



# SYLLABUS

Rev. 5  
19.05.15  
Direzione Accademica

## PALAZZI FLORENCE ASSOCIATION FOR INTERNATIONAL EDUCATION FLORENCE UNIVERSITY OF THE ARTS SAS - SCHOOL OF ARTS AND SCIENCES

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SCHOOL OF LIBERAL ARTS

DEPARTMENT OF HISTORY / ART HISTORY / URBAN STUDIES

**COURSE TITLE: FLORENTINE ART WALKS**

**COURSE CODE: LAHSFW280 LAAHFW280 GSUSFW280**

3 Semester Credits

### **1. DESCRIPTION**

This course examines the city of Florence with themed walks offering a comprehensive approach to the city as an open-air cultural, historical, and artistic research site from its Roman foundation to its contemporary Zeitgeist. Students will learn the history of the city through its art: they will understand how buildings, streets, squares, and monuments can be mapped as living traces of multiple, overlapping layers of a complex past, and how to encode them in their personal appropriation of the city. Starting from learning how to decode the artistic environment of the city and to unveil its traces – both visible and invisible – the course aims at understanding the main social and cultural reasons underlying the existing shape of the city. The course explores traces and evidences from Roman times through Middle Ages, Renaissance, Mannerism and Baroque, up to Art Nouveau and contemporary Florence. Students will be provided with a consistent theoretical background related to relevant historic-artistic landmarks and their social and cultural context and main characters (Guelphs vs. Ghibellines, the Florentine Guilds, Dante, the Medici family, Botticelli, Michelangelo, Ghirlandaio, Ammannati, Pontormo, etc.). Students will be encouraged to develop their own experiential tools and strategies to approach the city through guided field learning activities that assess research, on-site involvement, and academic outcome for each themed walk in Florence.

### **2. OBJECTIVES**

Upon successful completion of this course, students will be able to:

- Display knowledge related to the city of Florence and its historical and artistic value.
- Refer to specific buildings, streets, squares and monuments in the city of Florence and explain their historical and artistic relevance.
- Retrace the history of the city of Florence and its urban evolution from the Middle Ages to present day.
- Outline the distinctive traits in the historical and artistic periods of the Middle Ages, the Renaissance, Mannerism, Baroque and Art Nouveau.

### **3. REQUIREMENTS**

There are no prerequisites for this course.

### **4. METHOD**

This course consists of lectures, class discussions, and site visits within the local community. Mediums for instruction used will include, but are not limited to, interactive and hands-on activities which challenge thought processes, academic texts and studies, videos, slides, guided problem

solving, and experiential and/or field learning activities where applicable. This class includes field learning hours.

## **5. TEXT BOOK – FURTHER READINGS – RESOURCES**

### **TEXT BOOK**

Dickerson, Madelynn. *The Handy Art History Answer Book*. Detroit: Visible Ink Press, 2005.

The Textbooks are pre-ordered and available at: Paperback Exchange in Via delle Oche 4r, Feltrinelli International Via Cavour 12.

The text book is mandatory for successful completion of the course.

Where applicable, additional materials, handouts and/or notes will be provided by the instructor.

### **FURTHER READINGS**

*(Books listed below are available in the FUA-AUF library)*

- Abulafia, David. *Italy in the Central Middle Ages*. Oxford, New York: Oxford University Press, 2004.
- Angela, Alberto. *A Day in the Life of Ancient Rome*. New York: Europa Editions, 2009.
- Bazin, Germain. *Broque and Rococo*. New York: Thames and Hudson, 1964.
- Murray, Linda. *The High Renaissance and Mannerism*. London: Thames and Hudson, 1997.
- Pollard, John. *The Fascist Experience in Italy*. New York: Routledge, 2005.
- Sacerdoti, Annie. *The Guide to Jewish Italy*. Rizzoli, 2004.
- Sherman, John. *Mannerism*. Harmondsworth: Penguin, 1967.
- Stamburgh, John. *The Ancient Roman City*. Baltimore: John Hopkins University Press, 1988.

### **LIBRARIES IN FLORENCE**

The FUA-AUF library is located in Corso Tintori 21. Please consult the posted schedules for official opening times. Also note that the library is for consultation only and it is not possible to borrow materials. The library is equipped with a scanner and internet access so that you may save or email a digital copy of the pages needed.

Students may also utilize additional libraries and research centers within the local community:

#### **Biblioteca Palagio di Parte Guelfa**

Located in Piazzetta di Parte Guelfa between Piazza della Repubblica and Ponte Vecchio. Please consult the library website for hours of operation:

[http://www.biblioteche.comune.fi.it/biblioteca\\_palagio\\_di\\_parte\\_guelfa/](http://www.biblioteche.comune.fi.it/biblioteca_palagio_di_parte_guelfa/)

#### **Biblioteca delle Oblate**

Located in via dell'Oriuolo 26. Please consult the library website for hours of operation: [www.bibliotecadelleoblate.it](http://www.bibliotecadelleoblate.it)

#### **The Harold Acton Library at the British Institute of Florence**

Located in Lungarno Guicciardini 9. Please consult the library website for hours of operation. This library requires a fee-based student membership. For information: [www.britishinstitute.it/en](http://www.britishinstitute.it/en)

## **6. FIELD LEARNING**

Field learning activities are included as an essential part of the coursework.

