Italy: Territory, Food, and Anthropology
Professor Gregory O. Smith

Course Description
Italy possesses one of the richest culinary traditions in world, with roots reaching back to ancient times. An abundant literature on Italian food allows us to explore in detail matters of food culture in a dense array of settings. Part of the course is conducted on site, exposing students to Rome’s rich network of food distribution systems, as well as touring areas in proximity of Rome to discover the close linkage between the territory, its inhabitants, and consumable food products. Topics covered include the cultural ecology of pasta, the historical evolution of spices, the special character of Alpine ecosystems, the moral implications of food consumption, modern food distribution, the globalization of taste, and responses to globalization especially through the Slow Food movement. Throughout the course attention is paid to the role of food practice in contemporary Italian society and culture, with special attention to gender. In order to put principles into practice, the structured experience of food and wines is an integral part of the course. 5.0 quarter/3.3 semester UC units: upper-division.

Course Objectives
- Develop a critical sense of the way food practice is embedded in culture
- Gain an awareness of the rich variety of Italian food traditions
- Explore the relationship between the territory, agriculture, and food practice
- Discover the rich literature concerned with Italian food culture
- Understand the importance of thinking holistically about the role of food in culture and the environment
- Experiment with food research techniques

Grading

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<th>Component</th>
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<tr>
<td>Midterm</td>
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<td>Journal</td>
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<td>Market paper (6-8 pages)</td>
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<td>Product paper (6-8 pages)</td>
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<tr>
<td>Preparation &amp; Participation</td>
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<td>Final examination</td>
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Research Project: In the first half of the course, students will write a short ethnographic study of an assigned Rome neighborhood market. This paper will be six- to eight-pages long and will contain a survey of the activities documented in the market, including the types of stalls or shops, the products on sale, the vendors, and the buyers. Notes will also be provided on the neighborhood in which the market is embedded. In the second part of the course, students will prepare another six- to eight-page paper on a regional product or dish. If the product is wine, reference to Joly is required. This paper will involve a product or dish which will contribute to a meal student groups will produce at their homes. The groups will be created and the regions assigned at the midterm. This experience will be formalized as a short class presentation at the end of the semester in which groups present to the class the regions, its products and culinary traditions.
**Food Journal:** Students will be instructed concerning a food journal in which they will document food experiences organized within the class and at least two food experiences acquired outside of class. This will be submitted at the midterm test and at the final. The journal is organized in parts which allow the student to engage in the analysis and assessment of these food experiences following guidelines set out in class.

**Academic excursion:** An academic excursion is organized to Viterbo. An urban horticulture tour in Rome is also scheduled.

**Sources for readings**
Dickie, John, *Delizia! The Epic History of Italians and Their Food*, Hodder General Publishing Division 2008 (416 pages)
Helstosky, Carol, *Garlic and Oil, Food and Politics in Italy*, Berg (288 pages)
Joly, Nicholas *What is Biodynamic wine? The Quality, the Taste, the Terroir*, Clairview Books, 2007 (144 pages)
Petrini, Carlo, *Slow Food Nation*, Rizzoli, 2007 (262 pages)
Tak, Herman, *South Italian festivals: A Local History of Ritual and Change*, Amsterdam: Amsterdam University Press, 2000 (256 pages)
ART, FOOD AND SOCIETY
Rome, Italy

The Sociology of Rome
Sociology, Urban Studies 111S

The Sociology of Rome
Professor Gregory O. Smith

Course description
The course explores social and political issues concerning the city of Rome. It provides background on the role of the city in the unification of Italy, and then focuses chiefly on the period following the Second World War. Topics include the image of Rome in popular culture, the modern evolution of the city as a physical entity, the migration of southerners to the city, the dynamics of family, and the role of gender. Soccer is examined with particular reference to citizen participation. Local criminality is put in national context. Other topics include the church, the education system and government. Final consideration is given to Rome as a European capital city. Throughout the course attention is paid to relevant administrative issues and social contexts, attempting to gain a vision of Rome seen in Italian and European perspectives. The course includes visits to a major public housing project and to an area noted for excellence in developing the extreme periphery. 5.0 quarter/3.3 semester units: upper-division.

