



FLOR HIST 3325 A Cultural History of Florence from the Renaissance to Present

CAPA FLORENCE PROGRAM

Course Description

This course introduces students to the cultural history of one of the most fascinating cities in the World – *la bella Firenze*. Along with describing historical events, it inquires into the very making of Florentine cultural identity. The course is organized along chronological and thematic lines. **Chronologically**, it documents developments and key turning points in Florentine History from the *Rinascimento* to the present times. Light is first shed on the golden Fifteenth Century, with its apogee under Lorenzo de' Medici (Il Magnifico). Successive parts deal with the following periods: foreign rule (Sixteenth through Eighteenth centuries), from the end of Napoleonic Wars and Risorgimento (1815–61[70]) to the early liberal times (1861[70]- WW1), and from fascism to our times (1919–present). **Thematically**, the course investigates key patterns of the Florentine cultural identity paradigm. These include: politics (Medici's rule and incipient democracy; foreign rule, integration in the Italian state), economy (banking, manufacturing, tourism, food); society (social stratification, family, gender); religion (Catholicism; church, state, and society); geography (territory; landscape); law (subjects of law; rules; reforms, the project of a written constitution, abolition of death penalty); arts (literature, painting, architecture; theatre, cinema), language (La Crusca and its dictionaries, from dialects to national language). In addition, the course looks closely to lines of continuity and discontinuity between Florentine, Tuscan, Italian, European, and world cultural patterns.

Course Aims

The main purpose of this course is to pertinently describe the key patterns informing the Florentine cultural identity and document their evolution over time. The course aims to equip students with appropriate understanding of key general concepts (cultural history; identity; cultural paradigm and its patterns – political, economic, social, religious, linguistic, artistic, etc.) and systematic knowledge on the specificity of the patterns informing the Florentine cultural identity paradigm (Renaissance; Republicanism; banking; manufacturing; humanism; arts; local identity; Catholicism; Avant-garde; fascism; Communism, etc.), while covering the four major periods: Renaissance, foreign rule, 1815–WW1, and fascism–present. In identifying and describing the patterns of the Florentine cultural paradigm, the course broadens the framework of analysis in two ways: temporally (tracing back in time the roots of specific patterns, traditions) and spatially (documenting both foreign influences on Florentine identity and, inversely, the influence exerted by Florentine patterns on other cultures). In particular, the course looks to three main areas: Italy, Europe and the rest of the world.

Requirements and Prerequisites

No special prerequisites are needed. The mid-term and final exams will be based on the material presented in class. Individual study of readings (indicated in the Syllabus) is required on a weekly basis. An oral presentation and the writing of a paper are mandatory. Students are requested to respect the deadlines indicated in the Syllabus. Students are recommended to take notes on the material presented in class; part of the information provided by the professor is complementary to that in the readings. Information deriving from movies, colleagues' oral presentations, and other extra-materials discussed in class is integral part of the course and should be appropriately assimilated by students, with a view to improving their performance at exams and their intellectual profile generally.

Learning Outcomes

❖ Course specific outcomes:

The course provides a rigorous framework to engage key topics in Florentine Cultural History (artistic Renaissance, humanism, City-State, banking empire, foreign rule, capital of Italy; Avant-garde; fascism; post-WW2 developments, etc.), understand the role played by key individuals: politicians (Medici, Soderini, Lorenza House, Pietro Leopoldo, Mussolini, La Pira, Renzi), artists (from Brunelleschi, Michelangelo, da Vinci and an endless cohort of Renaissance artists to Primo Conti and other Avant-garde and contemporary artists), scientists (Galileo Galilei), leading thinkers (Pico della Mirandola, Machiavelli, Guicciardini), representatives of the Church (Savonarola, the popes –Leo X, and Clement VII; the anti-pope). In addition it equips students with knowledge of relevant theoretical tools and key concepts, as well as stimulating personal opinion and criticism.

