

Lorenzo de' Medici

UPDATES

SPRING 2024 Florence Schedule

Summary of new courses and changed titles/codes
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NEW COURSES

ART 200 F (dual listed PHI 200 F) Beauty will Save the World: Introduction to Aesthetics

hr: 45; cr: 3

Aesthetics literally means "the science of sense perception", it is the study of the sensory messages, the mediums through which they are conveyed, and the artistic expressions that "massage" the senses. As the highest expression of human experience, art serves as a response to the unimaginable atrocities perpetrated by humanity, reminding us of the importance of maintaining faith in the human spirit. But what is art? Is there any inter-subjective standard of taste, or is it solely based on subjective feelings? Is art becoming obsolete in the age of AI and cybernetic reproduction, or is it undergoing a new transformation?" All of these questions revolve around the fundamental issue: what is human creativity? Through lectures, readings, debates, hands-on exercises and visits to renowned artistic institutions in Florence, we investigate how art and philosophy inform one another and shape our understanding of the world.

COM 216 F (dual listed IGC 216 F/ WRI 216 F) Food Writing

hr: 45; cr: 3

An introduction to the full spectrum of writing about what we eat: reviews, articles, blogs, books, menus, social media, essays. How to craft vivid descriptions of taste and place. We explore culinary writing through different types of media, including text, photos, video and audio. Students experiment with and develop a set of observational skills that engage and exploit all five senses, as well as stylistic techniques for writing about food in an efficient, concise, and captivating way.

Prereq: WRI 150 Writing for College, or equivalent.

COM 265 F The Power of Interpersonal Communication

hr: 45; cr: 3

Interpersonal communication is the soul of any human interaction. How you represent yourself, and your message, is the single most important factor in whether you succeed or fail in just about every aspect of your personal, social or professional life. It's so essential that it transcends the borders of language, politics and culture. This course deeply explores foundational concepts such as cultural bias, perception and norms, conflict resolution and power dynamics. Most of all, it will demonstrate how skills like: storytelling, empathetic listening, recognizing non-verbal cues and constructively harnessing your emotions will make you a powerful and effective communicator in every aspect of your personal and professional life.

GRA 225 F Typography: The Art of Text

hr: 90; cr: 3

Text is an essential part of the communication process. Since the invention of the press types was used to inform, entertain or seduce the audience of designed pieces. But how are types designed? And, how can we properly design with fonts? This course has the goal to promote the professional knowledge and skills in order to allow students to understand and develop typefaces, from calligraphic tools to type design software and editorial projects based on typography. Students will understand the ad hoc type design function for brand design and editorial graphics, with studies and applications of graphic composition and illustration.

IGC 180 F Florence Bites: Understanding a City through Food

hr: 45; cr: 3

If you have a passion for travel, Italian traditional food, and gastronomic culture, this is the course for you. Florence is the capital of Tuscany, one of the most important regions from a gastronomic and historical standpoint. Florence is forged by several centuries of changes: From the Roman age, the Middle age, the Renaissance and until modern times, every era enriched the gastronomy of the city, providing a unique food outline.

We will unravel the city's rich history, providing cultural and historical context along the way, also through a guided gastronomical heritage tour. You will devour the lessons composed by lectures, didactic tastings, site visits, and field trips, enjoying an immersive experience into the heart of gastronomic Florentine customs.

LIT 301 F (dual listed HIS 301 F) History of Early India: India in the Global Classical World

hr: 45; cr: 3

The aim of this course is to understand material processes and cultural form in and Indo-Mediterranean ancient world, from South Asia and ancient Iran, to Greece and Rome from about 500BC to 500 AD. In the early centuries BC, Greek kings (left over from Alexander's conquests) practiced Hinduism and Buddhism in northwestern India and Afghanistan. A few centuries later Iranian-speaking kings in India absorbed Sanskrit and Greek culture along with Roman styles of royal representation via extensive trade. Public inscriptions in various languages issued by rulers' illuminate keenly the close formal bond in political representation across this vast, interconnected world. We explore the interrelationship of representation and reality—culture, society, and political-economy—in Old Persian Inscriptions, the emperor Augustus's *Res Gestae*, and countless coins and inscriptions in Prakrit, Sanskrit, Bactrian, and Greek. Through the period's literature and art, we try to enter both the subjective and objective landscapes of this vast space in which "east" and "west" were both one and not exactly the same.

