Florence and the Global Studies Minor with a Concentration in European Studies

The minor in Global Studies, with a concentration in European Studies, is designed for undergraduate students who have an interdisciplinary interest in the history, culture, politics, societies, and institutions of Europe, past and present. Students will work with their minor advisor to develop their individual programs. The minor is especially well-suited for undergraduates who plan to make Europe-based overseas studies a part of their Stanford experience. [http://tec.fsi.stanford.edu/node/219264/](http://tec.fsi.stanford.edu/node/219264/)

Summary

Simply by participating in the Florence program, doing an internship while in Florence, and/or conducting advanced research will fulfill the capstone experience requirement for the minor. Further, students opting to study in Florence can also achieve advanced proficiency in the Italian language. We also offer courses throughout the academic year that potentially fulfill the 15 additional units on any thematic subject with an interdisciplinary and comparative focus on Europe.

Themes and Courses

The Global Studies Minor requires 15 units on a coherent theme of interest developed with the minor advisor. This combination of courses can be on virtually any thematic subject with an interdisciplinary and comparative focus on Europe. The Florence program affords many opportunities for students to develop a theme of interest and to take courses satisfying the requirement. The possibilities for these are endless. A few examples are listed below:

- The Politics of the European Union
- Immigration in Europe
- The European Financial Crisis
- Modern and Contemporary Europe
- The Birth of Political Science
- Transcultural Identity in Europe
- Gender and Diversity in Europe
- A European Prospective on Bioethics
- The Renaissance Across Europe
- Renaissance Culture and Innovation
- Indoor and Outdoor Urban Spaces in Europe
- The Great European Filmmakers (Auteurs) or Comparative European Cinema
- Totalitarianism in Europe
- The European Museum Tradition
- European Design and Innovation
- Food and European Identity
Courses
Below is a list of courses offered in Florence that could potentially fulfill a portion of the 15 additional units on a coherent theme of interest developed with the minor advisor. The list is arranged by themes, and in addition to the course title and description, the instructor and quarter of instruction are listed for each course.

1. The Politics of the European Union

OSPFLOR26: The Politics of the European Crisis: from the Maastricht Treaty to the Greek Crunch
Instructor: Veronica De Romanis
Fall Quarter

The course discusses and analyzes the European Crisis, which started in Greece in 2009 and is still going on. The main objective is to help students develop a critical comprehension of the inner functioning of the European Union’s economics, politics and institutions, so as to understand the reasons for the crisis and the solutions undertaken.

OSPFLOR78: The Impossible Experiment: Politics and Policies of the New European Union
Instructor: Elena Baracani
Spring Quarter

The course presents and discusses the institutions and policies of the European Union, that is, of a political experiment. It focuses on the current institutional design of the EU in light of upcoming changes. Special attention is devoted to a comparison between the old institutional design and the emerging new one. The class discusses and examines the major policies of the EU, both those that affect economics directly such as competition or cohesion policies, and those that affect it indirectly (e.g.: market deregulation, single currency).

2. Immigration in Europe

OSPFLOR8: Migration and Cultural Diversity in Contemporary Italy
Instructor: Augusto Valeriani
Winter Quarter

The goal of the course is to explore the media as an arena where Italian national and individual identities (of both migrants and natives) are being redefined in an age of globalization, massive migration flows and increasing social diversity. The class looks closely at issues of migration and immigration in Italy as compared to other European countries.
Winter Quarter
3. The European Financial Crisis

OSPFLOR26: The Politics of the European Crisis: from the Maastricht Treaty to the Greek Crunch  
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Fall Quarter

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4. Modern and Contemporary Europe

OSPFLOR26: The Politics of the European Crisis: from the Maastricht Treaty to the Greek Crunch  
Instructor: Veronica De Romanis  
Fall Quarter

The course discusses and analyzes the European Crisis, which started in Greece in 2009 and is still going on. The main objective is to help students develop a critical comprehension of the inner functioning of the European Union’s economics, politics and institutions, so as to understand the reasons for the crisis and the solutions undertaken.

OSPFLOR78: The Impossible Experiment: Politics and Policies of the New European Union  
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and examines the major policies of the EU, both those that affect economics directly such as competition or cohesion policies, and those that affect it indirectly (e.g.: market deregulation, single currency).

