### ARTS, LANGUAGE & LITERATURE, TOURISM - semester 1

<table>
<thead>
<tr>
<th>COURSE</th>
<th>LANGUAGE</th>
<th>CREDITS</th>
<th>TEACHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>History of English Language and Culture</td>
<td>English</td>
<td>6</td>
<td>E. Zuccato/T. Parks</td>
</tr>
<tr>
<td>History of French Language and Culture</td>
<td>French</td>
<td>6</td>
<td>L. Brignoli / M. Ferrarini</td>
</tr>
<tr>
<td>Literature of French speaking countries</td>
<td>French</td>
<td>3</td>
<td>L. Brignoli</td>
</tr>
<tr>
<td>History of Spanish Language and Culture</td>
<td>Spanish*</td>
<td>6</td>
<td>M. Assumma/F. Fava</td>
</tr>
<tr>
<td>Anglo-Irish Literature</td>
<td>English</td>
<td>3</td>
<td>E. Zuccato</td>
</tr>
<tr>
<td>Policy Of Cultural District</td>
<td>English</td>
<td>6</td>
<td>P. Sacco</td>
</tr>
<tr>
<td>Strategy of Cultural Events</td>
<td>English</td>
<td>6</td>
<td>M. Abis</td>
</tr>
</tbody>
</table>

### COMMUNICATION & PUBLIC RELATIONS, MARKETING - semester 1

<table>
<thead>
<tr>
<th>COURSE</th>
<th>LANGUAGE</th>
<th>CREDITS</th>
<th>TEACHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Markets</td>
<td>English</td>
<td>6</td>
<td>A. Carignani</td>
</tr>
<tr>
<td>Entrepreneurship and Innovation for Creativity and Start Up</td>
<td>English</td>
<td>6</td>
<td>A. Miglietta/E. Parisi</td>
</tr>
<tr>
<td>Gender Theory</td>
<td>English</td>
<td>6</td>
<td>A. Supakwadee</td>
</tr>
<tr>
<td>Fashion Communication</td>
<td>English</td>
<td>6</td>
<td>S. Pomodoro</td>
</tr>
<tr>
<td>Management of Design</td>
<td>English</td>
<td>6</td>
<td>A. Catalani</td>
</tr>
<tr>
<td>Mind, Media and Modern Culture</td>
<td>English</td>
<td>6</td>
<td>R. Manzotti</td>
</tr>
<tr>
<td>Retail &amp; Branded places Design</td>
<td>English</td>
<td>6</td>
<td>M. Fabbro</td>
</tr>
<tr>
<td>English for Communication and Public Relation</td>
<td>English</td>
<td>6</td>
<td>M. Logaldo</td>
</tr>
<tr>
<td>French, German, Spanish, Chinese, Russian Language and Culture (annual courses)</td>
<td>English</td>
<td>6</td>
<td>SSML</td>
</tr>
</tbody>
</table>
### ARTS, LANGUAGE & LITERATURE, TOURISM - semester 2

<table>
<thead>
<tr>
<th>COURSE</th>
<th>LANGUAGE</th>
<th>CREDITS</th>
<th>TEACHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Literature</td>
<td>English</td>
<td>6</td>
<td>E. Zuccato</td>
</tr>
<tr>
<td>French Literature</td>
<td>French</td>
<td>6</td>
<td>L. Brignoli</td>
</tr>
<tr>
<td>Spanish Literature</td>
<td>Spanish*</td>
<td>6</td>
<td>M. Assumma</td>
</tr>
<tr>
<td>Spanish-American literature</td>
<td>Spanish*</td>
<td>3</td>
<td>M. Assumma</td>
</tr>
<tr>
<td>French Language and Culture II</td>
<td>French</td>
<td>6</td>
<td>F. Bruzzo</td>
</tr>
<tr>
<td>General English (Advanced – C1)</td>
<td>English</td>
<td>6</td>
<td>SSML</td>
</tr>
<tr>
<td>Literatures of English Language</td>
<td>English</td>
<td>6</td>
<td>Carbone</td>
</tr>
<tr>
<td>Philosophy, Arts and Criticism ¹</td>
<td>English</td>
<td>6</td>
<td>M. Mazza</td>
</tr>
<tr>
<td>Made in Italy for Arts and Tourism</td>
<td>English</td>
<td>6</td>
<td>G. Ferilli / M. Friel</td>
</tr>
<tr>
<td>Crowdfunding for Arts</td>
<td>English</td>
<td>6</td>
<td>A. Esposito</td>
</tr>
<tr>
<td>Behavioural Economics ¹</td>
<td>English</td>
<td>6</td>
<td>F. Pozzi / P. Moderato</td>
</tr>
<tr>
<td>English for the Arts</td>
<td>English</td>
<td>6</td>
<td>A.M. Re</td>
</tr>
</tbody>
</table>

