NEW COURSES

ANC 220 F - Art Crime in Context: Unraveling the Web
hr: 45; cr: 3

Museum pilfering, calls to return colonial loot, protest vandalism of gallery and public art, high-profile forgeries, backdating, antiquities smuggling, looting in times of war, and targeted destruction by political extremists—art crime frequently makes headlines. These threats to our artistic heritage are often perceived as attacks on our very humanity. This course unravels the complex web of actors involved in art crimes of every type and the efforts to combat them, introducing students to the rapidly expanding academic discipline of art crime. Students examine the criminological, legislative, political, and ethical dimensions of art crime and engage with controversies surrounding museum collections and the restitution of heritage. Specific case studies provide useful context to the theoretical underpinnings examined in the course. Additionally, site visits and guest talks by distinguished law enforcement practitioners offer insider perspectives, enriching the learning experience. Students work hands-on with project-based learning and, by the end of the course, gain a comprehensive understanding of the complexities of art crime and the multidisciplinary efforts required to address these issues.

ANC 300 F - Ancient Myth, Religion, and Society
hr: 45; cr: 3

Religion has been a dominant part of human society from the beginning of history. Mythology is the narrative of religion. It is storytelling and narratives to explain the origins of the universe and humankind. Biblical influences and ancient mythological tales permeate Florence and have contributed to its history of being the center of the Renaissance. By understanding the theory of religion, reading important religious literature, and visiting sites such as museums, monasteries, churches, piazzas, palaces, and gardens, students come to understand the impact of religion on society and the influence the ancient world of religion has had on Florence as well as Western civilization at large.

Note: offered in collaboration with the University of Hawai'i at Mānoa.

Prerequisite: Sophomore standing

FMA 220 F / PER 220 F - The Marriage of Opera and Cinema
hr: 45; cr: 3

Opera and film have had a close relationship since the beginning of cinema. This course explores the collision and cross-pollination of two dramatic art forms, uncovering the cinematic in opera and the operatic in cinema. The birth of opera in Florence over five hundred years ago and its rapid rise to popularity in the country and the rest of Europe cemented Italy's reputation as the home of the art of extravagant spectacle. It is only natural that the birthplace of one of the early-modern period's most important cultural innovations should have embraced cinema, the 20th century's signature dramatic art form with such panache and enthusiasm, rising to become a leading nation in filmmaking. Students embark on an audiovisual exploration of the most emblematic operas and their adaptations for the screen by famous directors. The course includes live musical demonstrations, an opera film at the cinema, a live opera at the theater, and a visit to the Zeffirelli Museum.

FMA 302 F - Advertising Filmmaking
hr: 90; cr: 3

This course introduces a broad range of techniques for the creation of an advertising video, music video, or a fashion film, from research and planning to shooting, editing, and finalizing. Students learn how to film in a studio and on location and the specific cinematographic techniques involved in producing effective advertising videos. Students leave this course with an understanding of the principles and practicalities of promotional, editorial, and independent fashion filmmaking, innovative techniques to accomplish them, and the ability to work with and manage small crews. Students also develop a critical awareness of the relationship between film advertising and its underlying commercial, cultural, and even political agendas.

Prerequisite: FMA 275, Filmmaking II, or equivalent

HIS 202 F - ImagiNation: The Idea of Italy
hr: 45; cr: 3

"Italy is merely a geographical expression," commented Europe's most influential statesman, Prince Metternich of Austria, in 1814, as he violently suppressed nationalist revolts in his country's Italian provinces. However, Metternich would be proved wrong. Around 50 years later, in 1861, after a long struggle, the peninsula was united under one flag, and the modern nation-state we know today was founded with Florence as its first capital. This broad sweep of Italian history is bookended on one end by the Roman Republic, under which the peninsula was unified as a single political entity for the first time, and by the proclamation of the modern Republic of Italy after the end of the Second World War. This course teases out the conceptual threads that animate the long history of the peninsula as it oscillated between unity and disunity, monarchism, and republicanism. Despite its broad focus, this course has a specific aim: to explain how Italy came into existence, first as an idea and then as a mature nation.

