



AUF

The American
University of Florence

SYLLABUS

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Academic Affairs

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SAS SCHOOL OF ARTS AND SCIENCES

SCHOOL OF GLOBAL STUDIES, LIBERAL ARTS
DEPARTMENT OF ART HISTORY, RELIGIOUS STUDIES, URBAN STUDIES
COURSE TITLE: SACRED FLORENCE WALKS
COURSE CODE: LAAHSF300, LARSSF300, GSUSSF300
3 semester credits

1. DESCRIPTION

The development of the city of Florence and that of the Church are inextricably linked with one another; Christian, and more specifically, Catholic faith provided a framework for one's life, informed the development of social institutions and governing bodies, and inspired the development and flourishing of art and architecture during the period that would come to be known as the Renaissance. In short, this faith touched every aspect of life in the Florence of centuries past, and its present is still seen, felt, and experienced when moving through the dense urban fabric of the city. This course will also investigate the ways in which religious faith permeated numerous aspects of Florentine society and daily life, from the monasteries and convents spread throughout the city, to its charitable institutions and hospitals, to the care for the souls of the condemned, and, more joyfully, to celebratory traditions that survive to the present day. Themed walks will offer an opportunity to explore these themes through engaging with works of sacred art and architecture, as well as sites and routes of religious significance. Works and structures will be contextualized within the historic period in which they were produced, allowing students to understand how and why they were executed, as well as to explore the significance they would have held for their original viewers and to discuss what they mean to beholders today. The analysis of these spaces, places, and works will highlight additional layers of meaning and interpretation: life, death, violence, popular culture, and social change, among others. Open to students from all backgrounds and academic concentrations, this course will allow participants to discover the city of Florence through a unique lens while simultaneously encouraging them to learn about Italian historical epochs and the cultural diversity of its traditions.

The classroom approach of this course is based on experiencing the city of Florence as the academic space for learning and engagement. Classes are not held in a traditional, frontal-style setting; each lesson is carefully mapped for curricular content and featured locations: lectures, observations, exercises, analysis, and reflections on presented topics are held in relevant sites that are accounted for in the academic planning, syllabus, and related course material. Coursework and submissions will be regularly assessed on the MyFUA platform through daily assignments in addition to exams, papers, and projects. Learning through the on-site classroom approach fosters a deeper understanding of the cultural environment of Florence and how it is related to the subject of study represented by the course, and allows the overall experience to contribute to the students' academic and personal enrichment.

2. OBJECTIVES

The aim of this course is to offer a meaningful, original experience in which students can enrich their understanding of the local culture of an extraordinary Italian city like Florence and broaden their comprehension of a wide range of spiritual beliefs in places far from mass tourism.

Upon successful completion of this course, students will:

- Compare and contrast the different aspects of Christian religion and its evolution through the ages and reflect on the different ways in which the religious impact influenced the society and daily life.

- Become familiar with the language of art, including specific artistic terminology, iconography and symbolism related to the sacred places visited with the instructor.
- Be conversant with the urban fabric of Florence and will be familiar with the history of public life of the city from the origins to nowadays.
- Develop an ability to interact in a personal and intimate manner with works of art and their surroundings and improve their critical thinking skills.
- Be able to analyze architecture and works of art both in formal terms and in relation to contemporary society, religion, philosophy, economics, and statecraft.
- Identify the connection between the sacred and the secular in relation to historical architecture, urban values, and traditions in Florence.

3. REQUIREMENTS

There are no prerequisites for this course.

4. METHOD

This course consists of lectures, 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, and experiential and/or field learning activities where applicable. As described in point 1, lessons are not held in traditional classroom settings but are based on the city of Florence as the academic space for learning and engagement. Please review the course description for the structural approach and method of coursework.

5. TEXTBOOK – FURTHER READINGS – RESOURCES

TEXTBOOK (Copy available at the university library):

Richard J. Goy, *Florence: A Walking Guide to its Architecture*. New Haven and London: Yale University Press, 2015.