❖ At the end of the course, students should have demonstrated to be able to:

- a. address key cultural Florentine patterns against the corresponding Italian, European, and global ones
- b. identify the peculiarities of the Florentine cultural paradigm from the Renaissance to the present times
- c. identify the main turning points in the Cultural History of Florence from Renaissance to our times
- d. understand the influence and relevance of Italian, European, and global trends in shaping Florentine cultural history
- e. understand the role of various structural level in the making of Florentine cultural identity
- f. draw parallels between Florence and other cultural paradigms in Italy, Europe, and the world
- g. imagine a verisimilar future for Florence
- h. make creative and critical use of the acquired knowledge
- i. conduct independent research on a relevant topic and elaborate the results in a coherent and elegant way
- j. make pertinent use of bibliography and electronic materials

Developmental Outcomes

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

Class methodology

The course will make large use of the newest method in research and teaching: the trans-disciplinary approach. This will be briefly introduced by the professor at the beginning of the course. This method will help students see how complex the relationships between events from various fields are. It serves not to limit learning at the narrow field of disciplinary study. Classes combine lectures given by the professor with interactive work. Lectures are organized in a *maieutic style*. This serves keeping students attentive, helps them actively participating in the teaching process, whilst fostering competition in class. Students are encouraged to ask questions and express personal/critical opinions. The screening and discussion of films/documentaries or of parts of, as well as other activities (site-visits), could be part of the course.

Field Component(s): CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in the field activity(s) for this course is required. You will actively explore the Global City you are currently living in. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

The assigned field component(s) are:

- **Walking tour in the centre of Florence** –1 hour (the last hour of the first class). Departing from CAPA – Palazzo Gallitassi (former Palazzo Valori) and ending in Piazza San Marco, the walking tour includes the followings points: Bargello, Piazza della Signoria, Piazza della Repubblica, Duomo and the Baptistery, San Lorenzo Church, Palazzo Medici-Riccardi, San Marco Monastery, and the Academy of Arts. The tour is meant to introduce students in the magic atmosphere of Florence, indicating some key places and the way they changed over time. The main purpose of the tour is to invite students paying attention to the urban Florentine environment, which for this class serves as an extended classroom. It aims to make them curious and stimulate them visiting as many objectives as possible.
- **Orsanmichele Museum* and Church** –Originally a grain market, it was converted into the church of Florence's craft and trade guilds. A three-floor building, the Orsanmichele contain the church (ground floor) and the museum (1st and 2nd floors; in the past the offices and the grain store). The sculptures embellishing the facades, representing the patron saints of the most powerful guilds, are copies; the originals giving been removed to various museums. <http://www.museumsinflorence.com/musei/orsanmichele.html>
- **San Marco Museum** Located in the homonymous piazza, the San Marco Monastery/Museum is a key point of reference for Florentine history. It was the venue of one of the main opponents of the Medici rule – Savonarola, a Dominican friar and one of the most controversial figures of late Fifteenth century Florence. Invited by Lorenzo II Magnifico to Florence, Savonarola soon turned into a vehement critic of the dictatorial rule established by the Medici, who were eventually forced to leave the city. This was a short victory for Savonarola. His attacks against the church were no longer tolerated by the Pope. What was for a time the most influential voice of Florence, would be silenced in a quite unexpected and violent way. The monastery also hosted the first public library in Europe. On the artistic side, this will be an opportunity to admire the beautiful frescoes by Beato Angelico and the marvellous *Last Supper* by Ghirlandaio in the Refectory. <http://www.polomuseale.firenze.it/en/musei/?m=sanmarco>
- **Duomo Complex** –The Duomo di Firenze or the Santa Maria del Fiore (Saint Mary of the Flower) Cathedral is one of the most fascinating works of art, ever created. It is particularly famous for its Cupola, the 1436 work of the great Renaissance poliedric artist, Filippo Brunelleschi. Located in the heart of the city, the Duomo is a monument of architecture, an active religious site, a touristic point of attraction, but also the symbol of Florentine proud. It is part of a complex architectural site, which includes, besides the basilica, also the Battistero (Baptistery), Giotto's Campanile, as well as the [Museo dell'Opera del Duomo](#) (Museum of the Work of Duomo). Just enlarged and modernised, the latter preserved most of the art works originally placed in the basilica and other buildings of the Duomo complex. NB: * The museum is open only on Monday; students are encouraged to see it on an individual basis.
- **Loggia dei Lanzi and Piazzale degli Uffizi** – Located in the Piazza della Signoria and Uffizi Gallery area, respectively, these two beautiful sites offer the opportunity for students to observe the perfect harmony between sculpture and architecture and to admire works of art by various artists, representing different historical times, trends, and styles.