LIT 312 F - Struggling with the Self: Literature and the Modern Condition
hr: 45; cr: 3

This course deals with some of the fundamental themes of modernist literature by surveying four foundational figures of modern European literature spanning a roughly 100-year period from the mid-1800s to the middle of the 20th century, a time characterized by profound psychosocial alienation and spiritual destitution in the wake of industrialization, rapid urbanization, the death of God, devastating mechanized wars, and violent revolutions. Students engage with Dostoevsky's moral quandaries, the humorous and horrifying in Kafka, the metaphysical and social musings of Camus, and Eliot's radical experiments with form. Students embark on an exploration of these authors' lives and work, how they responded to and shaped their times and the literary landscape, and their search for meaning at the heart of the human condition as all the certainties once taken for collapsed

around them raising questions that remain unresolved to this day and securing their place at the heart of the modern Western canon.

Prerequisite: LIT 150 Survey of Western Literature, or equivalent

PDM 278 F - The Portrait in Oil
hr: 90; cr: 3

The allure of the human face has fascinated artists for millennia. With its capacity to express psychological depth and emotion, the portrait has always been and has remained one of the most important practiced and popular forms of visual art. This course is designed to improve students' proficiency in oil painting techniques as they create quality portraits from live subjects. Through a series of projects, students develop the skills and methodology required for portrait painting: observational analysis, proportion, capturing a likeness, composition, and color mixing. Studio practice is explored, including lighting, designing an effective pose, setting up the model, and perspective. Both historical and modern approaches are addressed with an emphasis on exploring the psychological and expressive capacity of the human face. Drawing and painting exercises include the study of expressions and facial anatomy. In addition to painting models from life, students also create a self-portrait.

Prerequisite: PDM 140 Foundation Oil Painting, or equivalent

PDM 280 F - Making Video Art
hr: 60; cr: 3

Video art is considered the most innovative contemporary form of art with expressive boundaries that are constantly shifting and evolving. In an age where everyone has a 4K camera in their pocket and the potential to reach an audience of billions through the use of social media, how can we, through video art, create works that are original, creative, and conceptually relevant? This studio-based course offers a critical and practical introduction to video art, with a focus on the experimental possibilities of digital moving images in contemporary art and culture. Through hands-on exercises, screenings, critical readings, and group critiques, this course teaches the basic tools and approaches to video art, allowing students to engage in creative thinking. Students engage with the works of artists with radically different approaches to this medium and discover how social, technical, and cultural changes have influenced video art and cemented its position in the world of contemporary art.
Note: Personal laptop for in-class projects required.

Prerequisite: ART 186, Art History II: High Renaissance to the Present, or equivalent

PER 220 F / FMA 220 - The Marriage of Opera and Cinema
hr: 45; cr: 3

Opera and film have had a close relationship since the beginning of cinema. This course explores the collision and cross-pollination of two dramatic art forms, uncovering the cinematic in opera and the operatic in cinema. The birth of opera in Florence over five hundred years ago and its rapid rise to popularity in the country and the rest of Europe cemented Italy's reputation as the home of the art of extravagant spectacle. It is only natural that the birthplace of one of the early-modern period's most important cultural innovations should have embraced cinema, the 20th century's signature dramatic art form with such panache and enthusiasm, rising to become a leading nation in filmmaking. Students embark on an audiovisual exploration of the most emblematic operas and their adaptations for the screen by famous directors. The course includes live musical demonstrations, an opera film at the cinema, a live opera at the theater, and a visit to the Zeffirelli Museum.

UPDATED COURSES
Existing courses that have seen small variations/modifications (see underneath notes)

FMA 170 F - Understanding Movies
hr: 45; cr: 3

Motion pictures were certainly one of the 20th century's most distinctive innovations, and they remain a uniquely thrilling sensory experience. In our media-dependent culture, developing a critical understanding and practical knowledge of this form of entertainment and storytelling is vital. The course explores both the theories and techniques of filmmaking, analyzing the ever-evolving language of film in both its historical development and its key genres and movements. How do directors and cinematographers choose and execute cinematic style? How are images and sequences edited to create the final product we see on screen? Students become familiar with the aesthetic and technical vocabulary, rules, conventions, and assumptions filmmakers use to build meaning. Includes stylistic exercises designed to give students a hands-on experience behind the camera.