OSPFLOR 49: On-Screen Battles: Filmic Portrayals of Fascism and World War II
Instructor: Ermelinda Campani
Winter Quarter

Focus on the filmic portrayals of Fascism and World War II through an analysis of the structural and ideological attributes of narrative cinema as well as the theories of visual and cinematic representation. Students will study the ways in which film directors have translated history into stories and war journals into visual images. Topics: the role of fascism in the development of Italian cinema and its phenomenology in the film texts. Cinema is a way of producing and reproducing constructions of history. Exploration of film narratives as fictive metaphors of the Italian cultural identity and its nationhood. Film image, ideology and politics of style. How is the war thematized and re-enacted in cinema? Is there a war genre in Italian cinema? Or is the war portrayed across different filmic genres? Comparisons with a small selection of French, British, German, Russian and American war films as well as Italian films on WW II will be drawn.

5. The Birth of Political Science

OSPFLOR 12: Constituting a Republic: Machiavelli, Madison, and Modern Issues
Instructor: Pamela Karlan (Visiting Faculty, Winter 2015-16)
Winter Quarter (2015-2016)

The goal of this course is to think critically about citizenship and constitutional design. Ancient Rome, Italian Renaissance city states (for example, Florence, Siena, and Venice), and the United States are all examples of republics. Niccolò Machiavelli and James Madison not only thought about republican constitutional design but participated actively in the public life of the republics in which they lived. In this seminar, we will read selections from some of their central works—primarily Machiavelli’s Discourses on Livy and Discourse on Florentine Affairs and Madison’s Federalist Papers (which he wrote along with Alexander Hamilton and John Jay). Machiavelli looked back to Roman history as a guidepoint for thinking about how the Florence of his time should design its institutions. The Framers of our Constitution looked back to both Rome and Machiavelli. This course is designed to appeal both to a wide range of academic interests and majors—for example, history, political science, public policy, and philosophy—and to any students interested in constitutional and political theory in their roles as citizens and future leaders of a republic.
6. Transcultural Identity in Europe

OSPFLOR8: Migration and Cultural Diversity in Contemporary Italy
Instructor: Augusto Valeriani
Winter Quarter

The goal of the course is to explore the media as an arena where Italian national and individual identities (of both migrants and natives) are being redefined in an age of globalization, massive migration flows and increasing social diversity. The class looks closely at issues of migration and immigration in Italy as compared to other European countries.

OSPFLOR14: Growing up American; Growing up Italian
Instructors: Hazel Markus and Paula Moya (Visiting Faculty, Spring 2015-16)
Spring Quarter (2015-2016)

To what extent is it possible to characterize and describe the experience of growing up either "American" or "Italian"? This course will explore our self-constitution as "Americans," while discovering how the interactional, institutional, and ideational differences of the Italian cultural context produce individuals with related, but different, ways of being a self. By engaging in both aesthetic and experiential learning, we hope to learn about: 1) the sociocultural constitution of selves; 2) the specificity of the American self; 3) an appreciation for the historical and cultural specificity of the Italian self. The course will be organized around several key social practices and institutions that shape selves and cultures. Each week will focus on a different topic, among which will be Family, Food, Religion, School, Sports, Dating, Literature and Culture, and Art and Architecture.

OSPFLOR11: Film, Food and the Italian Identity
Instructor: Ermelinda Campani
Fall Quarter

This course will analyze the great Italian films that take more than a passing interest in food. More specifically, it will investigate the intersections between food, history and culture as they are reflected in and shaped by Italian cinema. In so doing, the course will trace the history of Italian cinema as well as of Italian culture from the early 1900s until today. Topics include: The farmer's tradition during Fascism; The lack of food during WWII and its aftermath; The Economic Miracle; Food and the Americanization of Italy; La Dolce Vita; The Italian family; Ethnicity, globalization and the re-discovery of regional culinary identity in contemporary Italy.
7. Gender and Diversity in Europe

OSPFLOR75: Florence in the Renaissance: Family, Youth and Marriage in the Fourteenth and Fifteenth Centuries
Instructor: Antony Molho
Winter Quarter

Using a series of texts written by 14th and 15th century Florentines, the course looks closely at the urban values of the city’s citizens. Topics include: thinking about urban space; social relations; the values attached to politics, money, family, religion. How meanings of words such as "state", "government", and "family" might have changed over time.

