



UNC
GLOBAL

THE UNIVERSITY
of NORTH CAROLINA
at CHAPEL HILL

COLLEGE OF ARTS & SCIENCES

STUDY ABROAD OFFICE

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November 16, 2015
Administrative Board of the College of Arts and Sciences
Office of General Education
UNC-CH

Dear Colleagues,

Summer Jazz program in Florence

The Department of Music and the Study Abroad Office are seeking your approval for a 6 week summer program in Florence, Italy to be available to UNC-Chapel Hill students commencing in the summer of 2016.

Rationale

Last year, a music professor at Elon University shared information with faculty in the UNC-CH Music Department (Dr. Jim Ketch and Dr. John Nadas) about one of their summer programs in Florence, Italy. The program is intended for music students, especially those interested in jazz performance. In addition to the formal music classes, a distinguishing feature of this program is the opportunity that students have to spend the last week of the program performing with a jazz ensemble at various music festivals throughout Italy. There are few study abroad programs designed specifically for music students although it is possible for students to go on semester long programs and study music. Nevertheless, the opportunity to perform with other musicians and in front of an audience is not common.

Following discussion with the Director of the Accademia Europea di Firenze (AEF), Dr. John Nadas (who is currently living in Florence) visited the program and gave an excellent report.

More complete information on this program is available here:

<http://www.aeflorence.eu/music-program/academics/summer-jazz-program.php>

Description

The Art of Music Summer Jazz program is comprised of a mixture of academic courses and practicing with ensembles under the guidance of music coaches and an intense two weeks of organizing and setting up a Music Festival with a final performance. During the first 4 weeks of the program, students are required to take an Italian language course and then choose from a couple of other content courses (further information below). During the afternoons students also participate in cultural activities and also spend some time in rehearsals with the ensembles and music Faculty. The first four weeks will take place in Florence where all classes are offered at the Accademia Europea di Firenze Palazzo, in the center of town, from Monday to Friday. Ensembles, Italian and content courses meet every day for four weeks. The final two weeks consists of the International Business Immersion where students are completely involved in the setting up and management of a Festival. Students get to know and participate in every aspect of what it takes to put on such a festival and work alongside the Italian professionals who organize and perform these types of festivals throughout Italy and Europe. The Art of Music Summer Program is thus also a powerful networking opportunity for

students with the Italian and European music scene.

Courses and Faculty

Students in the program will take three courses. Italian Language through Culture and one elective course are taught during the first four weeks. The third course is a two-week International Business Internship (Music), the equivalent of the Summer Jazz Workshop (MUSC 364- syllabus attached) taught at UNC. Each course carries three credit hours. During the first four weeks, all students are required to take the language course, Italian Language through Culture, which meets daily from 9:30-11:00 and another elective course such as Renaissance in Firenze Art History, Photography in Italy, History of the Mafia, Italian Language, and Italian Opera (the syllabi for all are attached). These courses meet daily from 11:00-12:30. In addition, there is a mandatory cultural immersion experience from 4:30-6:00 daily which often relates to the courses taken during the morning sessions. Students will then participate in the final two week International Business Internship (Music). The 2016 syllabus is attached. The total program is 6 weeks.

For the International Business Internship (Music) course, students will have daily rehearsal of 90 minutes during the first four weeks in Florence. During the final two weeks of the program, the Music Business Internship combines a mixture of lectures, project work, event production, and performance (please see the 2016 schedule attached). The attraction of the summer program resides in the potential for student engagement in Italian-based summer jazz festivals; daily rehearsals in jazz band or jazz combo will produce consistency necessary for the capstone event of public performance during the final two weeks. For the first three days of the intensive two-week course, students are in lecture 4.5 hours per day. For the following three days, lectures continue for 1.5 hours daily and work on event organization takes up 10 hours daily. On Sunday of the first week, there is an additional 10 hours spent on a capstone event. During the second week, there will be a mix of lectures (five days of 3.5 hours), student project work preparing for the final capstone event (five days of 4.5 hours), and an additional 13 hours of event work, including the students' capstone event on the final Sunday of the program. Assessment for this course is based on attendance, punctuality, actual performance of music selected for public performance, and the level of actualization of the composer's intent by students in the ensemble. Grade assessment is done by the director of the ensemble and takes into consideration the sustained effort, improvement, actual performance, and the level of participation and community fostered by each student.

The Art of Music Jazz Performance Summer Program combines European and International faculty: visiting artists will be coaching ensembles and teaching classes along with the Art of Music European faculty. In a few weeks, students will have the opportunity to study and work with some of the most inspired contemporary European musicians today such as Gabriele Evangelista, Giovanni Falzone, Roberto Fabbriani, Battista Lena, Greg Burk, Leonardo Pieri, Mauro Ottolini, Susanna Rigacci, Achille Succi along with other international visiting artists (some from the USA). This program will also give the opportunity for UNC-CH music faculty to teach on a summer program if so desired. The Art of Music - Jazz Program at AEF is intended for music majors with the desire to transition from student to professional musician while acquiring credits that will count toward their college degree.

Antonio Vanni's (Director of Program) CV and course syllabi mentioned above are attached in appendices as well as the schedule for the 2016 summer program.

Academic Requirements and Credit

UNC-Chapel Hill students participating in this program will need to have a 2.75 GPA to be eligible, at least second year status, and be in good academic standing. This program is primarily for students planning on majoring or minoring in Music Performance.

Although there is no need for prior Italian language study, students will take a language course (Italian Culture through language) as this will help them navigate and get to know the local culture during their stay in Florence. Students will also take another content course during the first 4 weeks of the program for a total of 6 credits. The final 3 credits are

for the International Business Immersion course. The Music Department has pre-approved this course as MUS364.

TREQ credit will be awarded as long as the student receives a C or better in each course taken. The AEF office will send an official transcript of all completed courses to the home institution.

Logistics, Health and Safety

Facilities

AEF is located in the Palazzo Nicolini in the center of Florence, on the Via Cavour, near the Duomo. The Renaissance palace has been restructured and equipped with the most modern technologies to make it an ideal site uniting study and beauty, learning and culture. AEF provides state of the art musical and artistic studios for its students. Students have access to wifi throughout the building and classrooms are large and equipped with technology.

Housing

Students are housed in apartments within walking distance of the school. AEF takes care of all housing issues and utilities are included in the housing fees.

Other activities

Students attend an orientation shortly after arrival where they are given information about the city; they receive contact information of all the staff and faculty along with an emergency 24/7 number. Various trips both in the city and out are organized and students are given advice on local activities and events. The AEF staff is always available to students for personal matters.

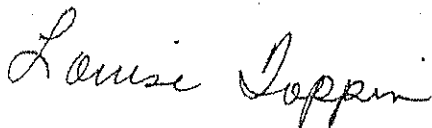
Health and Safety

Currently the State Department website does not have a travel warning for Italy. However, just like in many countries of Europe where there are many US tourists and students, all foreign travelers need to be aware of pickpocketing and other forms of larceny. The AEF staff are constantly reminding students to be aware of their surroundings. During the first days in Florence, the students are shown where the nearest hospital, post office and other important buildings are.

Conclusion

We hope this proposal has given a clear representation of the AEF summer Jazz program. We believe this program will be attractive to students who are interested in learning more about European Jazz and especially in performing with ensembles in public arenas. We are happy to provide you with any additional information you might need to aid in your evaluations of this proposal.

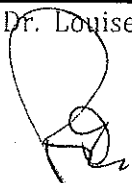
Sincerely,



8 September 2015

Dr. Louise Toppin, Chair of the Department of Music

Date



9-8-15

Dr. Robert Miles, Associate Dean: Study Abroad and International Exchanges

Date

UNC Program

TIME TABLE	SUMMER SESSION A			INTERNATIONAL BUSINESS IMMERSION			SUMMER SESSION B			
	week	week	week	week	week	week	week	week	week	
9:00 - 10:30	A.1 May 30 - June 5	A.2 June 6 - June 12	A.3 June 13 - June 19	A.4 June 20 - June 26	I June 27 - July 3	II July 4 - July 9	B.1 July 11 - July 17	B.2 July 18 - July 24	B.3 July 25 - July 31	B.4 Aug 1 - Aug 7
11:00 - 12:30		Lecture *	Lecture *		International business/Lecture (Monday to Wednesday)	International business Internship (Monday)		Lecture *		
13:30 - 15:00		Lecture *	Lecture *		International business/Lecture (Monday to Saturday)	Lecture (Tuesday to Saturday)		Lecture *		
16:30 - 18:00		Lecture *			International business/Lecture (Monday to Wednesday)	International business/Project (Tuesday to Saturday)		Lecture *		
14:00 - 24:00		Cultural Immersion Activities						Cultural Immersion Activities		

LECTURES * 2 of the following courses listed	ECTS	US Credits	Contact Hours	Ind Study / Project	Total Work Hours
ART HISTORY	4.5	3.0	55	57.5	112.5
HISTORY OF MAFA	4.5	3.0	55	57.5	112.5
INTERNATIONAL BUSINESS	4.5	3.0	55	57.5	112.5
ITALIAN	4.5	3.0	55	57.5	112.5
ITALIAN CULTURE THROUGH LANGUAGE	4.5	3.0	55	57.5	112.5
ITALIAN OPERA	4.5	3.0	55	57.5	112.5
JAZZ ENSEMBLE	4.5	3.0	55	57.5	112.5
MUSIC COURSES IN EUROPE	4.5	3.0	55	57.5	112.5
THEATRE PRODUCTION	4.5	3.0	55	57.5	112.5
PHOTOGRAPHY	4.5	3.0	55	57.5	112.5
INTERNATIONAL BUSINESS IMMERSION	4.5	3.0	95.5	0.0	95.5

ENROLLMENT INFORMATION	First Term Deadline	Second Term Deadline
Enrollment	15-Mar-2016	12-Apr-2016
Confirmation and Roster	15-Apr-2016	12-May-2016
Deadline 50% Deposit	20-Apr-2016	17-May-2016
Deadline Total Balance	15-May-2016	12-Jun-2016

Weeks	Program Tuition	US Credits
2	€2,970.00	3
4	€3,570.00	6
6	€6,360.00	9
10	€9,750.00	15

Antonio Vanni

Piazza Gualfredotto 13, 50126 Firenze

PH: +39 3316159017

EMAIL: antonio.vanni@gmail.com

Since January 2015: Academic Director at Accademia Europea di Firenze (Florence, Italy).

2013 – 2014: Music Program Coordinator and Jazz Studies Program Director at Accademia Europea di Firenze (Florence, Italy).

EDUCATION

Master's Degree in *Jazz Performance*, NYU Steinhardt Jazz Studies. 2011.

Training program in *Fundraising and Cultural Projects*, Istituto Sturzo di Roma, Italy. 2007.

Advanced course in *Research and Development of Museum Planning, Management and Communications*. Scuola Normale Superiore di Pisa, Italy. 2006.

Master's Degree in *History of Contemporary Arts*, Università degli Studi di Firenze, Italy. 2006.

Bachelor's Degree in *History of Contemporary Arts*, Università degli Studi di Firenze, Italy.

Training program in *Museum installations* at the "Centro per l'Arte Contemporanea Luigi Pecci" di Prato, Italy. 2002.

TEACHING EXPERIENCE

Assistant to New York University Jazz Studies Director. New York, September 2011 – December 2012.

Adjunct instructor at New York University, Jazz Studies Department.

Courses taught: Jazz in Europe, Chicago Blues, Guitar private lessons. New York, September 2011 – December 2012.

Consultant and Coordinator of the New York University Music Program at NYU Florence, Italy. Firenze, October 2007 - June 2011.

Lecturer and Training: "Event Organization & Multimedia installations". May 2006 - March 2011. Lessons and practical training in private and public Italian schools: Terni, Firenze, Bari, Lecce, Matera.

MUSIC BUSINESS

Music organizer, producer and festival promoter: 1999 to present.

Producer of the Jazzit Festival in Terni, Italy: 2013, 2014, 2015.

