

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Integrative Sciences and Arts	Department/School	Leadership and Integrative Studies
Prefix:	LST	Number:	470
Title:	Seminar: Renaissance Florence		Units:
			3

Course description:

Is this a cross-listed course? No If yes, please identify course(s): _____

Is this a shared course? No If so, list all academic units offering this course: _____

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: Literacy and Critical Enquiry (L)

Mandatory Review: Yes

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucic@asu.edu.

Submission deadlines dates are as follow:

For Fall 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Melanie Pitts E-mail Melanie.Pitts@asu.edu Phone _____

Department Chair/Director approval: (Required)

Chair/Director name (Typed): _____ Date: 11-6-20

Chair/Director (Signature): _____

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i>	Writing assignments: Literary Analysis (10%), Time Travel Assignment (20%), Final Research Proposal (20%)
1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p>C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.	Syllabus writing assignments
1. Please describe the way(s) in which this criterion is addressed in the course design.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p>C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.	Syllabus writing assignments
1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p>C-3</p>			

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	Syllabus Writing Assignments
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 20px auto; width: 80%;"> <p style="background-color: yellow; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
LST	470	Renaissance Florence	L. HU

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	50% of the final course grade is based on writing assignments.	The following are individual writing assignments: Literary Analysis paper (10%); Time Travel Assignment (20%); and Final Research Proposal (20%).
2	The writing assignments require students to gather, interpret, and evaluate evidence regarding the political, cultural, and aesthetic period of the Renaissance in Florence, Italy. Assignments require critical inquiry that applies, synthesizes, and compares concepts, theories, and modes of inquiry and expression from the Humanities (Art/Literature) and Social Sciences (Politics/Sociology).	<p>The Literary Analysis paper gives students an opportunity to expand on critical engagement developed during discussions. For this assignment, students are asked to gather and interpret passages from the text as evidence to advance a thesis focused on the works of Dante, Boccaccio & Petrarch.</p> <p>The Time Travel Assignment provides a creative option for synthesis and analysis. Students are asked to either: a) assume the role of a reporter who goes back in time and interviews a panel of famous Renaissance figures, or (b) assume the persona of a specific Renaissance figure and write a series of journal entries as that person. Submissions should reflect that students have an understanding of the Renaissance in Florence as a whole and have thoughtfully considered their responses. That is, students will research, gather, and evaluate evidence on individuals in the period to assure journal passages or interview responses are realistic.</p> <p>The Final Research Proposal: The scenario for this assignment is that the student has been hired to teach a BLS seminar of his/her own. The student must come up with a proposal for a study abroad topic that synthesizes social sciences and humanities perspectives, research and decide on readings for the class, create a series of assignments, and create a flyer to “sell” the course to students. A written proposal (5-7 pages) and a sample syllabus is required. To complete this assignment, students will choose a topic, research the topic, and gather readings and other sources to include in the course. The proposal includes an introduction to the topic, a series of assignments and the rationale for choosing them, a discussion presenting and defending the required readings, and the aims and goals for the course.</p>

<p>3</p>	<p>The Literary Analysis Paper is an essay that requires critical inquiry and evaluation aimed at defending a thesis.</p> <p>The Time Travel Assignment requires research into the biographies of historical figures of the period and a synthesis of concepts and perspectives as students must take on the voice of one or several of these personas.</p> <p>The Final Proposal Project requires fairly extensive research into readings and assignments to be included in the course students are designing. Critical inquiry, evaluation, and synthesis are necessary to articulate a rationale for finding certain resources over others and balancing a Social Sciences and Humanities perspective.</p> <p>All these assignments require supporting evidence and in-text citations. They are expected to be well written and organized with attention to fluency and tone.</p>	<p>See descriptions in item 2</p>
	<p>Written feedback on discussion essays begins at the start of the term. Feedback is provided within 4-5 days of submission in the form of comments and markups on individual submissions as well as comprehensive announcements to the class. Students are advised to use feedback to improve on future assignments. Typically, feedback addresses critical thinking, organization, and writing.</p> <p>In terms of substantial writing assignments, they are arranged so that students receive timely feedback aimed at improving future submissions. This feedback increasingly focuses on historical interpretation and synthesis as the</p>	<p>Literary Analysis paper is provided feedback within 4-5 days that focuses on critical thinking, organization, and writing. Students are also advised in particular on choosing passages as evidence, what is supportive evidence, and interpreting literature.</p> <p>The Time Travel Project is provided feedback within 4-5 days focusing on critical thinking, research, accuracy of content, and creativity. Students are also advised on synthesizing historical content and articulating their individual interpretations.</p>