OSPFLOR34: The Virgin Mother, Goddess of Beauty, Grand Duchess, and the Lady: Women in Florentine Art
Instructor: Timothy Verdon
Fall Quarter

Florence is often perceived as a man’s city, thanks to the rude strength of its public buildings, the mathematical precision of its painting, and specific masterpieces such as Michelangelo’s colossal marble David. Throughout its history, though, this city has shown keen interest in women and in what, in the ebb and flow of stylistic change, was at different moments considered “feminine”: in fact the hulking David itself was carved for a “woman’s building”, the cathedral dedicated to Santa Maria del Fiore, and it was in Florence that evolving humanist interest in women as figures of erotic love produced such emblematic images as the Birth of Venus and Primavera by Sandro Botticelli. In the grand ducal period, the influence of the reigning family’s women on visual culture was extensive - indeed at times decisive - and in all seasons of the city’s life images of women in the distinct roles dictated by social convention exude a freshness that invites study.

OSPFLOR67: The Celluloid Gaze: Gender, Identity and Sexuality in Cinema
Instructor: Ermelinda Campani
Spring Quarter

This course examines the participation of film - one of the most powerful and central cultural forms of the twentieth century - in the ongoing process of the social construction of gender(s) through the representation of the feminine/ female/ women in texts. The analysis of the female subjects (female gaze/ female identity) will be approached through a historical, technical and narrative frame. Special emphasis will be given to the interlinked issues of gender, identity and sexuality which will be discussed with references to the developments in feminist film theory starting from the early 1970s until the currently more influential methodologies based on semiotics, psychoanalysis, and cultural studies.
OSPFLOR8: Migration and Cultural Diversity in Contemporary Italy
Instructor: Augusto Valeriani
Winter Quarter

The goal of the course is to explore the media as an arena where Italian national and individual identities (of both migrants and natives) are being redefined in an age of globalization, massive migration flows and increasing social diversity. The class looks closely at issues of migration and immigration in Italy as compared to other European countries.

8. A European Perspective on Bioethics

Instructor: Monica Toraldo di Francia
Spring Quarter

The class focuses on the birth and development of the philosophical field of bioethics based on advances in several fundamental fields of science and technology, including molecular and cell biology, information technology, neurosciences and converging technologies. The course discusses the most pressing issues in the Italian as well as in the European debate, with special attention paid to the controversy about the freedom of scientific research as well as the new conditions of procreation, birth, the curing and the death of human beings.

9. The Renaissance Across Europe

OSPFLOR75: Florence in the Renaissance: Family, Youth and Marriage in the Fourteenth and Fifteenth Centuries
Instructor: Antony Molho
Winter Quarter

Using a series of texts written by 14th and 15th century Florentines, the course looks closely at the urban values of the city’s citizens. Topics include: thinking about urban space; social relations; the values attached to politics, money, family, religion. How meanings of words such as "state", "government", and "family" might have changed over time.

OSPFLOR111Y: From Giotto to Michelangelo: The Birth and Flowering of Renaissance Art in Florence
Instructor: Timothy Verdon
Winter Quarter

Through class lectures, site visits, and reading, the course seeks to reconstruct the chief circumstances that favored the flowering of architecture, sculpture and painting in Florence and in Italy, between the late 13th century and the early 16th century. Emphasis on the classical roots, the particular relationship with nature, the commitment to human expressiveness, and the rootedness in real-world experience,
translated in sculpture and painting as powerful plasticity, perspective space, interest in movement and emotion.

OSPFLOR115Y: Building the Cathedral and the Town Hall: Constructing and Deconstructing Symbols of a Civilization
Instructor: Timothy Verdon
Fall Quarter

Study the history, history of art, and symbolism of the two principal monuments of Florence: the Cathedral and the Town Hall. Through classroom lectures, site visits, and readings, grasp the points of common meaning as well as ideological difference between the religious and civic symbols of Florence’s unfolding history from the time of Giotto and the first Guelf republic to that of Bronzino and Giovanni da Bologna and the Grand Duchy.