Producer of the NYU Steinhardt Jazz Festival in New York: April 30th – May 6th 2012.

NYU Summer Jazz Workshop Assistant and Adjunct Faculty: June – August 2012.

Organizer, producer, and curator of the international jazz festivals *Terni in Jazz Fest* and *Grand Tour Jazz Fest*, Terni, Italy. 1999-2009.

Produced Grand Tour Jazz Festival with more than 300 concerts and music events in unconventional venues such as Marmore Waterfalls, Carsulae Roman Ruins, Terni Roman Theatre, San Pietro in Valle Abbey, San Francesco Museum in Montefalco and Bocherini Cloisters in Amelia among others.

Artists/bands featured in the Festival: 2009 Bojan Z, W. Krantz, O. Avital, I. Rantala, K. Rosenwinkel, S. Di Battista. 2008 B. Lagrene, Combo Nuvo, K. Barron, B. Allison, K. Werner, P. Angeli. 2007 J. Moran, D. Bates, E. Simon, Bojan Z Trio, J. M- Pilc, E. Reijseger. 2006 M. Vitous + J. Abercrombie, E. Legnini Trio, The Fringe, N. Payton. 2005, S. Rivers, G. Rubalcaba, R. Mitchell, A. Ibrahim, M. Ribot, W. Rooney. 2004 M. Joao, E. Gismonti, L. Sclavis, D. Binney, D. S. Ware. 2003 The Bad Plus, E. Iverson, P. Bernstein, Art Ensemble Of Chicago, B. Sissoko. 2002 N. Le, J. Scott, B. Stenson Trio, T. Thielemans, E. Iverson, D. D. Bridgewater. 2001 Steps Ahead, T. Harrell, G. Garzone, D. Liebman, T. Stanko.

Organizer, Producer, and Curator of the concert season *Terni in Jazz Season*: October-April of 2000-2009. Concert series, master classes, exhibitions, music journalism and photography workshops organized in the city theaters in collaboration with *Jazzit* magazine.

Co-producer, Video-performances and exhibition curator of the Malcolm X Video Project: December 2009-present. Multimedia project – music and art – dedicated to the African American Leader. Music composed and performed by Francesco Bearzatti Tinissima Quartet.

Main Performances:

Paris: Sons D'Hiver Festival, 1/25/2011

Roma: Auditorium Parco della Musica, (Roma Jazz Festival), 11/23/2010

Bari: Teatro Piccini, (Bari Jazz Festival), 6/25/ 2010

Firenze: Pinocchio Jazz, 1/30/2010

Terni: Auditorium Palazzo Gazzoli, 12/19/2009

Terni National Prison, 12/18/2009

Exhibitions:

Paris: Atelier Briganti, 1/25-2/14/2011

Roma: Auditorium Parco Della Musica, Foyer Sala Sinopoli, 11/17-30/2010

Firenze: Kent's Art Gallery 1/30 –2/14/2010

Terni: Galleria Forzani, 12/19- 24/2009

Exhibit Curator and Video Performances, Tina Modotti Video Project: 2008-2009. A multimedia project dedicated to the Italian photographer, with the music composed by Francesco Bearzatti and performed by the Francesco Bearzatti Tinissima Quartet. The project was featured in 20 performances in major international festivals, including the Italian Institute of Culture in New York and at the Frederick Loewe Theatre at New York University.

Technical Director/Producer of the event *La voce della Cascata (The Waterfall's Voice)* at the Marmore Waterfalls: June 2004-June 2008. Opening act of the Grand Tour Jazz Festival.

2008: NYU Orchestra *feat.* George Garzone, Lenny Pickett, Dave Schroeder

2007: Bobby Watson Quintet

2006: Maria Joao Quartet.
2005: Charlie Haden “*Land of the Sun*” Orchestra.
2004: Archie Shepp Quartet, *featuring* Anne Ducros.

Producer / Stage Director of *U-Ulisse, and Jazz Opera in the Roman Ruins of Carsulae*:
June 2003. Music written and performed by Giorgio Gaslini Quintet and Uri Caine Trio, text by Marco Paolini, Scene and installations by Arnaldo Pomodoro, Light design by Iuraj Saleri.

Artistic Director, Summer Festival: 1999: Santa Maria Novella Square, Firenze.
PUBLISHING EXPERIENCE

Co-Founder and Partner of Vanni Editore publishing company. 2010 to present.

Director of the Art Section in *Il Turismo Culturale*: November 2006 - October 2009. Bi-monthly magazine of events, arts, culture and food. <http://www.ilturismoculturale.it/>.

Co-founder and Contributor to *Il Gezzitaliano / Jazzit* (from 1999), leading Jazz magazine in Italy. 1997 – 2004. Contributor, editor, photo editor, graphic design supervisor, marketing manager and publicist since the magazine’s foundation. <https://www.jazzit.it/>

WORK EXPERIENCE IN MUSEUMS

Galleria degli Uffizi di Firenze for the **Ministero dei Beni Culturali** , Museum Technical Assistant. 1999 –2011.

EXHIBITION CURATOR

Curator of Exhibition and catalogue: “*Tinissima: Tina Modotti, fotografia e rivoluzione.*”: Terni, Palazzo di Primavera, February to May, 2010. 100 pictures by Tina Modotti, Edward Weston, Johan Hagemeyer.

Video projections curator, Firenze, Galleria degli Uffizi: December 2008 – January 2009. For the Exhibition: “Medusa. Il mito, l’antico e i Medici” curated by Antonio Natali e Valentina Conticelli.

Exhibit Curator: “Passaggi”: May - June 2008. Pontedera, Galleria Liba. Sculpture and Paintings by Vincenzo Rosati, Andrea Boccalini, Francesco Brunotti.

Exhibit Curator and Catalogue: *Mattia Moreni: Regressivo Consapevole. Perché?*
Exhibition itinerary:

Terni, Palazzo di Primavera, May - July 2007,
Milano, Galleria Morone, September – October 2007;

Producer and Exhibit Curator and Catalogue: *Arturo Carmassi: sabbie dipinti e collages.*
Exhibition itinerary:

Terni, Palazzo di Primavera: 29 May – 15 August, 2005
Busto Arsizio, Fondazione Bandera: October 2005 – January 2006.

Consultant, Foundation of “Uburé”, March 2005. Created a new cultural body for the

production, organization and diffusion of cultural events and publications.

Exhibit Curator: *“Il Novecento, L’Europa, l’Italia...Terni. Viaggio nell’arte di un Secolo attraverso le opere d’arte del patrimonio comunale”*. Terni, Palazzo di Primavera, October 2004 - February 2005. Works by W.Kandinsky, J.Mirò, G.Braque, M.Chagall, C.Carrà, M.Tobey, G.Turcato.

Curator: *“Jazz al Gazzoli”*, Permanent exhibition from 2004. 50 portraits of jazz musicians. Vinyl prints, 70x100 cm, at the Palazzo Gazzoli Auditorium, Terni.

Curator of the installation *“Il Corpo del Jazz”*; June 2004. City of Terni Roman Theatre, including the photographs of Didier Ferry (Mephisto Agency).

Exhibition curator, author-publisher of related book: *“Scatti Jazz: la tradizione del nuovo / Jazz shots: The Tradition of the New”*, LVE, Terni, 2003. 120 masters of jazz, from Duke Ellington, Ella Fitzgerald to the contemporary European avant-garde portrayed by Italian and Danish photographers. Exhibition itinerary:

Terni, Pinacoteca of the City Hall, June 2003;

Firenze, Istituto degli Innocenti, Santissima Annunziata, July/August 2003;

Milano, Teatro dal Verme, January/April 2004.

Exhibition organization of *“Arturo Carmassi, Fifty Years of Graphic”*. 2001-2002. Exhibition itinerary:

Pontedera, (Pisa), Fondazione Piaggio. March/April 2001;

Portogruaro, (Venezia), Galleria d’Arte Moderna, May/June 2001.

Collaborator: *Yves Klein, la vita stessa che è l’arte assoluta* (2000) and *“Istant City”*(2001). Photography exhibition with, among others, works by Thomas Struth, Boris Mikhailov, Keizo Kitajima, Hannah Starkey, Raghubir Singh and Gabriele Basilico.

IT EXPERIENCE

Professional use of Windows and Macintosh for Office, Internet Navigation, e-mail.
Basic level of graphics programs such as Reader, Illustrator, Page-maker.

LANGUAGE

Italian: primary language

English: fluent

French: working knowledge

PUBLICATIONS: BOOKS AND CATALOGUES

AA.VV, *X, Suite for Malcolm*, Luciano Vanni Editore, 2010.

Antonio Vanni, *Tinissima: Tina Modotti, fotografia e rivoluzione*, Luciano Vanni Editore, 2010.

Arturo Carmassi, Collages, in *“Arturo Carmassi, Collages”*, Fondazione Carmassi Druart, Firenze, 2008.

“Passaggi”, Galleria Liba, Pisa, 2008. *A proposito della Liba*, Talet Edizioni, Pisa, 2007.

Antonio Vanni, Klaus Wolbert: *Mattia Moreni, mostra Antologica*. Luciano Vanni Editore, Terni, 2007.

AA.VV. *Pro-Sangemini, Cento anni di Storia e tradizione*. Luciano Vanni Editore, Terni, 2007.

AA.VV. *90 secondi all'inferno. Storie Jazz*. Luciano Vanni Editore, Terni, 2006.

Antonio Vanni, *Arturo Carmassi: sabbie dipinti e collages*, Luciano Vanni Editore, 2005.

Scatti Jazz: la tradizione del nuovo / Jazz shots: The Tradition of the New, LVE, Terni, 2003.

Stefano Zenni, *Il secolo di Louis Armstrong*. Luciano Vanni Editore, Terni, 2003.

ARTICLES FOR MAGAZINES

Highway 61. La strada oltre il rock and il jazz, in Jazzit, n.72, ottobre / novembre 2012.

My Mysself and I, in Jazzit, n.72, ottobre / novembre 2012.

Tinissima: Tina Modotti, fotografia e rivoluzione, in Il turismo Culturale, n.22, Vanni Editore, Terni, maggio / giugno 2010.

Alexander Calder, La leggerezza dell'Universo, in Il turismo Culturale, n. 18, Vanni Editore, Terni, settembre / ottobre 2009.

Cy Twombly: le stagioni di un pittore americano innamorato del Mediterraneo. in Il turismo Culturale, n.15, Vanni Editore, Terni, marzo / aprile 2009.

Giorgio Morandi: la pittura come "esercizio quotidiano per l'occhio, la mente e l'anima" in Il turismo Culturale, n.14, Vanni Editore, Terni, gennaio / febbraio 2009.

Il Secolo del Jazz: Arte, Cinema, Musica e Fotografia.

in "Il turismo Culturale", n.13, Vanni Editore, Terni, novembre / dicembre 2008.

Correggio, la pittura come seduzione, eros e gioia, in "Il turismo Culturale", n.12, Vanni Editore, Terni, settembre / ottobre 2008.

Oswaldo Licini, l'angelo ribelle della pittura, in "Il turismo Culturale", n.11, Vanni Editore, Terni, luglio / agosto 2008.

Francis Bacon, in Il turismo Culturale, n.10, Vanni Editore, Terni, maggio / giugno 2008.

Lucio Fontana, in Il turismo Culturale, n.9, Vanni Editore, Terni, marzo/aprile 2008.

Pintoricchio, le grandi mostre dell'Umbria. Intervista a Vittoria Garibaldi, in Il turismo Culturale, n.8, Vanni Editore, Terni, gennaio / febbraio 2008.

Arturo Carmassi, dai Black Paintings a Eloisa, in Il turismo Culturale, n.7, Terni, Vanni Editore, novembre/dicembre 2007.

America! Storie di pittura dal nuovo mondo. Intervista a Marco Goldin, in Il turismo Culturale, n.7, Vanni Editore, Terni, novembre/dicembre 2007.

I percorsi accidentali di Luca Giobbe, Titolo n.54, anno XVIII, Perugia, settembre 2007.