	term progresses.	
--	------------------	--

LST 470 – Capstone Seminar: *Renaissance Florence*

Online Course

Course and Faculty Information

Course Description: Advanced analysis and application of theories and methods of human and social inquiry. As Liberal Studies students you have taken take classes across various disciplines, which has enabled you to see the world from multiple perspectives and increased your capacity to understand today's complex issues. For your capstone seminar, we will examine a topic from a variety of disciplinary perspectives, emphasizing the humanities and social sciences.

In this section of LST 470 students will study the art, literature, philosophy, and politics surrounding Florence, Italy from 1265 to 1513. Numerous virtual field trips to museums, architectural landmarks, and other points of historical interest will supplement class readings. The following topics will be covered:

- 1) The Geography and Cultural History of Florence
- 2) The Rise of Humanism (Ficino)
- 3) Dante, Petrarch, and Boccaccio
- 4) The Evolution of Art in the 14th c: Giotto, Pisano, Brunelleschi and Alberti's *De Pictura* (on perspective and painting)
- 5) Politics: The Medici and Machiavelli
- 6) The Evolution of Art in the 15th c: Botticelli, Michelangelo, Leonardo and Vasari's *Lives*

Students will complete a variety of writing assignments, including analytical essays and creative projects.

Credits: 3

Prerequisites: Liberal Studies BLS major; ENG 102, 105, or 108 with C or better; LST 370 (BIS 370) with C or better; minimum senior standing OR Visiting University Student

Instructor: Melanie Pitts

Contact Info: Melanie.Pitts@asu.edu

Office Hours: by appointment via Zoom

College Contact: This course is offered by the [College of Integrative Sciences and Arts](https://cisa.asu.edu) (CISA). For more information about the college, visit our website: <https://cisa.asu.edu>. If you have questions about this course, please speak with your instructor. If your instructor is unable to address your questions, please send your inquiry to cisa@asu.edu.

Course Learning Outcomes

At the completion of this course, students will be able to:

1. Demonstrate the ability to analyze Renaissance Florence using humanities and social sciences perspectives
2. Demonstrate the ability to synthesize humanities and social sciences perspectives

Textbooks, Required Readings and Materials

Brucker, Gene A. **Renaissance Florence** (University of California Press, 1983). ISBN: 0520046951

Other readings will be available online.

Course Access

Your ASU courses can be accessed by both my.asu.edu and asu.instructure.com; bookmark both in the event that one site is down.

Computer Access Requirements

We do not recommend the use of iPads or Chromebooks for ASU Sync because these devices do not work for class exams that may be proctored remotely.

Additional Requirements

This course requires the following technologies:

- Web browsers ([Chrome](#), [Mozilla Firefox](#), or [Safari](#))
- [Adobe Acrobat Reader](#) (free)
- [Adobe Flash Player](#) (free)
- Webcam, microphone, headset/earbuds, and speaker
- Microsoft Office ([Microsoft 365 is free](#) for all currently-enrolled ASU students)
- Reliable broadband internet connection (DSL or cable) to stream videos.

Note: A smartphone, iPad, Chromebook, etc. will not be sufficient for completing your work in an online environment. Although you will be able to access course content with mobile devices, you must use a computer for all assignments, quizzes, and virtual labs completed in Canvas.