Note: this is a writing intensive course.

Prereq: ENG 120 Writing for College, or equivalent.

Note: In collaboration with The University of Hawai'i at Mānoa for the Spring 2024 semester.

LIT 366 F Literatures of Ancient India: Epic Traditions from Italy to India

hr: 45; cr: 3

This course reads the ancient classical world's literatures—from ancient India to ancient Rome—in dialogue, since these civilizations shared major heritage and defined themselves in dialogue. We start by tracing the development of poetry in ancient India by focusing on the epics *Rāmāyaṇa* and *Mahābhārata* alongside the cognate Homeric poems, *Iliad* and *Odyssey*, all of which were first transmitted orally. Classical Sanskrit, Greek, and Latin all later invented ornate and grandiose, written "neo-epic" traditions. In Sanskrit these are called "mega poems" (*mahākāvya*.) Virgil's *Aeneid* presents the exact corollary in Latin literature of an epic tradition being reinvented in a formally fancier way. *Aśvaghoṣa's* mega poem on the life of the Buddha—the *Buddhacarita*—was composed in northwestern India at a time when Greek kings who practiced Hinduism and Buddhism (left over from Alexander's conquests) had made their culture familiar. Extensive trade with Rome also made it part of the mosaic too. By reading Sanskrit, Greek, and Latin poetry side by side this semester we enter a global empire of epic poetry at least as differentiated as it was unified.

Note: this is a writing intensive course.

Prereq: ENG 120 Writing for College, or equivalent.

Note: In collaboration with The University of Hawai'i at Mānoa for the Spring 2024 semester.

PDM 203 F Installation Art and Assemblage

hr: 60; cr: 3

Art installation and assemblage are among the most original and fertile forms of contemporary art. They involve designing works for spaces, not necessarily strictly artistic, in which the activation of the place of the artistic intervention is strongly linked to the rules of visual perception and the impact these have on the way human beings experience a place.

The art of installation and assemblage extend the practice area from the studio to the outdoor space. This course enables students to study the basics of three-dimensional work, assemblage, installation and environmental art. It introduces the skills, processes, concepts, and visual language that will support them in future creative work. Students will work on a series of projects designed to raise critical awareness, interpretative skills and research methods to improve their practice. The coursework will investigate the objective and subjective qualities of space, material and form and the meanings created through their juxtaposition. Students will design and create indoor and outdoor installations and assemblage pieces that can incorporate sculptural elements, everyday objects, light, sound or other devices.

CHANGED COURSES

List of existing LdM courses that have seen variations/modifications.

ART 166 F History of Architecture I: Antiquity to Early Renaissance Architecture

hr: 45; cr: 3

What is the common thread that holds together the evolution of Western architecture from the Greek temple to the present? How has architecture evolved since the definition of classical canons to their reemergence in the Florentine Quattrocento? With firsthand onsite visits, we analyze the main historical periods and architectural movements from classical Greece and Rome to Paleochristian, Romanesque and Gothic architecture, up to the early Renaissance. We shed a light on architecture and city planning in their social, economic and cultural context, and examine their relation with the evolution of construction materials and techniques over the centuries. In the history of architecture everything is connected: the various epochs and styles are compared to the main architectures of the twentieth century, in order to find analogies, differences, and returns.

Note: Replaces former course "ART 165 History of Architecture" Now divided into two separate parts: "ART 165 History of Architecture I" and "ART 166 History of Architecture II".

COM 205 F Introduction to Cross-Cultural Communication: Bridging the Borders of Difference

hr: 45; cr: 3

Even a common language is no guarantee that people are able to effectively express themselves in ways that are fully understood. In a relentlessly globalizing world, understanding how to appreciate and anticipate social and cultural differences has never been more important for interpersonal communication. This course explores and explains how those differences can be overcome, especially the cultural obstacles that so often create miscommunication and mistrust; everything from the influence of culture on personal identity, differing conceptions and norms of personal space, rituals, speech patterns, myths, ideologies, and the mass media's influence on cross-cultural representations of reality.

Note: formerly "COM 306 Intercultural Communication". Change of level, revised title and description with no prerequisites required for course entry. In definitive, it switches position with former course COM 271 / BUS 270 now COM 355).