Mark Rothko, in Il turismo Culturale, n.6, Vanni Editore, Terni, settembre / ottobre 2007.

Piero della Francesca e le corti italiane, in Il turismo Culturale, n.5, Vanni Editore, Terni, luglio / agosto 2007.

Cézanne a Firenze, in Il turismo Culturale, n.4, Vanni Editore, Terni, maggio / giugno 2007

Albrecht Dürer, viaggio in Italia, in Il turismo Culturale, n.3, Vanni Editore, Terni, marzo / aprile 2007.

Komikazen, festival internazionale del fumetto di realtà, in Il turismo Culturale, n.2, Vanni

Editore, Terni, gennaio / febbraio 2007.
Artissima. La fiera (delle) contemporaneità, in Il turismo Culturale, n. 1, Vanni Editore, Terni,
novembre/dicembre 2006.



ACCADEMIA
EUROPEA
DI FIRENZE

ITALIAN CULTURE
THROUGH LANGUAGE
syllabus

DEPARTMENT Italian Studies
COURSE CODE Italian

PROFESSOR Dr.

Contact:
Office Hours:

COURSE TYPE Lecture Class
EXAMINATION METHOD Written Test / Oral Presentation

CREDITS

ECTS 4,5 *US* 3

CONTACT HOURS 55h

INDEPENDENT STUDY 20h

*SPECIAL PROJECT/
PRESENTATION* 17h

*EXTRA CURRICULAR
ACTIVITIES* 20h

TIME

Mon, Tue, Wed, Thurs, Fry, 9:00am - 10:30am (in class) / 4:30pm-6:00pm (outside class)

LOCATION

AEF building, via Cavour 37, Florence

ITALIAN LANGUAGE SYLLABUS

4 weeks

COURSE DESCRIPTION

This course aims at stimulating students to increase their knowledge of distinctive aspects of Italian Life, Culture and Society as well as developing entry level Italian Language skills. Each class will concentrate on Italian culture using the rudiments of Italian Language (pronunciation, basic grammar and communicative functions) thus to provide the students with some basic language abilities to be able to navigate Florence and live in an Italian environment.

OBJECTIVES

The goal of the course is to understand Italian culture developing linguistic skill. For this reason, classes will be composed also by cultural activities, focused on the everyday life in the host community. The program will include excursions and academic activities either in classrooms or in selected locations, such as: markets and supermarkets, restaurants and cafeterias, exhibitions and museums, historical buildings and locations of cultural interest. The course is based on the idea of learning inside and outside class, connecting the language to other disciplines, such as Art History & Music into a connected learning program.

LEARNINGS OUTCOMES

At the end of the course the students will be able to recognize and understand distinctive aspects of the Italian culture, communicating in a proper way in the written and spoken language: ask questions, ask for information, do descriptions, talk about their life and family, order in a restaurant, talk about present past and future events, express opinions and desires, do easy conversations. They are also able to understand easy Italian.

They will reach level A1 according to the rules of the **European Framework (Quadro Comune Europeo)**

REQUIREMENTS

There are no requirements for this course.

CLASS METHOD AND STRUCTURE

Classes are held in the AEF buildings, location via Cavour 37, from Monday to Friday, from 9.00 am to 10.30 and from 4.30pm to 6.00pm outside class.

Every day, students will be required to do homework to reinforce what they learnt in class.

GRADING

Class participation and assignments: 35%

Oral presentation: 25%

Final exam: 40%

Test and oral presentations will be graded as follows:

A 94-100, A- 90-93, B+ 87-89, B 83-86, B- 80-82, C+ 77-79, C 73-76, C- 70-72, D+ 67-69, D 63-66, D- 60-62, F 0-59. F will be considered a fail grade.

HONOR CODE

Accademia Europea di Firenze's Honor Code: This course operates under an Honor Code. Students who present the work of others as their own will receive at minimum a failing grade on the assignment in question and possibly a failing grade in the entire course.

ATTENDANCE

Students are expected to attend every class. Students arriving more than 15 minutes late or who leave class early will be assessed one unexcused absence. Each unexcused absence will result in **one full drop in letter grade**.

CONDUCT POLICY

Students are required to behave properly either within the school premises or during the activities.

BIBLIOGRAPHY

Textbook:

For grammar and conversation: **New Italian Espresso**, Alma Edizioni, Firenze, 2014.

Photocopies and handouts related to the developed topics will be given to students.

A bilingual dictionary is required.

Bibliographical references:

A. Mazzetti – M. Falcinelli – B. Servadio, *Qui Italia –Lingua e grammatica*, vol.1, Le Monnier, Milano, 2012.

A. Mazzetti – M. Falcinelli – B. Servadio, *Qui Italia –Quaderno di esercitazioni*, Le Monnier, Milano, 2012.

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- R. Cittadini – M. Trotta**, *Tutto bene*, Hoepli, Milano, 2012.
- T. Marin – S. Magnelli**, *Progetto Italiano 1*, Edilingua, Roma, 2008.
- C. Manella – A. Tanzini**, *L'Italiano da soli*, editore Progetto Lingua, Firenze, 2012.
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- S. Bertoni- S. Nocchi**, *Le parole italiane*, Alma ed., Firenze, 2010.
- K. D'Angelo – D. Pedol – L.Vandi**, *Parla con me*, Alma ed. Firenze, 2013.

NOTES

The course program may be subject to changes, depending on the classroom learning process.

Certified cases of learning disabilities must be notified to the teachers and to the AEF Academic Director Antonio Vanni at the beginning of the semester. Teachers are available for one to one tutoring on demand and with a previous notice.

WEEKLY TOPICS:

WEEK 1

Grammar and Conversation (9.00am-10.30am in class)

- Definite and indefinite articles
- Nouns
- Adjectives
- Present tense of the verbs "avere" (to have) and "essere" (to be)
- Greetings (informal and formal tone)
- Presenting and describing oneself and others (nationalities, professions)
- Numbers, seasons, months and days of the week.
- Food, weights and measures.
- Describing home and school

Cultural activities (4.30pm-6.00pm outside class)

Monday: Piacere Firenze! Discovering the city, getting a sense of daily life of Florentines, survival tour.

Tuesday: Lecture: Italian Gestures.

Wednesday: Al bar! Ordering in an Italian Caffè and living the experience of Italian Habits.

Thursday: Al mercato! Grocery shopping, asking for prices.

Friday: Firenze's piazzas and buildings

WEEK 2

Grammar and Conversation (9.00am-10.30am in class)

- Present tense regular and irregular verbs
- Present tense reflexive verbs
- Expressions with FARE
- Pronoun Particle CI
- Formulating, accepting and refusing an invitation: to the café, to a restaurant, to a party
- C'è/Ci sono (There is/There are)
- Daily activities

Cultural activities (4.30pm-6.00pm outside class)

Monday: Le spese! Shopping for clothes, learning about Italian Fashion and Style.

Tuesday: Lecture: Italian Proverbs.

Wednesday: Il Rinascimento! Visiting the Uffizi Gallery.

Thursday: La Misericordia! Visiting the oldest charitable institution in the world.

Friday: Firenze's churches: Duomo and Battistero

WEEK 3

Grammar and Conversation (9.00am-10.30am in class)

- Simple and Combined prepositions
- Possessive adjectives
- Passato prossimo verbi regolari and irregolari (simple past tense, regular and irregular verbs)
- Describing oneself family
- On the phone, at the station; buying a ticket and making a hotel reservation
- Talking about past events

Cultural activities (4.30pm-6.00pm outside class)

Monday: In Biblioteca! Visiting the Oblate Library, meeting with Italian college students.

Tuesday: Lecture: Italian Music.

Wednesday: Passeggiamo! Discovering the beautiful town of Fiesole.

Thursday: Il David di Michelangelo! Visiting the Accademia Gallery.

Friday: Gli Artigiani! Visiting a few Artisans in the Oltrarno area.

WEEK 4

Grammar and Conversation (9.00am-10.30am in class)

- Monday: Future tense
- Tuesday: Review
- Wednesday: Oral presentation
- Thursday: FINAL EXAM
- Friday: Florence in a photo shot: sharing your experience in Florence.

Cultural activities (4.30pm-6.00pm outside class)

Monday: *In Vino Veritas!* Wine tasting with wine expert.

Tuesday: Firenze's churches: San Lorenzo and San Marco.

Wednesday: I Giardini Fiorentini! Visiting an Historical Garden in Florence.

Thursday: Firenze's sculptures: from Donatello to Benvenuto Cellini.

Friday: Arrivederci Firenze! Graduation ceremony.



ACCADÉMIA
EUROPEA
DI FIRENZE

INTERNATIONAL
BUSINESS INTERNSHIP
(Music)
summer 2016

syllabus

DEPARTMENT Social Sciences
COURSE International Business Internship (Music) - Summer 16
CODE BINT16MUS

PROFESSOR Antonio Vanni

Office Hours: available to meet individually by appointment

COURSE TYPE Combination of Lecture Class and internship
INSTRUCTION LANGUAGE English
EXAMINATION METHOD Internship and Final Project Review

CREDITS

ECTS	4.5	US	3
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CONTACT HOURS	65 H
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INTERNSHIP	43,5 H
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TOTAL WORK	108,5 H
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TIME

See classes breakdown in the second section of the syllabus

LOCATION

Lecture classes first week: AEF building, via Cavour 37, Aula Frollano 3rd floor.

INTERNATIONAL BUSINESS INTERNSHIP (MUSIC) SUMMER 2015

COURSE DESCRIPTION

This internship consists of a combination of lecture classes and immersion into the production, organization and management of music events. The program explores the fundamental rules of event management and introduces innovative concepts of event planning for profit and non-profit events, sustainable events, zero impact events, and community events. The first part of the program takes place in class: lectures will develop topics and concepts. The second part consists of intensive work experience in events, concerts, and festivals, in Florence and other Italian cities. The third part focuses on the organization of a project/concert that will be staged by the students on the last day of the internship program.

OBJECTIVES

Europe and Italy have always been affluent and complex markets for music events and festivals. Within this market, many renowned record labels, music publishers, festivals, clubs and magazines give life to a wide network of opportunities for artists and promoters from all over the world. Students have a precious opportunity to tap into this extremely creative scene, studying some of its peculiarities and getting to know what are the most common practices as well as some of the most innovative concepts in the European music business world.

LEARNINGS OUTCOMES

Students will know the different approaches in event production, and will be able to recognize and apply them in their future projects. Students will experience working side by side with professional promoters and they will be able to organize an event in Italy according to Italian rules and regulations. Students will get hands-on experience working in an international business setting.

REQUIREMENTS

Although there are no academic requirements for this course, students must be ready to work hard in a group, under pressure. Successful students must have the abilities to stay focused, be positive, and work in a team through stressful moments.

CLASS METHOD AND STRUCTURE

Each session will have a different length, as specified within the topics section of the syllabus.

GRADING

Internship: 40%

Capstone Project Documents / Presentation: 40%

Attendance: 20%

Internship and project will be graded as follows:

A 94-100, A- 90-93, B+ 87-89, B 83-86, B- 80-82, C+ 77-79, C 73-76, C- 70-72, D+ 67-69, D 63-66, D- 60-62, F 0-59. F will be considered a fail grade.

ATTENDANCE

Absences need to be justified otherwise each absence will result in the loss of a 5% towards the class Attendance Grade. Students are required to come to class on time. Four (4) late arrivals (5 minutes) will equal one absence. Early departures, and extended classroom exits (5+ minutes), and inappropriate use of technology (texting, browsing the web, etc.) will also count against your Attendance Grade. Three (3) of any of the above will equal one (1) absence.

CONDUCT POLICY

Students are required to behave properly either within the school premises and during the internship experience. Conduct problems will be considered possible violations of the AEF Honor Code. Auditing, friends and family visits are not allowed during class time.