For any additional FL activities:

Please consult your Official Registration for any mandatory field learning dates. Field Learning Activities cited in Official Registrations are an integral part of the course and also include an assignment that counts towards your final grade, details will be provided on the first day of class.

## **7. COURSE MATERIALS**

No additional course materials are necessary.

## **8. COURSE FEES**

Course fees cover all course-related field learning activities, visits, and support the instructor's teaching methodologies. Book costs are not included in the course fee. The exact amount will be communicated by the instructor on the first day of class.

## **9. EVALUATION – GRADING SYSTEM**

10% Attendance  
10% Class Participation and Reading  
15% Assignments (Reflective Journal)  
20% Midterm Exam  
25% Final Exam  
20% Paper

A = 93-100 %, A- = 90-92%, B+= 87-89%, B = 83-86%, B-=80-82%, C+ = 77-79%, C=73-76%, C-=70-72%, D = 60-69%, F= 0-59%, W = Official Withdrawal, W/F = Failure to withdraw by the designated date.

## **10. ATTENDANCE – PARTICIPATION**

Academic integrity and mutual respect between instructor and student are central to the FUA-AUF academic policy and reflected in the attendance regulations. Student presence is mandatory and counts toward the final grade.

Absences are based on academic hours: 1 absence equals 3 lecture hours.

Two absences: 6 lecture hours, attendance and participation grade will be impacted.

Three absences: 9 lecture hours, the final grade may be lowered by one letter grade.

Four absences: 12 lecture hours, constitutes automatic failure of the course regardless of when absences are incurred.

Please note:

- The above hours refer to lecture hours. Please note that the contact / credit hour policy in the academic catalog includes additional distribution ratios according to delivery category.

Ex: 1 absence equals 6 FL/SL/Lab hours or 9 EL hours.

- Hours may be distributed in different formats according to the academic course schedules.

### **Late Arrival and Early Departure**

Arriving late or departing early from class is not acceptable. Two late arrivals or early departures or a combination will result in an unexcused absence. Travel is not an exceptional circumstance.

**Travel (or delays due to travel) is NEVER an excuse for absence from class.**

It is always the student's responsibility to know how many absences he or she has in a course. If in doubt, speak with your instructor!

**Participation:** Satisfactory participation will be the result of contributing to class discussions by putting forth insightful and constructive questions, comments and observations. Overall effort, cooperation during group work and in-class activities, responsible behavior, and completion of assignments will be assessed. All of the above criteria also applies to Field Learning and site visits.

## 11. EXAMS – PAPERS – PROJECTS

Refer to the Study Guide at the end of this document for details.

## 12. LESSONS

<b>Lesson 1</b>	
Meet	In Corso Tintori 21, Main Hall
Lecture	<b>Roman Florence: Inside the Roman Walls</b> Walk in a city dweller's footsteps in Roman Florence back in 2 <sup>nd</sup> Century CE, and discover the hidden traces of the ancient Roman Florence. This walk focuses on the expansion of the Roman dwelling outside the original Roman walls.
Objectives	By the end of this walk students will be able to: <ul style="list-style-type: none"><li>• Demonstrate understanding of the urban arrangement of the ancient Roman city (regular conformation).</li><li>• Display knowledge of contemporary street names in Florence with specific attention to different terms such as 'via', 'por' and 'borgo'.</li></ul>
Visit	This walk will take students to the following places: <ul style="list-style-type: none"><li>- Via del Corso and via degli Strozzi (Cardo)</li><li>- Via Roma, Calimala (Decumanus)</li><li>- Baptistry (probably the former temple of Mars / Roman domus)</li><li>- Colonna di Piazza della Repubblica (Foro and Campidoglio)</li><li>- Via delle Terme and Piazza della Signoria (Baths and Fullonica)</li><li>- Por Santa Maria (access to Ponte Vecchio and way out to Rome)</li></ul>
Assignment	Assignment: Reflective Journal Part 1. You have three weeks to complete the first part of your reflective journal. For detailed instruction please refer to the assignment section at the end of this document.
Reading	Reading – Preparation for lesson 2: <ul style="list-style-type: none"><li>- Stamburgh, John. <i>The Ancient Roman City</i>. Baltimore: John Hopkins University Press, 1988. pp:1-35. Available in FUA-AUF library.</li><li>- Angela, Alberto. <i>A Day in the Life of Ancient Rome</i>. New York: Europa Editions, 2009. pp:15-41. Available in FUA-AUF library.</li></ul>

<b>Lesson 2</b>	
Meet	In corso dei Tintori 21, Main Hall
Lecture	<b>Roman Florence: Fiesole</b> Less than 10 km outside of Florence, the small village of Fiesole encompasses centuries of history and it is amazingly well preserved. Fiesole was well established as an Etruscan stronghold in the 8th century BC, until the Romans were finally able to dominate, building a thriving town of their own over the remains. Largely unknown by many, this small town hides a wealth of surprises: the massive stones that make up the Etruscan walls, the remains of Roman baths, as well as a theatre and a temple.

