Sport and Society in Modern Italy
Professor Simon Martin

Course Description
This course will examine the role of sport (with an emphasis on soccer and cycling) in Italian society from historical and contemporary perspectives. The course will consider the relationship between sports and such issues as gender, race, class, ethnicity, sexuality, nationalism, nation-building, the Italian economy, and the role of the media in order to determine how developments in sports have influenced, and have been influenced by, Italian politics and society.

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.

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).

Essays must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. They should be 8-10 pages long (2,000-2,500 words) and will include an introduction, main body, and conclusion. Essays must respond to a clear question and provide evidence (either sporting/historical examples from the course or relevant ideas and opinions of authors) to support the case being made. Readings may include all of those used during the course but students are encouraged to explore further reading.

Grading
Class attendance and participation: 10%
Mid-term Exam: 25%
Research Paper: 35%
Final exam: 30%

Text and Readings
Doidge, M., “‘If you jump up and down, Balotelli dies’: Racism and player abuse in Italian football”, *International Review for the Sociology of Sport*, 27 March 2013, pp. 1-16.
Doidge, M., “‘The birthplace of Italian communism’: political identity and action amongst Livorno fans”, *Soccer & Society*, 14, 2, 2013, pp. 2-16.


Ponzio, A., *Shaping the New Man. Youth training regimes in Fascist Italy and Nazi Germany*, Madison, University of Wisconsin Press, 2015, pp. 48-53; 59-75.
A Celebrated Rivalry: Bernini and Borromini in the Making of Baroque Rome

Professor Paolo Alei

Course Description
This course analyzes the masterpieces of Roman Baroque art and architecture from the end of the 16th century to the beginning of the 18th century. In this period, Rome was a leading center of the arts in Europe. Popes, cardinals, nobles, intellectuals and church officials continued to sponsor the Renaissance project of renovatio urbis, the restoration and embellishment of the city. While analyzing urbanism, architecture, sculpture, and painting by some of the major artists of the period (Caravaggio, Bernini, Borromini, Cortona), we will consider the artistic trends that characterize the patterns of patronage in Counter-Reformation and Baroque Rome. Special attention will be given not only to the literary sources that shaped art theory, practice, and criticism, but also to important issues such as propaganda, the viewer’s emotional engagement, and the artist’s social status. The unity of the visual arts, rhetorical effects, artistic rivalry, scenic urbanism, the relation between art and poetry, the use of classical and “bizarre” vocabulary, the concept of the pastoral, the representation of ecstasy, and the idealization of death will be some of the themes explored in this course. Each art work, building, or urban plan will be studied as a document to understand broader concepts related to politics, religion, music, science, theatre, and philosophy. 5.0 quarter/3.3 semester units: upper-division.

Text and Readings
The basic texts for this course are, R. Wittkower, Art and Architecture in Italy, 1600/1750. You are required to read these books and use them as a reference for dates, names, and images. Beside the basic texts, you are required to read attentively a series of weekly readings from periodicals, books, and photocopies collected in a reader. All readings are mandatory and will be specifically addressed during the examinations or discussions. For extra readings, you are strongly invited to study at Palazzo Venezia (Biblioteca di Storia dell’Arte).

Grading
Grading will be based on preparation and participation (10%), a paper (20%), a mid-term exam (35%), and a final exam (35%). Preparation and participation refers to questions, answers, interest, attention, enthusiasm, note-taking, punctuality. Those hoping to get a full “A” should not neglect the preparation and participation percentage for it often diminishes the final grade by as much as 10 points. Attendance is not calculated because it is mandatory.

Exam
Both exams will be written and will last approximately 2 hours. They will consist of slide identifications, contrast-comparison, unknown, and short questions in the form of a quiz or an essay. Exams are based on the memorization of all the images we have seen, a thorough study of your notes, and weekly readings.

Paper
The paper (12 pages) should deal with a work of art that we are not going to study in class. I invite you to consult the list of subjects at the end of this section. Come up with a fascinating title and a bibliography by the second week of the course. The paper should not be a mere formal analysis of the work of art, but a specific analysis of a theme, a problem or a meaning that you find interesting as a subject. I strongly recommend that you do your research in the Biblioteca di Storia dell’Arte at Palazzo Venezia where you can find a lot of sources in English and in many other languages on this subject. Start with the general book or articles in your reader or with what is available in the UC
library at the Study Center; then go to research in the Palazzo Venezia library and look for more specific sources. The final grade of the paper depends also on your capacity to overcome Roman bureaucracy and on your detective abilities to search for pertinent sources. Two books and two articles is enough for the paper. I will mainly focus on the content, organization, and the originality of your argument. Take this project as a great opportunity to write about one of the most beautiful art works in one of the most beautiful cities in the world!!!
Possible subjects: Fonseca Chapel by Bernini in San Lorenzo in Lucina; Spada Chapel in San Girolamo della Carità; Raimondi Chapel by Bernini in San Pietro in Montorio; Piazza Sant’Ignazio by Raguzzini, any painting by Caravaggio which we are not going to study, Judith and Holofernes by Artemisia Gentileschi, a painting by Guirdo Reni or Guercino etc. It is important that you research first in the UC library and then at Palazzo Venezia. By the break you should have completed your research and I do not want to hear about problems with the Library. This means I will be available to help you with the papers during office hours but you have to have completed your research. For every day of delay there will be a 1.50 point penalty.
ART, FOOD AND SOCIETY
Rome, Italy

Religious and Social Diversity in Rome Today
Religious Studies, Sociology 108S

Italian Media: From Bread and Circuses to the Digital Age
Professor Jenn Lindsay

Course Description
When most people think about religion in Rome, Roman Catholicism and the Vatican seem to tell the whole story. But Rome is statistically the “least Catholic” city in Italy, where, although Catholic affiliation may be high, only 25% of Italians actually practice the religion. Rome is historically also a crossroads of East and West. It is a place where—according to various archaeological records and experts on Ancient Rome—cultural, ethnic and religious diversity have existed since the Empire. The Jewish and Protestant communities of Italy have been well-established for centuries, and provisions for their religious freedom were written into the founding documents of the country.

Recently, in the decades since the 1970s, millions of people from many countries and religions have flooded into Italy, sparking a profound change in the social fabric of the once homogenous Italian peninsula. This course reviews the key teachings and beliefs of several world religions present in Rome and introduces undergraduate students to the principles and practices of “interfaith dialogue,” using local dialogue case studies and site visits to give context to our discussions. Students will grapple with the complex nature of religious and social diversity in the Eternal City, and the concrete steps many inhabitants of Rome are taking to bridge social divides. We will, as Italian sociologist Enzo Pace wrote, begin to “deal with the unprecedented religious pluralism that has been increasingly characterizing life in Italy.”