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- Stuart Nicholson. *Jazz and Culture in a Global Age*, Northeastern Univeristy Press, Boston, 2014
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- Charles Arthur, *Digital Wars: Apple, Google, Microsoft and the Battle for the Internet*, Kogan Page, London, 2011.
- Mark Halloran Esquire, *The Musician's Business and Legal Guide*, Prentice Hall, Upper Saddle River, NJ, 2006
- Dieter Haselback, Armin Klein, Pius Knusel, Stephan Opitz, *Kulturinfarkt. Azzerare i fondi pubblici per far rinascere la cultura*, Marsilio, Venezia, 2012
- Pontiroli Andrea, *Un concerto da manuale. Soluzioni semplici per organizzare spettacoli*, Nda Press, 2012
- Monno Saverio, *Organizzare eventi. Guida pratica*, Edizioni Dal Sud, 2013.

NOTES

This program may be subject to changes, depending on the classroom learning process and the event schedules. In case of rain or uncertain weather that will compromise the events themselves, internship hours may be made up with class hours.

Certified cases of learning disabilities must be notified to the teachers and to the AEF Academic Director Mr. Antonio Vanni at the beginning of the semester. Teachers are available for one to one tutoring on demand and with a previous notice.

WEEKLY TOPICS:**WEEK 1. Monday June 27th – July 3rd****Monday**

Lecture one: 9 - 10:30

Course introduction.

The ultimate "vocabulary" for event organizers. Survey of fundamental words and concepts.

Lecture two: 11:00 - 12:30

Events as immersive experiences. Different approaches and practices.

Lecture three: 13:30 - 15:00

Stage sound and light set up: towards new approaches and technologies. Guest lecturer.

Tuesday

Lecture one: 9 - 10:30

From the idea to the production. Project development I.

Lecture two: 11:00 - 12:30

Project documents checklist and analysis: Time line, program sheets, budget sheets, artists sheets and staff sheets.

Lecture three: 13:30 - 15:00

Rules and regulations for live events in Italy and Europe I. Guest lecture.

Wednesday

Lecture one: 9 - 10:30

From the idea to the production. Project development II.

Lecture two: 11:00 - 12:30

Reading a contract and an artist's rider. Guest lecture.

Lecture three: 13:30 - 15:00

European music festivals.

Working in a festival. Good practices, suggestions, tips for a successful experience.

Thursday - Friday - Saturday

Lecture: 11:00 - 12:30

Pre-Internship briefing. Goals and strategy for the day. Notes about teamwork.

Internship: 14:00 - 24:00

Event organization. Tutor will meet the group every four hours for a double check and brief.

The instructor will provide information about logistics, tasks and objectives.

Sunday

Internship: 14:00 - 24:00

Event organization. Action! Tutor will meet the group every four hours for a double check and brief.

The instructor will provide information about logistics, tasks and objectives.

WEEK 2 Monday July 4th – Sunday July 10th

Monday

Internship: 9 - 12:30

The aftermath of an event: "Clearing the Stage". Postproduction, event analysis, team work analysis. Review of expectations, definition and management of success/failure.

Tuesday

Lectures: 9 - 12:30

Lecture one:

Event organization: producing the Capstone event I

Guidelines, goals, team organization, time management and online documents sharing.

Lecture two:
Event Marketing and Communication I: drafting a communication strategy for an event. Guest Lecture.

Lecture three:
Stage production I. Stage set up and site visit. How to "preview" an event.

Project: 13:30 - 18:00
Class will be divided into three production groups. Each group defines its own production timeline, goals. By the end of the session will discuss the results of the work.

Wednesday

Lectures: 9 - 12:30

Lecture one:
Event organization: producing the Capstone event II
Guidelines, goals, team organization, time management and online documents sharing.

Lecture two:
Event Marketing and Communication II: running a communication campaign.

Lecture three:
Social media and Events marketing II

Project: 13:30 - 18:00
Each group defines its own production timeline, goals. By the end of the session each group will discuss the results of the work.

Thursday

Lectures: 9 - 12:30

Lecture one:
Event organization: producing the Capstone event III
Guidelines, goals, team organization, time management and online documents sharing.

Lecture two:
Event Marketing and Communication III: how to expand and finalize the result of a communication campaign.

Lecture three:
Stage production II. How to read the artists requests and how to interact with them.

Project: 13:30 - 18:00

Each group defines its own production timeline and goals. By the end of the session, each group will discuss the results of the work.

Friday

Lectures: 9 - 12:30

Lecture one:

Event organization: producing the Capstone event IV

Guidelines, goals, team organization, time management and online documents sharing.

Lecture two:

Event Marketing and Communication IV: last call for marketing actions. How to read the feedbacks and react efficiently. Guest Lecture.

Lecture three:

Stage production III. Coordinating services and venue.

Project: 13:30 - 18:00

Each group defines its own production timeline, goals. By the end of the session will discuss the results of the work.

Saturday

Lectures: 9 - 12:30

Lecture one:

Event organization: producing the Capstone event V

Lecture two:

Event Marketing and Communication V: the day before the event. All the PR tasks. Analysis, suggestions.

Lecture three:

Stage production IV. Checks, double checks, triple checks. The preparation of the event scene.

Project: 13:30 - 18:00

Each group defines its own production timeline, goals. All final production documents will be shared and reviewed.

Sunday

Internship. 14:00 - 24:00

The day of the Capstone Project/Event.

Stage set up, event management. Final celebration!

Syllabus

MUSIC 364 UNC Summer Jazz Workshop

Director: Dr. Stephen R. Anderson, D.M.A.

Office: 2119 Kenan Music Building

Phone: (919) 843-7902 (office)

Office Hours: By appointment

Email: anderssr@email.unc.edu

<http://music.unc.edu/summerjazzworkshop> (workshop webpage)

<http://artiststephenanderson.com> (director's website)

ESSENTIAL INFORMATION AND REQUIREMENTS

Class Meeting Schedule: This course meets Monday through Friday, June 15-19 from 9:30am to 9pm daily (with breaks) in various rooms in Kenan Music Building as indicated in the workshop Welcome Packet.

MUSIC 364 Summer Jazz Workshop (college credit) Enrollees:

9:15am Monday (only) Orientation – KMB back entryway foyer

9am-1pm Monday (only) Auditions (see end of packet for times and room numbers)

9:30-10:40am Jazz Theory and Skills – KMB 1201, Stephen Anderson

10:55am-12:05pm Improvisation – KMB 1201, Jeffrey Eckels

12:30-1:45pm LUNCH/practice time

Community Workshop Participants:

Monday (only) "As You Arrive" Orientation – KMB back foyer

9am-1pm Monday (only) Auditions (see audition schedule below)

10-11am Theory/Skills – KMB 2131, Sean Olson

11am-12:20pm LUNCH/practice time

12:20-1:30pm Theory/Improvisation – Jim Ketch

All Participants (join together in the afternoon):

1:45-3:15pm Jazz Combo

3:30-4:30pm Group Lessons

4:45-5:30pm *Sit in with the Faculty Jam Session (Tues/Wed/Thurs)

5:30-7pm DINNER BREAK/practice time

7-9 pm Evening Concerts (M-Th)

4:30-7:15pm Friday Afternoon Student Concert

*FRIDAY MODIFIED SCHEDULE - due to afternoon concert:

Morning classes same as M-Th schedule

12:20-1pm Improvisation (for those in Eckel's class)

Combos 1:15-2:15pm

Dorm room check-out 2:30-3:45pm

No group lessons

Student Combo Concert *4:30-7:15pm*

Combos Rooms (1:45-3:15pm)

KMB 1201

KMB 1206

KMB Perc. 1 (1st fl.)

KMB Perc. 2 (1st fl.)

KMB 2131

KMB Hexagon (2nd fl.)

KMB Basement 204

KMB Basement 206

KMB Basement 208

KMB Basement Hexagon

Person Choral

Person Recital Hall

LESSONS (3:30-4:30pm)

Tbn. – Bsmt Hexagon

Tpt. – KMB 1206

Saxes – Person Choral

Gtr. – Hx Rm. (2nd fl.)

Piano – KMB 3030

Bass – KMB 2131

Drums – KMB 1201

Voice – Person Recital

Course Objectives – MUSC 364 Performers: The primary objective of this course is to provide a thorough education of the theoretical concepts that are necessary to communicate in the jazz language (e.g., chord-scale relationships, tertian harmony—chord extensions/alterations, and melodic devices etc.), to expand the fundamental palette of techniques and gestures that are essential to building a jazz vocabulary, and to assist students to implement the techniques in standard repertoire in the jazz combo setting. Given the performance-oriented nature of the improvisation and combo portion of the course, a portion of the grade will be determined by each student’s ability to perform the techniques and repertoire.

Required Materials: Handouts will be provided in each course and music will be provided in the combos. It may be helpful to bring a “fakebook” to rehearsals and to the jam sessions.

Grading: The final grade will be determined according to the following criterion.

Jazz Theory Class	30%	<u>Grade Scale</u>		
Jazz Improv	30%	A+ = 97-100	C+ = 77-79	F = 0-59
Jazz Combo	10%	A = 94-96	C = 74-76	
Group Lessons	10%	A- = 90-93	C- = 70-73	
Student Concert	10%	B+ = 87-89	D+ = 67-69	
Attendance Faculty Concerts	5%	B = 84-86	D = 64-66	
Class Attendance/Citizenship	5%	B- = 80-83	D- = 60-63	

When the grades are tallied at the close of the term, percentages that are at or above .5% will round up, while percentages that are at or below .4% will round down. For example, an 85.5% rounds up to 86%, while 85.4% rounds down to 85%. The grades may be viewed by students throughout the semester at blackboard.unc.edu. I cannot modify grades (i.e., add points) at the close of the term despite student pleadings to do so.

Given the “experiential” nature of the course, in addition to the total immersion over the course of only 5 days, much of the grade will be based on class attendance, participation, and work ethic throughout the week, as well as attendance in the evening concerts. The workshop counselors will take role throughout the week. The instructors may render periodic quizzes in the morning classes to assess the students’ comprehension of the materials.

Workshop Faculty, Guest Artists, and Staff:

- Jim Ketch - brass, improvisation, combos, lessons
- Stephen Anderson - piano, theory/improvisation, combos, lessons
- Dave Finucane - saxophones, combos, lessons
- Gregg Gelb - saxophones, combos, lessons
- Sandy Gabriel – saxophones, combos, lessons (guest artist from the Dominican Republic)
- Jeffrey Eckels - bass, beginning improvisation, combos, lessons
- Jason Foureman - bass, combos, lessons
- Dan Davis - drums, combos, lessons, jazz history, basic music skills
- Guy Frómata – drums, combos, lessons (guest artist from the Dominican Republic)
- Scott Sawyer - guitar, lessons
- Jerald Shynette – trombone lessons, combos
- Kate McGarry – voice
- Juan Álamo – percussion, combos
- Sean Olson – theory/skills, combos
- Ryan Thornburg – music journalism
- Rebecca Clemens – workshop counselor, 919.306.3138 C clemenstbn@gmail.com E

Ryan Raven – workshop counselor, 910.391.0124 C rraven08@gmail.com E
Jonathan Minnick – workshop counselor, 919.523.0981 C jminnick@live.unc.edu E

Combo Concert: Each combo will perform two selections on the Friday afternoon concert (4:30pm). It is encouraged to memorize the melody and the chord changes of each tune, though music may be required where intricate arrangements are involved.

Citizenship, Attendance, and Participation: Attendance is expected at each class and each concert unless the student has a good reason for not attending, such as (serious) illness or death in the family. If you have an excusable absence, please bring the appropriate documentation and I will be happy to accommodate you.

Disabilities: If you have a disability that inhibits your ability to perform any of the required functions of the class, please let me know on the first day of class. We are willing to assist you in any way that would be feasible.