- **Galileo Galilei Museum.** Dedicated to one of the brightest minds of all times, this museum preserve an impressive collection of objects and data that provide direct evidence of Galileo's scientific discoveries, whilst also documenting the historical period he lived in. Recently restored and modernised, the museum is situated in the historical centre of Florence, near Ponte Vecchio and Piazza della Signoria. <http://www.museogalileo.it/en/index.html> For a virtual visit: <http://catalogue.museogalileo.it/>
- **Accademia della Crusca (The Bran Academy)** –This provides an opportunity for an insight into a fundamental pattern of Florentine cultural identity – language; or as they used to call it – the question of language (*questione della lingua*). Located in one of the former Medici villas, in the outskirts of Florence, Accademia della Crusca is the institution that contributed throughout centuries to the very making of Italian language. Not only did it realized the first Dictionary (*Vocabulario*) and kept it updated (publishing several editions), but it also created scope (together with many other academies of the time) for Florentine first and Italian later to turned from vernacular into a cultivated language (a language of culture) and gradually substitute for Latin. Thus one may say that the Florentine (Tuscan dialect more generally) provided the discursive basis for both Florentine/Tuscan and Italian modern history. This is proof of Flor-entines' finest art of using words. <http://www.accademiadellacrusca.it/en/pagina-d-entrata>
- **Gelato in Via dei Neri** to celebrate the arrival of *gelato* (ice cream) a Firenze

Students are strongly encouraged to participate in co-curricular program activities organised by CAPA within the *MyEducation* framework.

Written Assignments. Exams. Oral Presentations. Papers

Four brief written assignments (about one page each) as indicated in the Syllabus.

Mid-Term & Final Exams The mid-term exam consists of two parts, regarding the topics discussed up until that point (all questions will require an answer) – 3 hours.

- ☞ I) 8 short questions – short answers (8 x 5 points = 40 points);
- ☞ II) an essay question (3 pages) (60 points).

The final exam consists of two parts and concerns the topics discussed after the mid-term exam – 3 hours

- ☞ I) 8 short questions – short answers(8 x 2,5 points = 20 points);
- ☞ II) two essays:
 - Main essay (3 pages): concerns the topics covered in class (50 points)
 - Secondary essay (2 pages): personal reflection on the future of Florence (30 points)/SLO

Oral Presentations & Papers

The topics for the oral presentations will be proposed by students and confirmed by the professor by **Week 5**, and the outline approved by **Week 8 (the first after the break)**. Students can focus on a topic of their liking. Each presentation should not exceed 15 minutes. Presentations start **the second week after the break**. Students should transform the presentation into a paper of about 2000 words. The paper should include clear references to at least two secondary Academic sources. Criticism and personal opinions are particularly encouraged! Deadline for handing in your term papers: **Week 13**.

Assessment/Grading Policy

Final Grade Breakdown and Assessment of Learning Outcomes			
Learning Outcomes	Assessment task	Grade %	Due Date
a), b), c), d), e), f)		20%	Weekly
a), b), c), d), e), f),	Mid-term exam · Short questions/answers 10% · Essay question 15%	25%	Week 5
a), f), h), i), j)	Oral Presentation on topics at students choice and approved by the professor; 1 X 10-15 min.	10%	Weekly from Week 8
a), f), h), i), j)	Research Paper	15%	Week 12

a), b), c), d), e), f), g)	Final Exam		30%	Week 14
	· Short questions/answers	06%		
	· Essay 1 question	15%		
	· Essay 2 (secondary)/SLO	09%		

Overall grade

100%

Assessment of Learning Outcomes

The final exam includes a special section (the second essay) dedicated to the future of Florence, with a focus on urban environment and diversity. Some key questions that students may eventually consider include:

- 🔍 Does the urban environment in Florence correspond to your expectations (to your previous idea about it)?
- 🔍 How would you change it?
- 🔍 How are foreigners integrated in this environment?
- 🔍 What does it mean being a Florentine today?
- 🔍 Would Florence remain Florentine in the future?
- 🔍 Is there a Florence effect to be observed by other urban environments?

Grading Scheme

DESCRIPTOR	ALPHA	NUMERIC	GPA	REQUIREMENT/EXPECTATION
Outstanding (High Distinction)	A	93+	4.0	Maximum grade: In addition to description for grade "A-", the student shows detailed understanding of materials about which he or she can show independent analytical ability. This means the ability to question an issue from different perspectives and evaluate responses in an objective manner.
Excellent (Distinction)	A-	90 - 92	3.7	Student shows understanding of literature beyond the textbook/class hand-outs/class notes, and the work shows a high level of independent thought, presents informed and insightful discussion and demonstrates a well-developed capacity for evaluation.
Very good (High Credit)	B+	87 - 89	3.3	Shows evidence of a capacity to generalise from the taught content, or the material in literature, or from class lectures in an informed manner. Also, the work demonstrates a capacity to integrate personal reflection into the discussion and an appreciation of a range of different perspectives.
Good (Credit)	B	83 - 86	3.0	The work is well organised and contains coherent or logical argumentation and presentation.
Good (Credit)	B-	80 - 82	2.7	Student shows understanding of literature beyond the textbook and/or notes, and, there is evidence of additional reading.
Average (Good Pass)	C+	77-79	2.3	The work demonstrates a capacity to integrate research into the discussion and a critical appreciation of a range of theoretical perspectives. Also, the work demonstrates a clear understanding of the question and its theoretical implications and demonstrates evidence of additional reading.
Adequate (Pass)	C	73 - 76	2.0	Shows clear understanding and some insight into the material in the textbook and notes, but not beyond. A deficiency in understanding the material may be compensated by evidence of independent thought and effort related to the subject matter.

