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

Course Description
Italy possesses one of the richest culinary traditions in the 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. 5.5 quarter/3.7 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
- Midterm 20%
- Journal 10%
- Market paper 15%
- Product paper 15%
- Preparation & Participation 10%
- Final examination 30%

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.

Revised 01/2015
**Academic procedure:** All in class examinations are individual examinations, and no books or other study materials may be consulted while the examinations are in progress. Research projects must be the original work of the student. Once the examination starts, students will not be allowed to leave the room until they have finished their work.

**Attendance Policy:** All UC Rome courses operate under an attendance policy created by the UC Faculty Advisory Committee that oversees the program. According to that policy, students are allowed two absences per class, any absences beyond that will result in a -3% point deduction for each subsequent absence from the final raw total for that class. Students who are late to class or leave early will receive an “L” on the attendance sheet. Three “L”s automatically convert to an absence. All students are expected to conduct themselves according to the principles and procedures of academic integrity and are held to the standards outlined in the EAP Academic Conduct policy, available at the following URL and on the UC Rome Study Center website: [http://eap.ucop.edu/Documents/_forms/1112/Policy_Academic_Conduct.pdf](http://eap.ucop.edu/Documents/_forms/1112/Policy_Academic_Conduct.pdf).

*Please note that no guests are allowed in any UC Rome course or site visit.*

**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)

Ancient Roman Civilization: The City and Culture of Rome  
Professor Crispin Corrado

Course Description  
This survey course will familiarize students with the city and culture of ancient Rome, focusing on the period of the high empire. The in-class lectures will cover topics relevant to the life and customs of the Romans themselves, including politics, social structure, religion, economics, history, public services as well as food, clothing, and daily tasks, among others. Where possible, these special topics will be highlighted by relevant site visits to the major sites and monuments in Rome, and the viewing of ancient objects in Rome’s various museum collections.

This course has three specific aims: 1) to provide students with a general knowledge of the topography of ancient Rome as well as the most significant monuments and artifacts of the period in question, 2) through investigation of these materials in their original contexts, to help students achieve a better understanding of the daily lives of the ancient Romans, and 3) to spark or enhance students’ love for Roman art forms, Roman lands, and the Roman world, as well as an appreciation for what the Romans have left us in terms of physical and cultural legacy. 5.5 quarter/3.7 semester units: upper-division.

Class Preparation and Participation  
Your appreciation and understanding of lectures and discussions will be greatly enhanced if you complete reading assignments by their due date, and you will be expected to come to class fully prepared and ready to actively participate. Therefore, class participation and completion of reading assignments count for 10% of your final grade.

Quizzes  
There will be four quizzes given periodically throughout the course. These will be map quizzes, where you are asked to identify certain landmarks in the ancient city. Each quiz will focus on one quarter of the city, and will be taken from your map of ancient Rome. By the end of the course you should know this map well, as a map identification of the entire city will be one component of the final exam. The quizzes will be announced (see schedule of classes, below); each quiz is worth 2.5% of your final grade.

Independent Site Visits and Write-Ups  
You will be asked to find and visit on your own four ancient sites located in the city of Rome. These visits will not be done as a class (i.e. not during class hours), though you may make these visits in groups. After each visit you will be responsible for turning in a two-page write-up on the site. The write-ups should be typed and well-written, single-spaced, with 1-inch margins, 10- or 12-point font size, and a correctly formatted, full bibliography. Citations should be made in the form of footnotes according to MLA or Chicago Manual of Style guidelines (see handout). You may choose your four sites from a list of possibilities provided. Each independent site visit and write up is worth 5% of your final grade.

Paper  
You will be asked to write a five-page research paper on a topic of your choice related to one aspect of the daily life of the ancient Romans. Your research progress will be graded in two parts. Your research progress will be graded in two parts. Part one of your paper will include a thesis statement, an outline of your argument with the relevant factual information, and an annotated bibliography of at least five texts and articles consulted. Part one is worth 5% of your final grade. Part two is the completed research paper. The final version of your paper should be typed, double-spaced, with 1-inch margins, 10- or 12-point font size, a title page, and a correctly formatted, full bibliography (see handout). Please take advantage of the Study Center library and the electronic resource list for this class (found on the Study Center website) while conducting research for your paper. Part two is worth 20% of your final grade; the paper is worth 25% of your final grade. Copies of all papers must be submitted.