The textbook 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 at the university library)

- David Farmer, *Oxford Dictionary of the Saints*. Oxford: Oxford University Press, 2004.
- Antonio Paolucci, ed. *Sacred Florence: Art and Architecture in Florentine Churches*. Florence: Scala Group, 2004.
- Sharon T. Strocchia, *Nuns and Nunneries in Renaissance Florence*. Baltimore: Johns Hopkins University Press, 2009.
- Richard C. Trexler, *Public Life in Renaissance Florence*. Ithaca and London: Cornell University Press, 1980.
- Timothy Verdon and John Henderson, eds. *Christianity and the Renaissance: Image and Religious Imagination in the Quattrocento*. Syracuse, NY: Syracuse University Press, 1990.
- Sara Jane Boss *Mary the complete resource* Continuum London 2009
- C. H. Lawrence *Medieval Monasticism Forms of religious life in the middle ages* Pearson 2001.
- Roberto Martucci Bruno Giovannetti *Florence guide to the principal buildings* Canal Stamperia 1997.
- Marvin Trachtenberg *Dominion of the eye Urbanism, Art and Power in early modern Florence* Cambridge University Press 1997.
- Eve Borsook *The Companion guide to Florence* Collins 1979.
- Alta Macadam *Blue Guide Florence* Somerset 2005.
- Kent F. W. and Patricia Simmons *Patronage, art and society in Renaissance Italy* Clarendon Oxford University Press 2002.
- John T. Paoletti Gary M. Radke *Art in Renaissance Italy* Pearson 2011.
- Gene Brucker *Renaissance Florence* University of California Press 1992.

- John N. Najemy *A History of Florence 1200-1575* Blackwell Publications 2008.
- Richard Turner *Renaissance Florence* Prentice Hall 2005.
- Frederick Hartt David G. Wilkins *History of Italian Renaissance art* Thames & Hudson 2011.
- Timothy Ware *The Orthodox Church* Penguin 1993.
- John Bowfer *The Oxford Dictionary of World Religions* Oxford University Press
- Gabriel Audisio *The Waldensian Dissent Persecution and Survival 1170-1570* Cambridge University Press.
- Megan Holmes, *The miraculous image in Renaissance Florence* Yale University Press new Haven and London 2013.
- Laura Ikens Stern *The criminal law system of Medieval and Renaissance Florence* The John Hopkins University Studies in Historical and Political Science 112th Series (1994).
- Marvin E. Wolfgang *Crime and Punishment in Renaissance Florence* Journal of Criminal Law and Criminology Volume 81 Issue 3 Article 4.

LIBRARIES IN FLORENCE

Please consult the posted schedules for official opening times of the university library. 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/

BIBLIOTECA DELLE OBLATE

Located in via dell'Oriuolo 26. Please consult the library website for hours of operation:
www.bibliotecadelleoblade.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

6. FIELD LEARNING

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 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, Field Learning Project (if applicable), Special/Research Project (if applicable)

25% Final Exam

20% Paper/Project

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 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 the student's responsibility to know how many absences are incurred. 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, proper care of work space and tools, responsible behavior, and completion of assignments will be assessed. All of the above criteria also apply to Field Learning and site visits.

11. EXAMS – PAPERS – PROJECTS

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

12. LESSONS

Lesson 1	
Meet	In Corso Tintori 21, Entrance Hall
Lecture	Marian Devotion & Miraculous Images This walk will explore several of the most important Florentine churches dedicated to the Virgin Mary, several of which house images that came to be associated with miracles and as a result became sites of fervent devotion.
Objectives	By the end of this walk students will be able to: Assess the role and the importance of the Virgin Mary in Christianity, particularly within the