Below Average (Borderline Pass)	C-	70-72	1.7	Shows some understanding of the material in the textbook and notes. A deficiency in any of the above may be compensated by evidence of independent thought related to the subject matter.
Inadequate (Borderline Fail)	D+	67 - 69	1.3	Fails to show a clear understanding or much insight into the material in the textbook and notes
Poor (Fail)	D	60 - 66	0.7 - 1.0	Besides the above for D+, student has not shown interest or engagement in the class work or study.
Poor (Fail)	F	<60	0	Shows little or no understanding of any of the material
Incomplete	I			Please see CAPA policy in the Faculty Handbook.

Dress Code

No requirements.

Course Materials

Readings on CANVAS: Mandatory and optional readings can be downloaded from the *Modules* section in CANVAS. The bibliography below also include a list of extra recommended readings/sources.

Reading(s)

Mandatory and Optional (in the *Modules* section in CANVAS)

Adamson, W. L. (1993): *Avant-garde Florence: from Modernism to fascism*, Cambridge Mass: Harvard U.P. 1993

Cochrane, E. W. (1973): *Florence in the Forgotten Centuries. 1527-1800 A History of Florence and the Florentines in the Age of the Grand Dukes*, Chicago-London: The University of Chicago Press.

- Book I, Chap. 5: "Elaboration", pp. 67-87.
- Book III, Prologue, Preface, and Chap. 1: "The campaign progresses," pp. 165-188.
- Book V: Chap. 3: "The End of the Medici," pp. 343-353;
- Book VI: Chap. 4. "How Gianni tried to replace a controlled economic system with a free one," pp. 428-453; Chap. 5: "How Gianni Tried to Turn an absolute Monarchy into a Constitutional Monarchy," pp. 454-483; Chap. 6: "How Gianni tried to turn a hierarchical society into an egalitarian society," pp. 484-491.

Cronin, V. (1996[1967]): *The Florentine Renaissance*, London: Pimlico [Collins].

- Chap. 4. "The Republic and the Medici," pp. 61-84.
- Chap. 8: "The Rise of the Artist," pp. 165-189;
- Chap. 9: "Sculpture and Architecture," 190-211.
- Chap. 10: "Painting," pp. 212-239.

Doordan, D. P. (1983): "The Political Content in Italian Architecture during the Fascist Era," *Art Journal*, 121-131; on-line: http://brianwilliams.com/lesson_plans/HNLA101/FA12/week%207/Political%20Content%20in%20Italian%20Architecture%20Fascist%20Era-Doordan.pdf

Gilbert, F. (1966[65]): *Machiavelli and Guicciardini: Politics and History in Sixteenth-Century Florence*, Princeton: Princeton U.P.

- Chap. 1. "Florentine Political Institutions, Issues, and Ideas at the End of the Fifteenth Century", pp. 7-48.
- Chap. 5: "Machiavelli", pp. 153-200
- Chap. 7: "Guicciardini", pp. 271-301

Kent, F. W. (2013): *Princely Citizen. Lorenzo de' Medici and Renaissance Florence*, James, C. (ed.), Turnhout (Belgium): Brepols.

- Chap. "Lorenzo de' Medici at the Duomo," pp. 131-163.
- Chap. "Patron Client Network In renaissance Florence and the Emergence of Lorenzo as 'Maestro della Bottega', " pp. 199-225.
- Chap. " 'Lorenzo ... Amico degli Uomini da Bene': Lorenzo de' Medici and Oligarchy, pp. 227-244.
- Chap. "Prato and Lorenzo de Medici," pp. 281-298.

