



Class code	ITAL-UA 9173
Instructor Details	<p>Name: Riccardo Bruscelli NYUHome Email Address: TBC Office Hours: Tuesdays, 11.30 am - 13.30 am Villa La Pietra Office Location: TBC Villa La Pietra Office Extension: TBC</p> <p><i>For field trips refer to the email with trip instructions and trip assistant's cell phone number</i></p>
Class Details	<p>Semester: Fall 2015 Full Title of Course: <i>The Renaissance of Two Cities: Politics, Literature and Theater in Florence and Ferrara</i> Meeting Days and Times: Mondays, 3.00 - 5.45 p.m. Classroom Location: TBC</p>
Prerequisites	none
Class Description	<p>Due to the political fragmentation of Italy at the time, the Renaissance assumed many flavors and different declinations in various parts of the country. The course focuses on two characteristic examples of this diverse Italian Renaissance: Florence and Ferrara, from the end of the 15th to the beginning of the 16th century. The course thus aims to introduce students to the concept of a decentered Renaissance.</p> <p>Florence was a republic, marked by prominent political discourse (Machiavelli, Guicciardini) as part of its Renaissance. Even the powerful private patrons of the arts (the Medici family, essentially) were obliged to compete with a vast, vivacious array of cultural agencies. As a result, even Medici patronage encompassed both the popular taste for 'street poetry' (Pulci's <i>Morgante</i>) and the 'sacra rappresentazione' but also the more erudite refinement of neoplatonism (Ficino, Poliziano, Botticelli's <i>Venus and Springtime</i>).</p> <p>Ferrara revolved around the court of the Este, which was the sole cultural agency of the city. The autocratic court generated scarce political discourse in Ferrara; rather, it sponsored a culture of lavish and – at least apparently – hedonistic escapism. The icons of this culture are its theatrical achievements (Ferrara resurrected the classical form of comedy), and its excellence in the production of chivalric literature (Boiardo's <i>Orlando Innamorato</i>, Ariosto's <i>Orlando Furioso</i>), which aimed to transform the Renaissance city of the Este lords in a new, dreamy Camelot.</p>
Desired Outcomes	<p>On completion of this course, students should:</p> <ul style="list-style-type: none">• Have improved their ability to think critically, engage in complex reasoning and express their thoughts clearly through their written work• Have improved their ability to interpret primary source materials• Have improved their ability to formulate historically relevant questions and

	<p>research their answers</p> <ul style="list-style-type: none"> Have become familiar with the principal cultural trends of fifteenth- and sixteenth-century Florence and Ferrara; have read (and enjoyed) some of the prominent literary achievements of Renaissance civilization in the two cities
Assessment Components	<p>Class meetings take place regularly in the designated classroom. Attendance is strictly required. Absences will affect your final grade for the course (see Attendance Policy below).</p> <p>Readings are assigned on the syllabus under the week for which they are due; that is, they must be done in advance of the lecture for which they are assigned. A particularly close reading of the texts of the principal authors (Boiardo, Pulci, Machiavelli, Ariosto) is recommended. Most of the lectures will revolve around those texts, and most classes will consist in the communal effort to penetrate their meaning</p> <p>Your attendance and preparation are fundamental to your ability to ask question and participate in class discussion. Class participation is worth 15% of your final grade.</p> <p>Grades will be based on:</p> <ul style="list-style-type: none"> Class Participation: 15% Presentation 1: 15% Essay 1: 20% (6-8 double-spaced, typewritten pages in Times New Roman 12 point or equivalent) Presentation 2: 20% Essay 2: 30% (10-12 double-spaced, typewritten pages in Times New Roman 12 point or equivalent) <p>Failure to submit or fulfill any required course component results in failure of the class.</p> <p>Presentations and Essays: Students will present material studied individually to the class in each half of the semester. Topics will be assigned in class with ample time to prepare. You are expected to present your topic to your peers in a well-organized, clear presentation, with relevant images in a PowerPoint presentation if appropriate. Class discussion and notes from the professor will provide input for revising your work. Your revised work will be submitted in written form for separate evaluation. Your essay should be well-organized, in defense of a thesis statement. The approximate length of these is indicated in the syllabus below. Your second presentation and essay will require the use of outside sources. These sources must be cited properly in your written submission. Failure to properly cite your sources constitutes plagiarism (see Plagiarism Policy below); if you are uncertain as to how to properly cite sources, please do not hesitate to see me during office hours or to contact me via email.</p> <p>Submitting your work: You may submit your written work in hard copy or electronically (as attachments in Google Document, Word or PDF; no other formats accepted). If you submit assignments electronically, you must do so BEFORE 9:00 a.m. OF THE DAY PRIOR TO THE DUE DATE INDICATED ON THE SYLLABUS. Electronic submissions received after 9:00 a.m. will be considered late. Late submission of either electronic or hard copy assignments will result in a lower grade or evaluation for them.</p> <p>NYU Classes: There is an NYU Classes site for this course. You can access this site from NYUHome. Updates and announcements will be posted regularly on the site so please check it regularly. You will also find links to some of our assigned readings, to websites and many other useful resources on the site. If you are having any difficulty accessing or using the site, please let me know in person or via e-mail. Our NYU</p>