	<p>Catholic Church</p> <p>Identify basic characteristics of sacred art in the Medieval period</p> <p>Gain knowledge of the phenomenon of miracle-working images and the devotion surrounding them</p> <p>Understand the significance of the date of the Florentine New Year: March 25, the Feast of the Annunciation</p>
Visit	<p>This walk will take students to the following places:</p> <p>Duomo di Santa Maria del Fiore (the Cathedral of Florence)</p> <p>Santissima Annunziata (a major Marian sanctuary and the home of a miracle-working fresco)</p> <p>Santa Maria Maggiore (home of one of the oldest representations of the Virgin and Child in Florence, of the <i>Maestà</i> type)</p> <p>Church of Orsanmichele (home to another miraculous image of the Virgin)</p>
Readings	<p><i>The Origins of Marian Art: The Evolution of Marian Imagery in the Western Church until AD 431</i> in Sara Jane Boss <i>Mary the complete resource</i> Continuum London 2009. p. 106-127.</p> <p>Richard J. Goy <i>Florence a walking guide to its architecture</i> p. 208-212.</p> <p>Richard C. Trexler, "Cosmos," <i>Public Life in Renaissance Florence</i>. Ithaca and London: Cornell University Press, 1980. 45-84. In university Library.</p>
Assignments	<ol style="list-style-type: none"> 1. Reflective Journal Part 1. You have three weeks to complete the first part of your reflective journal related to the first three lessons. For detailed instructions, please refer to the assignment section at the end of this document. 2. Go to Piazza Santa Maria Nuova and along the portico known as the loggia of the blessing, look for five frescoed lunettes (The Annunciation, The Nativity, The Adoration of the Magi, The Slaughter of the Innocents and Christ among the Doctors of the Church). Observe, analyze, take pictures if you like, and describe these examples of Marian art images. Please upload the assignment on MyFUA.

Lesson 2	
Meet	In Corso Tintori 21, Entrance Hall
Lecture	<p>Following the Cross</p> <p>The Crucifixion of Jesus represents a pivotal moment in the history of Salvation, a necessary step prior to the Resurrection. This walk will take students along an itinerary of place names associated with the Cross, and will retrace the footsteps of San Miniato, the first Florentine martyr saint, who lived in the third century.</p>
Objectives	<p>By the end of this walk students will be able to:</p> <p>Understand the theological importance of the Crucifixion</p> <p>Become familiar with the concepts of sainthood and martyrdom through the example of San Miniato</p> <p>Gain knowledge of the importance of St. Francis and of the Franciscan order in Florence</p>
Visit	<p>This walk will take students to the following places:</p> <p>Piazza Santa Croce (site of the Franciscan Church of Santa Croce, which houses a precious relic of the Holy Cross)</p> <p>Borgo la Croce (the street which leads to the city gate called 'alla Croce')</p> <p>Porta alla Croce (the city gate, named for a cross outside its limits that once marked the spot of the</p>

	<p>martyrdom of St. Minias)</p> <p>Scala del Monte alle Croci (the footpath leading up to San Salvatore al Monte)</p> <p>San Salvatore al Monte (a Franciscan church located atop the ‘mons Florentinus’)</p> <p>San Miniato al Monte (the church dedicated to St. Minias)</p>
Assignments	Continue Part 1 of the Reflective Journal.
Readings	<p>Richard J. Goy <i>Florence a walking guide to its architecture</i> p. 138-157.</p> <p>Jacobus da Voragine, “Life of St. Francis,” in <i>The Golden Legend</i>. London & New York: Penguin Books, 1998. 257-267. In university Library.</p> <p>Antonio Paolucci, ed. <i>Sacred Florence: Art and Architecture in Florentine Churches</i>. Florence: Scala Group, 2004. Sections on Santa Croce (134-157) and San Miniato (302-319).</p>

Lesson 3	
Meet	In Corso Tintori 21, Entrance Hall
Lecture	<p>St. John the Baptist, Patron Saint of Florence</p> <p>This walk will explore the history and significance of the role of St. John as the protector of the Christian city of Florence.</p>
Objectives	<p>By the end of this walk students will be able to:</p> <p>Become acquainted with the concept of patron saints and the importance of St. John in particular for the Florentine populace</p> <p>Familiarize themselves with stories from the life of St. John the Baptist, as narrated in the Gospels</p> <p>Understand the role of baptism as a moment of initiation into the community of the Church</p>
Visit	<p>This walk will take students to the following places:</p> <p>Ponte Vecchio, where an ancient statue to Mars once stood (the god of war was the protector of Roman Florence)</p> <p>Baptistery of St. John & surrounding Piazza di San Giovanni</p> <p>Chiostro dello Scalzo (frescoes of scenes from the life of the Baptist by Andrea del Sarto)</p>
Assignments	Reflective Journal Part 1 due by the end of the week (to be submitted electronically on MyFUA).
Readings	<p>Richard C. Trexler, “The Ritual of Celebration: The Feast of St. John and Other Friends,” <i>Public Life in Renaissance Florence</i>. Ithaca and London: Cornell University Press, 1980. 240-263. In university Library.</p> <p>Antonio Paolucci, ed. <i>Sacred Florence: Art and Architecture in Florentine Churches</i>. Florence: Scala Group, 2004. Section on the Baptistery of San Giovanni (40-55). In university Library.</p>

