso di Scrittura accademica*

*Programma di Master, Relatore per le tesi finali del Master (Didattica della lingua)*

*Programma undergraduate “Teoria e pratica della scrittura in italiano”*

*Summer Language Program di Middlebury College, Vermont, Stati Uniti, Docente di lingua (253 e 301)*

2011
New York University in Florence
Spring Semester, Insegnante di lingua italiana

2006 - 2010
*Rutgers University, Florence Program*
Insegnante del corso di Conversational Italian

2004 - 2005
*Università Ca’ Foscari, Venezia*

*Tutor on-line per il modulo di Didattica dell’italiano, Master Itals (on-line) dell’Università Ca’ Foscari di Venezia.*

*Tutor per le tesi finali dei corsisti del Master Itals,*

Dal 1998 al 2005
Insegnante di lingua italiana in tutti i semestri regolari, nei programmi estivi e nelle orientation
A partire da Spring Semester 2002, anche con mansioni di coordinamento degli insegnanti di italiano

1997-2000
Centro Fiorenza, Centro di lingua e cultura italiana per stranieri, Firenze - Isola d'Elba

Eurocentres, Firenze
Insegnante di lingua

1992
Volkshochschule di Norimberga (Germania)
Collaborazione per un ciclo di lezioni

1989 e 1992
FIAT-IVECO, collaborazione per due corsi di formazione linguistica dei tecnici cinesi a Nanchino, Repubblica Popolare Cinese (4 mesi +2 mesi).
Mondo Italiano Stage, Siena.

1987-1989
Centro Linguistico Italiano "Dante Alighieri" (Sienalingue), Siena
Interlingua, Colle di Val d'Elsa
Riccardo Pacciani

Università di Firenze
Facoltà di Architettura
Department ‘Architettura – sezione Storia’
via P. A. Micheli 2 50121 Firenze
phone: 0552055369
e-mail riccardo.pacciani@unifi.it
home: via Filippo Brunelleschi 30 59100, Prato

Education
Università degli studi di Firenze

1968-70 Università di Pisa
Facoltà di Ingegneria, Biennio propedeutico

University Appointments
2002-present Professor, History of Architecture, Facoltà di Architettura, Università degli Studi di Firenze: “Storia dell’Architettura I”

1980-2001 Researcher, Facoltà di Architettura, Università degli Studi di Firenze

1978-80 Teaching Assistant, Department of Art History, The Pennsylvania State University, State College, Pa

Visiting Appointments
2012 Professor, The International Studies Institute, Palazzo Rucellai, Florence: “Architecture in Italy”

Fellowships
1978-80 Graduate Assistantship, Art History Department, The Pennsylvania State University

Professional Appointments
2005-2006 Working Committee Leon Battista Alberti e l’architettura Exhibition, Casa del Mantegna, Mantova, co-curator of the section on Alberti and Firenze

1996-present Vicepresident of Centro Internazionale di Studi della ‘Gerusalemme’ di San Vivaldo - Montaione (Fi)


1982-89 Member of Deputazione di Storia Patria delle Antiche Provincie Modenesi - Modena
Publications

Books


Essays and Articles published:


L’abside di San Martino a Gangalandi, in Bulgarelli, Calzona, Ceriana, Fiore, eds. (Cinisello Balsamo-Mantova: Silvana editoriale, 2006), exh. cat. (Mantova, Casa del Mantegna), 396-401

Lapicida fiorentino, Frammento di capitello di semicolonna della lanterna della cupola di Santa Maria del Fiore, in Bulgarelli, Calzona, Ceriana, Fiore, eds. (Cinisello Balsamo-Mantova: Silvana editoriale, 2006), exh. cat. (Mantova, Casa del Mantegna), 394-95

Lapicida fiorentino, Intarsio marmoreo con la divisa della vela di Giovanni Rucellai, in Bulgarelli, Calzona, Ceriana, Fiore, eds. (Cinisello Balsamo-Mantova: Silvana editoriale, 2006), exh. cat. (Mantova, Casa del Mantegna), 393

La facciata di Santa Maria Novella, in Leon Battista Alberti e l’architettura, Bulgarelli, Calzona, Ceriana, Fiore, eds. (Cinisello Balsamo-Mantova: Silvana editoriale, 2006), exh. cat. (Mantova, Casa del Mantegna), 380-96


“Armonie musicali nelle architetture palladiane,” La nuova città 6 (1994, 19-31

“Caratteri d'impianto e d'architettura dell'insediamento francescano sulla Verna fra XIII e XVI secolo,” Quareni di vita e cultura francescana, 2 (1994), 65-89


“La committenza magnifica e discreta di Lorenzo de' Medici,” Casabella 56, 591 (1992), 24

“Modi della committenza d'architettura di Lorenzo il Magnifico,” in Franco Cardini ed., Lorenzo il Magnifico (Roma: Editalia, 1992), 155-70


“Lorenzo e le antichità romane in architettura,” in L'architettura di Lorenzo il Magnifico, ed. Morollì, Acidini Luchinat, Marchetti, (Cinisello Balsamo: Pizzi, 1992) exh. cat. (Firenze, Spedale degli Innocenti), 160-63

Santa Maria Maddalena de' Pazzi, in L'architettura di Lorenzo il Magnifico, ed. Gabriele Morollì, Cristina Acidini Luchinat, Luciano Marchetti, (Cinisello Balsamo: Pizzi, 1992) exh. cat. (Firenze, Spedale degli Innocenti), 195-205


“Nuove ricerche su Antonio da Sangallo il Vecchio ad Arezzo e a Monte San Savino, 1504-1532,” Annali di Architettura 3 (1991), 40-57


232


“Centralità della provincia, Casabella 570 (1990), 37-38 ; review of Anna Maria Matteucci, L'architettura del Settecento, (Torino: UTET, 1988)


“Tracce per un glossario ornamentale: Firenze nel XV secolo, “ Rassegna 12 , 41, ( 1990), 11-13

Per ricordare Eugenio Battisti, 14 dic. 1924 - 18 nov. 1989, in Giulio Romano 1989, 13 - 20

“Giulio Romano a Ferrara, 1535”, in Giulio Romano, Atti del Convegno Internazionale di Studi ‘Giulio Romano e l'espansione europea del Rinascimento’, Mantova, 1 - 5 ottobre 1989 (Mantova, Cariplo: 1989), 303-20


“Indizi documentari su Piero della Francesca a Perugia”, in Maria Grazia Paolini, ed., Ricerche su Piero, Quaderno della Cattedra di Storia dell'Arte, Facoltà di Magistero dell'Università di Siena, Arezzo (1989), 57-68


“Un progetto riferibile a Guarino Guarini per il convento dei Teatini di Modena (1662),” Palladio 1 (1988), 83-94

L'architettura della chiesa e della cappelle di S. Vivaldo, in Gli abitanti immobili di San Vivaldo il Monte Sacro della Toscana, in cooperation with A. Agnoletto et al. (Firenze: Morgana Editrice, 1987)


“La "Fabbrica del grande albergo generale dei poveri" a Modena (1764-71),” in *Utopie per gli anni Ottanta. Studi interdisciplinari sui temi, la storia, i progetti*, Giuseppa Saccaro del Buffa, Arthur O. Lewis eds. (Roma: Gangemi, 1986), 263-71

“La città come palcoscenico. Luoghi e proiezioni urbane della sacra rappresentazione nelle città italiane fra Trecento e Quattrocento,” in *Ceti sociali e ambienti urbani nel teatro religioso europeo del ‘300 e del ‘400*, Centro Studi sul Teatro Medioevale e rinascimentale (1986), 59-82

“Il sepolcro di Claudio Rangoni attribuito a Giulio Romano nella cattedrale di Modena”, *Atti e Memorie della Deputazione di Storia Patria per le Antiche Provincie Modenesi* 8 (1986), 225-54

“Temi e strutture narrative dei festeggiamenti nuziali estensi a Modena nel Seicento”, in Marcello Fagiolo Maria L. Madonna, ed., *Barocco Romano e barocco italiano :il teatro, l'effimero, l'allegoria* (Roma: Gangemi, 1985), 204-16

“Orientamenti iconografici e committenza collegata all'evangelismo in due opere di Giulio Romano,” *Quaderni di Palazzo Te* 1(1985), 18-27


“Aspetti dell'imitazione della natura fra '400 e '500,” in Marcello Fagiolo, ed., *Natura e Artificio* (Roma: Officina, 1981), 14-54

234


“Brunelleschi e la magnificenza,” in Filippo Brunelleschi. La sua opera e il suo tempo: Atti del Convegno Internazionale di Studi, Firenze 16 - 22 ottobre 1977 (Firenze: Centro D, 1980), 635-44


Essays in press:


SIMONE PAOLI
Nationality: Italian
Place of Birth: Prato (PO)
Date of Birth: 01/08/1976

Address: via Pisana 53, 50143 Florence (FI) - Italy
Mobile Phone: 347-1922654
Email: simone.paoli@unipd.it
paolisimone@yahoo.it