OSPFLOR77: The Convergence of the Arts and Sciences Since the Renaissance
Instructor: Jonathan Berger (Visiting faculty, Fall 2015-2016)
Fall Quarter (2015-2016)

The integration of scientific inquiry and artistic expression is widely considered to be a principal feature of the Renaissance. We will explore aesthetic, scientific, and perceptual principles that arose in 15th century Florence – with particular focus on music, architecture, and the visual arts. Students’ residency in Florence provides a distinct and unique opportunity to combine historical, cultural, and aesthetic perspectives on the arts and sciences. We will make full use of the city, with regular visits to museums and architectural landmarks, and attendance at concerts and performances. Students will conduct acoustic experiments to replicate and validate renaissance principles including the visual and musical representations developed by Galileo and Kepler. We will study basic perceptual principles in vision and audition as understood in Renaissance Italy and their neuro-scientific correlates as understood today.

OSPFLOR 28: Between Art and Science: the Evolution of Techniques from Antiquity to Leonardo da Vinci
Instructor: Paolo Galluzzi
Fall Quarter

Above all else, the Renaissance has traditionally been seen as an extraordinary flowering of arts and letters. The persistence of this view has long obscured the revival of technical activity that began in the late fourteenth century, notably in Italy, and lasted, with undiminished vigor, through the fifteenth century. By highlighting the careers and the most significant achievements of the "artist-engineers" active before Leonardo, the course offers an entirely new perspective on the Renaissance. A close examination of the process shows that its prime movers were, in most cases, the same "artists" ("artificers" might be a more suitable term) who led the radical renewal of painting, sculpture, and architecture during those decades. Indeed, it is all too often forgotten that Renaissance artists were routinely involved in activities that we would now define as engineering. The course thus restores to its proper
place a major cultural phenomenon that can be described as the "renaissance of machines", a phenomenon still unfamiliar today because it has been obscured by the renaissance of arts and letters.

OSPFLOR54: High Renaissance and Mannerism: the Great Italian Masters of the 15th and 16th Centuries
Instructor: Timothy Verdon
Spring Quarter

This course focuses on the development of 15th and early 16th century art in Florence and Rome. It focuses specifically on the epochal changes in the art of Michelangelo and Raphael in the service of Pope Julius II. It then brings the discussion back to Florence, looking specifically at the impact of Roman High Renaissance art on masters such as Fra' Bartolomeo and Andrea del Sarto. The course examines the tragic circumstances surrounding the early maniera, Pontormo and Rosso Fiorentino, and looks at the transformation of early Mannerism into the elegant style of the Medicean court. The course also takes into consideration contemporary developments in Venice.

OSPFLOR 48: Sharing Beauty in Florence: Collectors, Collections and the Shaping of the Western Museum Tradition
Instructor: Timothy Verdon
Winter Quarter

From the Renaissance forward, the concept of collective cultural enrichment through a shared experience of beautiful objects -- the concept of “museum”, that is --, has played an ever greater role in defining the values of Western civilization. From its origin in the private collections of potentates, through the ideas development in the age of absolutist princes, its codification in the Enlightenment and democratization in the 19th and 20th centuries, the notion of art as educational asset in a process of common growth has in fact helped shape the West’s particular vision of the individual, of society and of history. This course focuses on the importance of the city of Florence in the evolution of Europe’s museum tradition. Ranging from the Medici through English and American collectors of the Victorian era to modern corporate and public patrons, the course illustrates not only esthetic but also social, economic and political issues implicit in museum planning and management.

10. Renaissance Culture and Innovation

OSPFLOR75: Florence in the Renaissance: Family, Youth and Marriage in the Fourteenth and Fifteenth Centuries
Instructor: Antony Molho
Winter Quarter

Using a series of texts written by 14th and 15th century Florentines, the course looks closely at the urban values of the city’s citizens. Topics include: thinking about urban space; social relations; the values attached to politics, money, family, religion. How
meanings of words such as "state", "government", and "family" might have changed over time.

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OSPFLOR115Y: Building the Cathedral and the Town Hall: Constructing and Deconstructing Symbols of a Civilization
Instructor: Timothy Verdon
Fall Quarter

Study the history, history of art, and symbolism of the two principal monuments of Florence: the Cathedral and the Town Hall. Through classroom lectures, site visits, and readings, grasp the points of common meaning as well as ideological difference between the religious and civic symbols of Florence's unfolding history from the time of Giotto and the first Guelf republic to that of Bronzino and Giovanni da Bologna and the Grand Duchy.