	<p>Classes site is a work in progress; recommendations and requests for it are much appreciated.</p> <p>Office hours: Office hours will be held on Tuesdays, 11.30 – 13.30 p.m., or by appointment. Appointments may be requested in person, via e-mail or by phone; be sure to indicate a telephone number and/or e-mail address where you can be reached.</p>
Assessment Expectations	<p>Grade A: The student's work demonstrates an understanding of the subject that goes beyond assigned course readings. The student writes essays/exam questions that are an original synthesis of source materials, demonstrating the ability to evaluate source material critically. Written arguments are clear, well-organized and well-presented; oral presentations are concise, incisive and supplemented by appropriate visual materials if necessary. The student has distinguished himself/herself throughout the course of the semester for his/her contributions to class discussion.</p> <p>Grade B: The student's work shows a clear understanding of assigned readings and materials covered in class. The student writes clear, well-organized and well-presented essays/exam questions; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student is prepared in class and asks relevant questions.</p> <p>Grade C: The student's work shows a basic understanding of the subject treated in assigned readings and covered in class. However, written and/or oral work is deficient in one or more of the following areas: clarity, organization or content. The student's work is generally in need of improvement.</p> <p>Grade D: The student's work shows occasional understanding of the subject treated in assigned readings and covered in class. Written and/or oral work is deficient in one of more of the follow areas: clarity, organization or content. The student does not participate in class discussion and has not frequented the instructor's office hours.</p> <p>Grade F: The student's work does not demonstrate understanding of the subject treated in assigned readings and covered in class. Written and/or oral work are either insufficient or are not submitted. The student appears unprepared in class and has not frequented the instructor's office hours.</p>
Grade conversion	<p>A=94-100 A-=90-93 B+=87-89 B=84-86 B-=80-83 C+=77-79 C=74-76 C-=70-73 D+=67-69 D=65-66 F=below 65</p>
Grading Policy	Please refer to Assessment Expectations and the policy on late submission of work
Attendance Policy	<p><u>Attendance:</u> Attendance is expected and required of all students. Any absences will negatively impact upon your course grade.</p> <p>A one-day field trip to Ferrara will be scheduled before the beginning of the term.</p>

	<p>Your participation is required and is an integral part of attendance in the course.</p> <p>Absences:</p> <p>In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student</p> <p>Absence Due to Illness</p> <ul style="list-style-type: none"> • If you are sick, please see a doctor (contact the OSL for information). • <u>Only a medical certificate from a local medical professional</u> will be accepted to justify an absence due to illness • Within 24 hours of your return to class <u>you must bring this note to the Office of Academic Support</u>, located on the ground floor of Villa Ulivi. We will review the medical certificate and we will notify your faculty via email about your justified absence due to illness • Absences for short term illness <u>without a medical certificate</u> are not justified and count as <u>unjustified absences</u>. We will not accept a student email or telephone call regarding an absence due to illness. We will not notify your faculty about these absences • The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences <p>Due to Religious Observance</p> <ul style="list-style-type: none"> • Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday • Students must notify their professor and the Office of Academic Support in writing via email one week in advance before being absent for this purpose <p>Due to a class conflict with a program sponsored lecture, event, or activity</p> <ul style="list-style-type: none"> • All students are entitled to miss <u>one class period</u> without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by NYU Florence or La Pietra Dialogues, Acton Miscellany or the Graduate Lecture series. • Students must notify their professor and the Office of Academic Support in writing via email one week in advance before being absent for this purpose
Late Submission of Work	<p>All course work must be submitted on time, in class on the date specified on the syllabus.</p> <p>To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date</p> <p>To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.</p>