CURRENT POSITION
Research Fellow, Department of International Studies of the University of Padua
Research Project: «Europe and emerging countries from Détente to the Second Cold War»

Contract Professor of the course «The European Union», Institute of International Studies at Palazzo Rucellai in Florence

EDUCATIONAL BACKGROUND
2010 Postgraduate Certificate in Cold War at the University of Vienna

2005 PhD in History of International Relations at the Faculty of Political Science of the University of Florence, with the thesis «Between the search for a new identity and the construction of a single market: the utopia of a common education space in the European integration process, 1961-1992»

2002 Master’s Degree in European Studies at the Faculty of Political Science of the University of Florence, with the thesis «The ERDF contribution to the development of the objective 2 areas in Italy, 1988-1999»

2001 University Degree at the Faculty of Political Science of the University of Florence, with the thesis «Vocational training in the Community social policy: a European history, 1986-1997»

PARTICIPATION IN RESEARCH PROJECTS
1-10/2010 Grant for complementary teaching activities in the course of History of International Relations, Faculty of Political Science of the University of Pisa

3-10/2009 Research Fellowship, Department of International Studies of the University of Padua
Research Project: «The role of the social forces in the international organisations during the 1970s»

11/2007-12/2008 Research Fellowship, Department of International Studies of the University of Padua

3-12/2007 Research Grant, San Pio V University of Rome
Research Project: «The EU Mediterranean policy»

6-9/2007 Research Grant, San Pio V University of Rome

236
3-12/2006 Research Fellowship, Department of International Studies of the University of Padua
Research Project: «Western Europe in the international context during the 1970s: crisis of old order and new challenges»

1-12/2006 Research Grant, San Pio V University of Rome
Research Project: «The United Nations and the question of development in “the creative 1970s”»

**RESEARCH MISSIONS**

a) **Archives of international organizations**
- Historical Archives of the European Union, Florence
- Historical Archives of the European Parliament, Luxembourg
- Historical Archives of the European Economic and Social Committee, Brussels
- Historical Archives of the Council of Europe, Strasbourg
- Historical Archives of the Organisation for Economic Cooperation and Development, Paris
- Historical Archives of the United Nations Educational, Scientific and Cultural Organization, Paris
- Historical Archives of the International Telecommunication Union, Geneva

b) **Archives of national governments**
- Italian Central Archive of State, Rome
- Historical Archives of the Italian Chamber of Deputies, Rome
- Historical Archives of the Italian Senate, Rome
- British National Archives, London
- Archives of the French Ministry of Foreign Affairs, Paris

c) **Archives of non-governmental organizations**
- Historical Archives of the International Institute of Social History, Amsterdam
- Historical Archives of the Antonio Gramsci Foundation Institute, Rome
- Historical Archives of the Bettino Craxi Foundation, Rome
- Historical Archives of the Luigi Sturzo Institute, Rome
- Historical Archives of the Ugo Spirito Foundation, Rome
- Historical Archives of the Luigi Einaudi Foundation, Rome
- Historical Archives of the Giovanni Goria Foundation, Rome
- Historical Archives of the Italian Catholic Action, Rome
- Historical Archives of the Giovanni Spadolini Foundation, Florence
- “The 1968” Archive, Florence

**TEACHING ACTIVITY**

a) **Courses**
- 1-5/2011 *The European Union* 
  Institute of International Studies at Palazzo Rucellai in Florence
- 8-12/2010 *The European Union* 
  Institute of International Studies at Palazzo Rucellai in Florence
- 3/2007 *History of the European integration process* 
  European Master in Social Enterprise and Local e-Governance, Faculty of Political Science of the University of Pisa
b) Seminars

18/5/2011-8/6/2011 *Conflicts of ideas, internal policies and external policies in the European integration process*
Course of History of the European Integration Process, Faculty of Political Science of the University of Padua

Course of History of the International Organization, Faculty of Political Science of the University of Padua

9-10/5/2011 *The European Communities from The Hague Summit (1969) to the Stuttgart European Council (1983): the phase two of the European integration process*
Course of History of the European Integration Process, Faculty of Political Science of the University of Padua

Course of History of Europe, Faculty of Political Science of the University of Padua

10-12/2/2011 *History of the European Welfare State*
Course of Contemporary History, Faculty of Sciences of Education of the Salesian Pontifical University of Rome

Course of History of the International Organization, Faculty of Political Science of the University of Padua

19-20/10/2009 *The American counter-culture in the 1960s and the Reaganomics in the 1980s: impact on European economy, society, politics and culture*
Course of History of International Relations, Faculty of Political Science of the University of Pisa

c) Lectures

11/5/2011 *The European Communities from the Second Détente to the end of the Cold War*
Course of History of International Relations, Faculty of Political Science of the University of Padua

29/3/2011 *The Shoah in the context of the total war*

International Holocaust Remembrance Day 2011, High School “Tito Sarrocchi”, Siena

3/2/2011 *The Shoah and the Anglo-American Allies*
International Holocaust Remembrance Day 2011, High School “Francesco Redi”, Arezzo

22/2/2010 *The Shoah in the context of the total war*

8/2/2010 *The Shoah and the Anglo-American Allies*
International Holocaust Remembrance Day 2010, High School “Francesco Redi”, Arezzo
6/2/2010 War to terrorism
Agora for students 2010, High School “Niccolò Copernico”, Prato

11/6/2009 Protest movements and international relations in the 1960s and 1970s
Course of Diplomatic History, Faculty of Political Science of the University of Padua

12/5/2009 The United Nations Educational, Scientific and Cultural Organization and the New World Information and Communication Order
Course of History of the International Organization, Faculty of Political Science of the University of Padua

24/11/2008 History of the EU education policy
Course of History of the European Integration Process, Faculty of Political Science of the University of Padua

6/5/2008 The United Nations Educational, Scientific and Cultural Organization and the New World Information and Communication Order
Course of History of the International Organisation, Faculty of Political Science of the University of Padua

27/3/2008 Interpretations of the Italian “1968”
Course of History of International Relations, Faculty of Political Science of the University of Calabria

20/11/2007 Values and policies in the United States and in the European Union after 11 September: a comparison
Course of History of International Relations, Faculty of Political Science of the University of Pisa

14/4/2007 War and information from the decolonisation wars to the current wars
International Holocaust Remembrance Day 2007, High School “Francesco Petrarca”, Arezzo

Course of History of International Relations, Faculty of Political Science of the University of Pisa

PARTICIPATION IN CONFERENCES

2-4/12/2010 The European Communities and the New World Information and Communication Order (1976-1985)
Paper presented together with Maria Elena Spagnolo at the international conference «The United Nations and European construction in a historical perspective», University of Padua, Padua

22-23/10/2010 A European viewpoint on news: past, present and future of EuroNews
Paper presented at the workshop «Mass Media in Europe. Europe in Mass Media», University of Trento, Trento

1-3/7/2010 Post-Colonial Europe: the European and Mediterranean identity in a changing cultural climate
Paper presented together with Giuliano Garavini at the international conference «The Mediterranean and Southern Europe: crisis and transformation from Détente to the Second Cold War», University of Padua, Padua

10-11/6/2010 The Liaison Committee of the Rectors’ Conferences of the Member States of the European Communities in the European integration process: an overview
Paper presented at the international conference «European integration history in debate: the interplay between national, supranational and transnational actors and institutions», European University Institute, Florence

5-6/5/2010 The consensus crisis and the political need to evaluate public attitudes towards European integration: causes and origins of the Eurobarometer Surveys (1968-1974)
Paper presented at the international conference «The evolution of the consensus to European integration 1950-2005», University of Genoa, Genoa

21/2/2010-5/3/2010 The New International Information and Communication Order: flows of information and communication between East and West and between North and South (Individual Work); Communist propaganda through communication during the Hungarian Revolution and the Prague Spring in Bulgaria, Hungary and Italy (Group Work)
Papers presented at the intensive programme/winter school «Cold War and Society», University of Vienna, Vienna

Paper presented at the international conference «Europe in the international arena during the 1970s: entering a different world», University of Padua, Padua

27-28/2/2009 The other Cold War. The North-South clash on a new international order in the sectors of information and communication, 1970-1980
Paper presented at the international conference «The transformation of the international system in the 1970s», University of Bologna, Bologna

27/11/2008 I sindacati europei, la crisi economica e il profilarsi di un “nuovo ordine educativo” (European trade unions, the economic crisis and the “New Educational Order”)
Paper presented at the conference «Sindacati, imprenditori e la fine della “Golden Age” (Trade unions, entrepreneurs and the end of the “Golden Age”)», University of Teramo, Teramo

Paper presented at the conference «Aldo Moro e le relazioni internazionali dell’Italia (Aldo Moro and Italy’s international relations)», University of Salento, Lecce

15-17/5/2008 The Italian Delegation

9-10/3/2007 L’isolamento creativo. Ragioni, carattere, esiti del contributo italiano allo sviluppo di una dimensione educativa comunitaria (The creative loneliness: reasons, characteristics, results of the Italian contribution to the EC education policy)
Paper presented at the conference «L’Italia e la dimensione sociale nell’integrazione europea (Italy and the social dimension in the European integration process)», University of Perugia, Perugia