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electronically to the professor’s e-mail address and to papers@eapitaly.it. Please include your last name and part of the course title in the subject line and make sure that the file containing your paper also includes your last name and part of the course title.

Exam
The final exam is worth 35% of your final grade. It will consist of definitions, a map identification component, and essay questions. The final exam will cover material from the entire semester.

Grading
The final course grade will be determined according to the following:
Preparation and participation: 10%
Quizzes: 10%
Independent Site Visits: 20%
Paper: 25%
Final exam: 35%

Attendance
All UC Rome courses operate under an attendance policy created by the UC Faculty Advisory Committee that oversees the program. According to that policy, students are allowed two absences per class, any absences beyond that will result in a -3% point deduction for each subsequent absence from the final raw total for that class. No guests are allowed in any UC Rome course or site visit.

Academic Honesty
All students are expected to conduct themselves according to the principles and procedures of academic integrity and are held to the standards outlined in the EAP Academic Conduct policy, available at the following URL and on the UC Rome Study Center website:
http://eap.ucop.edu/Documents/_forms/1112/Policy_Academic_Conduct.pdf

Reading Assignments
The reading assignment for each class is listed in the syllabus on the day of that class, but should be completed before the class meeting. Readings are only assigned for the in-class sessions; there will be no required reading for site visits.

Texts
G. Aldrete, *The Roman City: Rome, Pompeii, and Ostia*
Map of Ancient Rome
Course Reader
The Age of Giants: Bramante, Raphael, and Michelangelo in Renaissance Rome
Professor Paolo Alei

Course Description
This course will cover the art and architecture of Rome from the return of the Pope from Avignon around 1420 to the Council of Trent in 1545, with particular attention to the renovated papal majesty and its visual expression. Successors of Peter, heirs of the emperors, and, yet, akin with many other Biblical as well as classical figures, the Renaissance popes created the basis for an ideology which had an immediate impact on the physical structure of the city. The rediscovery of ancient sculptures, the classical topoi of pictorial description (ekphrasis), the concepts of architectural symmetry, axiality, and focus, and the revival of the rhetoric of “praise and blame” became the ideal means of communication for the restoration of the capital of Christendom. Artists such as Masolino, Masaccio, Beato Angelico, Melozzo da Forli, Perugino, Pinturicchio, Bramante, Raphael, and, above all, Michelangelo came to Rome, at the service of popes, cardinals and nobles for the renovatio urbis, a monumental project that aimed to restore the city of Rome as a universal mirror of the Greco-Roman and Judeo-Christian civilizations. Renaissance artists, with the help of humanists and theologians, gave visual form to traditional dogmas and piety with a more affective language. Patrons sought to revive the imperial prestige of Alexander the Great or the Caesars while recommending their souls to the saints in Paradise, and artists were thus seen as new Apelles or Praxiteles, even though their work was mainly intended to glorify the Church. Slowly Renaissance Rome (the New Troy or New Jerusalem) arose with its marble facades, order, and monumentality above the chaotic medieval town marked by glorious fragments of antiquity and surrounded by the monumental basilicas of early Christianity. Altarpieces, tombs, chapels, churches, villas, palaces, and urban projects designed between the 15th and the 16th centuries testify to the birth of a revived Golden Age in a city which, as an ark of salvation, awaited the last Judgment. 5.5 quarter/3.7 semester units: upper-division.

Text and Readings
The basic texts for this course are Loren Partridge, The Renaissance in Rome and Howard Hibbard, Michelangelo. Beside these books, you are required to read attentively a series of weekly readings from selected periodicals and books in your reader. In addition, there will be suggested readings that you can find in the reference library. Reading at the art history library of Palazzo Venezia (Piazza Venezia) is strongly recommended not only for the papers, but also for your studies.

Grading
Grading will be based on a mid-term exam (35%), 1 paper of 8 pages (20%), a final exam (35%) and participation (10%). Preparation and participation refers to questions, answers, interest, attention, enthusiasm, note-taking, and punctuality. Those hoping to get a full “A” should not neglect the preparation and participation percentage, for it often can reduce your mark as much as a full letter.