Lesson 4	
Meet	In Corso Tintori 21, Entrance Hall
Lecture	<p>The Florentine Bishop Saints: San Zanobi and Sant’Antonino</p> <p>Two of the most beloved local saints, Zanobi (or Zenobius) and Antonino (Antoninus), were Florentine citizens who, a thousand years apart, dedicated their lives to the Church, rising to the position of bishop (and even archbishop, in the case of Sant’Antonino). This walk will follow in their footsteps, exploring legends, stories, and miracles associated with the two saints.</p>

Objectives	<p>By the end of this walk students will be able to:</p> <p>Understand the role of the bishop within the Church hierarchy</p> <p>Contextualize each of the saints within the events of the period in which they lived (the fifth and fifteenth centuries, respectively)</p> <p>Learn about the importance of ritual and tradition</p>
Visit	<p>This walk will take students to the following places:</p> <p>Canto de' Girolami/Via Lambertesca (the likely location of San Zanobi's house)</p> <p>Column of San Zanobi</p> <p>Duomo (pass by)</p> <p>Via dello Studio (house of Sant'Antonino)</p> <p>Borgo degli Albizi 18 (plaque commemorating the site at which one of San Zanobi's miracles took place)</p> <p>Piazza & Via San Pier Maggiore; Via delle Badesse & Canto alla Badessa (site of demolished church of San Pier Maggiore, where the ritual of the 'matrimonio mistico' would take place)</p> <p>Church of San Marco, Cappella Salviati (houses the tomb of Sant'Antonino)</p>
Assignments	<p>Work on Reflective Journal Part 2. You have three weeks to complete this second part related to lessons 4 to 6. For detailed instructions, please refer to the assignment section at the end of this document.</p>
Readings	<p>Antonio Paolucci, ed. <i>Sacred Florence: Art and Architecture in Florentine Churches</i>. Florence: Scala Group, 2004. Section on San Marco (182-199).</p>

Lesson 5	
Meet	In Corso Tintori 21, Entrance Hall
Lecture	<p>Cloistered Communities: Exploring Monasteries and Convents</p> <p>Florence is virtually filled with monasteries and convents associated with numerous religious orders. This walk will focus on three in particular: the Oblate, Ognissanti, and Santo Spirito.</p>
Objectives	<p>By the end of this walk students will be able to:</p> <p>Gain insight into the organization and rhythms of monastic life</p> <p>Understand some of the key differences between several different religious orders</p> <p>Understand the role that monasteries and convents served within the larger community</p> <p>Analyze the important artistic and architectural commissions for these spaces, particularly during the Renaissance</p> <p>Understand the later vicissitudes of such structures</p>
Visit	<p>This walk will take students to the following places:</p> <p>Complesso delle Oblate (former convent of the Oblate nuns, which is now part of the public library system of Florence)</p> <p>Church and Convent of Ognissanti (complex which changed hands numerous times between nuns and monks of different religious orders)</p> <p>Piazza Santo Spirito (site of the Augustinian Church and Monastery of Santo Spirito)</p>
Assignments	<p>Continue work on Reflective Journal Part 2.</p>