Objectives	By the end of this walk students will be able to: <ul style="list-style-type: none"> <li>• Demonstrate understanding of the urban arrangement of the ancient Roman city in Fiesole.</li> <li>• Display a thorough grounding on the differences between ancient Roman and ancient Greek architecture.</li> <li>• Display knowledge of Fiesole's ancient history and of Italian ancient civilizations (i.e. Etruscans, Longobards and Romans).</li> </ul>
Visit	This walk will take students to the following places: <ul style="list-style-type: none"> <li>- The Roman theatre</li> <li>- The Roman baths</li> <li>- The Roman temple</li> <li>- The archaeological museum (if time allows)</li> </ul>
Readings	Reading – Preparation for lesson 3: <ul style="list-style-type: none"> <li>- Abulafia, David. <i>Italy in the Central Middle Ages</i>. Oxford, New York: Oxford University Press, 2004. pp: 1-41. Available in FUA-AUF library.</li> </ul>

<b>Lesson 3</b>	
Meet	In Corso dei Tintori 21, Main Hall
Lecture	<b>Places of worship from Roman to Medieval Florence</b> Explore the different layers of religious stratification in the city of Florence, as influenced by its multicultural society.
Objectives	By the end of this walk students will be able to: <ul style="list-style-type: none"> <li>• Demonstrate understanding of the connection between religion, art and power.</li> <li>• Demonstrate understanding of the importance of ancient places of worship and their evolution within the historical, social and artistic development of Florence.</li> </ul>
Visit	This walk will take students to the following places: <ul style="list-style-type: none"> <li>- Piazza San Firenze (temple of Egyptian goddess Isis (no longer visible, San Fiorenzo built on it, then absorbed by San Firenze).</li> <li>- Battistero di San Giovanni (from either a private domus or the supposed temple of Mars to the baptistery dedicated to Florence's patron saint San Giovanni).</li> <li>- San Miniato al Monte</li> </ul> <p>Additional/optional visits:</p> <ul style="list-style-type: none"> <li>- Santa Felicita (originally a basilican-plan oratory next to an early-Christian cemetery; probably built after the Syrian Greek merchants who are thought to have brought Christianity to the region in 2<sup>nd</sup> century CE).</li> <li>- San Lorenzo (the most ancient basilica, maintained its former plan).</li> <li>- Santa Maria in Campidoglio (disappeared, formerly where the Feltrinelli Red now is).</li> </ul>
Assignment	Deadline assignment. Submission of Reflective Journal Part 1 by email <u>before</u> the end of the week.
Readings	Reading – Preparation for lesson 4: <ul style="list-style-type: none"> <li>- Textbook: The Handy Art History Answer Book. Chapter 3, The Medieval World, pp: 99-134.</li> </ul>

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<b>Lesson 4</b>	
Meet	In Corso dei Tintori 21, Main Hall
Lecture	<p><b>Florentine Guilds: Medieval Florence</b></p> <p>The guilds of Florence were secular corporations that controlled the arts and trades in Florence from the 12<sup>th</sup> into the 16<sup>th</sup> century. These arts included seven major guilds (collectively known as the <i>arti maggiori</i>), five middle guilds (<i>arti mediane</i>) and nine minor guilds (<i>arti minori</i>).</p>
Objectives	<p>By the end of this walk students will be able to:</p> <ul style="list-style-type: none"> <li>• Decode existing artistic signs of the power of medieval guild in the streets of Florence</li> <li>• Demonstrate understanding of street names and their connection with social topography</li> <li>• Demonstrate understanding of guilds' influence on the history of Florence and the city's development into one of the richest cities of late Medieval Europe</li> </ul>
Visit	<p>This walk will take students to the following places:</p> <ul style="list-style-type: none"> <li>- Orsanmichele (focus on the saints and the arts represented)</li> <li>- Arte dei Mercatanti o di Calimala (via Calimaruzza)</li> <li>- Arte della Lana: Palazzo dell'arte della Lana (via Calmala, via Orsanmichele, via dell'arte della lana)</li> <li>- Arte della Seta o di Por Santa Maria (via di Capaccio 3)</li> <li>- Arte dei Vaiai e Pellicciai (via Lambertesca corner with Chiasso Baroncelli)</li> <li>- Giotto's Belltower (panels featuring representations of the guilds)</li> </ul> <p>Additional/optional visits:</p> <p>Minor arts:</p> <ul style="list-style-type: none"> <li>- Arte dei Tintori (Tintori district and corso dei Tintori)</li> </ul> <p>Major arts:</p> <ul style="list-style-type: none"> <li>- Arte dei Giudici e Notai: Palazzo dell'Arte dei Giudici e Notai (via del Proconsolo)</li> <li>- Arte del Cambio (Piazza della Signoria, angolo via Vacchereccia (no longer existing))</li> <li>- Arte dei Medici e Speciali (via dei Cavalieri)</li> </ul>
Assignment	Assignment: Reflective Journal Part 2. You have three weeks to complete the second part of your reflective journal. For detailed instruction please refer to the assignment section at the end of this document.
Readings	<p>Reading – Preparation for lesson 5:</p> <ul style="list-style-type: none"> <li>- Abulafia, David. <i>Italy in the Central Middle Ages</i>. Oxford, New York: Oxford University Press, 2004. pp: 42-56. Available in FUA-AUF library.</li> <li>- Guelph and Ghibellines Explained. Full text available here.</li> </ul>