Marinetti, F. T. (1909): "Manifeste du Futurisme" [The Manifesto of Futurism], *Le Figaro*, issue of 20 February Paris; English version on-line: <http://vserver1.cscs.lsa.umich.edu/~crshalizi/T4PM/futurist-manifesto.html>

Martines, L. (2002): *Fire in the City: Savonarola and the Struggle for the Soul of Renaissance Florence*, Oxford: Oxford U.P.

- Chap. 8. "God and Politics," pp. 85-110.
- Chap. 11 : "The Savonarolan Moment," pp. 140-155;

- Chap. 19: “Fire Again: Three Executions: May 1498,” pp. 265–281.

Mauro, T. de (1996): “Linguistic varieties and linguistic minorities,” in Forgacs, D. and R. Lumley (eds.), *Italian Cultural Studies*, Oxford: Oxford U.P., pp. 88-102

Parks, T. (2006): *Medici Money*, NY–London: W. W. Norton & Company.

- Chap 1: “*With Usura...*”, pp. 1–28;
- Chap. 2: “*The Art of Exchange*”, pp. 29–59.

Recommended extra Readings/Sources:

Burr Litchfield, R. (2008): *Florence Ducal Capital, 1530–1630*, NY: ACLS Humanities e-book: <http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acsls;cc=acsls;view=toc;idno=heb90034.0001.001;rgn=full%20text> .

Fremantle, R. (1992): *God and Money, Florence and the Medici in the Renaissance*, Firenze: L.S. Olschki.

Ginsborg P. (2003): *A History of Contemporary Italy: Society and Politics 1943-1988*, London: Penguin.

Goldberg, E. (2011): *Jews and Magic in Medici Florence: the Secret World of Benedetto Blanis*, Toronto: University of Toronto Press.

Goldthwaite, R.A. (2009): *The economy of Renaissance Florence*, Baltimore: John Hopkins U.P.

Hale, J. R. (1977): *Florence and the Medici*, London: Thames & Hudson.

Hibbert, C. (1993): *Florence: the Biography of a City*, London–NY: W. W. Norton & Company.

Kaborycha, L. (2011): *A Short History of Renaissance Italy*, New Jersey: Prentice Hall.

Machiavelli, N. *The Prince*, available at <http://www.constitution.org/mac/prince00.htm>

Najemy, J. M. (2006): *A History of Florence 1200-1575*, Oxford: Blackwell.

Nevola, F. (2007): *Siena: Constructing the Renaissance City*, London: Yale U.P.

Piccolino, M. and N. Piccolino (2014): *Galileo’s Visions: Piercing the Sphere of the Heavens by Eye and Mind*, Oxford: Oxford U.P.

Rosenberg, Ch. M. (ed.) (2010): *The Court Cities of Northern Italy: Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro, and Rimini*, Cambridge and NY: Cambridge U.P.

Trexler, R. (1980): *Public Life in Renaissance Florence*, NY: Academic Press.

Van Veen, H. Th. (2006): *Cosimo I de Medici and His Self-Representation in Florentine Art and Culture: from Lofty Ruler to Citizen Prince*, NY: Cambridge U.P.

Yousefzadeh, Mahnaz (2011): *City and Nation in the Italian Unification: the National Festivals of Dante Allighieri*, NY: Palgrave Macmillan.

Documentaries:

Empires - *The Medici, Godfathers of the Renaissance*, documentary by PBS DVD Video, 2004, English.

Zeffirelli, F. (1966): *Per Firenze*, documentary.

Web pages:

Accademia della Crusca: <http://www.accademiadellacrusca.it/en/pagina-d-entrata>

Futurism: <http://www.unknown.nu/futurism/>

San Marco Museum: <http://www.polomuseale.firenze.it/en/musei/?m=sanmarco>

Weekly Course Schedule

Weekly Course Schedule

WEEK 1	
Lesson 1	
Meet	
Venue	Classroom 6 (2 hours) and city centre tour (1 hour)
Topics	History of Florence – an overview. The Birth of Modern Florence