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

Paper
The paper (8 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 possible subjects at the end of this section. Come up with a fascinating title inspired by the subject you have chosen and a complete bibliography by the second week of the course. Start researching before the mid-term. 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 subject that you find interesting. I strongly recommend that you research in the Biblioteca di Storia dell’Arte at Palazzo Venezia where you will find a lot of sources in English and in many other languages. Start with the general book or articles in your reader or with what is available in the UC library at the Study Center; Revised 01/2015
then go 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 qualities to search for bibliographies. Two books and two articles is enough for the paper’s bibliography. 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!!!

Subjects: Castiglione Chapel in San Clemente by Masolino and Masaccio; Bufalini Chapel in the Church of the Ara Coeli by Pinturicchio; The Tomb of Julius II by Michelangelo; Villa Madama by Raphael; the Vatican Loggie by Raphael, Villa Farnese at Caprarola, Villa d’Este in Tivoli 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.

Attendance Policy
All UC Rome courses operate under an attendance policy created by the UC Faculty Advisory Committee that oversees the program. According to that policy, students are allowed two absences per class, any absences beyond that will result in a -3% point deduction for each subsequent absence from the final raw total for that class.

General Information
- Dress properly in churches and holy places
- On-site lectures will be held in-spite of inclement weather. Bring your umbrella!
- Sleeping, drinking and eating in class is absolutely forbidden! Continuous yawning should be avoided. If you need to sleep stay in bed!
- Cellular phones must be switched off in class as well as on-site
- Late arrival in class disturbs the lecture and the students
- Do not study for another course during the lecture
- Students from other courses, friends and relatives cannot join our class. No guests are allowed in any UC Rome course or site visit. In some cases we have reservations or special university tickets which do not allow any extra visitor.
- In the case of on-site lectures, if you miss the precise appointment or location, you might find difficulty in finding us later on. Study the map of Rome and try to arrive in advance. In case of problems call UC-Accent front-desk
- Be attentive about the distribution and collection of headsets during on-site classes.
- A break will be given if and when possible. Classes might finish before because of celebrations or strikes.
- I strongly recommend you to limit your travelling during the semester. At least try to visit places which are related to Renaissance art (Florence, Urbino, Venice, Siena, Mantua)
- All students are expected to conduct themselves according to the principles and procedures of academic integrity and are held to the standards outlined in the EAP Academic Conduct policy, available at the following URL and on the UC Rome Study Center website:
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- Beside a hard copy for the professor, copies of all papers must be submitted electronically to the professor’s e-mail address and to papers@eapitaly.it. Please include your last name and part of the course title in the subject line and make sure that the file containing your paper also includes your last name and part of the course title.
- The professor reserves the right to change calendar, schedule and organization at any time with advanced notification.

Revised 01/2015
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. 5.5 quarter/3.7 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 (8 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!!!

Revised 01/2015
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.

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**General Information**

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- On-site lectures will be held in-spite of inclement weather. Bring your umbrella!
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- Cellular phones must be switched off in class as well as on-site
- Late arrival in class disturbs the lecture and the students
- Do not study for another course during the lecture
- Students from other courses, friends and relatives cannot join our class. No guests are allowed in any UC Rome course or site visit. In some cases we have reservations or special university tickets which do not allow any extra visitors.
- In the case of on-site lectures if you miss the precise appointment or location you might find difficulty in finding us later on. Study the map of Rome and try to arrive in advance. In case of problems call UC-Accent front desk
- Be attentive about the distribution and collection of headsets during on-site classes.
- A break will be given if and when possible. Classes might finish before because of celebrations or strikes.
- I strongly recommend you to limit your travelling during the semester. At least visit places which are related to Baroque Art (Naples, Sicily especially Ragusa, Noto, Modica, and Syracuse, and Puglia especially Lecce)
- All students are expected to conduct themselves according to the principles and procedures of academic integrity and are held to the standards outlined in the EAP Academic Conduct policy, available at the following URL and on the UC Rome Study Center website: [http://eap.ucop.edu/Documents/_forms/1112/Policy_Academic_Conduct.pdf](http://eap.ucop.edu/Documents/_forms/1112/Policy_Academic_Conduct.pdf)
- Beside a hard copy for the professor copies of all papers must be submitted electronically to the professor’s e-mail address and to papers@eapitaly.it. Please include your last name and part of the course title in the subject line and make sure that the file containing your paper also includes your last name and part of the course title.
- The professor reserves the right to change calendar, schedule and organization at any time with advanced notification.