Plagiarism Policy	<p>PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM: The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.</p> <p>In the event of suspected or confirmed cases of plagiarism, the faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school. Please consult the "Academic Guidelines for Success" distributed on your USB key at Check-in and on the NYU Florence Global Wiki.</p> <p>For a detailed description of some possible forms of plagiarism and cheating please consult the Community Compact that you signed at Orientation, a copy of which is on the above mentioned Wiki and USB key.</p>
Required Text(s)	<p>The following texts should be purchased, since they are the fundamentals of the course. They are masterpieces not only of Italian, but of Western Civilization, and they will stay with you hopefully way beyond your College years. They are available at [TBC: "Paperback Exchange" (Via Dell'Oche 4r) or "Feltrinelli International"].</p> <p>Ludovico Ariosto, <i>Orlando furioso (The Frenzy of Orlando)</i>. A Romantic Epic by Ludovico Ariosto. Translated with an Introduction by Barbara Reynolds, London, Penguin Books 1973</p> <p>Niccolò Machiavelli, <i>Mandrake</i>, in <i>The Comedies of Machiavelli</i>, eds. Sices & Atkinson</p> <p>Niccolò Machiavelli, <i>The Prince</i>, Translated by Christian Edward Detmold, Introduction by Lucille M. Kekewich, Wordsworth Classics of World Literature 1997</p> <p>Other assigned readings are to be found in the Ulivi Library or online, through links available on our NYU Classes site. They are cited in this Syllabus, session by session, in short form, according to the following list of Supplemental texts.</p>
Supplemental Texts(s) (not required to purchase as copies are in NYU-L Library or available on line)	<p>In addition to the above texts, the following sources in the Ulivi Library are recommended as sources for independent research. They should be read according to the advice and under the guidance of the instructor. Some of these texts also contain some of the assigned readings for this course:</p> <p>ARIOSTO Comedies = The Comedies of Ariosto, Translated and Edited by Edmond M. Beame and Leonard C. Sbrocchi, The University of Chicago Press, 1975</p> <p>ARIOSTO <i>Furioso</i> = Ludovico Ariosto, <i>Orlando furioso (The Frenzy of Orlando)</i>. A Romantic Epic by Ludovico Ariosto. Translated with an Introduction by Barbara Reynolds, London, Penguin Books 1973</p> <p>ASCOLI-KAHN 1993 = <i>Machiavelli and the discourse of Literature</i>, Edited by Albert Russell Ascoli and Victoria Kahn, Ithaca and London, Cornell University Press, 1993 [the following chapters: Carlo Dionisotti, <i>Machiavelli, Man of Letters</i>, 17-51; Giulio Ferroni, 'Transformation' and 'adaptation' in <i>Machiavelli's Mandragola</i>, 81-116; Ezio Raimondi, <i>The Politician and the Centaur</i>, 145-160; John Freccero, <i>Medusa and the Madonna of Forlì: political sexuality in Machiavelli</i>, 161-78]</p> <p>BAXANDALL 1988 = Michael Baxandall, <i>Painting and Experience in</i></p>

Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style, 2nd ed. Oxford and New York, 1988.

BLACK 2013 = Robert Black, *Machiavelli*, Routledge, London and New York, 2013 (part One and Two: 3-70, 73-126)

BOCK-SKINNER-VIROLI 1993 = *Machiavelli and Republicanism*, Edited by Gisela Bock, Quentin Skinner and Maurizio Viroli, Cambridge University Press (Paperback Edition) 1993 [the following chapters: Nicolai Rubinstein, *Machiavelli and Florentine republican experience*, 3-16; Alena Fasano Guarini, *Machiavelli and the crisis of the Italian Republic*, pp.17-40; Giovanni Silvano, *Florentine republicanism in the early sixteenth century*, 41-70; Robert Black, *Machiavelli, servant of the Florentine republic*, 71-9; Maurizio Viroli, *Machiavelli and the republican idea of politics*, 143-171]