Required texts
A violent life, (Carcanet, 1996), Pier Paolo Pasolini
Stupendous Miserable City (2007) John David Rhodes
Other required readings listed in the syllabus are provided in the reader.

Term project
A ten-page research paper (2,500 words ca.) on a topic pertaining to contemporary Rome or Italy. Recommended topics are gender, family, criminality, political extremism, soccer, Italian mass media, immigration. While the paper will make appropriate reference to material covered in the course, it will be based chiefly on library and electronic sources. It must contain a bibliography with at least five entries, as well as page reference to the bibliography. The paper will open with a thesis statement establishing the terms of the argument it intends to pursue, and will conclude with an assessment of the strengths and limitations of its findings. MLA or Chicago style format is acceptable. The topic for the paper, identifying and justifying its aims in about one page, and specifying the kinds of questions it hopes to answer, is due on March 17th along with an annotated bibliography. The final paper is due April 30th. Papers will be double-spaced, have page numbers, and a cover page showing the student’s name, the date and the relevant course information on the top right hand corner.

Academic excursion
A tour of the urban periphery. Attendance will also be organized at a concert held at the Rome Auditorium. Students are responsible for their own transportation (suggested Tram 2 from Piazzale Flaminio) to and from the event.

Grading
Midterm examination: 25%
Annotated Bibliography: 5%
Final paper: 30%
Participation: 10%
Final examination: 30%
Italian Media: From Bread and Circuses to the Digital Age
Professor Barbie Latza Nadeau

Course Description
Does the media reflect the ideals of a culture, or does it shape them? This course considers the unique aspects of Italian media and how it impacts and influences everything from cultural heritage to politics. We will explore Italy’s eccentric media characters, from chauvinistic Silvio Berlusconi to the tweeting, headline-making Pope, and consider how seriously Italians take what they get from the press. This course will explore the historical development of Italian media from the Acta Diurna bulletins (were they ancient tweets?) sent from the Roman Forum through phases of Fascism and national terrorism, all the way to the digital age. Students will play documentarian by following the media treatment of an Italian news topic of their choice, ranging from culture, fashion or food to gay rights, politics or the economy, to fully understand how the media shapes public perception—and vice versa. Topics will include the media treatment of the Vatican, the Mafia, gender issues and sexism, fashion and food, cultural heritage and the economy. We will also consider how Italy stacks up against media in the United States and United Kingdom in terms of press freedom, transparency and infotainment (the melding of news and entertainment). 5.0 quarter/3.3 semester units: upper-division.

Course Objectives
- Become discerning consumers of news with the goal of judging information objectivity, taking into account fairness and balance and personal values.
- Develop a keen awareness about how the news personally impacts our lives and how we often subconsciously use news—fake or real—to make decisions.
- Identify subliminal and overt propaganda in traditional news and social media that pushes political interests, sexism and racism.
- Appreciate the importance of press freedom and understand what happens when it is compromised.

Grading
Preparation & Participation 5%
Assignments 15%
Midterm exam 25%
Presentation 10%
Final paper (8-10 pages) 15%
Final exam 30%

Midterm Exam and Final Exam: The midterm and final exams aim at evaluating the students’ understanding of the readings and class discussions as well as the students’ development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam, but the final exam will be cumulative and will cover all course contents. Both exams will consist of short answers, identification, and several essay questions, which will require students to demonstrate their knowledge of specific terms, concepts, and themes, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents.
**Written assignments:** Critical thought and analytical research are key to succeeding in this class. Students will be given sporadic written assignments and write a final paper that serves as a complement to their presentation topic that explores the media treatment and cultural outcome of the chosen topic.

**Individual Research Paper:** Students will write and present an original individual research paper about a relevant topic within the scope of the course using scholarly sources (journal articles, book chapters, video documentaries, photographs, etc.) as well as other pertinent sources such as newspapers, blog entries, or social media contributions.