<b>Lesson 5</b>	
Meet	In Corso dei Tintori 21, Main Hall
Lecture	<p><b>Guelphs and Ghibellines, Florentine Tower Houses and Private Places of the Middle Ages</b></p> <p>The Guelphs and Ghibellines were factions supporting the Pope and the Holy Roman Emperor respectively, in the Italian city-states of central and northern Italy. During the 12th and 13th centuries, rivalry between these two parties formed a particularly important aspect of the internal politics of medieval Italy.</p>
Objectives	<p>By the end of this walk students will be able to:</p> <ul style="list-style-type: none"> <li>• Display knowledge of the ancient factions dividing Guelphs and Ghibellines (White Guelphs vs Black Guelphs / Cerchi vs Donati).</li> <li>• Identify key features of private architecture in the Middle Ages.</li> <li>• Demonstrate understanding of the role of private architecture as symbol of power and defense.</li> </ul>
Visit	<p>This walk will take students to the following places:</p> <ul style="list-style-type: none"> <li>- Start from Via Ghibellina + Palazzo del Bargello</li> <li>- Palagio dei Capitani di Parte Guelfa (Piazza della parte Guelfa)</li> <li>- Santa Margherita dei Cerchi (Via Santa Margherita)</li> <li>- Casa Museo di Dante (Via Santa Margherita)</li> <li>- Torre della Castagna (Via Dante Alighieri)</li> <li>- Torre dei Ghiberti (Via del Corso)</li> <li>- Torre dei Ricci (Via del Corso)</li> <li>- Piazza della Signoria</li> </ul>
Readings	<p>Reading – Preparation for lesson 6:</p> <ul style="list-style-type: none"> <li>- Sacerdoti, Annie. <i>The Guide to Jewish Italy</i>. Rizzoli, 2004. pp:11-15, pp 136-142. Available in FUA-AUF library.</li> </ul>

<b>Lesson 6</b>	
Meet	In Corso dei Tintori 21, Main Hall
Lecture	<p><b>Jewish Itinerary</b></p> <p>The historic Jewish community in Florence is one of the largest and most influential in Italy. The history of the Jews in Florence can be traced over seven hundred years. Jewish presence in Florence interlaced with the most famous political and cultural events of the Renaissance time, especially during the time of the Medici family.</p>
Objectives	<p>By the end of this walk students will be able to:</p> <ul style="list-style-type: none"> <li>• Display knowledge of the history of the Jewish community in Florence</li> <li>• Locate ancient remains and present-day buildings testifying to the presence of a Jewish community in Florence</li> </ul>
Visit	<p>This walk will take students to the following places:</p> <ul style="list-style-type: none"> <li>- Piazza della Repubblica (where the old ghetto was before it was destroyed as a result of the demolition of Florence capital)</li> <li>- Piazza San Marco (The ground floor of San Marco museum: section containing reliefs, coats of arms, stone lintels, columns and architectural fragments with</li> </ul>

	<p>Hebrew inscriptions that belonged to late nineteenth century buildings)</p> <ul style="list-style-type: none"> <li>- Via Farini (The Synagogue and the Jewish museum of Florence)</li> </ul>
Assignments	<p>Deadline assignment. Submission of Reflective Journal Part 2 by email <u>before</u> the end of the week.</p> <p>Paper 1 is set in on Lesson 6. Deadline for submission is Lesson 10. For detailed instruction please refer to Paper 1 at the end of this document.</p>
Readings	<p>Reading – Preparation for lesson 9</p> <ul style="list-style-type: none"> <li>- Textbook: <i>The Handy Art History Answer Book</i>. Chapter 4, The Early Modern World, pp: 99-134.</li> </ul>