7-10/12/2006 The identity dilemma: educational autarchy or educational cooperation for preserving political legitimacy and cultural sovereignty? The French case, 1968-1992
Paper presented at the international conference «The road to a united Europe: interpretations of the process of European integration», University of Copenhagen, Copenhagen

Paper presented at the international conference «Tracing protest movements: perspectives from sociology, political sciences, and media studies», University of Halle, Halle

Paper presented at the international conference «The transformation of higher education: international influences», University of Boulogne-sur-Mer, Boulogne-sur-Mer

12/5/2006 Between the search for a new identity and the construction of a single market. The European University Institute in the Community education policy, 1969-1971
Paper presented at the international conference «The origins of the European University Institute», European University Institute, Florence

Paper presented at the international conference «Vocational education and training and Cedefop in the European integration», University of Padua, Padua

Paper presented at the international conference «Beyond the customs union. The European Community’s quest for completion, deepening and enlargement, 1969-1975», University of Groningen, Groningen

Paper presented at the international conference «Europe’s challenges. From the European social space to the social Europe», University of Salamanca, Salamanca

22-23/4/2005 La nascita dell’Europa dell’educazione (The origins of the Europe of education)
Paper presented at the conference «L’Europa negli anni ’70: un momento di svolta nella storia del continente (The 1970s: a turning point in the history of Europe)», University of Padua, Padua

18-19/6/2004 L’Italia e le politiche comunitarie per l’educazione (Italy and the EC education policies)
Paper presented at the conference «L’Italia e la costruzione europea: nuove prospettive di ricerca (Italy and the European integration process: new perspectives of research)», University of Padua, Padua

10-11/10/2003 Le politiche comunitarie in materia di educazione (EC education policies)
PUBLICATIONS

a) Monographs
1. *Il sogno di Erasmo. La questione educativa nel processo di integrazione europea* (The Erasmus’ Dream. The educational issue in the European integration process), Milano, FrancoAngeli, 2010

b) Essays in volumes
1. *Anathema or Model? The German Montanmitbestimmung in the Italian debate over industrial democracy*, in Karl Lauschke, edited by, «60 years of European Coal and Steel Community, 60 years of codetermination», (2012)
10. *Il sindacato europeo, la crisi economica e il nuovo ordine educativo (European trade unions, the economic crisis and the “New Educational Order”)*, in Ilaria Del Biondo, Lorenzo Mechi, Francesco Petrini, edited by, «Fra mercato comune e globalizzazione: le forze sociali europee e la fine dell’età dell’oro (Between the Common Market and globalization: European social forces and the end of the Golden Age)», Milano, FrancoAngeli, 2010, pp. 151-178


c) Essays in magazines


3. La geografia mentale del Sessantotto italiano (The mental geography of the Italian ’1968’), in «Annali della Fondazione Ugo La Malfa», Vol. XXII, 2007, pp. 73-96

d) Essays in web magazines
3. UE: rilancio nei rapporti con l’Asean tra grandi speranze e premature delusioni (The European Union: relations with the Association of South-East Asian Nations between great expectations and early disappointments) in «www.equilibri.net», 25/2/2005

e) Entries in reference works
13. *La Grande Guerra, la rivoluzione e la guerra civile in Russia (The Great War, the revolution and the civil war in Russia)*, in «Atlante Storico Treccani (Historical Atlas Treccani)», Roma, Istituto della Enciclopedia Italiana, 2007, pp. 92-107

f) **Reviews**


**LANGUAGE SKILLS**

<table>
<thead>
<tr>
<th>Language</th>
<th>Listening</th>
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<th>Spoken interaction</th>
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Dichiaro che le informazioni riportate nel presente Curriculum Vitae sono esatte e veritiere. Autorizzo il trattamento dei miei dati personali ai sensi e per gli effetti del decreto legge 196/2003.

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Franco Pisani architetto
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tel +390552286196 mob+393355220660 e.mail: franco@qart.it website: www.qart.it

education
1997 degree in architecture in the Facoltà di Architettura dell’Università degli Studi di Firenze (110/110 e lode con dignità di pubblicazione).
1997 licensed architect, Ordine degli architetti di Firenze e Prato (number 5283).

teaching experiences
- 2004 to present The Institute at Palazzo Rucellai, Architecture Program, (PRARP) firenze: teacher of ARCH477 architecture in context
guest lecturer & visiting critic in the advanced architecture studio
- 2010 designing emptiness. a masterplan for the urban re-qualification of lazzeretto.
coordinator and curator of the urban design workshop.
- 2010 roger williams university SAAHP, thesis studio final presentations guest critic, spring ’10 session.
- 2009 bruno zevi foundation, università di roma la sapienza, for a frugal approach in architecture, international design workshop, tutor.
- 2009 roger williams university SAAHP, bristol RI, visiting critic, ARCH 513 graduate architecture design studio
- 2008 fasten belts. strategies and proposals for the retraining of the outer belt of cerreto guidi. coordinator and curator of the urban design workshop.
- 2008 to present kent state university, school of architecture, florence campus, guest critic for the graduate and advanced architecture design studio
- 2007>2008 syracuse university, florence architecture program teacher of ARCH397 architecture design studio for pre-arch students (summer 07, fall 08)
- 2005 universita degli studi di parma, facoltà di architettura
guest lecturer & visiting professor in the Materiali e progettazione di elementi struttivvi course
- 2005>2006 syracuse university, florence architecture program guest lecturer and visiting critic for the M.ARCH2
- 1999 to present Lorenzo de'Medici/The Art Institute of Florence/Atelier, firenze: teacher of various courses in the interior design and architecture department

research experiences
- 2010 acces_SOS, is an international container of events and instruments for the investigation and the evaluation of the nature of public space and its level of accessibility to every category of users and inhabitants.
http://accessos01.blogspot.com/
- 2007 the map of accessibility for the territory of bagno a ripoli
- 2002 to present research “il superamento del disagio abitativo” for the city of Bolzano.
- 2001 la carta della progettazione interculturale, member of the international workshop portofranco, organized by the Regione Toscana
- 1996 to 2003 Fondazione Giovanni Michelucci, fiesole.
Founded in 1982, the F.G.M. promote studies and research in the field of urbanism and architecture, focusing in particular on themes linked to social habitat and to the relationship between space and society.
professional experiences
- 1994 to present qart progetti (2000 to present as associated architect)
  main works: sassi turchini: center for accessible holidays @ isola d’elba
  (construction), theatre in Olbia with Giovanni Michelucci (built), progetto di recupero urbano ERP in via Pisana for the city of Firenze (built), aree residenziali attrezzate per Sinti e Rom for the city of Empoli and Prato (research and buildings), bed&breakfast for Symposium Quattro stagioni in Cartoceto (project), NEGOZIO CLASSICA concept and first shop in London UK (built), gymnasium for the city of Golfo Aranci (built), EXCESS fashion & underground in the ’80, installation design (realised)
- 1994>2000 collaboration with various architects in Florence
- 1996 Soprintendenza ai Beni Artistici Storici Firenze, Prato e Pistoia
  collaboration in the setting up of art exhibitions

recently published work
- 2010 shantywrap, in http://www.os-house.org/pages/os-house/home
- 2010 una scuola a legna, in “la scuola e la città”, serie I quaderni della Nuova Città, Edizioni Polistampa.
- 2005 renzino for welcome, in BOX dicembre 2005
- 2004 excess: moda e underground negli anni ottanta; in interni n°540 aprile 2004
- 2003 1000 € par m²:italie,florence,qart progetti,in: l’architecture d’aujourd’hui,march-april 2003
- 2000 giovanni michelucci e qart progetti il complesso teatrale di olbia Edizioni Polistampa, Firenze

awards and grants
- 2009 modena quartieri sud urban design competition, III prize
- 2008 vicchio la nuova scuola don milani design competition for a middle school IV prize
- 2007 lipomo design competition for a didactic complex, lipomo, CO, IV prize
- 2006 progettare per tutti design competition for accessibility, milano, winner
- 2005 art box design competition, cork, IE, selected work
- 2005 welcome international design competition, milano, selected work
- 2004 gondola museum architectural competition, venezia, IV prize
- 2004 biennale di venezia, METAMORPH:IX mostra internazionale dell’architettura excess: moda e underground negli anni ottanta installation selected to be shown in the “notizie dall’interno” section
- 1999 IV guido de masi award scholarship award for the research: autocostruzione ed autorecuper: for a social culture of habitat
PIERPAOLO RAPANÀ

data di nascita: 10.07.1978
luogo di nascita: Lecce
residenza: Via De' Cimatori 50121 Firenze
cell. +39 335 645 0316
e-mail: pierpuolorapana@gmail.com

FORMAZIONE

Istruzione scolastica:

- Laurea in Architettura il 9.11.2007 presso l’Università degli Studi di Firenze con il punteggio di 110 e lode su 110

- A.A. 2004/2005
  progetto Erasmus presso la Universidade Lusofona de Humanidades e Tecnologias, Lisbona.