In-class activity	1. Course presentation; distribution of the syllabus; course requirements and course expectations; methodology. Historical overview; 2. Lecture.
Out-of-class activity	City centre tour: from CAPA-Palazzo Galli-Tassi (former Palazzo Valori) to Piazza San Marco
Readings	☞ <i>Recommended: J. M. Najemy (2006): A History of Florence 1200-1575. C. Hibbert (1993): Florence: the Biography of a City.</i>
Assignments	First short written assignment: Describe the first impact of Florence upon you! (you can do it in a letter, a figurative representation, a reflection, a picture accompanied by a reflection or even in a literary form).
WEEK 2	
Lesson 2	
Meet	
Venue	
Topic	<i>The Idea of Renaissance. Florence in the 15th Century. The Medici –from citizens to dictators-like rulers. Lorenzo il Magnifico.</i>
In-class activity	Students share first impressions of Florence. Lecture
Readings	☞ Mandatory: Cronin (1996[1967]), Chap. 4. “The Republic and the Medici,” pp. 61-84. Kent (2013): Chap. “Patron Client Network In Renaissance Florence and the Emergence of Lorenzo as ‘Maestro della Bottega’,“ pp. 199–225. ☞ Optional: Gilbert (1966), Chap. 1. “Florentine Political Institutions, Issues, and Ideas at the End of the Fifteenth Century”, pp. 7–48. Kent (2013), Chap. “ ‘Lorenzo ... Amico degli Uomini da Bene’: Lorenzo de’ Medici and Oligarchy, pp. 227–244. ☞ Recommended: J. R. Hale (1977): <i>Florence and the Medici</i> . R. Trexler (1980): <i>Public Life in Renaissance Florence</i> . L. A. Kaborycha (2011): <i>Short History of Renaissance Italy</i> .
Assignments	Second Short Written assignment: Do personal research on the Medici family and write one page on one exponent of the family or an aspect of their rule!
Notes	Discover the various faces of Florentine Renaissance! Recommended site-visits: Palazzo Vecchio, Palazzo Medici(-Riccardi), Le Cappelle Medicee.
WEEK 3	
Lesson 3	
Meet	
Venue	
Topic	The birth of Renaissance art and the rise of the artist (with a focus on architecture, painting, and sculpture)
In-class activity	Dialogue on the Medici family. Lecture
Out-of-class activity	Take the opportunity to see sites of Medici/other old families’ palaces/villas and take pictures.

Readings	<ul style="list-style-type: none"> ☞ Mandatory: Cronin (1996[1967]): Chap. 8: “The Rise of the Artist,” pp. 165-189; Chap. 9: “Sculpture and Architecture,” 190-211. ☞ Optional: Cronin (1996[1967]): Chap. 10: “Painting,” pp. 212-239. Kent (2013), Chap. “Lorenzo de’ Medici at the Duomo,” pp. 131–163. ☞ Recommended: H. Th. Van Veen (2006): <i>Cosimo I de Medici and His Self-Representation in Florentine Art and Culture: from Lofty Ruler to Citizen Prince</i>.
Assignments	Third Short Written Assignment: Do individual research on Renaissance Florentine art and write on page about one artist, work or special artistic technique.
Notes	See professor to discuss the topic of your oral presentation/paper)!! Recommended site-visits: Uffizi Gallery, Bargello, Academy of Arts, Duomo and Museo dell’Opera del Duomo, Baptistery, San Lorenzo Church.
WEEK 4	
Lesson 4	
Meet	
Venue	
Topic	The Other ‘Arts’: Florence and the art of making money (Banking; Arte della Lana)
In–class activity	<input type="checkbox"/> Dialogue on Renaissance Florentine arts/artists; lecture; site-visit to: Orsanmichele Museum and Church
Readings	<ul style="list-style-type: none"> ☞ Mandatory: Parks (2006): Chap 1: “<i>With Usura...</i>”, pp. 1–28; ☞ Optional: Parks (2006): Chap. 2: “The Art of Exchange”, pp. 29–59. ☞ Recommended: R. A. Goldthwaite (2009): <i>The economy of Renaissance Florence</i>. R. Fremantle (1992): <i>God and Money, Florence and the Medici in the Renaissance</i>.
Assignments	Fourth Short Written Assignment: Do individual research on a specific area of Florence economy under the Medici and write one page about.
Notes	Deadline for having your topic of oral presentation/paper approved by the professor! <i>Optional: Discover the various faces of Florentine Renaissance economic life! Recommended activities: identify the coat of arms of various guilds present on city buildings and take pictures; visit various economic sites in Florence (shops, workshops, restaurants, etc).</i>
WEEK 5a	
Lesson 5	
Meet	San Marco Square, in front of the Church
Venue	
Topic	Florence and religious affairs. The Savonarola moment. San Marco Monastery.
In-class-activity	Dialogue on Florence’s economic life; lecture; Review for the Mid-term exam
Readings	<ul style="list-style-type: none"> ☞ Mandatory: Martines (2006), Chap. 8. “God and Politics,” pp. 85–110. Chap. 11 : “The Savonarolan Moment,” pp. 140–155; ☞ Optional: Martines (2006), Chap. 19: “Fire Again: Three Executions: May 1498,” pp. 265–281. ☞ Recommended: E. Goldberg (2011): <i>Jews and Magic in Medici Florence: the Secret World of Benedetto Blanís</i>. <p>San Marco Museum webpage: http://www.polomuseale.firenze.it/en/musei/?m=sanmarco</p>