Concert Schedule: (all concerts are free and open to the public)

Monday, June 15 at 7pm – OUTDOOR CONCERT ON THE LAWN – WILSON LIBRARY
(Bring lawn chairs, blanket, and picnic) (Back up location in case of rain – Kenan Music Building 1201)

360° Jazz Initiative | *Distracted Society* CD Release Concert

Jim Ketch – trumpet, John Parker – trumpet, Dave Finucane – tenor saxophone, Scott Sawyer – guitar,
Stephen Anderson – piano, Jason Foureman – bass, Dan Davis – drums, Juan Alamo – percussion

Tuesday, June 16, 7pm – KMB 1201:

Scott Sawyer/Dave Finucane Quartet, featuring Kate McGarry, voice

Kate McGarry – voice, Scott Sawyer – guitar, Dave Finucane – tenor saxophone,
Jason Foureman – bass, Dan Davis – drums

Tuesday, June 16, 9pm-midnight Late Night Jam Session at Bun's Burgers (\$5 cover OR purchase of food; located at 107 N. Columbia in Chapel Hill).

Wednesday, June 17, 7pm – KMB 1201:

Jim Ketch/Gregg Gelb/Jerald Shynette featuring Sandy Gabriel and Guy Frómata

Jim Ketch – trumpet, Gregg Gelb – tenor saxophone, Sandy Gabriel – tenor saxophone,
Jerald Shynette – trombone, Juan Álamo – percussion, Stephen Anderson – piano,
Jeffrey Eckels – bass, Guy Frómata – drums

Thursday, June 18, 7pm – KMB 1201:

***The Dominican Jazz Project* CD Preview Concert, w/ guest Guillo Carias**

Sandy Gabriel – tenor saxophone, Guillo Carias – melodica, Stephen Anderson – piano,
Jeffrey Eckels – bass, Guy Frómata – drums

Friday, June 19, *4:30-7:15pm* - KMB 1201:

Student Combos Concert

***Dress for the final student concert
is nice casual (no shorts please)**

OTHER IMPORTANT WORKSHOP INFORMATION:

Practice Rooms: There are practice rooms in the basement of Hill Hall, and the combo rooms and other rooms located in the basement of the Kenan Music Building may also be used for practicing when classes are not in session.

Code of Conduct: In order to participate in the workshop, **all participants are required to fill out, sign, and return the Code of Conduct/Indemnity Agreement either before checking into the dorms on Sunday, June 15 (where applicable), or at registration on Monday, June 16, 2014 before attending classes. For safety and security purposes, the curfew for all workshop participants who will be staying in the dorms who are 18 and under is 11pm.**

These students must check in with Rebecca Clemens, Ryan Raven, or Jonathan Minnick (workshop counselors) each night by 11pm or their parents will be contacted immediately. Likewise, attendance will be taken at the beginning of each class by our workshop counselors to account for each student. For those enrolled in MUSC 364, attendance is required in all classes and events throughout the workshop for grading purposes, and for all students 18 and under, attendance at all classes and events is required for safety reasons. Students caught sneaking out at night, engaging in vandalism or defacing school or public property, partaking in under-aged drinking or drugs etc., will be sent home from the workshop without a refund. Granville Towers will lock the outside doors at midnight each night and unlock them by 6am each morning. Building security will monitor the premises each night. Smoking is strictly prohibited in the dormitories.

For those 18 and under who will be eating in the restaurants on Franklin Street (or going anywhere off-campus), it is workshop policy that you remain with a companion (i.e., a participant from the workshop or authorized relative) at all times while off-campus for security reasons.

Please be cautious of the panhandlers on Franklin Street and be sure to return to class on time after meals so that we can be sure that you are accounted for. Finally, **please be safe and do not walk around after dark by yourself. Please call a workshop counselor (listed below) or a fellow workshop participant if you should find yourself separated from the group at night and need to walk back to the dorms.**

In Case of Emergency Contact:

Police – 911

UNC Public Safety – 919-962-3951 (general information)

UNC Public Safety – 919-962-8100 (non-business hours assistance)

Stephen Anderson – 919.537.1358 C anderssr@email.unc.edu E

Jim Ketch – 919.812.2142 C jketch@ad.unc.edu E

Rebecca Clemens – workshop counselor, 919.306.3138 C clemenstbn@gmail.com E

Ryan Raven – workshop counselor, 910-391-0124 C rraven08@gmail.com E

Jonathan Minnick – workshop counselor, (919) 523-0981 C jminnick@live.unc.edu E

Dress for Final Concert and Throughout the Week:

The dress for the final student concert is nice casual (no shorts please). Wearing shorts during the week is acceptable.



ACCADÉMIA
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DE FIRENZE

Renaissance in Firenze
Art History *syllabus*

REINASSANCE IN FIRENZE - ART HISTORY

4 weeks

COURSE DESCRIPTION

This course explores artwork produced in Italy from the 14th century until 17th century. It will focus on the relationship of the works of art to their cultural and historical importance in the time period of when they were produced. Emphasis will be placed on the function of the artwork as well its relationship to the artwork's patron, artist and/or location. In particular this course will focus on four different spaces and audiences of patronage: The public piazza, the family chapel, the guilds and the domestic space.

OBJECTIVES / LEARNINGS OUTCOMES

Our objective is to understand the goal (and thus ultimately its meaning) for each different patron (the city, a group, a religious leader, a family or a female) in relation to its space and its audience. Finally because we are in Florence when possible the works of art will be studied through on site observation and lectures.

REQUIREMENTS

There are no requirement for this class.

CLASS METHOD AND STRUCTURE

Every day lessons meets in class for 1,5 hours in the morning and outside class for at 1,5 hours in the afternoon, Monday to Friday. Tuesdays and Thursdays meet outside class, onsite.

GRADING

Class Participation (20%): Your class participation is evaluated by your participation in the class, onsite as well on your group projects onsite. Your class participation will not be graded merely on frequency but primarily on quality and on your general courtesy in class. Higher scores are earned by those whose questions and responses are most thoughtful and engaged, not those that are merely frequent or overly general. Your participation grade also involves your classroom behavior. Classroom behavior, especially onsite that detracts from the atmosphere of learning and cooperation may result in a lower participation grade. This includes talking to your neighbors, not following the group onsite, shuffling papers or using cell phone.

Looking assignments: (40%): The format will usually involve responding to questions, which ask you to look at a piece of art in more depth. Often these assignments will also be based on your readings then having you look at a piece of artwork and discuss it based on the readings. You will have a total of FOUR looking assignments.

Final Paper: (15%): This will consist of a five page (double spaced) paper on a chosen topic.

Exam: (25%): This will consist of Short Ids', Long Ids', Unknowns and short essays based on the readings in class. We will have a review and practice exam before the first exam.

Grading scale:

A 94-100, A- 90-93, B+ 87-89, B 83-86, B- 80-82, C+ 77-79, C 73-76, C- 70-72, D+ 67-69, D 63-66, D- 60-62, F 0-59. F will be considered a fail grade.

Resources for Research

For your final projects you have access to the Accademia Europea library, as well as the British Institute's library.

Proper Dress and other tips for site visits

When we are onsite we as a class we are representing Accademia Europea di Firenze as well as the American student in Florence therefore please dress with this in mind. Also when we are scheduled to go into any religious space, out of respect for the space, women and gentleman must have their shoulders and legs covered. You may want to bring a scarf or cover up always with you just in case.

Students often find studying abroad an exciting and yet challenging experience. Learning onsite and not in the classroom, speaking a new language, traveling, living in a new culture all can be overwhelming. It will take patience and different learning skills.

I suggest buying a small notebook to take notes while onsite. And although it may feel like a field trip, everything we see onsite is test material and may not necessarily be covered in the classroom. At any time if you are concerned or confused seek me out for help early and often. Never hesitate to seek help when you need it. If you have a disability, please come sooner than later to me. There are many ways we can accommodate you.

HONOR CODE

Accademia Europea di Firenze's Honor Code: This course operates under an Honor Code. Students who present the work of others as their own will receive at minimum a failing grade on the assignment in question and possibly a failing grade in the entire course.

ATTENDANCE

Students are expected to attend every class. Students arriving more than 15 minutes late or who leave class early will be assessed one unexcused absence. Each unexcused absence will result in **one full drop in letter grade**.

CONDUCT POLICY

Students are required to behave properly either within the school premises. Auditing, friends and family visits are usually not allowed during class time. Exeptions can be made on a case by case basis, upon previous request to the program's Director.

BIBLIOGRAPHY

Textbook: Radke, Gary and Paoletti, John. Art in Renaissance Italy, 3rd edition 2005.
Course Reader of assigned readings (CR). These will be sent to you in PDF Format.
Additional textbooks are available for consultation on reserve in the library at Accademia Europea di Firenze and British Institute Library.

NOTES

The course program may be subject to changes, depending on the classroom learning process.

Certified cases of learning disabilities must be notified to the teachers and to the AEF Academic Director Antonio Vanni at the beginning of the semester. Teachers are available for one to one tutoring on demand and with a previous notice.

WEEKLY TOPICS:

WEEK 1 - Historical Introduction to Florence and Sculpture in the Renaissance

Topics:

Historical introduction to Florence.
Introduction to Roman Florence and its artwork. Early Christian to Romanesque Art.

SubTopics: 1. History of Florence 2. Roman to Medieval Art 3. Looking at Art

READING: Radke pp 1-45

Looking Assignment #1: San Miniato al Monte or the Cathedral Complex
Bargello and Piazza Signoria.

SubTopics: 1. Technique: Sculpture. 2. Medieval to Renaissance Sculpture. 3. Donatello

READING: Sperling, "Donatello's Bronze David and the Demands of Medici politics" pp 218-224 CR Schneider, "Donatello's Bronze David", pp 213-216. McHam, "Donatello's David and Judith as Metaphors of Medici Rule in Florence" pp 32-47.
Group Assignment #1: Sculpture in the Bargello (technique and posing as a sculpture)

Cultural activities (4.30pm-6.00pm outside class)

Monday: Piacere Firenze! Discovering the city, getting a sense of daily life of Florentines, survival tour.

Tuesday: Lecture: Italian Gestures.

Wednesday: Al bar! Ordering in an Italian Caffè and living the experience of Italian Habits.

Thursday: Al mercato! Grocery shopping, asking for prices, describing food and eating habits.

Friday: Lecture: Italian Cinema

WEEK 2 Civic Sculpture and painting in the Renaissance (the piazza, the duomo, the town hall and guilds)

Michelangelo Buonarroti.

SubTopics: 1. David as a figure of civic pride in Florence. 2. The role of the artist in the Renaissance using Michelangelo as an example.

READING: Radke, pp309-310, 386-391, OLSEN, "Michelangelo" pp.15-87; Levine, "The Location of Michelangelo's David: The Meeting of January 25, 1504" pp. 31-49. Excerpts from the lives of artists (including Cellini, Michelangelo, Raphael, female artist Gentileschi and Nelli as well as renaissance contracts).

Group Assignment #2: Based on your readings, we will re-enact the debate of the location of the David. The Baptistery, Orsanmichele and Piazza Signoria.

SubTopics: 1. The piazza and civic pride. 2. The Duomo and town hall as a place of civic pride. 3. Market square as a place of civic pride

READING: Radke, pp 95-123, pp 166-168, 202-204 (Orsanmichele), pp 77-82 Strocchia, "Theatres of Everyday Life" pp. 55-80, Milner, "The Florentine Piazza della Signoria as Practiced Place" pp.83-103. Radke pp 524-530, McHam, "Structring Communal History through repeated Methaphors of Rule", pp 104-137, McHam, "Public Sculpture in Renaissance Florence" pp 149-180, Even, "The Loggia dei Lanzi: A Showcase of Female Subjugation" pp 10-14
Looking Assignment #2: Palazzo Vecchio

Cultural activities (4.30pm-6.00pm outside class)

Monday: Le spese! Shopping for clothes, making polite requests

Tuesday: Italian Proverbs.

Wednesday: I Giardini Fiorentini! Visiting a Garden in Florence.

Thursday: Firenze's museums: visit of the Uffizi Gallery

Friday: Lecture: Florence in the movies.

WEEK 3 New Patrons, new locations in Renaissance Florence: Painting in family chapels.