**Sources for readings**


Giomi, Elisa. “Italian Media Landscape.” PDF


Jones, Tobias. *Ultras: The Underworld of Italian Football.* 2019


“Reuters Institute Digital News Report.” 2018. “Section 1 (“Executive Summary and Key Findings” by Nick Newman), Section 2 (Further Analysis and International Comparison) 32-57
Rome and the Medieval World
Professor Cristiana Filippini

Course Description
The millennium following the collapse of the Roman Empire saw the development in Europe of a radically new form of civilization that we now call 'medieval'. With its nuns and monks, knights and nobles, troubadours and artists, plagues and famines, crusades and cathedrals, cities and castles, the Middle Ages left an indelible mark on the western world. Rome, the city of the Popes, played a key role in medieval western civilization and was the center of a long-lasting tradition of pilgrimage to the apostles’ and martyrs’ relics preserved in its many churches. This course is intended as a broad survey of medieval culture and history with a specific emphasis on Rome. It will take advantage of the city’s abundance of medieval monuments and works of art: mosaics and paintings, sculptures, and religious architecture, which will be analyzed in comparison to the artistic production of the rest of Europe, the Byzantine East and other cultural contexts as, for example, the Islamic world. The reading of relevant historical and literary texts will complete the course.

Course Objectives
- Master the development of the art of Rome during the Middle Ages
- Analyze the art of Rome in the context of the political and social history of Rome
- Evaluate the art of Medieval Rome in comparison to other cultural contexts
- Identify the role of the Papal city within the Medieval world
- Enhance both oral and written critical and dialectic skills

Grading
Preparation & Participation  10%
Midterm  20%
Research paper (phase 1)  5%
Research paper (phase 2)  30%
Final examination  35%

Midterm Exam and Final Exam: The midterm and final exams aim at evaluating the students’ understanding of the readings and class discussions as well as the students’ development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam, but the final exam will be cumulative and will cover all course contents. Both midterm and a final examination will consist of slide identifications, questions and essays of various types and lengths, which will require students to demonstrate their knowledge of specific terms, concepts, and historical landmarks, and to compose their ideas addressing specific topics related to course contents.

Individual Research Paper: Students will write and present an original individual research paper about a relevant topic chosen from a list of suggested paper topics, using scholarly sources (journal articles, book chapters, video documentaries, photographs, etc.)

Sources for readings
*Donation of Constantine* [http://www.fordham.edu/halsall/source/donatconst.html];
*Edict of Milan* [http://www.fordham.edu/halsall/source/edict-milan.html];
St Francis, *Canticle of the Sun* [http://www.fordham.edu/halsall/source/stfran-canticle.txt].
A. Boureau, *The Myth of Pope Joan* (Chicago, 2001), 9-44;
H. Kessler and J. Zacharias, *Rome 1300: On the Path of the Pilgrim* (New Haven and London, 2000);
R. Krautheimer, *Rome: Profile of a City*, 312-1308 (Princeton, 2000), chaps. 1, 2, 3, 4, 5, 6, 7, 8, 11, 14, 3-228, 261-269, 311-326;
*Museo Nazionale Romano Crypta Balbi* (Milan, 2000), 5-47:
E. Panofsky, “Abbot Suger of St Denis,” in *Meaning in the Visual Arts* (Harmondsworth, 1970), 139-180;
C. Tyerman, *The Invention of the Crusades* (Houndmills, Basingstoke, 1998), 8-29;
A. Vauchez, *Francis of Assisi: The Life and Afterlife of a Medieval Saint* (New Haven, 2012), 3-71;
Love and Sexuality in Early Modern Italy
Professor Paolo Alei