- Luglio 1997
  Diploma di maturità scientifica.

Corsi di formazione, Didattica, Stage e Workshops:

2009 - in corso
DOTTORATO DI RICERCA UNIVERSITA’ DEGLI STUDI DI FIRENZE
Progettazione Architettonica e Urbana Oggetto di ricerca: Sostenibilità: tradizione e innovazione

2007 - 2011
CULTORE DELLA MATERIA
UNIVERSITA’ DEGLI STUDI DI FIRENZE Progettazione Architettonica e Urbana

2008 - 2011
GUEST CRITIC
ROGER WILLIAMS UNIVERSITY Architecture Studio (Florence Programme)

2010
WSB – WORKSHOP
Con Arch. Martin Haas (Behnisch Architekten) e Ing. Helmut Meyer (Transsolar)
“Green” Educational building In Scandicci (FI)

2009
WMC – WORKSHOP
Con Mario Cucinella
Sustainable Urban Planning

2008
WBA – WORKSHOP
Con Arch. Martin Haas (Behnisch Architekten) e Ing. Thomas Auer (Transsolar)
Sustainable Urban Planning in Novoli (FI)

Aprile - Maggio 2003
Stage in Allestimento Museale presso lo Spazio Espositivo di Santa Verdiana (SESV).
Nell’ambito dello stage è stato progettato e realizzato l’allestimento della mostra “Spaced Out”.

**Conoscenze informative:**
- **Ottima** conoscenza delle piattaforme Windows e Mac. Conoscenza professionale delle seguenti applicazioni cad e modellazione: ; Graphisoft ArchiCad; Maxon Cinema4D/VRay; Autodesk Autocad ; Graphisoft ArtLantis; Adobe Photoshop; Adobe Illustrator; Adobe Indesign. **Buona** conoscenza: pacchetto Office e software di management (Webcollab, ecc.). **Discreta** conoscenza di vari applicativi di photo e video editing.

**Conoscenze linguistiche:**
- **ITALIAN**
  - Lingua madre
  - INGLESE
    - Letto ECCELLENTE (CEFR: C1)
    - Scritto B1
    - Parlato C1
  - PORTUGUESE
    - Letto BUONO (CEFR: B1)
    - Scritto A1
    - Parlato A2

**ESPERIENZE PROFESSIONALI**

10.2011>in corso
**Studio 10**
www.studio10.it
**Principali compiti e responsabilità:**
Project Manager – Interior Designer

5.2011>10.2011
**Baumschlager-Eberle GmbH**
www.baumschlager-eberle.com
**Principali compiti e responsabilità:**
Project Manager Junior. Concorsi internazionali e sviluppo progetti fino alla fase definitiva.

2007>2010
**ARX Srl**
www.arxnet.net
**Principali compiti e responsabilità:**
Project Leader. Le mie competenze vanno dall’elaborazione di concept di progetto alla redazione di progetti definitivi e relazioni tecniche, passando per renderings e presentazioni in ambito di conferenze e workshop. Ho collaborato alla redazione di progetti esecutivi e piani particolareggiati, con proficue interazioni con committenti e impiantisti, imprese e amministrazioni locali.

2007>2011
**Assistente didattico** al corso di Laboratorio di Progettazione dell’architettura 2 tenuto dal Prof. Paolo Di Nardo presso L’università degli studi di Firenze
Dal Maggio 2006
Collaborazione ai progetti dello studio **ARX** dell’arch. Paolo Di Nardo in qualità di progettista e operatore cad. Presso lo stesso studio coordino il laboratorio “**A18**” che si occupa di **attività di ricerca su materiali innovativi** con particolare attenzione a due temi: “applicazioni innovative di materiali tradizionali” e “trasparenza e qualità percettive della pelle architettonica, il nuovo ruolo dell’involucro edilizio e la frontiera dell’architettura reattiva”.

Dal Maggio 2004
**Redattore** della rivista **AND – rivista di architetture, città e architetti**.

2002>2004
Collaborazione presso lo studio di architettura dell’arch. Francesco Carpi Lapi.

**Esposizioni ed Allestimenti:**

2008
**Sky, architetture del cielo.** Lisa Reinermann espone le proprie opere (spazio A18, via degli artisti 18/r, dal 08.02.08 al 30.04.08). **Allestimento** con arch. Paolo Di Nardo.

2004
**BEYOND MEDIA**, festival internazionale di architettura in video (Firenze, Ospedale degli Innocenti – Salone Brunelleschiano, Stazione Leopolda – Spazio Alcatraz, 2-12 ottobre 2003). **Allestimento.** Con arch. Omar Cotza e arch. Fabrizio De Santis

2003

2003
**IL RILIEVO PER IL PROGETTO.** Esposizione a cura di prof. arch. Stefano Bertocci, prof. arch. Paola Puma, prof. arch. Giorgio Verdiani con Francesco Buffi e Daniele Secco.

**Esposizione** del rilievo con relativi elaborati grafici di Palazzo Fargna in Città della Pieve.
Con Serena Morosi e Giacomo Bernardini
(Città della Pieve - Palazzo della Corgna, 29 marzo- 05 aprile 2003)

2002
**FIRENZE CITTA' SICURA.** Gli effetti del pericolo e della paura sulla forma e sull'uso della città. Mostra a cura di prof. arch. Leonardo Chiesi e prof. arch. Milena Caradonna
**Allestimento** ed elaborazioni grafiche. Con arch. Francesco Carpi Lapi (Firenze, Palazzo Vecchio - Salone de’ Dugento, 17-18 maggio 2002)

2000
**GIF. Clip Video 60”.** Proiezione alla 7° **Biennale di Architettura di Venezia**, nell’ambito del concorso **La Città del Terzo Millennio. Più etica, meno estetica** (Venezia, Arsenale).
Alessandro Raveggi
Curriculum Vitae

Personal details

Date of birth: 06/02/1980

Current Address:
Via C. di Belgioioso, 9C
50026 San Casciano - Firenze, Italy

contact: alessandro.raveggi@gmail.com - raveggi@unam.mx
home: (+39) 055 8242326 – mobile: (+39) 3389471410
website: http://independent.academia.edu/alessandroraveggi

Present


Education

Jan 2005 – May 2008 Ph.D. in Aesthetics and Ethics, specialization: Literary Aesthetics and Theory of Reading, Faculty of Literature and Philosophy, University of Bologna (Italy) – supervisor: Professor Carlo Gentili gentili@unibo.it - Thesis: “Reception and Fiction: a Theory or Reading between Structure and Aesthetic Response”.

Sept 1999 – June 2004 BA/Master in Aesthetics, specialization: Modern Literature and Postmodernism, Faculty of Literature and Philosophy, University of Florence (Italy) – supervisor Professor Sergio Givone s.givone@unifi.it - Thesis: “Narcisolalia. An Approach to Literary Postmodernism” - Laurea summa cum laude, thesis with distinctions.

Past positions

Aug 2009 – July 2011 Post-doctoral Researcher in Italian Studies, Department of Italian, College for Modern Literatures, Universidad Nacional Autónoma de México – mentor: Professor Mariapia Lamberti Lavazza, coordinator of the “Italo Calvino” Special Chair for Italian Studies. gonzlamb@prodigy.net.mx - Research in Italian Studies on Italo Calvino and his cultural experience of the Americas.

August 2011 – Oct 2011  **Teacher, Italian Language and Culture**, “Centro Machiavelli”, recognized by MIUR/Regione Toscana (DGR 5879 - 10/12/2008 cod. FI 0509)  
[http://centromachiavelli.it](http://centromachiavelli.it)

May 2011 – June 2011  **Lecturer, Seminar on Modern Italian Travel-literature**, “Una cultura in viaggio. La letteratura di viaggio dell’Italia moderna, da Guido Gozzano a Pier Paolo Pasolini”, Istituto Italiano di Cultura, Mexico City, in collaboration with the Department of Italian Studies, Colegio de Letras Modernas, UNAM.  
[http://on.fb.me/unaculturainviaggio](http://on.fb.me/unaculturainviaggio)

Oct 2009 – June 2010  **Lecturer, Seminar on Contemporary Italian Literature**, “Dallo Spaghetti Pulp alla New Epic. Gli ultimi anni della letteratura italiana”, Istituto Italiano di Cultura, Mexico City, in collaboration with the Department of Italian Studies, Colegio de Letras Modernas, Universidad Nacional Autónoma de Mexico. A programme about some relevant novels and trends from the 90s until nowadays, as an introduction to authors such as Tiziano Scarpa, Aldo Nove, Valerio Evangelisti, Antonio Moresco, but also Tabucchi, Calvino’s *Lezioni americane*, Wu Ming ’s *New Italian Epic*.  
[http://dalpulpallanewepic.wordpress.com/](http://dalpulpallanewepic.wordpress.com/)

[http://novevolt.it](http://novevolt.it)

[http://novevolt.wordpress.com/ultra](http://novevolt.wordpress.com/ultra)


[http://www.education.it](http://www.education.it)

[http://www.scandicccultura.it](http://www.scandicccultura.it)

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**Academic specialization**

XX-Century Italian Literature and Culture, Italian Studies, Comparative Literature, Aesthetics and Literature, Cultural Studies, Travel-literature, Postmodernism and Avant-garde theory.
For my BA/Master degree in Literary Aesthetics, supervised by Professor Sergio Givone at the Università di Firenze, I studied the connection between post-modern literature, from Latin-American and North-American (Cortazar, Pynchon, Barthelme, Fuentes, Paz) to Italian writers (Calvino and Eco), and exponents of post-modern philosophy and culture (Derrida, Lyotard, Hassan, Foucault). I explored the concepts of subjectivity, difference, and literariness, also in relation to the arts and architecture, focusing on the passage from the modernism to postmodernism, using a scheme offered by the myth of Narcissus and Echo. My thesis was entitled “Narcisolalia. An approach to literary postmodernism”, published in part in 2005, for Il Melangolo publish house.