Student Success

To be successful:

- check the course daily
- read announcements
- read and respond to course email messages as needed
- complete assignments by the due dates specified
- communicate regularly with your instructor and peers

- create a study and/or assignment schedule to stay on track
- access [ASU Online Student Resources](#) or [CISA Academic Resources](#)

Grading

Your grade will be determined based on the following grading schema:

Grade	Percentage	Points
A+	100% - 99%	99 - 100
A	<99-93%	93 - 98
A-	<93-90%	90 - 92
B+	<90-88%	80 - 89
B	<88-83%	83 - 88
B-	<83-80%	80 - 82
C+	<80-77%	77 - 79
C	<77-70%	70 - 76
D	<70-60%	60 - 69
E	<60%	0 - 59
EU	<60%	Failing Did Not Complete
EN	0%	Failing Never Participated

Grading Procedure

Grades reflect your performance on assignments and adherence to deadlines. Grades on assignments will be available within 48 the due date in the Gradebook.

Late or Missed Assignments

Notify the instructor **BEFORE** an assignment is due if an urgent situation arises and you are unable to submit the assignment on time.

Follow the appropriate University policies to request an [accommodation for religious practices](#), or to request accommodation for missed assignments [due to University-sanctioned activities](#) or [active military service](#).

Responses / Online Postings: Take careful note of the due dates listed on the syllabus. Late responses/ postings will not receive credit without a valid excuse e-mailed to me in advance.

Assignments: The syllabus indicates deadlines for major Writing Assignments to be submitted. Late assignments will lose one letter grade for each day past the due date.

Communicating with your Instructor and Classmates

Classroom Community

To build a course climate that is comfortable for all, it is important that students (1) display respect for all members of the class – including the instructor and students; (2) pay attention to and participate in all interactive student partner/instructor sessions and activities; and (3) observe the rules of appropriate online behavior (also known as *netiquette*). This term is defined by the instructor and includes keeping course discussion posts and oral communication with other students (or the instructor) focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. In addition, they must avoid racist, sexist, homophobic, or other negative language that may unnecessarily exclude course members. This is not an exhaustive list of behaviors; rather, it represents examples of the types of things that can have a dramatic impact on the course environment. Your final grade may be reduced each time you engage in the types of negative behaviors indicated above.

My office is located at the Polytechnic Campus (Santa Catalina Hall, 233Z). The best way to contact me is via e-mail – I check it several times a day. I will be e-mailing you at least 1-2 times per week with notes and reminders about the class. And, I hope to hear from you this term with questions or just notes to check in or say “hello.” I’m never bothered by e-mails from students.

Although you should feel free to e-mail me anytime, there are certain circumstances where you should absolutely e-mail me, including if:

- you have a question about an assignment
- you are concerned about a grade
- you are unclear about any instructions connected to the class
- you face life circumstances that are interfering with your course work
- you have questions about your degree program
- you are considering taking time off from school

Along with teaching this class my main priority is to help you stay on track to complete your educational goals. Don’t hesitate to give a “shout out” if you find yourself in any of these situations!

Community Forum

This course uses a Canvas discussion topic called "Community Forum" for general questions and comments about the course. Check the syllabus, announcements, and existing posts to ensure it's

not redundant prior to posting a question or comment. You are encouraged to respond to the questions of your classmates.

Email questions of a personal nature to your instructor. You can expect a response within 24 hours

Chat

The Chat tool in Canvas allows students and teachers to interact in real time. Use Chat only for informal course-related conversations unless your instructor informs you otherwise. Chat is not ideal for questions about assignments; instructors are not required to monitor it and conversations may be buried or lost.

Email

ASU email is an [official means of communication](#) among students, faculty, and staff. Students are expected to read and act upon email in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly. ***All instructor correspondence will be sent to your ASU email account.***

Course Outline

Module 1: Getting to Know the City of Florence

By the end of this module, students will be able to:

- Describe aspects of Florence and Florentine culture that contributed to the rise of the Renaissance.

Read: Gene Brucker, *Renaissance Florence*, chapters 1-3

View: “Florence Italy, Burt Wolf’s Travels and Traditions”

Due: Discussion 1-- Please introduce yourself and tell us what you knew about the Italian Renaissance before this class.

Due: Writing Assignment 1—City Elements and Rise of the Renaissance

Module 2: The City (Virtual Tour)

By the end of this module, students will be able to:

- Identify major landmarks in the city of Florence.