### COMMUNICATION & PUBLIC RELATIONS, MARKETING - semester 2

<table>
<thead>
<tr>
<th>COURSE</th>
<th>LANGUAGE</th>
<th>CREDITS</th>
<th>TEACHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Business Strategy</td>
<td>English</td>
<td>6</td>
<td>P. Mazzola / S. Sciascia / Marchi</td>
</tr>
<tr>
<td>Digital Storytelling</td>
<td>English</td>
<td>6</td>
<td>P. Carbone</td>
</tr>
<tr>
<td>Retail Marketing Innovation</td>
<td>English</td>
<td>6</td>
<td>G. Stiglano</td>
</tr>
<tr>
<td>Consumption, Innovation &amp; Trends</td>
<td>English</td>
<td>6</td>
<td>D. Tirelli</td>
</tr>
<tr>
<td>Branded Entertainment</td>
<td>English</td>
<td>6</td>
<td>L. Massa</td>
</tr>
<tr>
<td>Digital Media for Corporate Communication</td>
<td>English</td>
<td>6</td>
<td>R. Brognara</td>
</tr>
</tbody>
</table>

* B1 language proficiency is required for both Italian and Spanish.

¹ Master
**ARTS, LANGUAGE & LITERATURE, TOURISM - semester 1**

**HISTORY OF ENGLISH LANGUAGE AND CULTURE** (click the title for more info)

The course offers an overview of English history and culture, focusing on themes of special relevance such as the development of political and religious institutions, and the evolution of language and society over the centuries. It is divided into two modules:

1. The first is an introduction to contemporary British politics and society, which will be discussed in the light of the basic elements of their history.
2. The second module is an introduction to the history of the English language which focuses on the events and the socio-cultural contexts underlying its development.

**HISTORY OF FRENCH LANGUAGE AND CULTURE** (click the title for more info)

The course is divided into two modules:

1. Language, culture, power - The course will examine the fundamentals of the history of French language and culture, from the 15th to the 20th century, and their links with the figures and institutions of political power.
2. Architecture and the novel - The course, aimed at providing a historical and theoretical introduction to narrative fiction and text analysis, will look at French literature from the 19th to the 21st century following the common theme of urban architecture.

Students’ knowledge of French must be at level B1 of the Common European Framework of Reference.

**LITERATURE OF FRENCH SPEAKING COUNTRIES** (click the title for more info)

The course aims to present the concept of “Francophonie”, focusing on its European characteristics, and in particular on French Belgian literature. An analysis of the developments of twentieth century Belgian literature will allow the students to introduce and contextualize the reading of two particularly illustrative literary works.

**HISTORY OF SPANISH LANGUAGE AND CULTURE** (click the title for more info)

The aim of the course is to raise the students’ awareness of the cultural development of early 20th century Spain from an interdisciplinary and interartistic point of view. The course provides a general overview of the Spanish avant-garde and its complex blend of native and imported movements.

Prof. Fava’s course will look at the lyric poetry of some of the most representative authors of the Spanish “Generation of ’27” (García Lorca, Cernuda, Salinas, Alberti). Analyses will be made of both the original texts and their Italian translations.