OSPFLOR77: The Convergence of the Arts and Sciences Since the Renaissance
Instructor: Jonathan Berger (on site visiting faculty, Fall 2015-2016)
Fall Quarter (2015-2016)

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Instructor: Timothy Verdon
Spring Quarter

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OSPFLOR48: Sharing Beauty in Florence: Collectors, Collections and the Shaping of the Western Museum Tradition
Instructor: Timothy Verdon
Winter Quarter

From the Renaissance forward, the concept of collective cultural enrichment through a shared experience of beautiful objects -- the concept of “museum”, that is --, has played an ever greater role in defining the values of Western civilization. From its origin in the private collections of potentates, through the idea’s development in the age of absolutist princes, its codification in the Enlightenment and democratization in the 19th and 20th centuries, the notion of art as educational asset in a process of common growth has in fact helped shape the West’s particular vision of the individual, of society and of history. This course focuses on the importance of the
city of Florence in the evolution of Europe’s museum tradition. Ranging from the Medici through English and American collectors of the Victorian era to modern corporate and public patrons, the course illustrates not only esthetic but also social, economic and political issues implicit in museum planning and management.

11. Indoor and Outdoor Urban Spaces in Europe

OSPFLOR115Y: Building the Cathedral and the Town Hall: Constructing and Deconstructing Symbols of a Civilization
Instructor: Timothy Verdon
Fall Quarter

Study the history, history of art, and symbolism of the two principal monuments of Florence: the Cathedral and the Town Hall. Through classroom lectures, site visits, and readings, grasp the points of common meaning as well as ideological difference between the religious and civic symbols of Florence’s unfolding history from the time of Giotto and the first Guelf republic to that of Bronzino and Giovanni da Bologna and the Grand Duchy.

OSPFLOR58: Space as History: Social Vision and Urban Change
Instructor: Timothy Verdon
Spring Quarter

Florence, which most visitors perceive as a timeless, miraculously preserved late-Medieval and Renaissance city, in fact has been the theatre of dramatic urban change for almost a thousand years, all intentional and carefully planned. Successive phases of this process include: the programmatic enlargement of ecclesiastical structures begun in the 11th century; the aggressive expansion of religious and civic space in the 13th and 14th centuries; the aggrandizement of private as well as public buildings in the 15th century; the transformation of Florence into a princely capital from the 16th through the 18th centuries; the traumatic remaking of the city’s historic core in the 19th century; and the development of new residential areas on the outskirts and in neighboring towns in the 20th and 21st centuries. Through class lectures and site visits, the course charts the ebb and flow of this continual growth, suggesting reasons for the changes in different periods discussed. Religious, economic, political and personal motivations are considered, in an effort to grasp the protean social vision shaping Florence yesterday and today.

OSPFLOR48: Sharing Beauty in Florence: Collectors, Collections and the Shaping of the Western Museum Tradition
Instructor: Timothy Verdon
Winter Quarter

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OSPFLOR27: Gardens of Florence
Instructors: Hazel Markus, Paula Moya, Ramon Saldivar (Visiting Faculty, Spring 2015-16
Spring Quarter (2015-2016)

This course will examine the cultural geography of Florence’s social spaces as sites for the development of the personal, social, and political experiences of an Italian cultural identity. Focusing on literary forms, landscape art, and garden history primarily in Florence and its environs, we will consider the roles of landscape and garden design and the ways that these arts represent the cultural and social ideology of their times. To understand fully Italy’s historic gardens it is important to appreciate both the political and social aspirations of the garden makers. How is the reality of landscape design related to the imaginary structures of aesthetic sensibility? How do both real landscapes and imaginary forms interact with social structures and economic models? These are the kinds of questions that we will pose as we explore the gardens, country estates, and city gardens of Florence to understand both their formal structures and the social aesthetics of their eras. It will also introduce the work of "social geography," especially as it relates to the study of landscape design, gardens, and the social use of public spaces in the Florence and Italian context.