<b>Lesson 7</b>	
Meet	In class
Lecture	MIDTERM EXAM

<b>Lesson 8</b>	
Break	

<b>Lesson 9</b>	
Meet	In corso dei Tintori 21, Main Hall
Lecture	<p><b>Renaissance Private Palaces</b></p> <p>The Renaissance, or rebirth, was a time of great social and cultural change in Europe. The Renaissance spread throughout most of Europe but was undoubtedly more pervasive in Florence than in any other European city. Private palaces in Florence testify to the uniqueness and cultural richness of this extraordinary time.</p>
Objectives	<p>By the end of this walk students will be able to:</p> <ul style="list-style-type: none"> <li>• Identify the role of private palaces in the Renaissance</li> <li>• Trace the evolution of Renaissance architecture in private palaces</li> <li>• Demonstrate understanding of the relation between the new conception of private dwellings and the rise of new wealthy families in Florence</li> </ul>
Visit	<p>This walk will take students to the following places:</p> <ul style="list-style-type: none"> <li>- Start from Palazzo Nonfinito (corner via del Proconsolo / Borgo Albizi)</li> <li>- Palazzo Gondi</li> <li>- Palazzo Medici Riccardi (via Cavour)</li> <li>- Palazzo Rucellai (via della Vigna Nuova)</li> <li>- Palazzo Strozzi (piazza degli Strozzi)</li> <li>- Palazzo Pitti (piazza de' Pitti)</li> </ul>
Readings	<p>Reading – Preparation for lesson 10</p> <ul style="list-style-type: none"> <li>- Murray, Linda. <i>The High Renaissance and Mannerism</i>. London: Thames and Hudson, 1997. pp: 7-32, pp 144-170. Available in FUA-AUF library.</li> </ul>



<b>Lesson 10</b>	
Meet	In corso dei Tintori 21, Main Hall
Lecture	<p><b>Sgraffiti: Decorated Palaces</b></p> <p>The word sgraffito come from the Italian word <i>graffiare</i> (to scratch) and refers to a decorating technique, commonly used in Europe since classical times. The wall décor technique was popularized in Italy in the 15<sup>th</sup> and 16<sup>th</sup> Centuries and played a significant role during the years of the Renaissance in Italy and, specifically, in Florence. In combination with ornamental decoration this technique formed an alternative to the prevailing painting of walls.</p>
Objectives	<p>By the end of this walk students will be able to:</p> <ul style="list-style-type: none"> <li>• Identify the artistic trend of the 15<sup>th</sup> century sgraffito technique still visible in Florence</li> <li>• Display knowledge of the stories behind the decorated facades of private dwellings</li> </ul>
Visit	<p>This walk will take students to the following places:</p> <ul style="list-style-type: none"> <li>- Palazzo Corsini (Corso dei Tintori)</li> <li>- Palazzo dell'Antella (Piazza Santa Croce)</li> <li>- Palazzo Spinelli (Borgo Santa Croce)</li> <li>- Palazzo Ramirez de Montalvo (Borgo Albizi)</li> <li>- Palazzo di Bianca Cappello (Via Maggio)</li> <li>- Palazzo Nasi (Via dei Mozzi)</li> </ul>
Assignment	Deadline Paper 1. Paper is submitted by email <u>before</u> the end of the week.
Readings	<p>Reading – Preparation for lesson 11</p> <ul style="list-style-type: none"> <li>- Sherman, John. <i>Mannerism</i>. Harmondsworth: Penguin, 1967. Pp 49-79. Available in FUA-AUF library.</li> </ul>

<b>Lesson 11</b>	
Meet	In corso dei Tintori, 21, Main Hall
Lecture	<p><b>From Renaissance to Mannerism: Ghirlandaio, Pontorno, Ammannati</b></p> <p>Mannerism is a style in European art that emerged in the later years of the Italian High Renaissance (around 1520) lasting about 300 years when the Baroque style began to replace it. Mannerism encompasses a variety of approaches influenced by, and reacting to, the harmonious ideals associated with renaissance art. Rather than the balance and clarity of Renaissance art, Mannerism favors compositional tension and instability.</p>
Objectives	<p>By the end of this walk students will be able to:</p> <ul style="list-style-type: none"> <li>- Locate the landmarks of three main artists whose work and lives straddled between Renaissance and Mannerism</li> <li>- Demonstrate understanding of the main stylistic features of Mannerism and their role in the artistic environment of Florence</li> <li>- Trace back the artists' footsteps as citizens of Florence through their work</li> </ul>

Visit	<p>This walk will take students to the following places:</p> <p><i>Ghirlandaio</i></p> <ul style="list-style-type: none"> <li>- Santa Trinita (Sassetti Chapel)</li> <li>- Porta della Mandorla (mosaic)</li> </ul> <p><i>Pontormo</i></p> <ul style="list-style-type: none"> <li>- San Michele Visdomini (Via Bufalini, via dei Servi) and Pala Pucci</li> <li>- Santissima Annunziata (cloister)</li> <li>- Santa Felicita (the Deposition of the Cross)</li> <li>- Pontorno's house (via Laura)</li> </ul> <p><i>Ammannati</i></p> <ul style="list-style-type: none"> <li>- Ponte Santa Trinita</li> <li>- Fountain of Neptune</li> </ul>
Assignment	Assignment: Reflective Journal Part 3. You have three weeks to complete the third part of your reflective journal. For detailed instruction please refer to the assignment section at the end of this document.
Readings	<p>Reading – Preparation for lesson 12</p> <ul style="list-style-type: none"> <li>- Textbook: <i>The Handy Art History Answer Book</i>. Chapter 5, Baroque and Beyond, pp: 135-170.</li> <li>- Bazin, Germain. <i>Baroque and Rococo</i>. New York: Thames and Hudson, 1964. pp: 6-10, 167-184. Available in FUA-AUF library.</li> </ul>