Readings	<p>Gene Adam Brucker, "Monasteries, Friaries, and Nunneries in Quattrocento Florence," in <i>Christianity and the Renaissance: Image and Religious Imagination in the Quattrocento</i>, edited by Timothy Verdon and John Henderson. Syracuse, NY: Syracuse University Press, 1990. 41-62. In university Library.</p> <p>Additional suggested reading:</p> <p>Sharon T. Strocchia, <i>Nuns and Nunneries in Renaissance Florence</i>. Baltimore: Johns Hopkins University Press, 2009. In university Library.</p>
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Lesson 6	
Meet	In Corso Tintori 21, Entrance Hall
Lecture	<p>Pilgrimage: Reenacting a Popular Sacred Practice</p> <p>The Holy Land was the essential pilgrimage destination for Christians, yet not everyone had the resources to undertake such an expensive, lengthy journey; there were many sites of veneration on the Italian peninsula, however, which were accessible to a broader population. This walk will bring students along a simulated mini-pilgrimage through the hills just outside Florence.</p>
Objectives	<p>By the end of this walk students will be able to:</p> <p>Assess the value given to pilgrimage during the Medieval and Renaissance periods, and the different kinds of pilgrimage that one could undertake</p> <p>Learn about pilgrimage routes through and destinations in central Italy</p> <p>Experience a taste of what it would have been like to undertake a meditative journey through nature, yet still within close proximity to the city of Florence</p>
Visit	<p>This walk will take students to the following places:</p> <p>Porta San Miniato</p> <p>San Leonardo in Arcetri</p> <p>Santa Margherita a Montici</p>
Assignments	<ol style="list-style-type: none"> 1. Reflective Journal Part 2 due by the end of the week (to be submitted electronically on MyFUA). 2. Begin planning your Final Paper this week; deadline for submission is at the end of the week of Lesson 10.
Readings	Babette Gallard and Paul Chinn, <i>The Lightfoot Guide to the Via Francigena</i> . Fougères, France: Pilgrimage Publications, 2011. Read the introductory section on pp. 7-9; skim through the section from Tuscany to Rome on pp. 106-145. In university Library.

Lesson 7
MIDTERM EXAM: Refer to the Study Guide at the end of the syllabus for specific information.

Lesson 8
Break

Lesson 9	
Meet	In Corso Tintori 21, Entrance Hall
Lecture	On the Benedictines' footsteps: This walk will focus on the monastic communities in Florence

	with an in-depth analysis of the Benedectines' one.
Objectives	By the end of this walk students will be able to: Gain and understanding the role played by the Benedectines in the local community Analyze and reflect on the reuse of sacred complexes for different purposes Assess the common characteristics of a urban convent
Visit	This walk will take students to the following places: Badia Fiorentina Sant'Ambrogio Former Monastery of Le Murate Cappella della Madonna della Neve
Assignments	Final Paper development
Readings	C. H. Lawrence <i>Medieval Monasticism Forms of religious life in western Europe in the middle ages</i> p. 18-29.

Lesson 10	
Meet	In Corso Tintori 21, Entrance Hall
Lecture	Charity and Care This walk will introduce students to a variety of different types of charitable institution, ranging from hospitals to orphanages to organizations that provided funds to individuals that had fallen upon hard times.
Objectives	By the end of this walk students will be able to: Gain knowledge of the development of hospitals and healthcare in Florence Analyze the role played by private patrons in the expansion of these institutions Learn about the important legacy of the orphanage of Florence Recognize key characteristics of Renaissance art and architecture
Visit	This walk will take students to the following places: Canto alla Quarconia and tabernacle of the Casa Pia dei Monellini San Martino dei Buonomini Hospital of Santa Maria Nuova Ospedale degli Innocenti Piazza San Remigio, Centro Fiorentino Padre Pio
Assignments	1. Go to the Oratorio of the Misericordia (address: Piazza del Duomo n. 18 free entrance open 24/7) and look for the gorgeous altarpiece made by Andrea Della Robbia. Describe and analyse the main structural features of this particular masterwork, identify at least two symbolic elements in the entire artwork and explain their meaning. Please upload the assignment on MyFUA. See below some useful references: Fiamma Domestici <i>Della Robbia a family of artists</i> Scala /Riverside 1992 p. 38-42. RODERICK CONWAY MORRIS <i>Della Robbia: A Story of Invention and Immortality</i>