Read/View: Lecture “Tour of Florence”

View: “Ponte Vecchio”

View: “Pitti Palace Florence”

Due: Quiz--Identify and Describe Landmarks

Module 3: Dante and Giotto

By the end of this module, students will be able to:

- Evaluate literary work from Dante and his role as a Humanist
- Evaluate artistic works of Giotto and his role as a Humanist

View: Lecture “Dante Alighieri”

Read: Dante, *Inferno*, Cantos 1-4

View: Lecture, “Trecento Art—Giotto”

View: lecture by Giuseppe Mazzotta, “Dante in Translation”

Due: Discussion 3—Dante, Giotto and Humanist Ideas

Module 4: Petrarch and Boccaccio

By the end of this module, students will be able to:

- Assess literary works from Petrarch
- Assess literary works from Boccaccio

View: Lecture, “Petrarch—Father of Humanism”

Read: Petrarch, “The Complete Canzoniere”

View: Lecture, “Boccaccio”

Read: “The Decameron of Giovanni Boccaccio”

Due: Discussion 4-- Petrarch's Canzoniere and Boccaccio's Decameron as reflections of Humanist ideas and application to today

Module 5: Literary Analysis

In this module, students will build on their discussion topics and ideas and write a thesis-driven, short paper on the literature they read.

Due: Module 5 Writing Assignment Literary Analysis (see directions)

Module 6: Let's Eat!

Students will be introduced to the culinary culture of Florence and Renaissance Italy

View: “Florence Food Tour”

View: “Best Gelato Ever”

View: “Dinner at Aqua Al Due”

Module 7: Linear Perspective

By the end of this module, students will be able to:

- Summarize the concept of linear perspective and its impact on art in the period.
- Apply the concept to analyze an image.

Read: Brucker, *Renaissance Florence*, chapter 6

View: “Brunelleschi’s Experiment”

View: “What is Linear Perspective in the Renaissance”

Due: Module 7 Discussion—Linear Perspective in the Italian Renaissance

Module 8: Quattrocento Art (1400s)

By the end of this module, students will be able to:

- Identify artistic works from Ghiberti, Donatello, Masaccio, Botticelli and others.
- Analyze artistic works from Ghiberti, Donatello, Masaccio, Botticelli and others.

Read: Leon Battista Alberti, “On Painting” (excerpts)

View: Lecture, “Art of the 1400s”

Read: Giorgio Vasari, *Lives of the Artists* (excerpts)

Due: Module 8 Discussion—Alberti and Realism

Due: Quiz 8—Identifying and Describing Art

Module 9: Politics, the Medici and Machiavelli

By the end of this module, students will be able to:

- Analyze the role of the Medici family in the development of the Renaissance in Florence.

Read: Niccolo Machiavelli, *The Prince* (excerpts)

View: “Medici: Godfathers of the Renaissance”

Due: Module 9 Discussion—Art, Power, and Politics

Module 10: Cinquecento Art (1500s)

By the end of this module, students will be able to:

- Identify artistic works from Leonardo and Michelangelo
- Analyze artistic works from Leonardo and Michelangelo

View: Lecture, “Leonardo da Vinci”

Read/view: “Leonardo Da Vinci: The Mechanics of Man”

Read: Giorgio Vasari, *Lives of the Artists* (excerpts)

Watch: “Michelangelo’s David”

Watch: “Sistine Ceiling”

Due: Quiz—Identifying and Describing Art

Due: Module 10 Discussion—Comparing the Art of the 1400s and 1500s

Module 11: Wine Tour

Students will be introduced to the wine culture of Tuscany

View: “Learn Italian”

View: “Tuscany Wine & Cheese Tasting Tour in Montepulciano and Pienza”

View: “Tuscan Wine & Olive Oil Tasting”

Module 12: Time Travel Project

Due: Time Travel Project

Module 13: Final Project

Due: Final Project—Study Abroad Seminar Development

Assignment Details

Discussions: You will be asked to participate in online throughout the term. Prompts for each of these discussions are posted on the Discussion Board forums. For these assignments, I am looking for 2 things, 1) that you participate in the discussion by giving feedback or “replying” to previous postings, and 2) that you post a 300 word response as a new thread to the question/prompt that shows you have evaluated the readings (7 discussions at 5 points each = 35 pts total). **See attached directions.**