Note: Personal laptop for in-class projects required.

CHANGES: code updated to optimize course sequences in this department (formerly: FMA 215 F) - Does not affect course contents and objectives

FMA 180 F - Filmmaking I
hr: 90; cr: 3

What goes on behind the scenes of a film, and what skills and know-how do filmmakers need? What separates an amateur product from a compelling work of art? This course covers the basics of individual shots, frame composition, elementary scripting, and editing. Students use personal devices (smartphones, basic photo/video cameras, etc.) and familiarize themselves with more professional video-making tools, develop creative projects, test their visual storytelling capabilities, and produce a short digital film by the course's end. The course combines hands-on activities with classroom analysis, discussions of cinematic language, and an exploration of the medium's recent evolution (e.g., the YouTube galaxy, on-demand video services, new media devices, and practices).

CHANGES: code updated to optimize course sequences in this department (formerly: FMA 210 F) - Does not affect course contents and objectives

FMA 276 F / PER 276 F - Music and Film: Understanding Soundtracks and Scores
hr: 45; cr: 3

How does music function as a source of drama and emphasis in a film's plot? This course is an introduction to the role of music in the defining art form of the 20th century. Students explore film music from its silent-era origins to the present day. Key topics include an overview of film history, musical forms, the concept of associative listening, and major film music techniques and how composers use them in scoring. The course also analyzes some of movie history's most iconic soundtracks by such composers as Morricone, Williams, Rota, Horner, and many others, including films by Alfred Hitchcock, Stanley Kubrick, Federico Fellini, Sergio Leone, James Cameron, and Wes Anderson, and discuss what makes these scores so effective.

CHANGES: enhanced title (Formerly: Music and Film)

GRA 120 F - Digital Graphic Techniques Fundamentals
hr: 90; cr: 3

This course is an introduction to fundamental computer graphics techniques and skills for utilizing the standard set of software applications for the design field. It is an in-depth exploration of image optimization and manipulation, graphic illustration basics, and web design principles. Students carry out practical individual projects involving image creation and enhancement, graphic illustration, and web layout design. They also have the opportunity to develop professional printing skills through experience at a commercial printing center.

CHANGES: code updated to optimize course sequences in this department (Formerly: GRA 185 F) - Does not affect course contents and objectives

INT 210 F - Design for Living Spaces
hr: 90; cr: 3

In this course students sharpen their analytical and technical skills by creating design solutions for living spaces that represent a range of contemporary lifestyles and needs (single unit, family, etc.). They acquire the techniques and tools that allow interior designers to respond to clients' specific requirements in terms of space, technology, emotional atmosphere, and accessibility. Students are encouraged to explore design solutions that express a well-defined decorative and architectural approach. The course covers effective programming, building code issues, spatial planning, finishing, and furniture choice and arrangement. The students' main project requires them to consider the functional and aesthetic elements of a space, design an appropriate solution, and present it effectively and accurately.

Prerequisite: 1) INT 160 Interior Design I, or equivalent I, 2) INT 190 CAD for Interior Design I, or equivalent

CHANGES: second prerequisite added (Formerly: INT 160 Interior Design I, or equivalent) - Does not affect course contents and objectives

INT 250 F - Interior Design II
hr: 90; cr: 3

Students redesign the interior of an existing site. Students begin with a survey and technical drawings of a space, then develop an original design solution in its entirety, from marketing and target identification to resolving technical problems and the creation of a new layout. Students consider both functional and aesthetic aspects and present their solutions in an attractive, effective manner. Classes revolve around case study discussions and fleshing out the main elements and features of student projects. Students produce a general layout and inspiration board, plans, elevations, sections, perspective drawings, and sketches, along with any images, photos, and other materials, which they present in class on the day of the exam.