Revised 01/2015
Rome and the Medieval World: Art and Pilgrimage to the City of the Popes in the Middle Ages
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, troubadors 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. 5.5 quarter/3.7 semester units: upper-division.

Textbook

Class preparation and participation
Students are encouraged to complete the weekly readings before each lesson to ensure comprehension and participation in the discussion of the material.

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All students are expected to conduct themselves according to the principles and procedures of academic integrity and are held to the standards outlined in the EAP Academic Conduct policy, available at the following URL and on the UC Rome Study Center website:
http://eap.ucop.edu/Documents/_forms/1112/Policy_Academic_Conduct.pdf

Examinations
There are a mid-term and a final examination. They will consist of slide identification, questions and essays of various types and length. The final exam is cumulative.

Independent research project
There is a twelve to fifteen page type-written scholarly paper on a topic chosen from a list of suggested paper topics required for this course. Research progress will be monitored in two phases:
- Phase 1: thesis statement, outline for the paper indicating the sequential steps of the argument and the relevant factual information involved, and a bibliography for research;
- Phase 2: complete draft of final research paper, with bibliography and illustrations.
The Chicago Manual of Style should be followed for the bibliographical style. The bibliography should be arranged in alphabetical order. The illustrations referred to in the text, each complete with captions, should be numbered pages stapled together in a separate packet with an identical title page to the text packet.
Copies of both phases must be submitted electronically on the moodle for the course. Please make sure that the file containing your phase includes your last name and part of the course title.
Late policy: For every day an assignment late (weekends included) 1% will be taken from the total earned. Extensions must be approved before assigned deadline: no exceptions.

**Grading standards**
Each exam and phase is considered in the tabulation of the final course grade according to the following chart:
Grade percentages:

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<thead>
<tr>
<th>Grade</th>
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<tr>
<td>Phase 1</td>
<td>5 %</td>
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<td>Phase 2</td>
<td>30 %</td>
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<td>Midterm exam</td>
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<td>Final exam</td>
<td>35 %</td>
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<tr>
<td>Preparation &amp; participation</td>
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<td><strong>Course grade</strong></td>
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Politics of Migration in Modern Italy
Professor Lorenzo Rinelli

Course Description
In recent years, the refugee and immigrant movements have unmistakably come to the Italian fore. As immigrants, asylum seekers, and refugees move "within" and across Italian borders, their movements impact the familiar and, in the words of the German novelist Gunter Grass, "the rigid orders of the self" thus, inciting an array of responses in different contexts and forms. Therefore, discussions on migration to and from Italy meet in that discursive space where critical concepts like "home," "identity," "subjectivity," and "otherness" eschew stereotyping.

This course is based on the assumption that in order to talk about contemporary Italian society, it is necessary to understand Italy's colonial past and the past emigrations of Italians elsewhere. This is crucial once we discuss the contemporary politics of migration control, with particular attention to migration from Africa, and the international relations between Italy and Libya at the opposite shores of the Mediterranean basin. Students will also examine immigration to Italy in the past thirty years and explore the processes of cultural hybridization that have occurred in the lights of the colonial and emigration past. The course explores how changes in citizenship laws and immigration policies have influenced immigration and how immigration has influenced definitions of Italian nationality and “European-ness.” For this reason, this course adopts an interdisciplinary approach to examine those politics such as postcolonial theory, sociology, and legal and migration studies.

Main topics include the European and Italian politics of migration control, with particular attention to contemporary migration from Africa, and the international relations between Italy and Libya at the opposite shores of the Mediterranean basin. The course also explores immigrants’ diverse experiences as they interact with Italian society, culture, and institutions such as the Catholic Church and the state. Finally, the course consider how contemporary immigrations to the city of Rome trace new trajectories in the definition of a burgeoning transcultural Italy whose colonial and emigrant roots are unmistakably visible yet unhidden throughout the urbanscape and its features.