<b>Lesson 12</b>	
Meet	In Corso dei Tintori 21, Main Hall
Lecture	<p><b>Baroque Florence</b></p> <p>The Baroque style began in Italy around 1600 and spread to most of Europe. The Baroque style is easily recognizable for its exaggerated motion and grandeur in sculpture, painting, architecture, literature and so on. The Catholic Church encouraged the spread of the Baroque style in response to the austerity advocated by the Protestant Reformation; likewise, the aristocracy appreciated the dramatic style of Baroque architecture and art as a means of impressing visitors and expressing triumph, power and control.</p>
Objectives	<p>By the end of this walk students will be able to:</p> <ul style="list-style-type: none"> <li>• Locate examples of Baroque art and architecture in Florence</li> <li>• Display knowledge of the main personalities related to Baroque style in Florence</li> <li>• Describe the peculiar features of Baroque in Florence and the ways it differs from Baroque in Rome and in Europe</li> </ul>
Visit	<p>This walk will take students to the following places:</p> <ul style="list-style-type: none"> <li>- Piazza San Firenze (Church and convent)</li> <li>- Chiesa dei Santi Michele e Gaetano (Piazza degli Antinori)</li> <li>- Piazza Santa Annunziata (Fountains by Pietro Tacca)</li> <li>- Basilica della Santissima Annunziata (Piazza SS Annunziata)</li> </ul>
Readings	<p>Reading – Preparation for lesson 13</p> <ul style="list-style-type: none"> <li>- Textbook: <i>The Handy Art History Answer Book</i>. Chapter 6, From the Industrial Revolution to World War I, pp: 171-202.</li> </ul>

<b>Lesson 13</b>	
Meet	In Corso dei Tintori 21
Lecture	<p><b>Art Nouveau Florence</b></p> <p>Art Nouveau is an international style of art, architecture and applied art most popular in Europe between 1890 and 1910. A reaction to the academic art of the 19th century, it was inspired by natural forms and structures, particularly the curved lines of plants and flowers. Art Nouveau is considered a “total art style” embracing architecture, graphic art, interior design, fine arts and most of the decorative arts. By 1910 Art Nouveau was already out of style and was replaced by Art Deco first, and then by Modernism. Despite its short life span, significant examples of Art Nouveau can be found in Florence.</p>
Objectives	<p>By the end of this walk students will be able to:</p> <ul style="list-style-type: none"> <li>• Recognize architectural elements of Art Nouveau in Florentine Buildings</li> <li>• Display knowledge of the influence of the European taste for Art Nouveau in Florence</li> </ul>
Visit	<p>This walk will take students to visit the following places:</p> <ul style="list-style-type: none"> <li>- Villino Uzielli (Piazza d’Azeglio n°39)</li> <li>- Villino Brogi Caraceni (Via Scipione Ammirato n°99)</li> <li>- Villino Ravazzini (Via Scipione Ammirato n°101)</li> <li>- Casa Antonini (Via Orcagna n° 53)</li> <li>- Galileo Chini’s studio (Via del Ghirlandaio n°52)</li> </ul>
Readings	<p>Reading – Preparation for lesson 14</p> <ul style="list-style-type: none"> <li>- Textbook: <i>The Handy Art History Answer Book</i>. Chapter 7, The Modern World During and After the World Wars, pp: 203-236.</li> <li>- Pollard, John. <i>The Fascist Experience in Italy</i>. New York: Routledge, 2005. pp: 1-17, 55-74. Available in FUA-AUF library.</li> </ul>

<b>Lesson 14</b>	
Meet	In Corso dei Tintori 21, Main Hall
Lecture	<p><b>Contemporary Florence</b></p> <p>In the early 20<sup>th</sup> Century, modernism gained popularity throughout Europe, along with the nationalism associated with fascist governments in Western Europe. The style resembles that of ancient Rome but lacks the ostentatious design favouring instead symmetry, simplicity, and a general lack of ornateness. Whereas the greatest examples of buildings in this style may be found in bigger cities such as Rome and Milan, a few noteworthy examples can also be found in Florence.</p>
Objectives	<p>By the end of this walk students will be able to:</p> <ul style="list-style-type: none"> <li>• Locate the most recent art examples in contemporary Florence</li> <li>• Demonstrate understanding of the connection between contemporary art and the historical heritage of art in Florence</li> </ul>
Visit	<p>This walk will take students to the following places:</p> <ul style="list-style-type: none"> <li>- Biblioteca Nazionale</li> <li>- Ex Casa del Fascio (via dell’Agnolo 80)</li> <li>- Stazione di Santa Maria Novella</li> <li>- Palazzina Reale di Santa Maria Novella</li> </ul>

	- Teatro dell'opera (via Gui)
Assignment	Deadline assignment. Submission of Reflective Journal Part 3 by email <u>before</u> the end of the week.
Readings	Prepare for final exam.