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

hr: 45; cr: 3

How we physically present ourselves, our Body Language, is a critical element of how we are perceived in every aspect of our personal and professional lives. The ability to speak effectively in public is undeniably important, but doing so in a way that communicates the same emotional or intellectual message is equally important. Your tone of voice, how you use your hands and your ability to make eye contact say as much about you and the message you hope to convey as the words you use. In this class, you will learn and practice techniques that will help you project confidence as well as greater personal energy in all of your interpersonal interactions.

Note: revised title and description only. Formerly "COM 212 The Body Speaks: The Importance of Non-Verbal Communication". Course contents unchanged. No need for updated equivalent.

COM 245 F Media Ethics in the Techno Age

hr: 45; cr: 3

Media's rapid evolution has not only revolutionized the way we receive information, it has also changed the century-old rules and norms that govern the content it carries. Is there anything that cannot be said or done? Are there ethical rules for journalists or media companies? And if so, who makes them? As technology literally explodes with innovations in Social Media and Artificial Intelligence, is a universal understanding of Media's ethical responsibility even possible? This course explores how communications professionals decide what to say and what to censure, and the ethical challenges of digital convergence on the new frontier of mass communication.

Note: revised title and description only. Formerly "COM 245 Media Ethics". Course contents unchanged. No need for updated equivalent.

COM 249 F Media's Evolving Role in Modern Society

hr: 45; cr: 3

Media was born of the most basic human need, to communicate. No matter how much technology changes, or how it works and looks, the ability to connect people, information and ideas remains the only enduring reason for its existence. This course explains how New and Legacy Media's many parts: Journalism, Advertising, Public Relations, Sports, entertainment and informational content all interact with each other, and the culture and society in which they exist. Students will also learn about the financial, political and economic realities to which all commercial media are subject, and how they influence and define the global society.

Note: revised title and description only. Formerly "COM The origins and Development of Media". Course contents unchanged. No need for updated equivalent.

COM 250 F The World Changing Convergence of Media and Technology

hr: 45; cr: 3

The explosive evolution of technology has completely rearranged the Media and Communications landscape, destroying legendary media empires and giving rise to new ones. Students will learn how brands and technologies that didn't exist when they were born, are disrupting and redefining global cultural, societal and financial structures, creating polarization and disturbing changes in societal norms. Most importantly, it will explore the critical role and ethical responsibilities of individuals in creating new guidelines for media and the ever evolving technologies that deliver its news, information and entertainment to the global community.

Note: revised title & description only. Formerly "COM 250 The Convergence of Media and Technology". Course contents unchanged. No need for updated equivalent.

COM 304 F Communication and the Art of Leadership

hr: 45; cr: 3

The hardest human attribute to define and the easiest to recognize is leadership. Legends abound with examples of how the personal dynamism of a leader turned the tide of history. At no time in the human experience has there been a greater need for effective leadership, especially in Media and Communications. This course explores how the role of the individual, especially in times of extreme volatility, is essential to positive outcomes. We explore strategies, skills and approaches of innovative leaders, as well as examples of how a combination of compassion, charisma and intuition can create a transformative leader, capable of inspiring meaningful change.

Prereq: COM 130 Introduction to Communications or equivalent.

Note: revised title & description only. Formerly "COM 304 Communication and Leadership". Course contents unchanged. No need for updated equivalent.

PHO 210 F Italy Through a Photographic Perspective

hr: 60; cr: 3

By studying the medium of photography, both from a theoretical and from a practical/technical point of view, this course traces the history of Italy and the iconic images that have been created to represent significant national events, cultural movements, and political eras, enabling the students to observe the country's present as a witness as well. Coursework involves the research and study of particular photographs both from an aesthetic point of view as well as its relation to a specific historical period. Through guided field trips, students will visit important venues and exhibitions of interest, in addition to important cultural sites in the city of Florence. By learning to deconstruct images and relating the information in a larger context, students will develop their ability to analyze imagery and apply photographic language to further understand the evolution of Italian society.

In addition to the theoretical phase, the course will have an important practical part, during which students will learn how the camera works (exposure, depth of field, composition, editing basics). The technical side will be particularly instrumental in the realization of a series of projects.

Through a series of assignments (weekly visual journals, Midterm, and Final project), linked to the topics, the students will in fact learn to read and document traces of the past in the present and understand causal links often taken for granted.

Note: Transformed from theory (45 hrs.) to practical studio art (60 hrs) Course content, description and required equipment updated.