Course Learning Outcomes
- Students will acquire a holistic understanding of the complexity of the colonial phenomenon and migration policies both in Italy and in the North Africa.
- Students will examine changes in migration models and flows in Italy.
- Students will be able to use critical concepts such as borders and camps to explore specific social, political, and economic aspects of migration in Italy.
- Students will learn to contrast the theoretical concepts of migration studies with the socio-cultural reality outside of the classroom.

Texts & Materials
All mandatory readings and course activities compiled by the professor will be available via Moodle and at the UCEAP library.

Reference Texts:

Revised 01/2015
Site Visits
Museum of Italian Emigration
Piazza Vittorio and Termini Railway Station Area
Colonial Rome

Evaluation and Grading Criteria
The course will be graded on a 100-point scale in relation to the final grade for the course.

Class Preparation & Participation  10%
Discussion Leading  10%
Midterm Exam  30%
Urban Ethnography  20%
Final Exam  30%

The numerical average will correspond to the following degrees of competence:
90 - 100  Outstanding degree of competence
80 - 89  Good degree of competence
70 - 79  Adequate degree of competence
60 - 69  Basic degree of competence
0 - 59  Failure to demonstrate a basic degree of competence

Attendance Policy
All UC Rome courses operate under an attendance policy created by the UC Faculty Advisory Committee that oversees the program. The attendance policy stipulates that:

• The class register is the official record of student attendance. It is the student’s responsibility to sign the attendance register personally at the beginning of class with her/his full name (no initials). Students are forbidden from signing in for anyone else or altering the register in any way.

• If a student misses any portion of a class, she or he may be marked as absent or late, upon the faculty member’s discretion. Three tardies automatically convert to an absence.

• Students are allowed a total of two absences during the program. Each absence beyond the limit will result in a deduction of 3% points from the student’s raw total.

• An absence occurring on a day a quiz or exam is scheduled or an assignment is due will result in a zero for that quiz/exam or assignment. Make-ups are allowed on a case-by-case basis in consultation with the Academic Director. Pertinent information. Pertinent documentation must be provided. No guests are allowed in any UC Rome courses or site visits.
Ancient Roman Art
Professor Crispin Corrado

Course Description
This survey course will cover a broad chronological range from the archaic to the late antique, focusing primarily on the major artifacts located in Rome and the way in which they reflect and chronicle the history of the city. The course seeks to define what is Roman about Roman art, essentially an eclectic, synthetic mix of styles and traditions from other cultures, acquired with the expansion of the Roman empire. The course will consider bronze and marble sculpture, state relief sculpture, portraiture, mosaics, and wall paintings, in their original architectural contexts, whenever possible. We also address the role of the patrons, the nationality of artists, and actual technical production of the works of art, as well as the social-historical and religious significance of Roman art. Throughout the course, we will consider the impact that Roman art has exerted continually on Western culture. Site visits will focus on the major monuments and museum collections in Rome. 5.5 quarter/3.7 semester units: upper-division.

Goals
At the end of the course, students will have a basic knowledge of the chronological development and historical context of Roman art, its relationship with Greek art, and its importance to Western civilization.

Preparation and Participation
Your appreciation and understanding of lectures and discussions will be greatly enhanced if you complete reading assignments by their due date, and you will be expected to come to class fully prepared and ready to participate. Class participation and completion of reading assignments is worth 10% of your final grade.

Paper
You will be asked to write a ten-page research paper on a topic of your choice related to one aspect of Roman art or architecture. Your research progress will be graded in two parts. Part one of your paper will include a thesis statement, an outline of your argument with the relevant factual information, and an annotated bibliography of at least five texts and articles consulted. Part one counts toward 5% of your final grade. Part two is the completed research paper. The final version of your paper should be typed, double-spaced, with 1-inch margins, 10- or 12-point font size, a title page, and a correctly formatted, full bibliography. Citations should be made in the form of footnotes according to MLA or Chicago Manual of Style guidelines (see Study Center website). Please take advantage of the Study Center library and the electronic resource list for this class (found on the Study Center website), as well as electronic article databases such as JSTOR, while conducting research for your paper. Part two is worth 25% of your final grade; the paper is worth 30% of your final grade. Copies of all papers must be submitted electronically to the professor's e-mail address and to papers@eapitaly.it. Please include your last name and part of the course title in the subject line and make sure that the file containing your paper also includes your last name and part of the course title.