BOIARDO *Innamorato* = Matteo Maria Boiardo, *Orlando innamorato*, Translated with an Introduction and Notes by Charles Stanley Ross, University of California Press, 1989

BRAND 1974 = Charles Peter Brand, *A preface to the Orlando Furioso*, Edinburgh University Press, 1974

BRAND-PERTILE = *The Cambridge History of Italian Literature*, ed. Peter Brand and Lino Pertile, Cambridge: Cambridge University Press 1996

BROWN 2012 = Alison Brown, *Medicean and Savonarolan Florence: The Interplay of Politics, Humanism, and Religion*, Turnhout, Brepols, 2012

BRUNI 1978 = Leonardo Bruni, *Panegyric to the city of Florence* , in *The Earthly Republic. Italian Humanists on Government and Society*, ed. Benjamin G.Kohl and Ronald C.Witt, Manchester, Manchester University Press 1978

BRUSCAGLI 2005 = *Ferrara: Images of a Renaissance State, in Phaeton's Children: The Este Court and its Culture in Early Modern Ferrara*, a cura di D. Looney e D. Shemek, Tempe, Medieval & Renaissance Texts and Studies , 2005.

CAVALLO 1993 = Jo Ann Cavallo, *Boiardo's Orlando Innamorato. An Ethics of Desire*, Rutheford-Madison-Teaneck, Fairleigh Dickinson University Press, London and Toronto: Associated University Presses, 1993

COMP Renaissance = *The Cambridge Companion to Renaissance Humanism*, Edited by Michael Wyatt, Cambridge, Cambridge University Press 1996

DE GRAZIA 1989 = Sebastiano De Grazia, *Machiavelli in Hell*, Princeton, NJ, 1989

DEMPSEY 1992 = Charles Dempsey, *The Portayal of Love: Botticelli's Primavera and Humanist Culture at the time of Lorenzo the Magnificent*, Princeton, Princeton University Press,, 1992

DURLING 1965 = Robert M. Durling, *The Figure of the Narrator in Renaissance Epic*, Harvard University Press 1965

EISENBICHLER 200 = Konrad Eisenbichler (ed.), *The Cultural Politics of Duke*

	<p><i>Cosimo I de' Medici</i>. Aldershot, 2001</p> <p>GODMAN 1998 = Peter Godman, <i>From Poliziano to Machiavelli: Florentine Humanism in the High Renaissance</i>, Princeton, Princeton University Press, 1998</p> <p>GOLDTHWAITE 1980 = Richard A. Goldthwaite, <i>The Building of Renaissance Florence: An Economic and Social History</i>. Baltimore, 1980.</p> <p>GUNDERSHEIMER 1973 = Werner Gundersheimer, <i>Ferrara: The Style of a Renaissance Despotism</i>, Princeton University Press, 1973</p> <p>HALE 1977 = J. R. Hale, <i>Florence and the Medici</i>. London, 1977.</p> <p>JAVITCH 1980 = Daniel Javitch, <i>Cantus interruptus in the 'Orlando furioso'</i>, MNL 95 (1980), 66-80</p> <p>KENT D. 2000 = Dale Kent, <i>Cosimo de' Medici & the Florentine Renaissance: The Patron's Oeuvre</i>. New Haven, 2000.</p> <p>KENT F. W. 2004 = Francis William Kent, <i>Lorenzo the Magnificent and the Art of Magnificence</i>, Baltimore, 2004 [the following chapters: <i>Introduction: The Myth of Lorenzo</i>, 1-9; <i>The Aesthetic Education of Lorenzo</i>, 10-43, <i>The temptation to be Magnificent</i>, 44-79]</p> <p>LOONEY 1996 = Dennis Looney, <i>Compromising the Classics. Romance Epic Narrative in the Italian Renaissance</i>, Detroit, Wayne State University Press, 1996 [with the exclusion of the last chapter, <i>Tasso's Allegory</i>]</p> <p>MACHIAVELLI <i>Mandrake</i> = Niccolò Machiavelli, <i>Mandrake</i>, in <i>The Comedies of Machiavelli</i>, eds. Sices & Atkinson</p> <p>MACHIAVELLI <i>Prince</i> = Niccolò Machiavelli, <i>The Prince</i>, Translated by Christian Edward Detmold, Introduction by Lucille M. Kekewich, Wordsworth Classics of World Literature 1997</p> <p>NAJEMY 2008 = John M. Najemy, <i>A History of Florence 1200-1575</i>, Blackwell Publishing 2008</p> <p>NEWBIGIN 1996 = Nerida Newbigin, <i>Feste d'Oltrarno. Plays in Churches in Fifteenth-Century Florence</i>, Firenze, Olschki, 1996 (chapter I: <i>The Annunciation festa in San Felice in Piazza</i>, 1-43)</p> <p>PARKER 1979 = Patricia A. Parker, <i>Inescapable Romance: Studies in the Poetics of a Mode</i>, Princeton University Press, 1979</p> <p>PARTRIDGE 2009 = Loren Partridge, <i>Art of Renaissance Florence 1400-1600</i>. Berkeley: 2009.</p> <p>PLAISANCE 2008 = Michel Plaisance, <i>Florence in the Time of the Medici. Public Celebrations, Politics, and Literature in the Fifteenth and Sixteenth Centuries</i>, Translated and Edited by Nicole Carew-Reid, Toronto, Center for Reformation and Renaissance Studies, 2008 [the following chapters: <i>Medici Carnivals from Lorenzo the Magnificent to Duke Francesco I</i>, 17-40; <i>Florence: Carnival in the Time of Savonarola</i>, 55-84; <i>1496: Savonarola, Director of the Palm Sunday Procession</i>, 85-</p>
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Internet Research Guidelines	The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism.