12. The Great European Filmmakers (Auteurs) or Comparative European Cinema

OSPFLOR11: Film, Food and the Italian Identity
Instructor: Ermelinda Campani
Fall Quarter

This course will analyze the great Italian films that take more than a passing interest in food. More specifically, it will investigate the intersections between food, history and culture as they are reflected in and shaped by Italian cinema. In so doing, the course will trace the history of Italian cinema as well as of Italian culture from the early 1900s until today. Topics include: The farmer's tradition during Fascism; The lack of food during WWII and its aftermath; The Economic Miracle; Food and the Americanization of Italy; La Dolce Vita; The Italian family; Ethnicity, globalization and the re-discovery of regional culinary identity in contemporary Italy
OSPFLOR49: On-Screen Battles: Filmic Portrayals of Fascism and World War II
Instructor: Ermelinda Campani
Winter Quarter

Focus on the filmic portrayals of Fascism and World War II through an analysis of the structural and ideological attributes of narrative cinema as well as the theories of visual and cinematic representation. Students will study the ways in which film directors have translated history into stories and war journals into visual images. Topics: the role of fascism in the development of Italian cinema and its phenomenology in the film texts. Cinema is a way of producing and reproducing constructions of history. Exploration of film narratives as fictive metaphors of the Italian cultural identity and its nationhood. Film image, ideology and politics of style. How is the war thematized and re-enacted in cinema? Is there a war genre in Italian cinema? Or is the war portrayed across different filmic genres? Comparisons with a small selection of French, British, German, Russian and American war films as well as Italian films on WW II will be drawn.

OSPFLOR67: The Celluloid Gaze: Gender, Identity and Sexuality in Cinema
Instructor: Ermelinda Campani
Spring Quarter

This course examines the participation of film - one of the most powerful and central cultural forms of the twentieth century - in the ongoing process of the social construction of gender(s) through the representation of the feminine/ female/ women in texts. The analysis of the female subjects (female gaze/ female identity) will be approached through a historical, technical and narrative frame. Special emphasis will be given to the interlinked issues of gender, identity and sexuality which will be discussed with references to the developments in feminist film theory starting from the early 1970s until the currently more influential methodologies based on semiotics, psychoanalysis, and cultural studies.

13. Totalitarianism in Europe

OSPFLOR49: On-Screen Battles: Filmic Portrayals of Fascism and World War II
Instructor: Ermelinda Campani
Winter Quarter

Focus on the filmic portrayals of Fascism and World War II through an analysis of the structural and ideological attributes of narrative cinema as well as the theories of visual and cinematic representation. Students will study the ways in which film directors have translated history into stories and war journals into visual images. Topics: the role of fascism in the development of Italian cinema and its phenomenology in the film texts. Cinema is a way of producing and reproducing constructions of history. Exploration of film narratives as fictive metaphors of the Italian cultural identity and its nationhood. Film image, ideology and politics of style. How is the war thematized and re-enacted in cinema? Is there a war genre in Italian cinema? Or is the war portrayed across different filmic genres? Comparisons
with a small selection of French, British, German, Russian and American war films as well as Italian films on WW II will be drawn.

14. The European Museum Tradition

OSPFLOR48: Sharing Beauty in Florence: Collectors, Collections and the Shaping of the Western Museum Tradition
Instructor: Timothy Verdon
Winter Quarter

From the Renaissance forward, the concept of collective cultural enrichment through a shared experience of beautiful objects -- the concept of “museum”, that is --, has played an ever greater role in defining the values of Western civilization. From its origin in the private collections of potentates, through the idea’s development in the age of absolutist princes, its codification in the Enlightenment and democratization in the 19th and 20th centuries, the notion of art as educational asset in a process of common growth has in fact helped shape the West’s particular vision of the individual, of society and of history. This course focuses on the importance of the city of Florence in the evolution of Europe’s museum tradition. Ranging from the Medici through English and American collectors of the Victorian era to modern corporate and public patrons, the course illustrates not only esthetic but also social, economic and political issues implicit in museum planning and management.

15. European Design and Innovation

OSPFLOR17: The Evolution of Modern Italian Design
Instructor: Massimo Martignoni
Fall Quarter

This course aims to explore the cultural context that gave rise to the globally recognized phenomenon of "Italian Design" in the 20th century. Beginning in the 1920s and 1930s, and particularly after World War II, Italian designers started to find their own way in the aesthetic context of modernity by learning from other advanced and industrialized countries. Students will discover and understand the historical complexity of Italian design through an analysis of selected case studies.

OSPFLOR20: Design Driven Innovation: Italian Excellence
Instructor: Alba Cappellieri
Winter Quarter

"Made in Italy" is the most recognized brand in the world. Why and how a country became a brand and the role that design played in this achievement are the questions at the core of this course. In particular, we will focus on fashion, furniture and food which are the three F's of Italian style and the expressions of its excellence. The course will explore each of the three F's both in terms of their historical development and also for what concerns contemporary characteristics. The course will combine historical knowledge with contemporary analysis and will provide the students with
the necessary tools to come to an understanding of the role of Italian design and its contribution to the innovation process.