Santa Croce and Santa Maria Novella: Giotto and the development of a new language of painting. The Black Death and family chapels.
SubTopics: 1. Giotto and the beginnings of the Renaissance 2. Technique: Fresco technique 3. How art was affected by the Black Death and how this leads to the Renaissance

READING: Radke pp 48-98, 219-234 Welch, pp 131-209 Group Assignment #3: Giotto, the Gothic Church
The Church of San Lorenzo, Palazzo Medici-Riccardi, Santa Maria del Carmine.
SubTopics: 1. Brunelleschi. 2. Family Chapels in the Renaissance. 3. Medici

READING: CR Hollingsworth, "Patronage in Renaissance Italy" pp 1-48, Radke, pp 256-261, CR: Hatfield, "Cosimo Medic and the Chapel of his Palace" pp. 221-244 CR: Tingali, Paola, Women in Italian Renaissance Art, "Profile Portraits in the Quattrocento: Virtue and Status" pp 47-73

Looking Assignment #3: The Medici as patrons of art

At some point, outside of our classroom time, this week we will also visit the Uffizi

Cultural activities (4.30pm-6.00pm outside class)

Monday: In Biblioteca! Visiting the Oblate Library, meeting with Italian college students.

Tuesday: Lecture: Italian Music.

Wednesday: Passeggiamo! A walk on the Florentine hills.

Thursday: Lecture: Leonardo da Vinci

Friday: Gli Artigiani! Visiting a few Artisans in the Oltrarno area.

WEEK 4 Private spaces of Renaissance patronage (the home and the convent)

Private Spaces.

Subtopics: 1. Domestic Decoration: the Renaissance home (including artwork by Botticelli, Raphael, Leonardo and Ghirlandaio)
2. Portraiture 3. The Renaissance Study and Bedroom. PAPERS DUE TODAY

READINGS: Radke pp 219, 278-284, 349-350, 393-396, 452-453 CR Musacchio, "The Medici-Tornabuoni Desco da Parto in Context" pp. 137-151 CR: Gert Jan van der Sman, Lorenzo and Giovanna, Lorenzo's Beautiful Chamber pp.86-89 (section on Ghirlandaio's Desco da Parto for Lorenzo Tornabuoni) . CR: Wolheim, At Home in Renaissance Italy "The Medici Study". CR Tingali, Paola, "Painted Marriage Furniture", pp 21-42, CR Tinagli, "Profile Portraits" pp. 47-60
Looking Assignment #4: Palazzo Pitti and the Renaissance Portrait
San Marco and San Apollinare. The Renaissance Convent.

SubTopics: 1. The role of the convent in the Renaissance as both a place of religious study and practice but also a learned space for the city 2. Artwork in a convent, Fra Angelico and the woman artist Suor Plautilla Nelli 3. The role of the Last Supper as an image for convents 4. The Medici in San Marco

READINGS: Welch pp 167-209, Verdon "Leonardo's Last Supper, The Humanity of God, Reflections on the Meaning of the two works of Renaissance Art", Roberts, "Plautilla Nelli's Last Supper and the Tradition of Dominican Refectory Decorations"
Final Exam

Cultural activities (4.30pm-6.00pm outside class)

Monday: Il gelato! Visiting a Gelateria, learning how to make a real Italian gelato.

Tuesday: Lecture: Renaissance Palazzi.

Wednesday: I Cenacoli

Thursday: Il Calcio Storico (historical soccer game)

Friday: Arrivederci Firenze! Graduation ceremony.



ACCADÉMIA
EUROPEA
DEI FIORENTINI

Photography in Italy
syllabus

DEPARTMENT Fine Arts
COURSE Photography in Italy
CODE

PROFESSOR Dario Orlandi

Contact:
Office Hours:

COURSE TYPE Lecture Class

EXAMINATION METHOD Written Test / Oral Presentation

CREDITS

ECTS 4,5 *US* 3

CONTACT HOURS 55 h

STUDY / PRESENTATION 37,5h

CULTURAL IMMERSION
ACTIVITIES 20h

TOTAL WORK H112,5

TIME

Mon, Tue, Wed, Thurs, Fry 9:00 - 10:30 and 11:00 - 12:30

LOCATION

AEF building, via Cavour 37, Florence

PHOTOGRAPHY IN ITALY SYLLABUS

4 weeks

COURSE DESCRIPTION

This class is an introduction to photographic technique and photo management through the visual experience of some of the main aspects of Italian culture displayed in Florence, one of the most important Italian cities.

Weeks 1, 2 and 3 will begin with a technical lesson introducing the weekly program; they will follow field trips and photo management in class. They will be organized 4 field trips concerning Italian culture, about the 4 topics: architecture, people, food and craftsmanship, life-style. Week 4 will be dedicated to organize the best images in a short presentation which will be displayed into the school on Wednesday the 22nd of July

OBJECTIVES / LEARNINGS OUTCOMES

At the end of the course the students:

- will be able to manage an SLR camera in the field of architecture, portrait, still-life and life-style photography
- will have explored some of the main aspects of Italian culture through the experience of photography
- will be able to choose and edit their best images and organize them in a final presentation

REQUIREMENTS

- an SLR with manual controls
- a laptop with any photo management software (suggested: iPhoto, Adobe Lightroom)

CLASS METHOD AND STRUCTURE

Every day lessons meets in class for 1,5 hours in the morning and outside class for at 1,5 hours in the afternoon, Monday to Friday. Four field trips are scheduled. Please check the calendar for the specific indication of time and days of the course.

GRADING

Weekly editing sessions and presentations: 25%

Final Presentation: 40%

Test and oral presentations will be graded as follows:

A 94-100, A- 90-93, B+ 87-89, B 83-86, B- 80-82, C+ 77-79, C 73-76, C- 70-72, D+ 67-69, D 63-66, D- 60-62, F 0-59. F will be considered a fail grade.

HONOR CODE

Accademia Europea di Firenze's Honor Code: This course operates under an Honor Code. Students who present the work of others as their own will receive at minimum a failing grade on the assignment in question and possibly a failing grade in the entire course.

ATTENDANCE

Students are expected to attend every class. Students arriving more than 15 minutes late or who leave class early will be assessed one unexcused absence. Each unexcused absence will result in **one full drop in letter grade**.

CONDUCT POLICY

Students are required to behave properly either within the school premises. Auditing, friends and family visits are usually not allowed during class time. Exeptions can be made on a case by case basis, upon previous request to the program's Director.

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NOTES

The course program may be subject to changes, depending on the classroom learning process.

Certified cases of learning disabilities must be notified to the teachers and to the AEF Academic Director Antonio Vanni at the beginning of the semester. Teachers are available for one to one tutoring on demand and with a previous notice.

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WEEKLY TOPICS:

WEEK 1 - Architecture

Course introduction and basics of SLR technique
SLR technique 1: Architecture. History and poetics of architectural photography
Field trip 1: Architecture (Duomo, Uffizi, Ponte Vecchio)
Introduction to photo management and editing
Editing of Field trip 1

Cultural activities (4.30pm-6.00pm outside class)

Monday: Piacere Firenze! Discovering the city, getting a sense of daily life of Florentines, survival tour.
Tuesday: Lecture: Italian Gestures.
Wednesday: Al bar! Ordering in an Italian Caffè and living the experience of Italian Habits.
Thursday: Al mercato! Grocery shopping , asking for prices, describing food and eating habits.
Friday: Lecture: Italian Cinema

WEEK 2 - People

SLR technique 2: Portraits and street photography
History of photography: Italy through the eyes of photographers
Field trip 2: People (Santa Croce)
Advanced photo management and editing
Editing of Field trip 2

Cultural activities (4.30pm-6.00pm outside class)

Monday: Le spese! Shopping for clothes, making polite requests
Tuesday: Lecture: Italian Proverbs.
Wednesday: I Giardini Fiorentini! Visiting a Garden in Florence.
Thursday: La Misericordia! Visiting the oldest charitable institution in the world
Friday: Lecture: Florence in the movies.

WEEK 3 – Still life

SLR technique 3: Still life

History of photography: "Natura morta" and still life

Field trip 3: Food and craftsmanship (San Lorenzo market)

Editing of Field trip 3

Cultural activities (4.30pm-6.00pm outside class)

Monday: In Biblioteca! Visiting the Oblate Library, meeting with Italian college students.

Tuesday: Lecture: Italian Music.

Wednesday: Passeggiamo! A walk on the Florentine hills.

Thursday: Lecture: Leonardo da Vinci

Friday: Gli Artigiani! Visiting a few Artisans in the Oltrarno area.

WEEK 4 - Presentations

Review of famous photographers slideshows and presentation

How to make slideshows and presentations

Editing and presentation of best images selection I

Editing and presentation of best images selection II

Final presentations and review of students work.

Cultural activities (4.30pm-6.00pm outside class)

Monday: Il gelato! Visiting a Gelateria, learning how to make a real Italian gelato.

Tuesday: Lecture: Renaissance Palazzi.

Wednesday: I Cenacoli

Thursday: Lecture: Il Calcio Storico (historical soccer game)

Friday: Arrivederci Firenze! Graduation ceremony.



ACCAD. EUROPEA
1875-2015

HISTORY OF THE MAFIA
syllabus

HISTORY OF THE MAFIA SYLLABUS

4 weeks

COURSE DESCRIPTION

This course discusses the origins and development of the Mafia in the context of Italian politics, economics and society from the nineteenth century until the present day. It analyses the nature of Mafia activities and their international relevance. Special focus will be given to judicial procedures against the Mafia and the experiences of key individuals and groups contrasting their illegal activities.

OBJECTIVES

The course aims at providing students with instruments of knowledge, comprehension, application, evaluation and synthesis on the topic by being able to:

- Define specific elements characterizing mafia as compared to other criminal organizations.
- Describe the internal structures and the characteristics of the four types of Italian mafias.
- Understand the historical roots and evolution of mafia from its origins to contemporary times.
- Identify key illegal markets and their global impact.
- Explain the relationship of mafia organizations with politics in time and their social impact.
- Evaluate the relationship with religion and gender.
- Indicate, analyze and compare the range of instruments and strategies to fight against the mafia.
- Analyze the role of journalism and mass media in portraying and denouncing the mafia.
- Analyze the role of civil society against the mafia.
- Organize and present a topic by choice.
- Enhance participation and constructive critical sense through class discussions.

REQUIREMENTS

No specific background is required to attend this course.

CLASS METHOD AND STRUCTURE

Classes are held in the AEF buildings, location via Cavour 37, from Monday to Friday.

Please check the calendar for the specific indication of time and days of the course.

The course uses different learning strategies: lectures, excursions and fieldtrips, multimedia material, class discussions, structured working groups, written assignments and oral presentations.

Participation plays a role in your final evaluation and this means that in this course asking questions, making comments appropriate to the topics discussed and the capacity to draw personal conclusions of your own, are central aspects of the teacher's evaluation.

GRADING

Class participation and assignments: 35%

Oral presentation: 25%

Final exam: 40%

Grading scale:

A 94-100, A- 90-93, B+ 87-89, B 83-86, B- 80-82, C+ 77-79, C 73-76, C- 70-72, D+ 67-69, D 63-66, D- 60-62, F 0-59. F will be considered a fail grade.

HONOR CODE

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ATTENDANCE

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CONDUCT POLICY

Students are required to behave properly within the school premises. Auditing, friends and family visits are usually not allowed during class time. Exemptions can be made on a case by case basis, upon previous request to the program's Director.

BIBLIOGRAPHY

Students will be provided with articles and handouts as indicated in the syllabus.

To further study the subject you can refer to the following bibliography:

Arlacchi, P., *Men of Dishonour: Inside the Sicilian Mafia*, Morrow and Co., 1993.