In my PhD, supervised by Professor Carlo Gentili at the Università di Bologna, I developed a growing interest in the effects and “margins” of literary discourse in the definition of a literary anthropology. I studied reader-response theory, focusing primarily on Jauss, Iser, Proust, Sartre, Eco and Genette, combining a structural method with literary hermeneutics. With constant reference to philological analysis, during these years, I edited a comparative review that covered Italian, Spanish and American literature, «Re: viste sulla letteratura e le arti» (Zona, 2005-2007), for the Università di Firenze.

Some developments on cultural relativism and the “margins” of literature have prompted a transition in the focus of my work, from a theory of reading to a theory of otherness and travel experience, more centred in Modern Italian Literature, especially in travel-literature, novels and essays around the theme of national identity. This transition has been allowed by my two-year post-doctoral research in Italian Studies at the Universidad Nacional Autónoma de México (UNAM), mentored by Professor Mariapia Lamberti Lavazza, “Italo Calvino” Special Chair for Italian Studies. I wrote a monograph on Italo Calvino and his cultural experience of America and Mexico, Calvino Americano, forthcoming in 2012 for the Italian publisher Le Lettere. My recent work on Calvino is a reflection on his writings about travel, tourism and the encounter with America’s alterity. More importantly, it pushes for a re-evaluation of the relation between the author and the concepts of Italian identity and traveling cultures, encouraging also a comparison with other writers such as Pasolini, Levi, Gozzano and Manganelli and an Italian bibliography on travel-literature.

I am currently interested in the eternal youth myth, “juvenilization” and Puer aeternus in the Italian Modern prose from Collodi to Moravia, but also in the intersections, affinities and encounters between Italian and Latin-American literature from the 1970s until our days.

Publications

Forthcoming


-, “American Otherness and Italian Traveling-Culture in Italo Calvino”, in Peter Carravetta (ed.), The Theatre of the Mind, The Stage of History: Italian legacies between Europe, the Mediterranean, and North America on the 150th Anniversary of Unification. A Festschrift in honour of Mario Mignone Stony Brook University, NY, Spring 2012;


**Articles, chapters in books and editions**

- “Si una noche de invierno un viajero conquistara las Americas... Italo Calvino y la exploración de la alteridad mexicana”, Mariapia Lamberti e Fernando Ibarra (eds.), Italia y los italianos: lengua, literatura e historia. UNAM, México, October 2011. ISBN: 607022677-1;


- (editor) Novevolt, books series of novellas, Editrice Zona, Arezzo, 2009-2011:


**Miscellaneous articles**

- “In giro per Città del Messico”, «Il Reportage», 8, October 2011, Rome, ISSN 2037-3791;


- “La grazia, o il tedio a morte di vivere in provincia” (on contemporary Italian literature), «Alfabeta2», 2, September 2010, edited by A. Cortellessa, A. Inglese, N. Balestrini, U. Eco;

- Series “Apologhi e Apolidi”, «Alfabeta2», July 2010, on-line one-month column on the experience of literary travel and cultural difference, edited by A. Cortellessa, A. Inglese, N. Balestrini. Divided in four issues: I (“Per la mia gente parlarà lo spirito”), II (Giungle d'asfalto letterarie), III (“Paesi novamente retrovati”), IV (Nazionalità cosmiche, nazionalismo cosmetici);

- “Non multa sed multum: qualità della vita e qualità letteraria”, «Carmilla» and «Minima&moralia. Online review of minimum fax publisher», October 2009, on-line article on Literature and Italian social condition;

Conferences and talks

12/07/2011
“Gingio/Giannettino. Formazione e deformazione tra Gombrowicz e Collodi” in IV Seminario Internazionale sul Romanzo, International meeting, Università di Trento, directed by Professor Massimo Rizzante.

11/15/2011

05/07/2011

03/19/2011
“American Otherness and Italian Traveling-Culture in Italo Calvino” - Third Forum In Italian American Criticism (FIAC) “The theatre of the mind, the stage of history - Italian legacies between Europe, the Mediterranean, and North America on the 150th Anniversary of Unification.” A Festschrift in honor of Mario Mignone on his 70th birthday - Stony Brook University, march 18-19.

05/20/2010
“Incontro con Antonio Moresco”, a talk with Italian novelist Antonio Moresco and students from the course on Contemporary Italian Literature “Dallo Spaghetti Pulp alla New Epic”, Istituto Italiano di Cultura, Mexico City.
11/12/2009
(moderator), panel “Italian Philosophy of Reinassaince and Baroque”, IX Jornadas Internacionales de Estudios Italianos de la Cátedra Italo Calvino – Facultada de Filosofía y Letras – Colegio de Letras Modernas – Universidad Nacional Autónoma de México.

11/09/2009
“Si una noche de invierno un viajero conquistara las Américas: Italo Calvino y la experiencia de la alteridad mexicana” (in Spanish) – IX Jornadas Internacionales de Estudios Italianos de la Cátedra Italo Calvino – Facultada de Filosofía y Letras – Colegio de Letras Modernas – Universidad Nacional Autónoma de México.

06/12/2006

03/16/2006
“Che cosa fa la letteratura? Ricezione e finzione tra Genette, Sartre e Jauss”, (In Italian) Seminario di Estetica, Università degli Studi di Firenze, Departamento de Filosofía; organized by Sergio Givone and Gianluca Garelli;

06/12/2005
Speaker, relation on edited review “Re: viste sulla letteratura e le arti”, in conference “Le riviste letterarie tra tradizione e contemporaneità”, T!LT - Festival Nuove Letterature de Torino, Osservatorio Letterario Comune di Torino, Italia;

01/12/2005
Speaker, “La Fine del Post-moderno? Critica e poetiche tra Stati Uniti ed Europa dall’Avanguardia al Post-moderno”, Department of Italian Studies, University of Florence. Other speakers: Peter Carravetta (City University of New York), Remo Ceserani, Mario Domenichelli, Gabriele Frasca, Romano Luperini, Gaetano Pramolini.

Conferences, panels and festivals organized

September, from 18 to 25, 2010
Organizer and Director of ULTRA, Festival of Literature, Biblioteca delle Oblate, Palagio di Parte Guelfa, Firenze Estate. Invited authors: George Saunders, Elisa Biagini, Paolo Maccari, Rosaria Lo Russo, Vito M. Bonito, Marco Giovenale, Francesco Pacifico, Andrea Raos, Francesca Matteoni, among others.

September, from 23 to 26, 2009
Organizer and Director of ULTRA, Festival of Literature, Florence. Teatro della Pergola, Comune di Firenze, Biblioteca delle Oblate. Invited authors: Antonio Moresco, Enzo Fileno Carabba, Giorgio Vasta, Mariagrazia Calandrone, Gabriele Frasca, Sergio Nelli, Filippo Tuena, among others.

October, from 28 to 30, 2008
Organizer, festival-tribute to David Foster Wallace: “Caro Vecchio Neon, Per David Foster Wallace”, Florence – different places (clubs, bookshops).

2006-2007
Organizer, festival of young Italian theatre “ZOOM festival – immagine del nuovo teatro” in collaboration with Compagnia Teatrale Krypton and Gogmagog, Ministry of Cultural
Heritage and Activities (MiBac), Regione Toscana, Comune di Firenze and Scandicci, Firenze dei Teatri.