Exams
The midterm will count for 25% of your final grade. The final exam is worth 35% of your final grade. Both exams will consist of slide identifications, definitions, and essay questions. The final exam is not cumulative.

Grading
The final course grade will be determined according to the following:
Preparation and participation: 10%
Midterm exam: 25%
Paper: 30%
Final exam: 35%
Attendance
All UC Rome courses operate under an attendance policy created by the UC Faculty Advisory Committee that oversees the program. According to that policy, students are allowed two absences per class, any absences beyond that will result in a -3% point deduction for each subsequent absence from the final raw total for that class. No guests are allowed in any UC Rome course or site visit.

Academic Honesty
All students are expected to conduct themselves according to the principles and procedures of academic integrity and are held to the standards outlined in the EAP Academic Conduct policy, available at the following URL and on the UC Rome Study Center website:
http://eap.ucop.edu/Documents/_forms/1112/Policy_Academic_Conduct.pdf

Reading Assignments
The reading assignment for each class is listed in the syllabus on the day of that class, but should be completed before the class meeting. Please note that readings are only assigned for the in-class sessions; there is no required reading for our site visits. The reading assignments listed under the heading “Suggested” each week are optional but encouraged; they consist of excerpts on Roman art written by ancient Romans authors.

Textbooks:
F. Kleiner, A History of Roman Art
D. E. E. Kleiner, Roman Sculpture

Suggested Reading (in the Study Center library): J. J. Pollitt, Art of Rome

Other books that may be useful for consultation (all are available in the Study Center library):
A. Claridge, Rome: An Archaeological Guide
From the Blood of Christ to the World of Confessions: Catholicism through the Ages
Professor Ann Giletti

Course Description
Through a close study of both primary and secondary materials in political and social history, as well as philosophical and theological thought, this course introduces students to the major forms and institutions of religious thought and practice in late antique, medieval, and early modern Christian Europe (from Christ to the confessional divisions of the sixteenth and seventeenth centuries).

The course begins with the foundations of Christianity and traces how the Catholic Church was formed as an organization, before turning to an elucidation of central religious institutions, such as the papacy (and its relationship to imperial Rome), the monastery, and the university, as they developed during the Middle Ages, as well as the Inquisition, particularly in the form it took during the Counter Reformation. Emphasis is given to the general Church councils that were held over the course of the centuries, particularly with regard to dogma and practice of the faith. The councils serve as signposts for us, since they were assembled whenever the Church was in need of resolving deep inner conflicts and of deciding which course to take regarding vital issues of the time, as happened, for example, with the early councils which defined the Creed and made clear what was heresy (outside the faith), and with the Council of Trent, which had to contend with the shattering split in Western Christianity created by the Protestant Reformation.

Site visits include the tomb of St. Peter (which is accessible by special permission only), the catacombs and church of Sant'Agnese, and the churches of San Clemente (with its underground archeological layers) and Santi Quattro Coronati (with its highly political frescos). 5.5 quarter/3.7 semester units: upper-division.

Required Readings
In addition, a reader will be made available to the students, which they need to bring to each class.

Required Work and Form of Assessment
Preparation and participation 10%
Midterm Exam 30%
Research Paper (8–10 pages) 30%
Final Exam 30%

Details of Required Work: In addition to studying the major institutions and development of Christianity from Late Antiquity to the Counter Reformation, this course seeks to cultivate students’ skills in reading and analyzing primary texts and in expressing this analysis in active class discussion. Students also write a well-prepared research paper on figures and themes studied in this course, in which they demonstrate that they have critically engaged in the readings. To prepare the paper well and receive guidance on how to do this, students will submit an abstract and bibliography (a two-page document) for review and comments by the professor; this submission will not be graded. The course encourages students to approach their education as a process which both requires and rewards their cooperation and active engagement. Preparation for, attendance at, and participation in lectures and site visits are all required and count toward the student’s final grade.

Goals
By the end of this course, students will be able to:
- Define and delimit the major periods of Christianity from Antiquity to modernity, both historically and thematically;
- Understand the particular and interdependent ways in which Christian history was shaped by institutions such as the papacy, church councils, the monastery, and the university;

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- Understand certain key theological concepts and trace their development; and
- Express the above understanding in active class discussion and a research paper, in which they demonstrate their ability to form a thesis statement and justify it with textual citation and analysis.