Notes	Other recommended site-visits: Basilica di San Miniato al Monte, Battistero, Santa Croce Church, Santa Maria Novella Church, San Domenico Church; Jewish Synagogue, Russian Church
WEEK 5b	
Lesson 6a, b	
Meet	
Venue	Duomo complex
Topic	Out-of-class activity: a visit to the Duomo
Readings	☞ <u>Optional:</u> ☞ <u>Recommended:</u>
Notes	The date of the site-visit activity can be changed to one more convenient for students, and depending on professor's availability!!! The cost of the visit will be ideally covered with money from the augmentation fund.
WEEK 6	
Lesson 7	
Meet	
Venue	
Topic	History of Florence under the Medici (15th Century)
In-class activity	Mid-term exam
Readings	those indicated in the Syllabus + in-class notes + further information derived from class debates, individual research
Notes	This is a 3-hour exam! Take it with the due seriousness
Assignment	Prepare a one-page outline for your oral presentation/paper; deadline: the first week after the break
WEEK 7	
Spring Break	
WEEK 8	
Lesson 8	
Meet	
Venue	
Topic	The world is getting wider... Florence is becoming smaller.

In-class activity	<u>Choral lecture</u> : Brief introduction by the professor. Interventions by students on other cities/states in Tuscany, Italy, Europe, and the rest of the world (the just discovered America included). Open debate on changing political-geography
Readings	<p>☞ Optional: Kent (2013), Chap. “Prato and Lorenzo de Medici,” pp. 281–298.</p> <p>☞ Recommended: F. Nevola, (2007): <i>Siena: Constructing the Renaissance City</i>. Ch. M. Rosenberg (ed.) (2010): <i>The Court Cities of Northern Italy: Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro, and Rimini</i>. D. Gilmour (2011): <i>The Pursuit of Italy. A History of a Land, its Regions and their people</i>.</p>
Assignments	<i>Prepare your oral presentation/write your paper!</i>
Notes	Deadline to have the outline of your oral presentation/paper approved by the professor!
WEEK 9	
Lesson 9	
Meet	
Venue	
Topic	The art of inventing politics and the art of writing history. Machiavelli and Guicciardini
In-class activity	Oral presentations; lecture
Readings	<p>☞ Mandatory: Gilbert (1966), Chap. 4: “Machiavelli”, pp. 153-200</p> <p>☞ Optional: Gilbert (1966), Chap. 7: “Guicciardini”, pp. 271-301</p> <p>☞ Recommended: Machiavelli, <i>The Prince</i> (on-line).</p>
Assignments	<i>Prepare your oral presentation/write your paper!</i>
Notes	Oral presentations start!!!!
WEEK 10	
Lesson 10	
Meet	
Venue	
Topic	<i>16th Century Florence. Cosimo de' Medici. Second Renaissance. Vasari invents Cultural History</i>
In-class activity	Oral presentations; lecture;
Readings	<p>☞ Mandatory: Cochrane (1974[1973]), <i>Florence</i>, Book I, Chap. 5: “Elaboration”, pp. 67–87.</p> <p>☞ Recommended: R. Burr Litchfield (2008): <i>Florence Ducal Capital, 1530–1630</i>; e-book.</p>
Assignments	<i>Prepare your oral presentation/write your paper!</i>
Notes	Recommended visits: Palazzo Pitti, Corridoio Vasariano
WEEK 11a	
Lesson 11	
Meet	
Venue	