Course Description
This course explores various themes about love and sexuality in Italian culture from circa 1350 to 1650. From the verses of Petrarch, to the writings of Ficino, Aretino and the poems by Marino love and sexuality were theorized and represented in treatises, poetry, painting, and sculpture of this period. Mainly on-site in the churches, palaces, and museums of Rome, this course will take in consideration the poetic, social and visual aspects of the subject in a word and image interdisciplinary study. The course begins with Michelangelo’s Sistine Ceiling and its reflection on the fall of Adam and Eve with their subsequent awareness of their sexuality. Following Leo Steinberg’s theory about the sexuality of Christ we will explore the theology of nudity in Christian art as well as the amor dei (love for God) or mystic marriage through Baroque sculptures such as Bernini’s saints in ecstasy. The second part of the course will focus on the more secular, sensuous, and even lascivious aspects by considering the revival of ancient classical culture. Central to this evolution will be the Metamorphoses by Ovid and the themes deriving from the comments on this text: for example unrequited love through Bernini’s Apollo and Daphne, rape though Bernini’s Abduction of Persephone, and love for the self evolved over time through Caravaggio’s Narcissus. The course concludes with the socio-historical, gendered topics such as marriage, courtesans, male virility, female chastity, homosexuality, androgyny and hermaphroditism through a variety of art objects.

Course Objectives
- To acquire a deep appreciation of the art of Renaissance and Baroque Italy and an understanding of the diverse literary sources;
- To master the basic art historical terminology of the Renaissance and Baroque periods and attain the necessary analytical and critical skills for interpreting works of art;
- To understand how artists in Italy developed innovative methods for communicating meaning, and how their visions and aims evolved over time;
- To improve one’s ability to respond to works of art both analytically and affectively;
- To build a solid intellectual foundation on which to expand one’s knowledge of love, sexuality and gender in art history.

Grading
Preparation & Participation 10%
Midterm exam 20%
Oral Presentation 15%
Research paper (10 pages) 20%
Final exam 35%

Midterm and Final Exams: The midterm and final exams aim at evaluating the students’ memorization of all the images and sites seen in class, an understanding of the readings and class discussions as well as the students’ development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam, the final exam will be cumulative and will cover the material of the entire course. The midterm will consist of slide identifications, contrast comparison and a short essay question. The final will include a longer essay question, which will require students to demonstrate their knowledge of specific terms, concepts, and...
historical landmarks, and to compose their ideas in more paragraphs addressing specific topics related to course contents and readings.

**Written assignments:** Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit one five-page assignment, relating to a topic chosen together with the instructor and presented in the form of an oral report of the work in progress. Students will write and present an original individual research paper about a relevant topic within the scope of the course using scholarly sources (journal articles, book chapters, photographs, etc.) as well as other pertinent sources such as original documents and archival papers.

**Oral Presentation:** The topic of the paper will be presented in class about two weeks earlier than its due date through a PowerPoint slideshow. The oral presentation should last about ten to fifteen minutes.

**Sources for readings**
James Grantham Turner, *Eros Visible: Art, Sexuality and Antiquity in Renaissance Italy*, Yale, 2017;
Ovid, *Metamorphoses*;
Julia Hairston, *The Poems and Letters of Tullia d’Aragona*, 2014 (Introduction);
Art Crime and Cultural Heritage Protection
Professor Crispin Corrado

Course Description
With an emphasis on Italy, this course will focus on the looting, destruction and reselling of antiquities, from classical antiquity to today. Together we will consider issues such as what constitutes an art/cultural heritage crime, how ideas of value (both real and symbolic) have emerged historically and how have they changed over time, what constitutes "ownership" in the eyes of different entities, and how this has changed over the past fifty years, resulting in the current difficult and controversial issue of the repatriation of cultural artifacts which have crossed international borders. Themes considered will be the history of collecting, illegal excavation and the illicit trade in antiquities, the role of auction houses, the Church, museums and galleries, ownership and patrimony issues, international laws and agreements, recovery and repatriation, and ongoing problems with the protection and conservation of antiquities. We will end the course with a review of cultural heritage laws and the current international situation, as well as a discussion identifying challenges and providing suggestions for regulating the market of antiquities in the future. This course will include visits to relevant sites and museums in and around Rome and will include the close investigation of actual case studies throughout.

Course Objectives
- Students will come away from the course with a thorough understanding of the current international situation surrounding the acquisition, ownership and repatriation of Italy's ancient objects, and the ways in which this has changed over time.
- Students will have obtained a general knowledge of classical art.
- Students will have acquired a thorough familiarity with the historical collecting practices of U.S. museums and private collections containing antiquities.