	<p>https://www.nytimes.com/2009/05/16/arts/16iht-robbia.html</p> <p>Giovanna Gaeta Bertelà <i>The Andrea della Robbia room</i> in National Museum of the Bargello p. 60-61</p> <p>Jane Turner <i>Andrea (di Marco) della Robbia</i> in <i>The Dictionary of art</i> vol. 26 p.444-446.</p> <p>Matilde Battistini <i>Symbols and Allegories in Art</i> Getty Publications 2005</p> <p>2. Deadline for Final Paper: to be submitted electronically by the end of the week.</p>
Readings	Philip Gavitt, "Corporate Beneficence and Historical Narratives of Communal Wellbeing," in <i>Renaissance Florence: A Social History</i> , edited by Roger J. Crum and John T. Paoletti. 138-160. In university Library.

Lesson 11	
Meet	In Corso Tintori 21, Entrance Hall
Lecture	<p>Justice and Capital Punishment</p> <p>This walk will examine a darker side of life and faith during the Middle Ages, following in the footsteps of prisoners condemned to death, as well as the confraternity members who accompanied them during the final hours of their lives, providing sustenance, dialogue, prayer, and burial.</p>
Objectives	<p>By the end of this walk students will be able to:</p> <p>Gain knowledge of how the justice system worked in medieval and Renaissance Florence, and how its legacy changed when Tuscany became the first modern European state to abolish the death penalty in the eighteenth century</p> <p>Understand the role played by the Compagnia del Tempio</p> <p>Analyze the meaning of the religious imagery presented in the tabernacles along the route</p>
Visit	<p>This walk will take students to the following places:</p> <p>Bargello</p> <p>Via dell'Isola delle Stinche</p> <p>Tabernacle at corner of Via dell'Isola delle Stinche & Via Ghibellina</p> <p>Oratorio di Santa Maria Vergine della Croce al Tempo</p> <p>San Giuseppe</p> <p>Via dei Malcontenti</p> <p>Porta alla Giustizia</p>
Assignments	Work on Reflective Journal Part 3. You have three weeks to complete this third part related to lessons 11 to 13. For detailed instructions, please refer to the assignment section at the end of this document.
Readings	<p>Richard J. Goy <i>Florence a walking guide to its architecture</i> p. 75-78.</p> <p>Richard C. Trexler, "Death and the Life of Society," <i>Public Life in Renaissance Florence</i>. Ithaca and London: Cornell University Press, 1980. 197-211. In university Library</p>

Lesson 12	
Meet	In Corso Tintori 21, Entrance Hall
Lecture	<p>The Sacred Easter Flame and the "Scoppio del Carro"</p> <p>In the year 1099, Florentine captain Pazzino de' Pazzi was awarded three stones from the Holy Sepulchre for his valor in the liberation of Jerusalem during the first Crusade. He returned with</p>

	these stones to his hometown, and on every Holy Saturday thereafter, the stones would be used to light a sacred fire from which all of the hearths of Florence would then be kindled. This tradition survives to the present day, albeit in a slightly different form, as the “Scoppio del Carro.” On this walk, students will retrace the movements of the holy stones throughout the city.
Objectives	By the end of this walk students will be able to: Understand the role of ritual and procession on important feast days of the liturgical calendar, both then and now Gain knowledge of the complicated history of the Pazzi family and their relationship to Florence Explore one of the oldest churches in Florence, and the legends that surround it Become acquainted with the characteristics of Romanesque architecture
Visit	This walk will take students to the following places: Palazzo Pazzi Santa Maria Sopra Porta (Biblioteca di Palagio di Parte Guelfa) Sant Apostoli & Piazza del Limbo Piazza Duomo
Assignments	<ol style="list-style-type: none"> 1. Continue work on Reflective Journal Part 3. 2. Visit the Pazzi Chapel and the Cloister (Open 9:30-5:30; Sun 1-5:30. Entrance fee € 8 includes the access to the Church and Museo dell’Opera di Santa Croce). Describe the main features of this masterpiece of Renaissance architecture and include it in your reflective journal. <p>Below some useful references:</p> <p><i>The Pazzi Chapel</i> in Eugenio Battisti <i>Filippo Brunelleschi</i> Phaidon Press 2002 p. 222-229.</p> <p>Alta Macadam <i>Blue Guide Florence</i>, p. 240-241</p> <p>The restoration of Pazzi Chapel loggia at Church of Santa Croce: https://www.kickstarter.com/projects/santacroceopera/restoration-of-pazzi-chapel-loggia-at-church-of-sa</p> <p>The secrets of the Pazzi chapel: https://www.youtube.com/watch?v=DwC4x193utI</p>
Readings	Antonio Paolucci, ed. <i>Sacred Florence: Art and Architecture in Florentine Churches</i> . Florence: Scala Group, 2004. Section on Santi Apostoli (112-119).