Class Rules: Certain rules will ensure a pleasant and productive working atmosphere in class. In particular, you will be asked to:

- Avoid any eating or drinking;
- Completely switch off cell phones and leave them in your bags at all times;
- Not use your computers during class; and
- Not disturb others by arriving late.

All UC Rome courses operate under an attendance policy created by the UC Faculty Advisory Committee that oversees the program. According to that policy, students are allowed two absences per class; any absences beyond that will result in a –3% point deduction for each subsequent absence from the final raw total for that class. Attendance will be taken both in the class room and at site visits.

Site Visits: For our site visits to churches and other holy places, you are required to dress according to the conventions expected of visitors to those places: shoulders of both men and women must be covered; men must wear long trousers; women must wear long trousers or skirts/dresses which cover the knees. Failure to observe this rule may result in your being refused entrance to the site or in your being asked to leave after you have entered.

It is recommended that you arrive well in advance rather than try to be exactly on time. Roman public transport is unpredictable. If you are late, you may not be able to enter the site. This applies in particular to the visit to the tomb of St. Peter. Information on how to get to the sites will be given in class. Always prepare your trip by studying maps attentively, planning your journey, and making sure you have spare bus tickets in your possession already the day before.

No guests are allowed in any UC Rome class or site visit.
Women and Art: Women as Artists, Patrons, and Subjects in the Art of Rome  
Professor Cristiana Filippini

Course Description
In recent decades, art historical scholarship has re-discovered and re-evaluated the Roman-born Baroque painter Artemisia Gentileschi. For some scholars, her biographical experience and her career as painter have become emblematic of women’s presence in the visual arts. This course considers not only the life and career of this woman artist in its historical context, but also the impulse the study of her experience has given to women’s studies in the field of the history of art. Basing on this re-consideration, the course will then move on to cover other major artistic periods - Antiquity, the Middle Ages, and Renaissance - from the point of view of women’s presence as artists, patrons, and subjects of the art of Rome. Special importance will be given to the reading of primary sources as well as feminist art historical scholarship, with related discussions in class. The course will furthermore take advantage of the richness of monuments and works of art in the Eternal City, for direct analysis and discussions in the light of recent feminist studies. A day-trip to Milan to visit the exhibition “Artemisia Gentileschi. Storia di una passione” will complete the course. 5.5 quarter/3.7 semester units: upper-division.

Class preparation and participation
Students are encouraged to complete the weekly readings before each lesson to ensure comprehension and participation in the discussion of the material. All UC Rome courses operate under an attendance policy created by the UC Faculty Advisory Committee that oversees the program. According to that policy, students are allowed two absences per class, any absences beyond that will result in a -3% point deduction for each subsequent absence from the final raw total for that class. No guests are allowed in any UC Rome course or site visit. The course consists of both class lectures and visits to the monuments, with on-site lectures and discussions.

Examinations
There is a midterm and a final examination. Both will consist of slide identifications, questions and essays of various types and lengths. The final exam is cumulative.

Research paper
There is an eight- to ten-page type-written scholarly paper on a topic chosen from a list of suggested paper topics required for this course. Research progress will be monitored in two phases:
- Phase 1: thesis statement, outline for the paper indicating the sequential steps of the argument and the relevant factual information involved, and a bibliography for research;
- Phase 2: complete draft of final research paper, with bibliography and illustrations.
The Chicago Manual of Style should be followed for the bibliographical style. The bibliography should be arranged in alphabetical order. The illustrations referred to in the text, each complete with captions, should be numbered pages stapled together in a separate packet with an identical title page to the text packet.

Grading standards
Each exam and phase will receive a grade and is considered in the tabulation of the final course grade according to the following chart:

<table>
<thead>
<tr>
<th>Grade Percentages</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Phase 1</td>
<td>5 %</td>
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<tr>
<td>Phase 2</td>
<td>30 %</td>
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<tr>
<td>Midterm exam</td>
<td>20 %</td>
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<tr>
<td>Final exam</td>
<td>35 %</td>
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<tr>
<td>Preparation &amp; participation</td>
<td>10 %</td>
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</tbody>
</table>

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