*At the beginning of the course the students’ knowledge of Spanish must correspond to level B1 of the CEFR. An excellent knowledge of the Italian language is also required. Erasmus students must agree upon a specific programme with the course teacher and must attend the Italian language courses organized by the University in September (info: erasmus@iulm.it).*
**ANGLO-IRISH LITERATURE** (click the title for more info)

The course is about Anglo-Irish drama of the latter half of the 20th century and its two most significant playwrights. The aim of the course is threefold. Students will:

a) acquire an overview of a particularly productive period of Anglo-Irish drama, the latter half of the 20th century

b) learn the specific vocabulary of this sector

c) develop their skills in the critical analysis of texts and contexts, with special reference to the relation between drama and translation.

The course requires a knowledge of the language at an advanced level.

---

**POLICY OF CULTURAL DISTRICT** (click the title for more info)

The course aims to provide students with a well-structured conceptual framework for the understanding of the relationship between culture and local development processes. The course will cover the main theoretical paradigms from literature, and will test them against Italian and international case studies. In particular, the course will develop the system wide cultural district model as an emerging paradigm in the Italian and European contexts.

---

**STRATEGY OF CULTURAL EVENTS** (click the title for more info)

The course provides students with the theoretical and methodological framework in which the various market participants design and manage cultural events. Two contexts will be defined:

- an organizational and managerial framework for the different players;
- the impact on the public or the various "publics".

The ultimate goal is to build a system of knowledge of methodological tools which can ensure a cultural and professional profile for students in tune with market demand.

---

**DIGITAL MARKETS** (click the title for more info)

Main topics discussed:

- History and development of digital markets
- Development and optimization of business models for marketing, communication and advertisement
- Pricing models
- Privacy and other norms
- Start-ups: methods and approaches
- Creating a business plan for digital markets.
ENTREPRENEURSHIP AND INNOVATION FOR CREATIVITY AND START UP (click the title for more info)

The course provides the student with a technical, cultural and methodological background specifically addressed to the world of startups. The main objectives are:

1. To provide a basic knowledge of business economics and financial/strategic planning, declined to entrepreneurial startups and creativity.
2. To illustrate with the presentation of case studies and testimonials developments and best practices in the industry.
3. To allow students to test what they have learned through individual or group simulations associated with the design and planning of a business idea, in order to stimulate creative thinking and its application.

GENDER THEORY (click the title for more info)

Gender theory is rooted in postcolonial studies, civil rights movements, as well as LGBT and feminist movements. The course provides students with interdisciplinary notions to analyze the concepts of “gender” and “sexuality” and understand their role in the global culture and in the everyday life.

- It will be shown how gender differences are built upon biological aspects and expanded to a naturalistic context.
- It will be discussed how gender theory interacts with sexuality, race, ethnicity, social identity and financial backgrounds.
- It will be analyzed how gender constraints affect body perception, family perception, reproductive matters and economic issues in the media and the mass culture.

MANAGEMENT OF DESIGN MIND, MEDIA AND MODERN CULTURES
RETAIL & BRANDED PLACES AND DESIGN
FASHION COMMUNICATION

The syllabus will be available shortly

ENGLISH FOR COMMUNICATION AND PUBLIC RELATION (click the title for more info)

in the globalized world, English is universally recognized as international language, as lingua franca. This is particularly evident in the professional context of Public Relations, where most meetings and presentations, journals, forms of corporate communication and websites are in English. Students are usually familiar with the specific vocabulary of Public Relations, since words such as ‘stakeholder’, ‘lobbies’ and ‘marketing campaign’ have become of common usage also in Italian. On the other hand, for effective communication they need a more thorough communicative competence. The course aims at providing the tools to acquire a complex and articulate competence in the English language in all four skills, both receptive and productive ones. To this purpose, lessons will be organised as workshops based on audio-visual aids, on the analysis and production of articles and webpages, on oral discussions on specific topics and problem solving. Public speaking will strongly be encouraged through role-playing and presentations.

FRENCH / GERMAN / SPANISH / ARABIC / RUSSIAN LANGUAGE AND CULTURE (ANNUAL COURSES)

Topics related to situations of daily life with content and references regarding geography and culture of the country where the language is spoken.
### English Literature
The course is devoted to a significant aspect of English literature in the Romantic and Victorian periods, the relationship between British culture and Italy. The Romantic view of Italy raises many interesting questions on translation, writing and intercultural issues. The course is devoted to Italy and the English Romantic poets, and it includes seminars on the image of Italy in some authors of the Victorian age.