Grading
Preparation & Participation  10%
Midterm exam  20%
Group Presentations  20%
Paper  20%
Final exam  30%

Midterm Exam and Final Exam: The midterm and final exams aim at evaluating the students’ understanding of the readings and class discussions as well as the students’ development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam, but the final exam will be cumulative and will cover all course content. Both exams will consist of short answers, definitions, and essay questions, which will require students to demonstrate their knowledge of specific terms, concepts, and historical landmarks, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents.

Group Case Presentations: Students will be asked to present twice during the course of the quarter; these will be group presentations. For the first presentation, students (working in groups of three or four) will research and present to the class a prominent U.S. Museum. Each presentation should be approximately 20-30 minutes in length and should include information such as the founding of the museum and its history, its collections and departments,
information about its classical collection and important curators over the years, prominent pieces in the collection, and, importantly, its practices in terms of providing information about the objects in their collections (online or in museum labels). Do they list provenance? If so, how precisely, and how far back? The presentation should include the group's opinion about the museum's commitment to being transparent about and conscientious with their collecting practices. The second presentation will involve a relevant legal case involving an art crime in Italy. For this presentation, the group will research and present the general facts to the class, highlighting both sides of the debate. Work for both presentations should be turned in (per group) in outline form at the end of the presentation, with a full bibliography. The two presentations are together worth 20% of your final grade.

**Individual Research Paper:** Students will write and present an original individual research paper about a relevant topic within the scope of the course using scholarly sources (journal articles, book chapters, video documentaries, photographs, etc.) as well as other pertinent sources such as newspapers, blog entries, or social media contributions. The topic may be the case you presented in class (and you may argue either side of the debate, in your paper). Alternatively, you may discuss another case altogether, or you may write on a topic of your choice related to the issue of art crime and cultural heritage protection of antiquities as related to the country of Italy. Your topic must be approved by the professor before you begin your research.

**Sources for readings**
Charney, N., "How Not to Buy Stolen, Looted or Forged Art" in *The Observer* Online (2016)
Charney, N., "How to Spot a Fake: Art Forgery's Secrets Revealed" in *Salon* Online (2015)
"Do You Know Where Your Art Has Been? When the Licit Antiquities Trade Masks an Illicit Criminal Enterprise," in *ARCA* Blog, March 23, 2016
_____,'"Geneva Talk," Author's Private Notes
_____,'"The Universal Museum: A Valid Model for the 21st Century?," on Academia.edu
Lawrence, D. H., *Etruscan Places* (1932)
"Repatriation: The Cleveland Museum of Art Returns WWII Looted Bust of Drusus Minor to Italy," in ARCA Blog, April 20, 2017
Politics and History of Modern Italy
Professor Simon Martin

Course Description
This course will provide a core of knowledge of Italy’s post-Unification history, grounding students in the political, economic and social development of the country. Commencing with the nation state’s formation, the analysis of issues surrounding Italy’s early identity, society and political structures will reveal many of the problems that subsequent regimes have sought to address. After developing a solid grounding in the formation and establishment of the new nation state, the course will explore the impact of World War One upon the interwar period of Fascist Italy. After establishing what Fascism was and what it meant for Italian people, consideration will turn to the Second World War, the fall of Italian Fascism and its long-term legacy upon the postwar Republic. Examination of post-1945 Italy will consider the influence of America and the Cold War upon the internal battle for political control between the Left and the Catholic Right. This period will also focus on Italy’s economic recovery and re-entry into ‘normal’ diplomatic relations that was rubber-stamped by the 1960 Rome Olympic Games. With the country’s foreign relations stabilized, attention will turn to the internal crises of insurrection, terrorism, mafia activity and corruption that led to Tangentopoli, the collapse of the old political order, and the rise of Silvio Berlusconi. The course will conclude by examining the rise of the contemporary political phenomenon of the Five Star Movement and the Lega.