Prerequisite: 1) INT 160 Interior Design I, or equivalent I, 2) INT 190 CAD for Interior Design I, or equivalent

CHANGES: second prerequisite added (Formerly: INT 160 Interior Design I, or equivalent) - Does not affect course contents and objectives

LIT 275 F - Our Soul is a Foreign Country: Florence in the Literary Imagination
hr: 45; cr: 3

Why have Tuscany, and Florence in particular, occupied such a prominent place in the Anglo-American literary imagination? How have Florentine authors as different as Dante Alighieri and Vasco Pratolini influenced English-language masterpieces? This course examines early Tuscan influences on English literature before introducing the analysis of travel notes, journals, novels, and poems. Students then discover the works of British and American novelists, writers, and poets who drew particular inspiration from the Tuscan and Florentine environment: P.B. Shelley, Elizabeth Browning, D.H. Lawrence, E.M. Forster, Thomas Harris. Particular attention is also given to films drawn from novels set in Florence, such as Forster's A Room with a View.

CHANGES: enhanced title (Formerly: Florence in the Literary Imagination)

NTR 240 F - Italian Foodways: The Connection Between Nutrition and Culture
hr: 45; cr: 3

"Foodways" are the cultural, social, and economic practices relating to the production and consumption of food. This course introduces students to the fundamentals of human nutrition so that they properly understand the health benefits of a balanced and varied diet from a sound scientific perspective and the problems associated with unbalanced nutrition. The aim is to nuance students' understanding of nutrition by focusing on Italian home-style cooking as an example of the Mediterranean model of eating. Students discover how Italian cultural attitudes and food habits are at the root of many positive health outcomes and learn about the principles governing the regulation of protected origin ingredients in the EU and Italy. The course may include visits to local producers. Hands-on kitchen experience teaches students how fresh ingredients can be used to make balanced meals.

CHANGES: revised description and enhanced title (Formerly: A Balanced Nutritional Experience: Italian-Style Cooking) - See new course syllabus

PER 207 F / FMA 207 F - Acting for the Screen
hr: 90; cr: 3

How does an actor communicate in front of a camera that is different than acting on stage? An actor needs to know where to go within themselves to bring forth the truth of their intentions. Energy dictates their vocal volume, physicalization, and subtleties in performance. Combining the technical aspects of filming with personal action-driven choices ultimately leads to cinematic magic that affects an audience. This course provides a way of working personally and creatively in front of a lens. Understanding how to act and react through improvisation exercises thus establishes the focus and concentration necessary to reduce self-consciousness. This course incorporates text from on-camera scenes and scripts, learning how to slate, audition, self-tape, and perform a role. Script analysis and breaking down individual scenes to score one's part. Experiential participation with the use of a (cell) camera setup, lighting, angles, and basic on-set language and universally applied methods of acting terminology. The class uses the exercises created and developed by Sanford Meisner that led many actors who trained with him to perform Academy Award-winning roles.

CHANGES: course hrs raised from 60 to 90

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: Photo camera required, of any type (DSRL, rangefinder, mirrorless). Lab fee required.

CHANGES: less restrictive camera requirement

PHO 234 F / IGC 234 F - Food Photography
hr: 90; cr: 3

Presentation, not just preparation, is key to a memorable culinary experience. This course examines how food and beverages can be styled, capturing their essence in photography through accomplished technical and compositional control. Students develop their creativity in a field with concrete, practical applications. In the lab, students process, develop, and print photographs, learning to use Photoshop tools particularly useful in food photography. The course focuses on lighting techniques, how to compose and create appealing settings, and the art of visual storytelling. Students also receive a firm grounding in the key theoretical elements of food design with visual and stylistic analysis. The course includes guest speakers (including a professional food stylist and a chef) and field trips to a selected restaurant and other culinary venues.

Note: Each student must have a DSLR camera with a manual setting and at least one lens.

CHANGES: simplified title (Former title: Fundamentals of Food Design, Styling, and Photography)

NOTE:
Always refer to the current LdM Catalog 2024-2025 for any additional new and changed courses, and request the relevant updated course syllabi for accreditation and equivalency.