**16. Food and European Identity**

OSPFLOR11: Film, Food and the Italian Identity  
Instructor: Ermelinda Campani  
Fall Quarter

This course will analyze the great Italian films that take more than a passing interest in food. More specifically, it will investigate the intersections between food, history and culture as they are reflected in and shaped by Italian cinema. In so doing, the course will trace the history of Italian cinema as well as of Italian culture from the early 1900s until today. Topics include: The farmer's tradition during Fascism; The lack of food during WWII and its aftermath; The Economic Miracle; Food and the Americanization of Italy; La Dolce Vita; The Italian family; Ethnicity, globalization and the re-discovery of regional culinary identity in contemporary Italy.

OSPFLOR19: Florence for Foodies: Discovering the Italian Culinary Tradition  
Fall/Winter/Spring Quarter

Through cooking classes with a professional chef, students will gain firsthand knowledge of the current food scene in Florence. They will also, through hands-on participation, come to understand why the Italian culinary tradition is deemed a paradigm for cooking and eating the world over. The course also aims to bring students closer to both the past and present of Italian food culture and to give them an understanding of its most important governing principles: the Mediterranean Diet, fresh and local ingredients, the market culture, and the Slow Food philosophy.

**Capstone Experiences**

- 25-page minimum research paper with a focus on European Studies.
- Successful completion of an overseas study program or internship in Europe. These could easily be fulfilled in Florence through successful completion of the Program or by doing the research paper (for one of the above listed courses or an ad hoc directed reading) or through an internship abroad.

**Directed Readings**

We are also in a position to offer ad hoc directed readings on any number of topics related to Europe and to call upon the expertise of local scholars. For example:

- Italian Politics: from Berlusconi to Renzi (Theme: Modern and Contemporary Europe)
- Italy and the European Union (Theme: The Politics of the European Union, Modern and Contemporary Europe)
• The Current Crisis and the Future of the EU (Theme: The Politics of the European Union, The European Financial Crisis, Modern and Contemporary Europe, Transcultural Identity in Europe)

• Global Change and Italian Ecosystems: Management and Conservation for Mitigation (Theme: Modern and Contemporary Europe)

• Changes in the Management of Mediterranean Coasts: Implications for Biodiversity and Society (Theme: Modern and Contemporary Europe)

Stanford in Florence has had a close relationship with the European University Institute (EUI) for many years. The EUI, located in Fiesole just outside Florence, is an international center for doctorate and post-doctorate studies and research that offers unique academic training, enriches intellectual experience and provides exceptional opportunities for academics across disciplines and borders.

The EUI’s Robert Schuman Centre for Advanced Studies focuses on interdisciplinary, comparative and policy research on the major issues affecting European societies. More specifically, the Centre focuses on the three themes listed below, which may be of particular interest to Stanford students with the Global Studies Minor with a Concentration in European Studies:

1. Integration, Governance and Democracy  
2. Regulating Markets and Governing Money  
3. 21st Century World Politics and Europe

If interested and/or if enrolled in a directed reading, Stanford students could meet with experts at the EUI in order to expand on their knowledge and research in their particular field of interest.

In addition, starting in Fall 2015, in collaboration with the EUI, we will host an EU Workshop at our Center once a quarter for students enrolled in the Program. The objective of the workshop is to give students a better understanding of the EU and of contemporary issues regarding the EU. This workshop will certainly serve to enhance the academic experiences of our students minoring in Global Studies.

Internships

Students studying in Florence are encouraged to participate in academic internships. A practical work experience abroad represents a defining moment in a student’s academic, professional, and cultural formation and growth. We are in a position to place students in a variety of fields according to their preferences, experiences and background. However, should students specifically want to engage in internships regarding Europe or politics in general, we can place them at political think tanks, have them shadow local or national politicians, or work for not for profit organizations operating in Italy, Europe and the world over. In the past, we have even had students intern at the European Commission in Rome and can certainly secure this type of position again.
Contact Information

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Please feel free to email Professor Scheve or Professor Crombez with any questions about the Global Studies minor with a Concentration in European Studies.