Course Objectives
- Acquire detailed knowledge of modern Italy and some of the fundamental historiographical arguments surrounding the different periods.
- Critically engage with debates, argue and write analytically about selected social, economic, political and cultural issues.
- Ability to analyze critically historiographical debates regarding modern Italy, argue and write analytically about selected social, economic, political, and cultural issues, including race, gender, identities, regionalism, wealth, which have impacted upon modern Italy.
- Introduce students to the importance of memory in national histories and identity construction.
- Reflect upon site visits and the role of statues and places of memory in the construction of national identity.
- Reflect upon the nation’s complex history to draw conclusions as to just what Italy means in the twenty first century.

Grading
Preparation & Participation  10%
Midterm exam  25%
Presentation  10%
Research Paper  30%
Final exam  25%

Midterm Exam and Final Exam: The midterm and final exams aim at evaluating the students’ understanding of the readings and class discussions as well as the students’ development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam, but the final exam will be cumulative and will cover all course content. Both exams will consist of short answers, identification, and essay questions, which
will require students to demonstrate their knowledge of specific terms, concepts, and historical landmarks, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents.

**Student Presentations:** For most site visits and some in class discussions, students will be given a topic upon which they will be asked to present. They will be expected to introduce the individual or event to the class and expand upon its significance with regard to modern Italian history and politics. Depending upon class size, these may be either individual or in small groups.

**Individual Research Paper:** Students will write and present an original individual research paper about a relevant topic within the scope of the course using scholarly sources (journal articles, book chapters, video documentaries, photographs, etc). They may choose to develop a topic already covered or, following discussion with the professor, may develop a new idea or topic.

**Sources for readings**
https://www.theguardian.com/commentisfree/2013/feb/26/beppe-grillo-politics-social-media-italy
https://www.theguardian.com/commentisfree/2018/nov/22/populism-concept-defines-our-age
Art and Psychology of Perception
Professor Fabrizio Zeri

Course Description
The psychology of perception studies the representation of the physical world through the processing of sensory information. Within the brain, the sensory information is organized, interpreted, and consciously experienced allowing to interact with the environment. Most people are not aware how complicated the mechanisms at the base of human perception are. At the same time, perceiving is something that happens almost effortlessly. The course will explore this fascinating process with particular emphasis on visual perception, while the other senses will be discussed in an introductory way. The process of perception will be discussed using the particular and privileged view of art because it can offer precious insights about how human beings build a psychological representation of the world. More specifically, many of Rome’s artworks will be used as a practical lab to study the subject. The main topics include: an introduction to human perception: theories about perception, research methods in perception; the fundamentals of perception, from the receptors to the cortex; perceiving objects—their size, depth, color, and movement; attention and perception; and sensory-perceptual development and changes over time.

Course Objectives
- Understand and discuss the principal theories of the psychology of perception.
- Demonstrate knowledge of methods and techniques used to research in the field of psychology of perception.
- Demonstrate knowledge of the transduction and transmission processes for the visual systems.
- Describe the main physiological, psychophysical, and cognitive mechanisms underneath the human visual perception.
- Write using the appropriate lexicon of the disciplines of psychology and neuroscience.
- Applying principles and knowledge acquired in the field of psychology of perception to describe and analyze artworks.

Grading
Preparation & Participation 10%
Midterm exam 20%
Oral Presentation 10%
Essay 25%
Final exam 35%

Midterm Exam and Final Exam: The midterm and final exams aim at evaluating the students’ understanding of the readings and class discussions as well as the students’ development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam. The final exam will cover all material covered in the entire course.

Oral presentation: The oral presentations will be organized in groups of two students. Each group will be paired with a specific painting (from different historical periods) and will be request to deal with an analysis of how the artist represented the object of the real world and how the principles and processes of the psychology of perception
can be detected in the representation. The presentation will take place in the classroom and should last no more than 10 minutes.

**Essay:** Students are asked to write an original, individual essay about a relevant topic within the scope of the course using scholarly sources (journal articles, book chapters, video documentaries, photographs, etc.) as well as other pertinent sources such as newspapers, blog entries, or social media contributions.

**Sources for readings**