January 12, 2005

Languages

ITALIAN - native language
ENGLISH - fluent
LATIN - reading knowledge

References

Professor Mariapia Lamberti Lavazza
(post-doctoral supervisor)
Coordinación de Letras Italianas,
Colegio de Letras Modernas,
Catedra Extraordinaria “Italo Calvino”
Universidad Nacional Autónoma de México
e-mail: gonzlamb@prodigy.net.mx

Professor Peter Carravetta
(supervisor on my works on postmodernism and travel-literature)
Alfonse M. D’Amato Chair
Italian and Italian American Studies
Department of European Languages and Literatures
Stony Brook University, NY
e-mail: pcarravetta@notes.cc.sunysb.edu

Professor Mario Barenghi
(supervisor on a monograph on Italo Calvin)
Dipartimento di Scienze Umane per la Formazione “Riccardo Massa”
Facoltà di Scienze della Formazione
Università di Milano Bicocca
e-mail: mario.barenghi@unimib.it

Professor Sergio Givone
(BA/MA supervisor)
Università di Firenze
Dipartimento di Filosofia
Via Bolognese 52
50139 Firenze, Italia
Tel. 0039-055-4622419
e-mail: sergivone@unifi.it

Professor Paolo Valesio
Giuseppe Ungaretti Professor of Italian Literature
513 Hamilton Hall
1130 Amsterdam Avenue, Mail Code: 2827
Publications in Fiction and Poetry (selection)


- “Corazón Potëmkin”, (narrative), in «Carmilla», online literary magazine edited by V. Evangelisti, G. Genna and Wu Ming, July 2010;

- “Il grande regno dell’emergenza”, (narrative) in «Nazione Indiana», online literary magazine, June 2010;


- A party, a song for Leo/Doppelgänger, (narrative), Titivillus, S. Miniato (Pisa), May 2003. ISBN 9788872180792

- (translator), “Selezione da El Mapa de America e i Dintorni”, (poetry), «Re: viste sulla letteratura e le arti», 2, Zona/University of Florence, Arezzo, February 2006;

- “Protrarti. Self-portraits”, (poetry, with photos by Sandra Isacson), «Re: viste sulla letteratura e le arti», 1, Zona/University of Florence, Arezzo, February 2005;


Memberships


contacts
Dr. Alessandro Raveggi, Ph.D.
(+39)3389471410 - (+39)0558242326
e-mail: alessandro.raveggi@gmail.com
skype: alessandro.raveggi
Catia Santi

**Date and Place of Birth:** June 30th 1969; Florence – Italy
**Citizenship:** Italian
**Address:** Via L.B.Alberti 41 50013- Campi Bisenzio - Firenze I T A L Y
**Home:** +39 055 8951416
**Mobile:** +39 329 5615317 – +39 334 1978686
**E-mail:** catias125@yahoo.it

**Education**
Degree in *Foreign Languages and Literatures* (German and English), University of Firenze, 1996. Specialization in “European Linguistic”. Grade: 110/110 and laudem.

**Relevant Courses**
<table>
<thead>
<tr>
<th>Month – Month</th>
<th>Course</th>
</tr>
</thead>
<tbody>
<tr>
<td>March – June 2006</td>
<td>Course Advanced “ALIAS” teaching italian – Univertà Ca’ Foscari di Venezia</td>
</tr>
<tr>
<td>From March to April 1993</td>
<td>Training course on “Teaching Italian as a second language” at Koinè School - Firenze.</td>
</tr>
</tbody>
</table>

**Certificates**

**Teaching experience in Italy to English mother-tongue students**
<table>
<thead>
<tr>
<th>Month – Month</th>
<th>Taught Italian language classes</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 2003 – April 2010</td>
<td>at all levels from beginner to intermediate for the University of Minnesota for CAPA organization in Florence.</td>
</tr>
<tr>
<td>September – December 2011</td>
<td>(beginners) for Palazzo Rucellai - Florence.</td>
</tr>
<tr>
<td>December 2005 - January 2006</td>
<td></td>
</tr>
<tr>
<td>December 2006 - January 2007</td>
<td></td>
</tr>
<tr>
<td>December 2008 – January 2009</td>
<td></td>
</tr>
<tr>
<td>August 1997 – May 1998</td>
<td>at the Lorenzo de’ Medici Institute – American universities in Florence.</td>
</tr>
</tbody>
</table>
# Teaching experience

<table>
<thead>
<tr>
<th>Period</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>July 2010 – November 2010</td>
<td>Taught Italian language classes for intensive levels – <strong>Michelangelo</strong> - Firenze.</td>
</tr>
<tr>
<td>July - December 2006</td>
<td>Taught Italian language classes every level and <strong>Tutor</strong> for american students – <strong>Linguaviva</strong> - Firenze.</td>
</tr>
<tr>
<td>July – September 2008</td>
<td></td>
</tr>
<tr>
<td>June 1998 – December 1999</td>
<td>Taught Italian language classes at intermediate/advanced levels and cultural classes at <strong>Eurocentre</strong> – Firenze.</td>
</tr>
<tr>
<td>October 2002 – November 2002</td>
<td></td>
</tr>
<tr>
<td>October 1996 – May 1999</td>
<td></td>
</tr>
</tbody>
</table>

# Publications

<table>
<thead>
<tr>
<th>Date</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 2000</td>
<td>Article – “History of Linguistic” – FOCUS.</td>
</tr>
</tbody>
</table>
Daniela Sinicropi  
Architect  
Via Luna 34, 50121, Florence  
Phone: 055 676 200 (home); 338 523 1855 (mobile)  
danielasinicropi@virgilio.it

Place/Date of birth  
Hartford (CT), USA, 07/08/1980

Citizenship  
Italian/United States

Education and Training

January 2012  
PhD Candidate, International PhD Program in  
“Processes, Materials and Constructions in Civil and  
Environmental Engineering and for the Protection of the  
Historic-Monumental Heritage”, University of Florence,  
Italy in collaboration with the University of  
Braunschweig, Germany.

January 2009  
qualifying examination. No 7446 of the Professional  
Association of Architects, Planners, Landscapers and  
Conservers of the Province of Florence, Italy, Section A

March 2008  
Degree in Architecture from the University of Florence  
with first class honours (110/110, magna cum laude).  
Thesis title: Experimental analysis on masonry arches  
reinforced with SRP Subjected to Loads and Horizontal  
Displacements. Thesis Supervisor: Prof. M. Paradiso;  
Co-director: Prof. A. Borri.

June 1999  
High school leaving certificate (diploma) from the “N.  
Machiavelli” Classical Lyceum in Lucca, Italy.

Additional Education  
and Training

From October 26, 2011  
Participant in the continuing professional education  
course “Corso per Membri di Commissioni Edilizie,  
Paesaggistiche e Giudicatrici”, held at the Professional  
Association of Architects of Florence in collaboration  
with the Fondazione Centro Studi e Ricerche Professione  
Architetto, Florence.

February 2009  Certificate for “Coordinatore della sicurezza per la progettazione e per l’esecuzione dei lavori” (Coordinator for Safety in Project Design and Management), Scuola Professionale Edile of Florence.

September 2008  CTEFL (Certified Teacher of English as a Foreign Language with an additional study in Teaching Business English) Via Lingua, Florence.


October 17 – November 3 2007  Cooperation Project with the city of Fez, Morocco, coordinated by the Foundation “Città di Ieri per l’Uomo di Domani” (City of Yesterday for the Man of Tomorrow), for the technical and specialized training of technicians of ADER-FES in structural rehabilitation and restoration. Fez, Morocco.

July 30 – August 3, 2006  Participant in the XVIth International Seminar and Architectural and Urban Culture Award in Camerino, Italy.

From 2006  Various Italian – English/English – Italian translations for private clients.

Professional Activities

From January 2012  Adjunct Faculty for the course Architecture in Italy: History and Preservation at the International Studies Institute, Via della Vigna Nuova 18, Florence

From December 2011  Project management for the restructuring of a flat in Florence, Via Maroncelli, 27.
From December 2011  Safety Plan for The International Studies Institute, Corso Tintori 27, Florence, together with Arch. Carlo Achilli.

April – May 2011  Project management for the restructuring of a flat in Florence, Via Sacchetti, 4.


September 2010  Interior Design project for Studio Polli, Sesto Fiorentino, Firenze.

From September 2010  Adjunct Faculty for the course Arch 416 - FI/F2 Advanced Architectural Design Studio: Urban for RWU School of Architecture, Art & Historic Preservation at the International Studies Institute, Via della Vigna Nuova 18, Florence


November 2009 – February 2010  Project management for the restructuring of a flat in Florence, Via Luna, 34.


May 2009  Participation in the project competition with DEA Group for the requalification of the urban spaces in via Roma adjacent the Church and for the design of the new Piazza for the Town of Asigliano Veneto (VI).

March – May 2009  Freelance Architect for Monostudio, Polo Scientifico e Tecnologico, Via M. Giuntini 63, 56023 Navacchio (PI); Public Relations for Architectour.net.
January – June 2009  Instructor for the course of *Statica e Stabilità delle Costruzioni Murarie e Monumentali* (Statics and Stability of Masonry and Monumental Constructions) held by Prof. M. Paradiso, University of Florence.

September - November 2008  Tutor in workshop “FASTEN BELTS. Strategies and proposals for the urban retraining of the outer belt of Cerreto Guidi”, presented to the Town of Cerreto Guidi, by The Institute at Palazzo Rucellai and Roger Williams University.

September 3 - 26 2005  Participation in the project competition “Premio Piranesi_DARC 2005”, for the creation of a museum space in Villa Adriana (TV), Rome.