Additional Required Equipment	N/A
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Session 1	<p><i>The politics of Florence and Ferrara: freedom vs tyranny?</i></p> <ul style="list-style-type: none"> - The Myth of Florentine Liberty <p>Location: classroom</p>	<p>BRUNI 1978; NAJEMY 2008, 10 (<i>The Medici and the Ottimati</i>, Part one, 278-298; Part two, 341-369)</p>
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Session 2	<p><i>The politics of Florence and Ferrara: freedom vs tyranny?</i></p> <ul style="list-style-type: none"> - Ferrara and the Myth of the Renaissance Court <p>Location: classroom</p>	BRUSCAGLI 2005
Session 3	<p><i>The City and the Arts: building in Florence and in Ferrara</i></p> <ul style="list-style-type: none"> - The epic of the Florentine Dome - Ferrara and the Herculean addition <p>Location: classroom</p>	VASARI 1996; TUOHY 1996
Session 4	<p><i>Old Theater, New Theater</i></p> <ul style="list-style-type: none"> - Religious Festivals in Florence - Theatrical avant-guard in Ferrara: Ariosto's classical Comedies - Florence strikes back: Machiavelli's <i>Mandrake</i> <p>Location: classroom</p> <p>Presentation 1: topics assigned</p>	NEWBIGIN 1996; ARIOSTO <i>Comedies (Cassaria, Prologue)</i> ; MACHIAVELLI <i>Mandrake</i> (Prologue); Carlo Dionisotti, <i>Machiavelli, Man of Letters</i> , in ASCOLI-KAHN 1993
Session 5	<p><i>Machiavelli: between Politics and Literature</i></p> <ul style="list-style-type: none"> - The <i>Mandrake</i>: the plot, the characters; Lucretia's enigma - Toward the <i>Prince</i>: the letter from San Casciano <p>Location: classroom</p>	Giulio Ferroni, 'Transformation' and 'adaptation', etc, in ASCOLI-KAHN 1993; MACHIAVELLI <i>Mandrake</i> , Acts I-V
Session 6	Presentations, 1: class discussion follows individual presentations	
Session 7	<p><i>Machiavelli's "Prince": the end does not justify the means</i></p> <ul style="list-style-type: none"> - The scheme of the work 	SKINNER 2000; MACHIAVELLI <i>Prince</i> , Chapters I-III, XV-XVIII, XXV