Bolzoni A., *White shotgun: the Sicilian mafia in their own words*, Macmillan, 2013

Dickie J., *Cosa Nostra*, Hodder & Stoughton, 2004

Dickie J., *Mafia Republic: Italy's Criminal Curse - Cosa Nostra, 'Ndrangheta and Camorra*

from 1891 to the Present, Harper, 2014

Dickie J., *Mafia Brotherhoods: I Camorra, mafia, 'Ndrangheta: the rise of the Honoured Societies*, Harper, 2014

Dickie J., *The Sicilian Mafia: The Business of Protected Rackets*, Harper, 2011

GRADING

Class participation and assignments: 35%

Oral presentation: 25%

Final exam: 40%

Grading scale:

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Bolzoni A., *White shotgun: the Sicilian mafia in their own words*, Macmillan, 2013

Dickie J., *Cosa Nostra*, Hodder & Stoughton, 2004

Dickie J., *Mafia Republic: Italy's Criminal Curse. Cosa Nostra, 'Ndrangheta and Camorra from 1946 to the Present*, Sceptre, 2014

Dickie J., *Mafia Brotherhoods: I Camorra, mafia, 'ndrangheta: the rise of the Honoured Societies*, Sceptre, 2013

Duggan C., *Fascism and Mafia*, Yale University Press, 19890

Follain J., *The last Godfathers*, Hodder & Stoughton, 2008
Gambetta, D., *The Sicilian Mafia*, Harvard University Press, 1993.
Glenny M., *McMafia*, Bodley Head, 2008
Jamieson A., *The Antimafia – Italy's Fight against Organised Crime*, St. Martin's Press, 2000.
Longrigg C., *Boss of bosses, A journey into the heart of Sicilian mafia*, Thomas Dunne Books, 2009
Longrigg C., *No Questions Asked: The Secret Life of Women in the Mob*, Miramax Books, 2009
Longrigg C., *Mafia women*, vintage Paperback, new ed. 1998
Lupo S., *History of the mafia*, Columbia University Press, 2009
Nuzzi G., *Blood Ties : The 'Ndrangheta : Italy's New Mafia*, Pan, 2012
Orlando L., *Fighting the mafia*, Encounter Book, 2001
Paoli L., *Mafia brothers*, Oxford University Press, 2003
Pickering-Iazzi, *Mafia and outlaw stories. From Italian life to literature*, Univ. of Toronto Press, 2007
Saviano R., *Gomorra*, McMillan, 2007
Saviano R. & Hernan A., *Narcoland: the Mexican drug lords and their godfathers*, Verso Books, 2013
Saviano R., *Zero Zero Zero*, Penguin Books, 2014
Schneider & Schneider, *Reversible destiny*, University of California Press, 2003
Santino U. & Dickie J., *Mafia and Antimafia: a history*, I.B. Tauris, 2014
Stille A., *Excellent Cadavers*, Jonathan Cope Ed., 1995.
Seindal, R. *Mafia, Money and Politics in Sicily 1950-1997*, Museum Tusulanum Press, 1998.
Siebert. R., *Secrets of Life and Death: Women and the Mafia*, Verso Ed., 1996
Varese F., *Mafias on the move: how organized crime conquers new territories*, Princeton Univ. Press, 2011

Web resources

Please note that Wikipedia is NOT considered a suitable academic research source.

INSTITUTIONAL WEBSITES:

(DIA) Direzione investigativa antimafia - http://www.interno.gov.it/dip_ps/dia/
DNA (National Antimafia Direction) -Ministry of Internal affairs -
www.giustizia.it/giustizia/it/mg_2_10_1.wp
Ministry of Justice - www.giustizia.it

Council of Europe - Fight against organized crime -
[http://hub.coe.int/web/coe-portal/what-we-do/rule-of-law/organisedcrime?
dynLink=true&layoutId=28&digroupId=10226&fromArticleId=](http://hub.coe.int/web/coe-portal/what-we-do/rule-of-law/organisedcrime?dynLink=true&layoutId=28&digroupId=10226&fromArticleId=)
European Commission - <http://www.eesc.europa.eu>

DOCUMENTATION AND INFORMATION:

Antimafia 2000 - www.antimafiaduemila.com - Magazine
Centro di Documentazione Peppino Impastato - www.centroimpastato.it - Sicilian
Documentation Centre
Democrazie e Legalità - www.democrazialegalita.it - Online magazine on main enquires on
mafia, corruption and similar
Legalità e Giustizia - www.legalitaegiustizia.it
Narcomafie - www.narcomafie.it - Monthly information magazine
Transparency International - www.transparency.it - Annual report on corruption
Terre Libere - www.terrelibere.it - Multimedia inquires

PROMOTION OF CULTURE OF LEGALITY:

Addiopizzo - www.addiopizzo.it - Association against extortion and racket
Ammazzateci tutti - www.ammazzatecitutti.org - Movement of young people against
'ndrangheta
Cuntrastamu - www.cuntrastamu.org - Antimafia organisation
Fondazione Antonino Caponnetto - www.antoninocaponnetto.it - Judge Antonino Caponnetto
Foundation
Fondazione Falcone - www.fondazionefalcone.it - Judges Giovanni e Francesca Falcone
Foundation
I ragazzi di Paolo - www.ragazzidipaolo.it - Group of young people honouring ideas of judge
Borsellino
Libera, Associations, names and numbers against the mafias - www.libera.it
Libero Futuro - www.liberofuturo.org

NOTES

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WEEKLY TOPICS:

WEEK 1

Introduction to the course

What is Mafia: from its origins to nowadays - characteristics and specificities; deconstructing the stereotypes

The main types of Mafia in Italy: Cosa Nostra, Camorra, 'Ndrangheta, Sacra Corona Unita: their internal structures and illegal traffics

The Social and cultural roots of today's strongest organisations: 'Ndrangheta and Camorra; Old and new traffics

Umberto Santino, "Mafia and Mafia-type organisations in Italy"

Libera ed., "The Criminal Markets", in Europe exists but also the mafias

Umberto Santino, "From the mafia to transnational crime"

Summary on Drug and Human Trafficking

Cultural activities (4.30 pm – 6.00 pm outside of class)

Monday: Piacere Firenze! Discovering the city, getting a sense of daily life of Florentines, survival tour.

Tuesday: Lecture: Italian gestures.

Wednesday: Al bar! Ordering an Italian Caffè and living the experience of Italian habits.

Thursday: Al mercato! Grocery shopping, asking for prices, describing food and eating habits.

Friday: Lecture: Italian Cinema

WEEK 2

Evolution of gender roles inside the mafia

Mafia and Religion: the God of mafiosi and the position of the Church

The roots of the Mafia: from its origins to WWII, the connections with the Allied forces, the aftermath of war and the creation of a mafioso political class

Reading assignments:

Giovanni Falcone, "Power" in Men of Honour, selected pages

Claire Longrigg, "Introduction", "The sins of the Mother", "Vendetta by law", in Mafia Women, London, Vintage, 1998

Scordato, "What model of Church to face the Mafia", in ib.

Mons. Di Cristina, "The Church moral condemnation of the Mafia and the Clergy's role in the Parish"

Roberto Saviano, "Don Peppe Diana", in Gomorrah, cit.

Christopher Duggan, selected pages from Mafia and Fascism

Alexander Stille, selected pages from Excellent cadavers

Renè Seindal, "The political mafia", in Mafia: Money and politics, cit.

Cultural activities (4.30 pm – 6.00 pm outside of class)

Monday: Le spese! Shopping for clothes, making polite requests

Tuesday: Italian proverbs

Wednesday: I Giardini Fiorentini! Visiting a Garden in Florence

Thursday: Firenze's museum: Visit of the Uffizi Gallery

Friday: Lecture: Florence in the movies

WEEK 3

Law enforcement against the mafia; The first defeat of the Mafia: the Maxi-Trial and the Anti-Mafia Pool in Palermo

Narrating the Mafia: Literature and media on mafia

Ethics in business: from silence to denounce

The role of civil society: The antimafia after the massacres in 1992-1993

Women against the Mafia, LIBERA

Reading assignments:

Law Enforcement in Italy and Europe against mafia and organised crime

Umberto Santino, "Giuseppe Impastato: his actions, his murder, the investigation and the cover up"

Alison Jamieson, "The grass-root Antimafia", in The Antimafia cit.

Maurizio De Luca, "A way of taking side", in Culture of Lawfulness, The role of Mass Media, The Sicilian Renaissance Institute, 2002

R.Siebert, "Mothers, sisters and widows in mourning. Women alone" "Women of Men against the Mafia", in *Secrets of Life and Death – Women and the Mafia*, Verso, London, NY, 1996

Alison Jamieson, "Introduction" and "The significance of 1992" "The political response", in *The Antimafia: Italy's Fight against Organised Crime*, New York, St. Martin Press, 2000

Cultural activities (4.30 pm – 6.00 pm outside of class)

Monday: In Biblioteca! Visiting the Oblate library, meeting with Italian college students

Tuesday: Lecture: Italian music

Wednesday: Passeggiamo! A walk on the Florentine hills

Thursday: Lecture: Leonardo Da Vinci

Friday: Gli Artigiani! Visiting a few Artisans in the Oltrarno area.

WEEK 4

The Antimafia of Culture: voices breaking the silence

A culture of legality

Reading assignments:

Leoluca Orlando, "From a culture of lawfulness to an economy of legality"

Rita Borsellino, "In spite of everything. The popular Antimafia commitment in Sicily"

The Antimafia of Culture: voices breaking the silence

ORAL PRESENTATIONS and Final exam

Cultural activities (4.30 pm – 6.00 pm outside of class)

Monday: Il gelato! Visiting a gelateria, learning how to make a real Italian gelato.

Tuesday: Lecture: Renaissance Palazzi.

Wednesday: I Cenacoli.

Thursday: Il Calcio Storico (historical soccer game)

Friday: Arrivederci Firenze! Graduation ceremony.



ACCADEMIA
EUROPEA
DI FIRENZE

ITALIAN LANGUAGE
syllabus

DEPARTMENT Italian Studies
COURSE CODE Italian

PROFESSOR Dr.

Contact:
Office Hours:

COURSE TYPE Lecture Class
EXAMINATION METHOD Written Test / Oral Presentation

CREDITS

<i>ECTS</i>	<i>4,5</i>	<i>US</i>	<i>3</i>
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<i>CONTACT HOURS</i>	<i>55h</i>
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<i>INDEPENDENT STUDY</i>	<i>20h</i>
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<i>SPECIAL PROJECT/ PRESENTATION</i>	<i>17h</i>
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<i>EXTRA CURRICULAR ACTIVITIES</i>	<i>20h</i>
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TIME
Mon, Tue, Wed, Thurs, Fry, 9:00am - 10:30am (in class) / 4:30pm-6:00pm (outside class)

LOCATION
AEF building, via Cavour 37, Florence

ITALIAN LANGUAGE SYLLABUS

4 weeks

COURSE DESCRIPTION

This course aims at stimulating students to increase their knowledge of distinctive aspects of Italian Life, Culture and Society as well as developing entry level Italian Language skills. Each class will concentrate on Italian culture using the rudiments of Italian Language (pronunciation, basic grammar and communicative functions) thus to provide the students with some basic language abilities to be able to navigate Florence and live in an Italian environment.

OBJECTIVES

The goal of the course is to understand Italian culture developing linguistic skill. For this reason, classes will be composed also by cultural activities, focused on the everyday life in the host community. The program will include excursions and academic activities either in classrooms or in selected locations, such as: markets and supermarkets, restaurants and cafeterias, exhibitions and museums, historical buildings and locations of cultural interest. The course is based on the idea of learning inside and outside class, connecting the language to other disciplines, such as Art History & Music into a connected learning program.

LEARNINGS OUTCOMES

At the end of the course the students will be able to recognize and understand distinctive aspects of the Italian culture, communicating in a proper way in the written and spoken language: ask questions, ask for information, do descriptions, talk about their life and family, order in a restaurant, talk about present past and future events, express opinions and desires, do easy conversations. They are also able to understand easy Italian.

They will reach level A1 according to the rules of the **European Framework (Quadro Comune Europeo)**

REQUIREMENTS

There are no requirements for this course.

CLASS METHOD AND STRUCTURE

Classes are held in the AEF buildings, location via Cavour 37, from Monday to Friday, from 9.00 am to 10.30 and from 4.30pm to 6.00pm outside class.