**Publications**


**Mother tongues**  Italian, English

**Other Languages**

**Spanish**  B1 Level certification (Common European Framework of Reference for Language) for Spanish, February 2008, Centro Linguistico di Ateneo, University of Florence.

**German**  B1 Level certification (Common European Framework of Reference for Language) for German, June 2008, Centro Linguistico di Ateneo, University of Florence.

**Technical Skills and Competences**  Experience in Laboratory work from June 2007 to March 2008. The competences acquired in this environment
include the organization of experimental work in a laboratory, hand-making of formworks and mortar, brick-cutting, load and traction tests on brick and mortar samples, arch building and the use of various measuring instruments.

Professional experience as a freelance architect since February 2009, both in collaboration with other professional firms and autonomously. The competences acquired in this environment include project management, technical drafting and preparation of projects for various Town Panels, regularization procedures and building permits.

Teaching experience in design subjects since September 2010. The competences acquired in this environment were obtained during courses held for American architecture students and include preparation of classes and the organization of the course itself, with class trips and visits to building sites.

**Computer Skills and Competences**

Office package (Word, Excel, Power Point); Adobe Photoshop, Adobe InDesign, Adobe Premiere Pro; AutoCad, CorelDraw, DOCET (energy certification), YPOT, DOCFA.

**References**

Prof. Arch. Michele Paradiso; michele.paradiso@unifi.it
Prof. Eng. Antonio Borri; borri@unipg.it
Arch. Carlo Achilli; carloachilli@palazzorucellai.org
Arch. Franco Pisani; franco@francopisani.com
Maria Gemma Maggi; mamaggi@unifi.it
Christian Tarchi, PhD
Resident in via Mari, 5 – 50014 – Fiesole (FI) - Italy
Mobile Phone Number: (+39) 3383745579
Email: christian.tarchi@gmail.com
Born in Fiesole (FI, Italy) on the 30th of November, 1980

Education
2011 Department of Psychology (University of Florence)
Ph.D. in Educational Psychology
Dissertation: “Comprehending expository texts in the Knowledge Era: Fostering the reading comprehension process of disciplinary-content texts by activating and sharing prior knowledge”

2010 Ontario Institute for Studies in Education – University of Toronto (Canada)
Visiting Scholar at the Institute for Knowledge Innovation and Technology.

2008 Department of Psychology, University of Florence (Italy)
Specialization course in “Learning difficulties in children and teenagers: diagnosis and intervention”

2007 Department of Psychology - University of Florence (Italy)
Training in Research in Educational Psychology

2006 Department of Psychiatry – University of Queensland (Australia)
Training in Research in Cross-cultural Psychology

2005 Informatics section applied to Psychotherapy – University of Ulm (Germany)
Training in Research in Clinical Psychology

2004 Faculty of Psychology – University of Padua (Italy)
Degree in Psychology - Specialization in Developmental and Educational Psychology (110/110 with honors)

1999 Liceo Scientifico Guido Castelnuovo – Florence (Italy)
Diploma in Scientific Studies

Academic Experience
2011 The Institute at Palazzo Rucellai – Florence (Italy)
Lecturer of Cross-Cultural Psychology (3 credits)

2011 The Institute at Palazzo Rucellai – Florence (Italy)
Lecturer of Cultural Literacy (1 credit)

2011 The Umbra Institute – Perugia (Italy)
Lecturer of Human Development in Culture
2011 Faculty of Political Sciences – University of Florence (Italy) Lecturer of Developmental Psychology (9 credits)

2008-2011 Department of Psychology – University of Florence, Italy Teaching Assistant in Educational Psychology

2008 Department of Psychology, University of Florence (Italy) Tutor for the Specialization Course Learning disorders in children and teenagers: diagnosis and intervention

Publications


Translations (IT-EN and EN-IT)


Collaborations with Journals
Referee for Psicologia Clinica dello Sviluppo since 2010.

Presentations at Conferences and Workshops
Conference on Computer-Supported Collaborative Learning. Hong Kong, July 4-8, 2011


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Research Support
2009  Department of Psychology, University of Florence (Italy) Project “The emergency of literacy”.

2008  Department of Psychology, University of Florence (Italy) Project “Assessment of the Project “Senza Zaino”.

Enrollment in Registers and Associations
2010-today  Member AIP (Italian Association Psychology) - Section of Developmental end Educational Psychology).

2009-today  Enrolled in the register of the Roll of Psychologists in Tuscany (nr. 5241).

2009-today  Member JURE (Junior Researchers) of EARLI (European Association of Research on Learning and Instruction).

Skills: Languages
2008-2009  Language Center of the University of Florence, Italy Course of Spanish, level A1 and B1

2003-2004  Goethe Institut Inter Nationes – Florence, Italy Certificates in German: Zertifikat Deutsch; Deutsch Zentrale Mittelstufeprüfung

2002  British Institute of Florence, Italy First Certificate in English
Anatole Tchikine
Research Associate, Centre for Medieval and Renaissance Studies, University of Dublin,
Trinity College
Via Santa Reparata, 30, 50129, Florence, Italy
Tel: +39-333-7256611
E-mail: anatole.tchikine@tcd.ie

Education:
2004: Ph.D., University of Dublin, Trinity College, Department of History of Art and Architecture (dissertation: “Francesco Camilliani and the Florentine garden of Don Luigi di Toledo: a study of fountain production and consumption in the third quarter of the 16th century”; advisor: Dr Peter Cherry)
1997: First Class Honors B.A., University of Dublin, Trinity College (History of Art and Architecture and Philosophy)
1990-1993: B.A., Urals State University (Ekaterinburg, Russia), Department of History (transferred to the University of Dublin)

Employment:
2010-: Adjunct Professor, The International Studies Institute at Palazzo Rucellai, Florence
2010-2011: Fellow in Garden and Landscape Studies, Dumbarton Oaks Research Library and Collection (Trustees for Harvard University), Washington, DC
2005-2009: Visiting Lecturer, University of Dublin, Trinity College, Department of History of Art and Architecture
2001-2002: Visiting Lecturer, University of Dublin, Trinity College, Department of History of Art and Architecture
2001: Visiting Lecturer, University of Dublin, Trinity College, Department of Russian

Publications:

Book:
- “For life, pleasure, and everyday use”: water and fountains in Renaissance and Baroque Italy (for the Penn Studies in Landscape Architecture; the proposal is currently under review by the University of Pennsylvania Press).

Peer-reviewed articles:
- “‘When he becomes pope…’: the rise and fall of Don Luis de Toledo at the Medici court (1545-1579),” The Medici and their Archive, edited by Alessio Assonitis and Brian Sandberg (Rome: Viella, 2011) (in press)


**Other:**


**Selected conferences, symposia, and invited lectures:**

“‘Oranges and lemons …’: troubles with the Giardino dei Semplici in eighteenth-century Florence,” The Society of Architectural Historians (SAH) annual conference, Detroit, April 2012 (forthcoming)


“The art of water: fountains in Renaissance and Baroque Italy,” public lecture, Academy Art Museum, Easton, MD, April 2011

“Hidden retreats: green on the map of Renaissance Florence,” keynote address, Biennial Graduate Symposium in Art and Architectural History, University of Virginia, Charlottesville, VA, March 2011

“Art, trade, and diplomacy: sixteenth-century Florentine fountains and commodities and gifts,” The Renaissance Society of America (RSA) Conference, Venice, April 2010


“Military motifs in Italian Renaissance and Baroque fountain design,” Cultures of War Interdisciplinary Conference, Dublin, March 2008

**Awards, grants, honors:**

2010-2011: Dumbarton Oaks Fellowship in Garden and Landscape Studies (Trustees for Harvard University), Washington, DC

2002-2005: The Medici Archive Project Fellowship, Florence

2001, 1997: The Royal Hibernian Academy, Thomas Dammann Junior Memorial Trust Travel Award

1999-2001: Government of Ireland Postgraduate Scholarship

1997-2000: University of Dublin, Trinity College, Adam Loftus International Scholarship

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1995-2000: University of Dublin, Trinity College, Foundation Scholarship
1995: University of Dublin, Trinity College, John Henry Bernard Prize in Philosophy
1994: University of Dublin, Trinity College, Anne Crookshank Prize in History of Art

Courses taught:
The Institute at Palazzo Rucellai, Florence (study abroad program for UConn, UVa, PennState, ASU, and Roger Williams University students)
Undergraduate course:
  ▪ The Art of Florence (Spring, Summer 2010; Summer, Fall 2011)

Department of History of Art and Architecture, University of Dublin, Trinity College
Undergraduate courses:
  ▪ Painting and sculpture in the Italian Renaissance (academic year 2001-02; Fall 2005; Spring 2008; Fall 2009)
  ▪ Art and society (academic year 2006-2007)
  ▪ Introduction to European painting (Fall 2005; Fall 2006; Fall 2007; Fall 2009: segments on Italian Renaissance and Northern Renaissance art)
  ▪ Introduction to European architecture (Spring 2008)
  ▪ The Gothic Cathedral (Spring 2008; Fall 2009)
  ▪ Approaches to art history (Spring 2007; Fall 2008)
  ▪ The arts of Japan (Fall 2006: segments on 16th- and 17th-century Japanese art and architecture)