	<ul style="list-style-type: none"> - The morals of the <i>Prince</i> - Fighting with Lady Fortune <p>Location: classroom</p> <p>Essay 1 (revised, written version of Presentation 1): Due</p>	
Session 8	<p><i>The return of the ancient Gods</i></p> <ul style="list-style-type: none"> - In Florence: Botticelli's <i>Birth of Venus</i>; <i>The Springtime</i> - In Ferrara: the pagan calendar of the <i>Hall of the Months</i> in Palazzo Schifanoia <p>Location: classroom</p> <p>Presentation 2: topics assigned</p>	WARBURG 1912; DEMPSEY 1992
Session 9	<p><i>Cavaliers, Courtesy and Magic between Florence and Ferrara</i></p> <ul style="list-style-type: none"> - Street poetry in Florence - Luigi Pulci's <i>Morgante</i>: the Giant and the semi-giant; Roncevaux <p>Location: classroom</p>	PULCI <i>Morgante</i> (Introduction by Edoardo Lèbano; Canto I, octaves 112-139; Canto XXVII, octaves 53-57)
Session 10	<p><i>Cavaliers, Courtesy and Magic between Florence and Ferrara</i></p> <ul style="list-style-type: none"> - The legend of the Este Library - Matteo Maria Boiardo's <i>Orlando Innamorato</i>: the fabric of the text <p>Location: classroom</p>	CAVALLO 1993, <i>Boiardo's Narrator</i> 12-26; Marco Praloran, <i>Temporality and narrative structure</i> , etc, in WHITMAN 2015; BOIARDO <i>Innamorato</i> (Book I, canto I, Octaves 1-3; Book II, canto I, octaves 1-4; Book III, Canto XI, octaves 1-3)
Session 11	<p><i>Knights in love: Orlando and Angelica</i></p> <ul style="list-style-type: none"> - From M.Boiardo's <i>Innamorato</i>: Orlando in Love; the Realm of the "ventura" <p>Location: classroom</p>	CAVALLO 1993, <i>Angelica</i> 27-35; BOIARDO <i>Innamorato</i> (Book II, Canto XVIII, octaves 1-3; Book I, Canto I, octaves 20-35; Book I, Canto V, octaves 56-83;

Session 12	<i>From Love to Madness. Ariosto's "Orlando furioso"</i> <ul style="list-style-type: none"> - The invention of the narrator - Ariosto's <i>entrelacement</i> - Life is a Dream: Atlante's Magic Location: classroom	BRAND 1974; JAVITCH 1980; ARIOSTO <i>Furioso</i> , Canto I, octaves 1-4; Canto II octaves 29-30; Canto VIII octaves 28-30; Canto XIII octaves 80-81, Canto XII octaves 4-22
Session 13	<i>From Love to Madness: Ariosto's "Orlando furioso"</i> <ul style="list-style-type: none"> - Breaking the chivalric code: Angelica's choice - The folly of Orlando Location: classroom	ARIOSTO <i>Furioso</i> , Canto VIII octaves 71-87; Canto XVIII octaves 165-192; Canto XIX octaves 1-42, Canto XXIII octaves 100-136
Session 14	Presentations, 2: class discussion and final review follows individual presentations	
Session 15	Essay 2 (revised, written version of Presentation 2): Due	

Classroom Etiquette	Eating is not permitted in the classrooms. Bottled water is permitted. Cell phones should be turned off during class time. The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor. We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings.
Required Co-curricular Activities	Participation in one-day trip to Ferrara
Suggested Co-curricular Activities	Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.

Your Instructor	<p>Riccardo Bruscaqli is Professor Emeritus of Italian Literature (University of Florence). At the University of Florence he taught, first Letteratura Teatrale Italiana, then Letteratura Italiana until his (early) retirement in 2013. He has been Chair of the Italian Dept for many years and, in the end, Preside della Facoltà di Lettere (which in English translates more or less 'Dean of the Humanities'). He has extensively taught also in foreign institutions, especially in the USA: he was Fulbright Visiting Professor at Barnard College and Columbia University (1981-82) and Chair of Italian Culture at Berkeley (1994). For three years (2000-2003) he taught in France, at the Université de Nancy. He has collaborated with many Programs of American Universities in Florence (Sarah Lawrence, Stanford, Georgetown). His main field of research is Italian Renaissance Literature, with special emphasis on Theater, the XVIth century novella, and the chivalric literature (Boiardo, Ariosto, Tasso); more recently he has devoted his studies to Dante and his <i>Comedy</i>. For his curriculum and publications, see www.riccardobruscaqli.it.</p>
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