Lesson 13	
Meet	In Corso Tintori 21, Entrance Hall
Lecture	Beyond Roman Catholicism Although the predominant religious institution in Florence was and remains the Catholic Church, a number of orthodox and protestant churches are to be found throughout the city; some of them were built specifically as churches for these other denominations, and others adapted a preexisting Catholic church to fit their different liturgical needs.
Objectives	By the end of this walk students will be able to: Understand the basic differences between protestant, orthodox and Catholic theology Compare the exterior and interior organization and decoration of these churches with Catholic examples that they have already encountered

	Gain a sense of the religious diversity of Florence
Visit	This walk will take students to the following places: Chiesa Evangelica Metodista (Methodist) Chiesa Evangelica Luterana (Lutheran) Chiesa di San Jacopo Soprarno (Greek Orthodox) Chiesa Evangelica Valdese (Waldensian) Chiesa Ortodossa Russa della Natività (Russian Orthodox)
Assignments	Reflective Journal Part 3 due by the end of the week (to be submitted electronically on MyFUA).
Readings	Timothy Ware <i>The Orthodox church</i> Penguin 1993 p. 1-8. John Bowfer <i>The Oxford Dictionary of World Religions</i> see the entry “Reformation” p. 479-481. Gabriel Audisio <i>The Waldensian Dissent Persecution and Survival 1170-1570</i> p. 1-24.

Lesson 14	
Meet	In Corso Tintori 21, Entrance Hall
Lecture	Modern Sacred Florence Given the diversity of architectural styles and engineering developments available to architects during the modern era, churches were built in widely different styles from the late nineteenth century through the Postwar years. This walk will offer students an opportunity to encounter several such structures and explore how their authors sought to redefine sacred architecture for the modern age— whether through tradition or innovation.
Objectives	By the end of this walk students will be able to: Gain an understanding of the technical developments that made modern architecture possible Analyze the ideological and material differences between Neo-Gothic and modern styles Interrogate the assumptions that they have about what a church should look like and understand how these modern structures conform to and/or challenge them
Visit	This walk will take students to the following places: Chiesa della Sacra Famiglia, Via Gioberti Chiesa del Sacro Cuore, Via Capodimondo Chiesa dei Sette Santi Fondatori
Assignments	Review for the Final Exam.
Readings	Richard Goy, “The Architecture of Florence since Unification,” in <i>Florence: The City and its Architecture</i> . London and New York: Phaidon, 2006. 292-303.

Lesson 15	
FINAL EXAM: Refer to the Study Guide at the end of the syllabus for specific information	

STUDY GUIDE

LAAHSF300, LARSSF300, GSUSSF300 SACRED FLORENCE WALKS

WHAT TO EXPECT FROM THIS COURSE

What is a Walks Without a Classroom (WWAC)?

WWAC is a method of educating through first-hand experience taking advantage of the stimulating environment provided by the city of Florence. Skills, knowledge, and experience are acquired outside of the traditional academic classroom setting and may include field activities and field research. Faculty will lead students step-by-step in their learning experience by supporting and fostering independent learning skills. WWAC will provide students with the opportunity to develop skills and appreciate the multifold components of Florentine culture through direct experience. Field education will advance student learning as a relationship-centered process.