TRIARC (Irish Art Research Centre), University of Dublin, Trinity College
Graduate seminars:
  ▪ Research and methodologies (Fall 2006; Spring 2007; Spring 2008; Fall 2008; Fall 2009: seminars on Iconology, Psychoanalysis, Marxism, Feminism, Semiotics, Structuralism, and Deconstruction)

Department of Russian, University of Dublin, Trinity College
Undergraduate course:
  ▪ Art and architecture in Stalin’s Russia (Spring 2001)

Research interests:
Fountains and hydraulics in 13th- through 18th-century Italy
Urban gardens in 16th-century Florence: horticulture, collecting, and medicine
Sculpture and architecture at the 16th-century Medici court
Gifts in Renaissance and Baroque Europe

Languages:
Russian, English, Italian (reading, speaking, writing)
Spanish, French, Latin, German (reading)

Computer skills:
Microsoft Word, PowerPoint, Access, Excel
Adobe Acrobat, Photoshop, Illustrator
References:

Professor John Dixon Hunt, Professor Emeritus and Editor, *Studies in the History of Gardens and Designed Landscapes*, University of Pennsylvania, The Graduate School of Fine Arts, Department of Landscape Architecture, 119, Meyerson Hall, Philadelphia, PA 19104-6311, USA; e-mail: jdhunt@design.penn.edu

Professor John Beardsley, Director of Studies, Garden and Landscape Studies, Dumbarton Oaks Research Library and Collection, 1703, 32nd Street NW, Washington, DC, 20007; tel: 202-339-6461, fax: 202-625-0432, e-mail: beardsleyj@doaks.org

Dr Sarah Alyn Stacey, Director, Centre for Medieval and Renaissance Studies, University of Dublin, Trinity College, Dublin 2, Republic of Ireland; tel: +353-1-896-2686, e-mail: salynsta@tcd.ie
**Simón Young**

**Contact Details**
**Name:** Simon Young  
**Address:** Via Piana 54, Santa Brigida, Pontassieve (FI) 50065  
**Telephone:** 055 8300399, 3284804195  
**Email:** sildags@yahoo.com

**Qualifications**

2003-2006

*Istituto di Studi Umanistici di Firenze*
Doctorate, *Prolegomena to a Prosopography of the Western Exiles*  
given *magna cum laude* December 18th 2006  
First in *concorso*

1992-1995

*Clare College* Cambridge  
First *cum laude* in Part Two of Anglo-Saxon, Norse and Celtic Tripos.  
Awarded Chadwick Prize for Celtic Studies and Green Prize ‘for learning’.  
First in Part One of Anglo-Saxon, Norse and Celtic Tripos

1990-1992

*Huddersfield New College*  
5 A Levels at level A: English Literature, History, Politics, Ancient Civilisation, General Studies.  
2 S levels at level one: English and History.  
New College Prize for best student in History, Politics and English Literature.

1989-1990

*Rosalind High School*, Alberta, Canada

1984-1989

*Calder High School*  
2 GCSEs at level B: Maths and Integrated Science

**Work Experience**

2010-  
Lecturer at Palazzo Rucellai: Courses on History of Florence

2009-  
Research Assistant at the European University Institute (Fiesole)

2009-  
Lecturer at Umbra Institute in Perugia: Courses on Italian Food History and the History and Politics of Modern Italy

2007-9  
Television consultancy with TrueVision (London)

2006-  
Lecturer at Fairfield University in Florence: Courses on Renaissance Italy, the Second World War in Italy and the History of Christianity.
1999- Freelance journalist in publications ranging from the *Guardian* to the *Spectator* and from *History Today* to the *Fortean Times*. Book reviews in the *Sunday Telegraph* and the *Independent*.

1998-1999 Teacher in the Irish Refugee Association. Teaching to large groups several times every week. Help with special needs student.

1995-2002 English teaching in Ireland, Spain and Italy, both individually and to classes

**Academic Publications**

2012 *Victorian FAQ: Victorian Florence* (forthcoming)

2011 ‘Three Notes on West Yorkshire Fairies in the Nineteenth Century’ (forthcoming) *Folklore*

2011 ‘Fairy Impostors in Longford in the Great Famine’ (Forthcoming) *Studia Hibernica*

2010 ‘Apocalypse Then, c. 410’, *BBC History* (March)

2009 *Celtic Revolution* (Gibson Square, 2010 paperback). *Sunday Telegraph*: ‘...a writer with the enviable ability to make even the obscurest periods of history accessible and interesting...rare that such evident learning is work with such lightness and *sprezzatura*...a wonderfully written book’. *Guardian*: ‘Young wears his considerable learning lightly – not many scholars can describe 2,000 years of European history with authority – and his style is light, witty and enjoyable’. *Spectator*: ‘Extraordinarily ambitious’. *Times Literary Supplement*: ‘So good a book... up to date scholarship’. *BBC History Magazine*: Diverting... refreshingly contentious’. CARN ‘This book is just very interesting, very good and very entertaining’. *Church Times*: ‘Fascinating, well paced’. *Western Mail*: ‘Witty informative and enthralling’. *Fortean Times*: ‘Lively, well-written’

2008 ‘Will the Real King Arthur Please Stand Up?’, *BBC History* (Dec), 15-21

2007 *Farewell Britannia* (Weidenfeld and Nicolson, 2008 paperback). *Sunday Telegraph*: ‘For imaginative and thrilling engagement with the history of those often shadowy and chaotic times, Farwell Britannia will be very hard to beat.’ *Spectator*: ‘...fiction as written by a careful and formidable knowledgeable scholar, one who is concerned to ground all that he writes in scrupulously documented fact...a book that, garlanded as it is, with a while array of learned yet hugely entertaining notes, serves as a work of much more than simply fiction.’

2005 *A.D. 500: A Journey Through the Dark Isles of Britain and Ireland* (Weidenfeld and Nicolson, 2006 paperback). *Financial Times*: ‘Informative and entertaining, this is popular history at its best.’ *Independent on Sunday*: ‘What a joy to be able to recommend a book about misery, bloodshed and grisly superstition for being funny, compassionate and clear-eyed... The world is wonderfully evoked... the hand behind these narrators guides them with warmth and fluency.’

277
Ireland on Sunday: ‘Simon Young offers nugget after nugget of fascinating detail… This bawdy picaresque and high-spirited book wears its considerable learning lightly and opens a window on a time long neglected.’

2004
‘Et Iterum Post: Dislocation in St Patrick’s Confessio?, Studi Celtici 2, 69-75
2003
‘The Bishops of the Early Medieval Spanish Diocese of Britonia’, Cambrian Medieval Celtic Studies 45, 1-19
2003
2003
‘In gentibus dispersti nos: the British Diaspora in Patrick and Gildas’, Peritia 17-18, 505-6
2002
‘On the Irish Peregrini in Italy’, Peritia 16, 250-55
2002
‘Iberian Addenda to Fleuriot’s Toponyms’, Peritia 16, 479-80
2002
‘St Patrick and Clovis’, Peritia 16, 478-9
2002
‘Celtic Myths, Celtic History’, History Today 52, 20-24
2001
Britonia: Camiños Novos [Galician](Toxosoutos translated into Spanish in 2002)
2001
‘St. Brigit in a Medieval Welsh Poem’, Peritia 15, 279
2001
‘A note on St Patrick's Confessio: Gloria patris est’, Studia Celtica 35, 361-2
2001
2001
‘The Forgotten Colony’, History Today 50, 5-6
2000
Review of García y García, Bretoña in electronic journal Heroic Age 4, 1998
‘Brigid of Kildare in early Medieval Tuscany’, Studia Hibernica 30, 251-55
1998
‘Donatus Bishop of Fiesole 829-76, and the Cult of St Brigit in Italy’, Cambrian Medieval Celtic Studies 35, 13-26
1998
‘San Donato, un vescovo irlandese nella Fiesolo del secolo IX’, Corrispondenza 32, 3-5
1997
‘A Britto in Eighth-Century Tuscany’, Studia Celtica 3, 281-282
1995
The Celtic Sources for the Arthurian Legend (Llanerch) with Jon Coe.

Talks and Congresses
2005-
Over fifty appearances on British radio from 2005 onwards including Excess Baggage and Women’s Hour.
2006
Talk at the British Institute Florence on ‘the Irish Saints in Italy’.
2007
Lecture at Aberdeen Conference on Souter: ‘Was Pelagius British?’

Personal Details
Nationality: British
Date of Birth: 11th July 1973
Marital Status: Married with one daughter
Prizes: Runner up in the 2002 Premio Historia for Britonia (see publications)
Hobbies: Boar watching
Languages: English – native speaker; Italian – fluent; Spanish – fluent; Gallego – intermediate; French – excellent reading; German – basic reading. I read in several dead languages.