Quizzes: There will be three short quizzes over the term. The first will focus on various landmarks on the city of Florence and the other two will focus on identifying art. (3 quizzes at 5 points each = 15 pts). **See attached directions and questions.**

Literary Analysis: You will write a (5-7 pages, double spaced) analysis paper on Dante, Boccaccio & Petrarch. This paper should have a thesis statement and should make an argument. That means you need to provide examples from the works we've read as evidence of your argument. You must use at least 2 of the three texts (Inferno, Decameron, Rime Sparse). Make sure you gather and interpret passages from the text as evidence to advance your thesis/argument
C2, C3 (10 pts).C1

Florence Time Travel Assignment: I hope you have fun with this assignment. For the Time Travel Project, please choose from the following options:

Assume you are a reporter able to go back in time. Put together a panel of 2-3 figures we've studied from Renaissance Florence and ask a series of interview questions. These questions should involve art, politics, geography, history, and literature and prompt discussion between

your participants. Report each of your panel members' responses to the questions and any discussion that takes place. This assignment will require that you do more research into the historical figures you choose for your panel so you can better anticipate the answers. That is, you will research, gather, and evaluate evidence on your panel members to make sure the responses match the individual's philosophy/methods, etc. C2

Create a series of journal entries in the role of someone in Renaissance Florence. For example, you could assume the persona of a famous artist, a Medici family member, a servant to the Medici family, or literary figure. Your entries should be written as if you are living in period and interacting with the culture. Be sure to include references to art, politics, geography, history, and literature. As in the options above, your writing should reflect that you have an understanding of the Renaissance in Florence as a whole and have thoughtfully considered your content. That is, you will research, gather, and evaluate evidence on your individual to make sure the journal passages correspond to history. C2 C3 (5-7 pages double spaced, 20 pts).C1

Final Proposal Project: Your Study Abroad:

Now that we have completed our exploration of my choice of a study abroad seminar topic (Renaissance Florence), it's time for you to put your skills to work on a new topic of your choice.

Here is the scenario: you have been hired to teach a BLS seminar of your own. You must come up with a proposal for a study abroad topic to examine from a social sciences and humanities perspective, research and decide on readings for the class, create a series of assignments, and create a flyer to "sell" your course to students. The written proposal should be around 5 pages (double spaced). At the end of the proposal please include a sample syllabus. To complete this assignment you will need to choose a topic, research the topic, and gather readings and other sources to include in the course. You will develop a rationale for studying this particular place and time. Your proposal should include an introduction to the topic, how you will synthesize Social Sciences and Humanities, a series of assignments and the rationale for choosing them, a discussion presenting and defending the required readings, and the aims and goals for the course C2 (20 pts).C1 See attached directions.

Submitting Assignments

For your own protection, you should keep a copy of everything you hand in, and you should keep your graded assignments at least until grades are finalized at the end of the semester in the event you wish to contest any grades.

All assignments, unless otherwise announced by the instructor, MUST be submitted to the designated area of Canvas. Do not submit an assignment via email.

Assignment due dates follow Arizona Standard time. Click the following link to access the [Time Converter](#) to ensure you account for the difference in time zones. Note: Arizona does not observe daylight savings time.

Course Time Commitment

Coursework includes all learning activities including reading, watching videos, studying, and completing assignments. Arizona Board of Regents (ABOR) requires 45 hours of coursework per credit for college-level courses, which translates to:

- 1 credit hour = 45 total hours
- 2 credit hours = 90 total hours
- 3 credit hours = 135 total hours
- 4 credit hours = 180 total hours
- 5 credit hours = 225 total hours

ASU courses range in length from 6 weeks to 15 weeks. Below is a breakdown of the 135-hour required time commitment for a three-credit course divided among weeks for courses of various lengths.

Course Length	Time on Coursework per Week for a 3-credit course	Total Time Requirement for a 3-credit Course
6 weeks	22.5 hours	135 hours
7.5 weeks	18 hours	135 hours
8 weeks	17 hours	135 hours
15 weeks	9 hours	135 hours

Drop and Add Dates/Withdrawals

If you are unable to take this course for any reason, be aware that there is a limited timeline to [drop or add the course](#). Consult with your advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: [Withdrawal from Classes](#), [Withdrawing as a Financial Aid Recipient](#), [Medical/Compassionate Withdrawal](#), and a [Grade of Incomplete](#).