The classroom approach of this course is based on experiencing the city of Florence as the academic space for learning and engagement. The city of Florence itself is the classroom, with its history, palaces, gardens, squares, communities as each location is a history book in itself. Each walk will have a pre-defined and pre-mapped walking route and clearly stated learning outcomes. Classes are not held in a traditional, frontal-style setting; each lesson is carefully mapped for curricular content and featured locations: lectures, observations, exercises, analysis, and reflections on presented topics are held in relevant sites that are accounted for in the academic planning, syllabus, and related course material.

Learning through the on-site classroom approach fosters a deeper understanding of the cultural environment of Florence and how it is related to the subject of study represented by the course, and allows the overall experience to contribute to the students' academic and personal enrichment.

What is MyFUA?

MyFUA is the university 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. Dresses or tops with spaghetti straps, plunging necklines, that expose the bare shoulders or bare-back, or that are see-through 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 weeks (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 are the connections between the Catholic faith and the art and architecture in Florence?
- Why are the concepts of Sainthood and Martyrdom so important to understand the sacred images in Medieval and Renaissance Florence?
- What was the role of Monasteries and Convents in Florence and what are the main religious orders connected to these spaces?
- What was the value given to pilgrimages during the Medieval and Renaissance periods and what is the contemporary idea of mystic journeys today?
- What were the most important charitable institutions in Florence during the Renaissance and why were they so important?
- Why was the role of ritual and procession on important feast days of the liturgical calendar so important during the Medieval and Renaissance period in Florence and how do Florentine citizens experience these events in modern society?
- What are the main differences between Protestant, Orthodox and Catholic theology?

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).

Describe and analyze the concept of continuity of religious institutions and traditions with the vitality of Florentine spirituality from the Middle Ages through the Renaissance and beyond.

The role of religious women in the social and practical world of late Medieval and Renaissance Florence from the Black Death (1348) to the fall of the Florentine Republic (1530).

The dark side of the intellectual genius and architectural magnificence of Renaissance Florence: poverty, social despair and child abandonment. Describe and analyze the role of charitable institutions in Florence focusing on the Renaissance period.

The genesis and development of the criminal law system in Medieval and Renaissance Florence. Examine the relationship that crime and punishment had with the society and culture. What were the cultural values at the heart of the social reaction to crime during that specific period?

The *Rificolona*, the *Scoppio del Carro*, Florence's patron saint's day and the historic game of *Calcio in costume*. Describe and analyze these folkloristic Florentine events focusing on the connection between the sacred and the secular aspects. Also, compare their origins to the actual spirit of today. Feel free to include other important folkloristic events in Tuscany: for instance, the Palio di Siena and/or the Carnevale di Viareggio.

The earliest example of western street art: the Tabernacles. Explore the center of the city, look for some of them, choose those which you prefer, analyze and compare them to one another using all the information you achieved

during the walks with your instructor. Include, where appropriate, your personal feelings and opinion concerning the selection of the Tabernacles you decided to write about.

** 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 bibliographical references enlisted below. Please make sure you have read these resources thoroughly before taking the exam:

Linda Woodhead, *Christianity: A very short introduction* Oxford University Press 2014.

Jacques Le Goff, *Saint Francis of Assisi* Routledge 2004.

David Farmer, *Oxford Dictionary of Saints* Oxford University Press 2000. Read the following entries: John the Baptist p. 277; Zenobius of Florence p. 557; Antoninus of Florence p.27.

Sharon T. Strocchia Nuns and nunneries in Renaissance Florence John Hopkins University Press 2009 p. 1-38.

Jerome Theisen, *The Benedictines: An Introduction* in <http://www.osb.org/gen/benedictines.html>

Philip Gavitt Charity and Children in Renaissance Florence The University of Michigan Press 1990 p. 141-185.

Marvin E. Wolfgang *Crime and Punishment in Renaissance Florence* Journal of Criminal Law and Criminology Volume 81 Issue 3 Article 4.

The History of the Pazzi family in <https://www.youtube.com/watch?v=UAqE21zjQH4>

The Orthodox Church an Introduction <http://orthodoxinfo.com/general/orthodoxy.aspx>

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.