Every day, students will be required to do homework to reinforce what they learnt in class.

GRADING

Class participation and assignments: 35%

Oral presentation: 25%

Final exam: 40%

Test and oral presentations will be graded as follows:

A 94-100, A- 90-93, B+ 87-89, B 83-86, B- 80-82, C+ 77-79, C 73-76, C- 70-72, D+ 67-69, D 63-66, D- 60-62, F 0-59. F will be considered a fail grade.

HONOR CODE

Accademia Europea di Firenze's Honor Code: This course operates under an Honor Code. Students who present the work of others as their own will receive at minimum a failing grade on the assignment in question and possibly a failing grade in the entire course.

ATTENDANCE

Students are expected to attend every class. Students arriving more than 15 minutes late or who leave class early will be assessed one unexcused absence. Each unexcused absence will result in **one full drop in letter grade**.

CONDUCT POLICY

Students are required to behave properly either within the school premises or during the activities.

BIBLIOGRAPHY

Textbook:

For grammar and conversation: **New Italian Espresso**, Alma Edizioni, Firenze, 2014.

Photocopies and handouts related to the developed topics will be given to students.

A bilingual dictionary is required.

Bibliographical references:

A. Mazzetti – M. Falcinelli – B. Servadio, *Qui Italia –Lingua e grammatica*, vol.1, Le Monnier, Milano, 2012.

A. Mazzetti – M. Falcinelli – B. Servadio, *Qui Italia –Quaderno di esercitazioni*, Le Monnier, Milano, 2012.

E. Jafrancesco, *Parla e scrivi*, Cendali, Firenze, 1996.

L. Ziglio – G. Rizzo, *Espresso*, vol.1- vol.2, Alma ed., Firenze, 2008.

G. de Savorgnani – C. Alberti, *Chiaro!*, Alma ed., Firenze, 2011.

L. Toffolo – N. Nuti – R. Merklingshaus, *Allegro*, vol.1, Edilingua, Roma, 2003.

- A. Battaglia – L. Tarini**, *Dimmi*, Guerra, Perugia, 2003.
- A. Di Francesco – C. M. Naddeo**, *Bar Italia*, Alma ed., Firenze, 2002.
- M. Mezzadri – P. Balboni**, *Rete 1*, Guerra ed. Perugia, 2002.
- M. Mezzadri – P. Balboni**, *Rete 2*, Guerra ed. Perugia, 2002.
- R. Cittadini – M. Trotta**, *Tutto bene*, Hoepli, Milano, 2012.
- T. Marin – S. Magnelli**, *Progetto Italiano 1*, Edilingua, Roma, 2008.
- C. Manella – A. Tanzini**, *L'Italiano da soli*, editore Progetto Lingua, Firenze, 2012.
- S. Bailini – S. Consonno**, *Ricette per parlare*, Alma ed., Firenze, 2008.
- S. Bertoni – S. Nocchi**, *Le parole italiane*, Alma ed., Firenze, 2010.
- K. D'Angelo – D. Pedol – L. Vandi**, *Parla con me*, Alma ed. Firenze, 2013.

NOTES

The course program may be subject to changes, depending on the classroom learning process.

Certified cases of learning disabilities must be notified to the teachers and to the AEF Academic Director Antonio Vanni at the beginning of the semester. Teachers are available for one to one tutoring on demand and with a previous notice.

WEEKLY TOPICS:

WEEK 1

Grammar and Conversation (9.00am-10.30am in class)

- Definite and indefinite articles
- Nouns
- Adjectives
- Present tense of the verbs "avere" (to have) and "essere" (to be)
- Greetings (informal and formal tone)
- Presenting and describing oneself and others (nationalities, professions)
- Numbers, seasons, months and days of the week.
Food, weights and measures.
- Describing home and school

Cultural activities (4.30pm-6.00pm outside class)

Monday: Piacere Firenze! Discovering the city, getting a sense of daily life of Florentines, survival tour.

Tuesday: Lecture: Italian Gestures.

Wednesday: Al bar! Ordering in an Italian Caffè and living the experience of Italian Habits.

Thursday: Al mercato! Grocery shopping, asking for prices.

Friday: Firenze's piazzas and buildings

WEEK 2

Grammar and Conversation (9.00am-10.30am in class)

- Present tense regular and irregular verbs
- Present tense reflexive verbs
- Expressions with FARE
- Pronoun Particle CI
- Formulating, accepting and refusing an invitation: to the café, to a restaurant, to a party
- C'è/Ci sono (There is/There are)
- Daily activities

Cultural activities (4.30pm-6.00pm outside class)

Monday: Le spese! Shopping for clothes, learning about Italian Fashion and Style.

Tuesday: Lecture: Italian Proverbs.

Wednesday: Il Rinascimento! Visiting the Uffizi Gallery.

Thursday: La Misericordia! Visiting the oldest charitable institution in the world.

Friday: Firenze's churches: Duomo and Battistero

WEEK 3

Grammar and Conversation (9.00am-10.30am in class)

- Simple and Combined prepositions
- Possessive adjectives
- Passato prossimo verbi regolari and irregolari (simple past tense, regular and irregular verbs)
- Describing oneself family
- On the phone, at the station; buying a ticket and making a hotel reservation
- Talking about past events

Cultural activities (4.30pm-6.00pm outside class)

Monday: In Biblioteca! Visiting the Oblate Library, meeting with Italian college students.

Tuesday: Lecture: Italian Music.

Wednesday: Passeggiamo! Discovering the beautiful town of Fiesole.

Thursday: Il David di Michelangelo! Visiting the Accademia Gallery.

Friday: Gli Artigiani! Visiting a few Artisans in the Oltrarno area.

WEEK 4

Grammar and Conversation (9.00am-10.30am in class)

- Monday: Future tense
- Tuesday: Review
- Wednesday: Oral presentation
- Thursday: FINAL EXAM
- Friday: Florence in a photo shot; sharing your experience in Florence.

Cultural activities (4.30pm-6.00pm outside class)

Monday: *In Vino Veritas!* Wine tasting with wine expert.

Tuesday: Firenze's churches: San Lorenzo and San Marco.

Wednesday: I Giardini Fiorentini! Visiting an Historical Garden in Florence.

Thursday: Firenze's sculptures: from Donatello to Benvenuto Cellini.

Friday: Arrivederci Firenze! Graduation ceremony.



ACCADÉMIE
EUROPEA
DELL'ARTI E LETTERE

ITALIAN OPERA *syllabus*

DEPARTMENT Opera Studies
COURSE CODE Italian Opera

PROFESSOR Kate Bolton

Contact:
Office Hours:

COURSE TYPE Lecture Class (inside and outside class)

EXAMINATION METHOD Written Test / Oral Presentation

CREDITS

ECTS 4,5 *US* 3

CONTACT HOURS 55h

INDEPENDENT STUDY 20h

SPECIAL PROJECT/PRESENTATION 17h

EXTRA CURRICULAR ACTIVITIES 20h

TIME

Mon, Tue, Wed, Thu, Fri. 9,00am-10,30am (in class) 4,30pm-6,00pm (outside class)

LOCATION

AEF building, via Cavour 37, Florence

ITALIAN OPERA SYLLABUS

4 weeks

COURSE DESCRIPTION

Since ancient times and throughout non-Western traditions, music and drama have enjoyed a complex relationship. This course aims to trace the inter-marriage between the two art forms, with particular focus on Italy but drawing on diverse sources, styles and cultures. We trace the gradual shift in emphasis from the "heightened speech" of ancient Greek tragedy and of early Italian operas to the art of *bel canto* and virtuoso singing, when drama became subservient to music. We look at the role of the librettist and lyricist; at musical settings of major playwrights and at the ever-changing interplay between speech and music. From the *Risorgimento* to Fascism, Italy's complex political scene is often reflected in its operas, as we discover through the politically-motivated works of Verdi and Dallapiccola. There will also be forays into lighter forms of music as we trace the influence of the timeless *commedia dell'arte* on various areas of music theatre. We see, too, how Italian opera shaped the new art form of cinema in the silent movies of the early 20th century. Finally, we'll take a look back-stage at costumes, sets, special effects and staging techniques, from the dazzling spectacles of Renaissance Italy, via Baroque opera and ballet to contemporary musicals inspired by great Italian operas.

The course is suitable for students interested in exploring the worlds of music, drama and dance in Florence, the city where opera was born.

OBJECTIVES

The aim of the course is, primarily, to stimulate students' interest in all forms of Italian opera and music drama, and to heighten their awareness of the major themes and ideas relating to the subject. The instructor will draw on a wide range of forms and genres, giving an overview of opera and music drama from its origins to the present day and addressing the fascinating relationship of words and music.

METHOD

Talks/discussions with a wide range of audio & video clips & illustrations. Where possible, lessons will relate to operatic / theatrical events in Florence and the local area and students are encouraged to attend these.

GRADING

Class participation and assignments: 35%

Oral presentation: 25%

Final exam: 40%

Grading scale:

A 94-100, A- 90-93, B+ 87-89, B 83-86, B- 80-82, C+ 77-79, C 73-76, C- 70-72, D+ 67-69, D 63-66, D- 60-62, F 0-59. F will be considered a fail grade.

HONOR CODE

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ATTENDANCE

Students are expected to attend every class. Students arriving more than 15 minutes late or who leave class early will be assessed one unexcused absence. Each unexcused absence will result in **one full drop in letter grade**.

CONDUCT POLICY

Students are required to behave properly either within the school premises. Auditing, friends and family visits are usually not allowed during class time. Exceptions can be made on a case by case basis, upon previous request to the program's Director.

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NOTES

The course program may be subject to changes, depending on the classroom learning process.

Certified cases of learning disabilities must be notified to the teachers and to the AEF Academic Director Antonio Vanni at the beginning of the semester. Teachers are available for one to one tutoring on demand and with a previous notice.
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WEEKLY TOPICS:

WEEK 1

Monday: **Symbols & Archetypes**: the origins of opera. Rituals & religious ceremonies. Ancient Greek theatre.

Tuesday: **Sacred Mysteries**: medieval mystery plays, sacre rappresentazioni.

Wednesday: **"A play within a play"**: the Renaissance *Intermedi* – the first multi-media spectacles

Thursday: **The Cult of Orpheus** – Poliziano's *Fabula di Orfeo*; Marsilio Ficino – "the second Orpheus".

Friday: **Florence & the Camerata**: Peri & Caccini's *Euridice*

WEEK 2

Monday: **Monteverdi's Orfeo**

Tuesday: **Popes & Patrons**: Roman opera and the rise of the *castrati*

Wednesday: **Venice, "Theatre of the World"**: opera goes public

Thursday: **Subversion & Satire**: The *commedia dell'arte* & Pergolesi's *La Serva Padrona*

Friday: **Naples, "Capital of the World's Music"**: dialect opera & the comic tradition

WEEK 3

Monday: **"A new type of spectacle"**: Mozart & Lorenzo da Ponte – *Così fan tutte*, *Le Nozze di Figaro*

Tuesday: **Rossini & Opera Buffa**: *Il barbiere di Siviglia*.

Wednesday: **Bel Canto**: Bellini, Donizetti & the "bel canto era".

Thursday: **Revolution**: Verdi & the *Risorgimento* - *Nabucco* & *Rigoletto*

Friday: **Opera as "social drama"**: Verdi's *La Traviata*

WEEK 4

Monday: **Life, Nature, Art**: Puccini's life & circle at Torre del Lago: *La Bohème*

Tuesday: **Verismo & Exotica**: Puccini's *Tosca*, *Madama Butterfly* & *La Fanciula del West*

Wednesday: **Divas**: the *prima donna*, *the primo uomo* – from Cuzzoni to Callas, Farinelli to Caruso and the beginnings of opera recording.

Thursday: **Fascism & Freedom**: Dallapiccola & the Italian political scene: *Il Prigioniero*.

Friday: **Musical Action**: Berio's *Un re in ascolto* & contemporary Italian opera.