<b>Lesson 15</b>	
Meet	In class
Lecture	FINAL EXAM

## STUDY GUIDE LAHSFW280 GSUSFW280 LAAHFW280 FLORENTINE ART WALKS

### WHAT TO EXPECT FROM THIS COURSE

#### What is Field Learning

Field Learning is a method of educating through first-hand experience. Skills, knowledge, and experience are acquired outside of the traditional academic classroom setting and may include field activities, field research, and service learning projects. The field learning experience is cultural because it is intended to be wide-reaching, field-related content is not limited to the course subject but seeks to supplement and enrich academic topics. Students will have the opportunity to integrate theory and practice while experiencing Italian culture, art, and community within the Italian territory.

Faculty will lead students in experiencing Italian culture through guided projects and field experiences as planned for the course. Field learning will be developed through classroom preparation, follow up projects, and guided learning outcomes. Field learning will provide students with the opportunity to develop skills and appreciate the multifold components of Italian Culture through direct experience. Field education will advance student learning as a relationship-centered process.

#### What is Myfua

Myfua is the FUA-AUF Virtual Learning Environment. Here you will find important documents such as the Syllabus and additional reading resources. The Syllabus contains information about the grading system and assessments (sections 9, 10, 11), as well as the lesson plans (section 12). In addition, you will use Myfua to upload your assignments. Please make sure you are familiar with Myfua platform before the start of the FL week. For any doubts or questions, you may contact the course instructor by email.

#### FL experience

The FL experience will consist of 12 outdoor lessons which will allow you to discover Italian history and art by means of walking. You will learn about Italy's past and will be able to better understand and appreciate Italy's modern multifaceted society and culture. You will be exposed to many different learning environments from different historical periods – often within the same day – which all left a mark that is still visible on Italy's art, architecture, urban layout, social habits, and traditions. The extremely rich, varied and complex culture of Italy is based on many "historical layers" that still coexist in Italy's land- and cityscapes that you will learn to recognize and appreciate. Visits and lectures will focus on different historical periods, moving forward and back

through the centuries to better support your understanding of the complexity of Italy's cultural heritage.

During the FL experience, you will:

- Visit culturally relevant places to gain first-hand experience of Italian history, society and art.
- Walks may take up to 2h30m, so be prepared for extensive walking.
- Be encouraged to connect the information acquired during each FL moment with your background knowledge and your personal impressions and opinions.

Each walk will take you to different parts of the city (please see Course Syllabus for the detailed itinerary) but, for each walk, you will:

- Meet on-campus with your instructor
- Complete the daily assignments (reflective journal and reading)

### Academic tips

To be successful the FL method requires active participation in visits and lectures. During visits and FL activities you should take notes as well as pictures (please bring a notepad and a pen). This will help you assimilate and memorize the information given. Effective note-taking will reduce the time it takes you to complete the assignments and will help you prepare for the final paper and exam.

All the FL activities (and assigned readings) are tied to one another so you should always connect what you have learned in each FL activity to the previous and following activity. You must read the assigned chapters/resources before the FL activity and refer to the information acquired through the reading in your Journal Entries. You are also encouraged to carry out independent research on the internet (from reliable sources) and further investigate the topics discussed during the walks.

### Practical tips

#### What to wear (according to seasons)

- A light rain jacket
- A waterproof jacket
- An umbrella
- Mosquito spray or stick
- Sunblock and hat
- Comfortable covered walking shoes

Note: In order to keep a respectful atmosphere in the major Roman churches, a dress code is enforced, and those not dressed in a conservative fashion might not be admitted within. Shoulder less tops are not permitted. Men may not wear shorts; women's skirts must reach to below the knees.

## WHAT IS EXPECTED FROM YOU IN THIS COURSE

### Grade breakdown

The grade breakdown for the course is the following:

- 10% Attendance
- 10% Class Participation and Reading
- 15% Assignments (Reflective Journal)

20% Midterm Exam  
25% Final Exam  
20% Paper

A = 93-100 %, A- = 90-92%, B+= 87-89%, B = 83-86%, B-=80-82%, C+ = 77-79%, C=73-76%, C-=70-72%, D = 60-69%, F= 0-59%, W = Official Withdrawal, W/F = Failure to withdraw by the designated date.

### Class participation

Active **participation** accounts for 10% of the final course grade. Satisfactory participation will be the result of contributing to class discussions by putting forth insightful and constructive questions, comments and observations. Overall effort, cooperation during group work and in-class activities, responsible behavior, and completion of assignments will be assessed.

An important aspect of participation is your ability to ask questions and make relevant comments during the visits. Your impressions, opinions and doubts constitute an essential part of your learning process, and you should take advantage of all FL moments to clarify your ideas. Don't be afraid to express your opinion, and try to think outside the box. Analysis of events, places, habits and traditions is critical in demonstrating a deeper understanding of the cultural environment in which you will be immersed. Positive and negative impressions should always be backed up by personal observations developed during the FL activities and/or references to the topics covered in the reading and lectures. Above all, be curious. Independent field research during the exploratory free time is always encouraged and specifically required for certain assignments (namely, the final paper).

### Assignments: Reflective Journal and Continuous Reading Assessment

The **reflective journal** accounts for 15% of the final course grade and is your opportunity to think back at what you have seen during your walks and maximize the learning experience. Your journal entries will be assessed every three lessons (refer to the syllabus for specific deadlines). There are three phases for successful journal writing: 1) Active observation 2) Research 3) Writing.