Topic	17th Century Florence. Science: Galileo Galilei.
In-class activity	<input type="checkbox"/> oral presentations; lecture
Out-of-class activity	<input type="checkbox"/> Site-visit: Galileo Galilei Museum
Readings	<p>☞ Mandatory: Cochrane (1974[1973]), <i>Florence</i>, Book III: Prologue, Preface, and Chap. 1 “The campaign progresses”, pp. 165–188.</p> <p>☞ Recommended: M. Piccolino and N. Piccolino (2014), <i>Galileo’s Visions: Piercing the Sphere of the Heavens by Eye and Mind.</i></p>
Assignments	Prepare your oral presentation/write your paper!
WEEK 11b	
Lesson 12	
Meet	
Venue	Accademia della Crusca, Villa Medicea di Castello, Via di Castello 46
Topic	Language. Accademia della Crusca (The Bran Academy)
Out-of-class activity	Site-visit: Accademia della Crusca, Firenze Castello
Readings	<p>☞ Mandatory: Mauro, T. de (1996): “Linguistic varieties and linguistic minorities,” in Forgacs & Lumley (eds.), <i>Italian Cultural Studies</i>, pp. 88-102.</p> <p>☞ Recommended: Accademia della Crusca webpage: http://www.accademiadellacrusca.it/en/pagina-d-entrata</p>
Assignments	Prepare your oral presentation/write your paper!
Notes	The date of the site-visit activity can be changed to one more convenient for students, and depending on professor’s availability!!!
WEEK 12	
Lesson 13	
Meet	
Venue	
Topic	Florence in the 18th Century. The end of the Medici. Lorena. Pietro Leopoldo. Deregulation. Reformation
In-class activity	Oral presentations; lecture; debate on legislative reforms.
Readings	<p>☞ Mandatory: Cochrane (1974[1973]), <i>Florence</i>, Book VI, Chap. 4. “How Gianni tried to replace a controlled economic system with a free one,” pp. 428–453; Chap. 5: “How Gianni tried to turn an absolute monarchy into a constitutional monarchy,” pp. 454–483.</p> <p>☞ Optional: Cochrane (1974[1973]), <i>Florence</i>, Book V, Chap. 3: “The End of the Medici,” pp. 343–353; Book VI, Chap. 6: “How Gianni tried to turn a hierarchical society into an egalitarian society,” pp. 484–491.</p>
Assignments	Write your paper!
Notes	Oral presentations end!
WEEK 13	

Lesson 14	
Meet	
Venue	
Topic	1815–present: Florence in the Age of Risorgimento. Capital of Italy. Modernism. Avant-garde. Fascist Architecture. La Pira. Florence as a European city. From Futurism to Future.
In–class activity	Lecture; open debate on the future of Europe
Readings	<ul style="list-style-type: none"> ☞ Mandatory: W. L. Adamson (1993): <i>Avant-garde Florence: from Modernism to Fascism</i>, pp. Marinetti (1909): “The Manifesto of Futurism”. ☞ Optional: Doordan (1983): “The Political Content in Italian Architecture during the Fascist Era,” on-line. ☞ Recommend: M. Yousefzadeh (2011): <i>City and Nation in the Italian Unification: the National Festivals of Dante Allighieri</i>. P. Ginsborg (2003): <i>A History of Contemporary Italy: Society and Politics 1943–1988</i>.
Assignments	Prepare the final exam!
Notes	Deadline for handing in your term paper! Visit sites of fascist architecture: Santa Maria Novella Train Station; Stadio Artemio Franchi
WEEK 14	
Lesson 15	
Meet	
Venue	
Topic	Florence (16th Century–present)
In–class activity	Final exam
Readings	those indicated in the Syllabus + in-class notes + further information derived from class debates, individual research
Notes	This is a 3-hour exam! Take it with the due seriousness!

Attendance, Participation & Student Responsibilities

Refer to the *Academic Handbook* for a complete outline of all academic policies. This page contains a summary only.

Attendance

CAPA has a mandatory attendance policy. Students are also expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Attendance is mandatory and is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and ultimately in a F for the course.

Unexcused absences

The instructor for the course may lower the student’s participation grade based on the number of absences. For custom programs, some will follow our absence policy (like when CAPA sponsors visa) and some will not; see academic director for details.

Excused absences

Any student seeking to be excused from class on the ground of a verifiable illness (i.e. doctor’s note) or a family emergency, must email the DAA (greverdito@capa.org) in advance of their class. The CAPA staff will then email the relevant Faculty

member. Note that calling the CAPA Center (055-2466439) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. If a doctor's note is written to excuse a student from class, the student cannot use that time for personal travel. Please note: excused absences will NOT be granted to accommodate visiting friends or family. Students absent due to extenuating circumstances that have been approved by the Director of Academic Affairs in advance of the missed class, including family emergency or verifiable health-related incapacity, remain responsible for meeting all class requirements. Faculty shall offer such students reasonable assistance in making up missed work (e.g. share handouts).

Class Participation

Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Academic Integrity

The faculty expects from you, the student, a high level of responsibility and academic honesty. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

Use of electronic equipment in class

All devices such as laptops, I-pods, I-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Director of Academic Affairs or the Resident Director at the beginning of Term.

Late Submission

Late submission of papers due, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

Behavior during Examinations

During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action