### French Literature
Architecture and the novel. The course, aimed at providing a historical and theoretical introduction to narrative fiction and text analysis, will look at French literature from the 19th to the 21st century following the common theme of urban architecture. Lessons will be dedicated to introducing and commenting on passages taken from the works of Hugo, Zola, Aragon, Yourcenar, Perec, Robbe-Grillet, Gracq, and Daeninckx.

### Spanish Literature
The objectives of the course are to explore notions of cultural and literary historiography, and to acquire specialist competences applied to methods of analysing literary texts and cultures. The course studies love poetry from the 19th and early 20th centuries. Covering the works of Bécquer, Machado and Lorca it follows a journey that focuses on illustrating the romantic theory of love in Modernism and the avant-garde.

*At the beginning of the course the students’ knowledge of Spanish must correspond to level B1 of the CEFR. An excellent knowledge of the Italian language is also required. Erasmus students must agree upon a specific programme with the course teacher and must attend the Italian language courses organized by the University in September (info: erasmus@iulm.it).*

### Spanish–American Literature
The objectives of the course are to explore notions of cultural and literary historiography and to acquire specialist and applied competences in methodologies regarding the analysis of texts and cultures in literary phenomena. The course covers:
1) elements of literary theory, with particular reference to poetic texts and an analysis of their metre, form and content
2) specific lessons on tango poetry, tango canción, looking at its historical and anthropological implications and its intertextual and hypertextual relationships with official poetry.

*At the beginning of the course the students’ knowledge of Spanish must correspond to level B1 of the CEFR. An excellent knowledge of the Italian language is also required. Erasmus students must agree upon a specific programme with the course teacher and must attend the Italian language courses organized by the University in September (info: erasmus@iulm.it).*

### Literatures of English Language
Law is a crucial cultural issue since it regulates all aspects of social life and guarantees the right to a fair hearing. The first part of the course will be devoted to illustrating the main features of the English and American detective story, with particular focus on the English Golden Age of detective fiction in the '20s, and the American hardboiled novel in the '30s. The last part of the course will be focused on the narrative praxis of the fair-hearing (audiatur et altera pars) when the parties belong to different cultures and ethnic groups.
ENGLISH FOR THE ARTS

The course aims to strengthen microlinguistic expertise concerning the specialized languages of the Arts improving listening comprehension, speaking skills and develop a good degree of language accuracy through the analysis and discussion of art works, be they literary works, sculptures, photographs, architectures, paintings etc.

PHILOSOPHY, ARTS & CRITICISM (click the title for more info)

How to distinguish a work of art (from an object)? And “true” critics (from pretenders)? “Philosophy and Art” is the title of the third chapter of Arthur C. Danto’s Transfiguration of the Commonplace: A Philosophy of Art (1981). What is meant exactly by “philosophy of art” from Hume to Danto via Duchamp and Warhol? What is meant by “artworld”? With regard to the destabilization of the art world Mario Perniola has recently spoken of “artistification” and “fringe turn”. What roles are to be played by art critics (and curators) in this new context? In Of the Standard of Taste (1757) David Hume maintained that the “true” critic must have five qualities: “strong sense, united to delicate sentiment, improved by practice, perfected by comparison, and cleared of all prejudice”. Can we really attain any “standard of taste”? In our times of “expanded art”, is it still possible to speak of “poetics”? The course discusses the role of “poetics” in the works of an Italian artist: “Gio’ Pomodoro: chance and emptiness”.

MADE IN ITALY FOR ARTS & TOURISM

The first part of the course aims to offer students an overview on the economy of creativity, the sectors of cultural and creative industries, and traditional and innovative forms of integration of supply chains, with particular reference to territorial competitiveness linked to the material and immaterial attractiveness which it is able to create and promote.

The second part of the course will discuss how the development of strong links between creative industries, creative “Made in Italy” production and tourism can support the production of the creative industries and their related skills networks; innovation in the tourist offer; the strengthening of the communication strategies in the territory; the creation of new professions and job opportunities.