1) Active observation: whilst observing, develop your critical thinking skills by answering some of the questions below (not all questions might be relevant to what you are observing):

- What is more important in urban planning: functionality of spaces and building, or the form and beauty of the structures?
- Explore the relationship between the exterior and interior of a building. In what ways do they affect one's "experience" of the building?
- Explore the relationship between architecture and environment. Think about how buildings exist within a space, climate, and culture. How does architecture contribute or distract from its environment?
- Explore the connections between different artistic currents (Renaissance, Mannerism, Baroque, Art Nouveau, Modernism) and different fields (philosophy, psychology, technology, etc).
- Explore the connections between different artistic currents and lifestyles.
- What is the relationship between technology and art/architecture?
- Compare and contrast the design of the buildings seen so far.

Note: You are not limited to these questions and are welcome to include in your journal any other thoughts. Take pictures of what you see so that you can refer back to these at a later stage when writing your journal. You may want to include these pictures in your journal but, notice, these will not be assessed.

2) Research: Each walk must be accompanied by appropriate reading (compulsory texts must be read before the walk and are indicated in the syllabus). Additional reading and research on the internet (from reliable sources) will help you answer some of the above questions more thoroughly. You may also want to ask locals for any additional information.

Note: To demonstrate you have read the daily assigned chapters, include references from the book in your journal entries.

3) Writing: Look back at your notes and pictures, think about what you have read and for each walk, write a short text of 300-350 words.

Before submitting, ensure the final product of your journal is well-presented (work must be typed and in a readable font, quotations and citations (if any) must be referenced appropriately). Your journal will be assessed on the basis of completion, originality of content and demonstrated critical thinking skills.

## Reading

Along with participation, **reading** accounts for 10% of the final course grade. Reading of the text book is mandatory for successful completion of the course, further reading is highly recommended. Regular **quizzes** have been designed to ensure that you are completing the reading and engaging in active learning and critical thinking about course concepts outside of class. They are also designed to help you prepare for the final exam in manageable increments. Quizzes will be open-note, which means you may use your notes to assist you in taking the quiz. Notes must be originals (not photocopied) and in your own handwriting. Quizzes will NOT be open book.

## Final Paper

The Final Paper accounts for 25% of the final course grade. Choose ONE of the essay questions below and write a paper between 2500 and 3000 words. Make sure your paper conforms to academic standards in terms of style and register. Your paper must include at least four quotations and/or citations from scholarly books, journals, or articles. Ensure your paper is properly referenced and includes a bibliography. Include a word count at the end of the paper (you may go 10% above or below the word limit).

1. Although city planning as an organized profession has existed for less than a century, all cities display various degrees of forethought and conscious design in their layout and functioning. Discuss ancient Roman city planning, the factors that influenced it, benefits and challenges encountered at the time.
2. Is architecture art in itself? Argue in favor or against such a statement and present alternative views. Refer to as many relevant examples encountered throughout the course as possible.
3. "Architecture should speak of its time and place, but yearn for timelessness". Discuss this quotation by Frank Gehry by referring to as many relevant examples encountered throughout the course as possible.
4. Choose one artist encountered in this course and discuss how political, cultural, economic and other relevant factors of the time influenced the artist whilst creating a piece of artwork.

\* *The instructor may provide alternative essay topics.*

## Midterm and Final Exam

The **Midterm** exam accounts for 20% of the final course grade whilst the **Final** exam accounts for 25% of the final course grade. Both exams will be uploaded on the course website MyFua and are to be completed by the student at home under exam conditions. This means that:

- The exam must be taken completely alone. Showing it or discussing it with anybody is forbidden, including (but not limited to) the other students in the course in current or previous years.
- You may use any publicly available material you want, including books, the internet, etc. However, you are NOT allowed to submit questions to internet discussion groups.
- Use your own words. If you find a solution of a question in a book or online, cite it in your submission and do not copy it as-is. Make changes which demonstrate you understand what you are writing. Plagiarism will be severely penalized.
- You may take as much time as you need to complete the exam. You may start the exam and return to it at a later stage. Note, you will no longer have access to the exam once the deadline has passed.

The solved exam must be uploaded on Myfua before the deadline. Late submission will be penalized; technical problems will not be accepted as an excuse for late submissions. It is your responsibility to make sure that your computer and internet connection work properly and that the solved exam is uploaded on time.

Exam content: the content of the exam will be based on the textbook and on the websites enlisted in the bibliography below. Please make sure you have read these resources thoroughly before taking the exam.

Exam format (for both exams): the exam is divided into three sections:

Part I: 10 Multiple choice questions. Each correct answer is worth 2 points, for a total of 20 points.

Part II: 10 short-answer questions. Each correct and complete answer (concise explanations, main ideas, key words, names, etc.) is worth 5 points, for a total 50 points.

Part III: two essay questions; each correct and complete answer is worth 15 points (based on content, vocabulary, detail, etc.) for a total of 30 points.