CROWDFUNDING FOR THE ARTS (click the title for more info)

After an introduction to the topic of crowdfunding, specifying and describing the different platforms available on the web, the course focuses on the management of crowdfunding projects, from project design, to evaluation. The themes of building relationships with stakeholders, marketing, communication and storytelling will be analysed in-depth.

BEHAVIOURAL ECONOMICS (click the title for more info)

The course aims to address the factors that affect the choices made every day by humans, particularly with regard to the decisions that have social, environmental and economic consequences. The basic principles of behavioural economics and their roots in the behavioural and cognitive sciences will be presented. Students will be provided with examples from the literature in which the application of these principles has produced lasting changes on different scales, from the individual, to the group, the city and the nation. The course will have a strong empirical emphasis in order to orient the student in the basic principles of the scientific method, their effectiveness in solving everyday problems and how judgment based on empirical evidence is the criterion for selecting the projects to be implemented. A specific part of the course will focus on the use of new digital technologies for changing behaviour.

ENGLISH FOR THE ARTS

The course aims to strengthen microlinguistic expertise concerning the specialized languages of the Arts improving listening comprehension, speaking skills and develop a good degree of language accuracy through the analysis and discussion of art works, be they literary works, sculptures, photographs, architectures, paintings etc.
BUSINESS STRATEGY (click the title for more info)

The course aims to discuss issues related to strategic management. The analysis of these issues will lead students to an understanding of why some companies make progress, sometimes rapidly, while others are unable to make significant progress and basically remain blocked.

Topics:
- the concept of strategy;
- levels of strategy;
- strategic management processes;
- competitive analysis;
- competitive strategies;
- international strategies.

DIGITAL STORYTELLING (click the title for more info)

Not only have digital tools and software allowed us to employ more writing techniques than just printed paper, but they have also given rise to new narrative forms. “Storytelling” does not only mean telling about someone doing something, but creating a narrative—and possibly interactive—experience. The course will analyze different kinds of digital writing starting by reading electronic literary works and by discussing hypertext, QR codes, social media, and code works. Students are required to participate actively and to write texts. Additionally, students will create a narrative project inspired by a literary work or by other academic fields studied—this work will be done in teams or individually and will be evaluated for the final exam.

RETAIL MARKETING INNOVATION (click the title for more info)

Students will develop a sound knowledge of the impact of digital transformation on the retail eco-system. We will focus on how technology and digital innovation are reshaping the relationships between people and brand.

CONSUMPTION, INNOVATION & TRENDS

The syllabus will be published online shortly.
BRANDED ENTERTAINMENT

At the end of the course Branded Entertainment the student will have acquired the basis for dealing with the new market demands, will have learned the technical terms and, above all, will possess the forma mentis to deal with projects both closely related to the brand world as well as to the world of entertainment and media.

The course will be dedicated to Branded Entertainment, and will cover the following topics:

- The transformation of the concept of advertising.
- What are the existing different types of approach? What are the pros and cons?
- What is branded entertainment? How did we get there? Curious ante litteram experiments.
- How does traditional advertising work? From target to community
- Users and the use and construction of the show schedule
- Why is branded content effective? The essential ingredients of a branded content (strategy, content, media and spokespersons).
- New media and old media: New approaches.
- What is branded content and what isn’t it? The Branded Content toolkit. The actors in the chain.
- Who are the players on the Italian market? How is this market built? Who are the customers?
- How do you build the perfect brief? How do you rate a project?

DIGITAL MEDIA FOR CORPORATE COMMUNICATION (click the title for more info)

The course will alternate lectures and workshop sessions during which students will develop a cross-media communication campaign project. There will also be presentations by leading agencies/companies in the digital communication industry. Interaction and discussion during the workshop sessions will also be an important element of the course.

In the lectures we will review:

- Both the more established media (i.e. Internet) and the emerging ones (from mobile devices to social media, from video games to interactive TV).
- All the different forms of corporate communication, with a special focus on advertising and public relations.
- The different stages (strategy, creative, media planning etc..) and the main players (advertisers, media agencies, digital agencies etc.) involved in the implementation of a digital communication campaign.