Grade Appeals

Students must first speak with the instructor of the class to discuss any disputed grades. If, after review, a resolution is not achieved, students may proceed with the appeal process. Student grade appeals must be processed in the regular semester immediately following the issuance of the grade in dispute (by commencement for fall or spring), regardless whether the student is enrolled at the university. Complete details are available in the [CISA Grade Appeals policy](#).

Academic Integrity

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of

registration privileges, disqualification and dismissal. For more information, see provost.asu.edu/academicintegrity.

If you fail to meet the standards of academic integrity in any of the criteria listed on the university policy website, sanctions will be imposed by the instructor, college, and/or dean. Academic dishonesty includes, but is not limited to, cheating on an academic evaluation or assignment, plagiarizing, academic deceit (such as fabricating data or information), or falsifying academic records. Turning in an assignment (all or in part) that you completed for a previous class is considered self-plagiarism and falls under these guidelines. Any infractions of self-plagiarism are subject to the same penalties as copying someone else's work without proper citations. Students who have taken this class previously and would like to use the work from previous assignments should contact the instructor for permission to do so.

If you have any questions about your work and the academic integrity policy, please discuss your assignment or concerns with your instructor, teaching assistant, or your college Academic Integrity Officer in advance of submitting an assignment. Student resources on Sun Devil Integrity and strategies for completing your work with integrity and avoiding plagiarism are available here: ASU Student Resources for Academic Integrity or provost.asu.edu/academicintegrity for more information.

Harassment Prohibited

ASU policy prohibits harassment on the basis of race, sex, gender identity, age, religion, national origin, disability, sexual orientation, Vietnam era veteran status, and other protected veteran status. Violations of this policy may result in disciplinary action, including termination of employees or expulsion of students. Students are encouraged to report harassment to instructors and the Dean of Students Office.

Student Conduct

ASU and the College of Integrative Sciences and Arts expects and requires its students to act with honesty, integrity, and respect. Required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures](#), [Computer, Internet, and Electronic Communications policy](#), [ASU Student Academic Integrity Policy](#), and outlined by the [Office of Student Rights & Responsibilities](#). Anyone in violation of these policies is subject to sanctions. [Students are entitled to receive instruction free from interference](#) by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per [Instructor Withdrawal of a Student for Disruptive Classroom Behavior](#). The Office of Student Rights and Responsibilities accepts [incident reports](#) from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

Title IX

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.

Disability Accommodations

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to the instructor at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Disability Resource Center (eoss.asu.edu/drc)

Email: DRC@asu.edu

DRC Phone: 480-965-1234

DRC FAX: 480-965-0441

Statement on Inclusion

Arizona State University is deeply committed to positioning itself as one of the great new universities by seeking to build excellence, enhance access, and have an impact on our community, state, nation, and the world. To do that requires our faculty and staff to reflect the intellectual, ethnic, and cultural diversity of our nation and world so that our students learn from the broadest perspectives, and we engage in the advancement of knowledge with the most inclusive understanding possible of the issues we are addressing through our scholarly activities. We recognize that race and gender historically have been markers of diversity in institutions of higher education. However, at ASU, we believe that diversity includes additional categories such as socioeconomic background, religion, sexual orientation, gender identity, age, disability, veteran status, nationality, and intellectual perspective.

Mental Health

As a student, like anyone else, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating, and/or lack of motivation. These emotional health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. ASU Counseling Services provides counseling and crisis services for students who are experiencing a mental health concern. Any student may call or walk-in to any ASU counseling center for a same-day or future appointment to discuss any personal concern. Here is the website: eoss.asu.edu/counseling. After office hours and 24/7 ASU's dedicated crisis line is available for crisis consultation by calling 480-921-1006.

Establishing a Safe Environment

Learning takes place best when a safe environment is established in the classroom. In accordance with [SSM 104-02](#) of the Student Services Manual, students enrolled in this course have a responsibility to support an environment that nurtures individual and group differences and encourages engaged, honest discussions. The success of the course rests on your ability to create a safe environment where everyone feels comfortable to share and explore ideas. We must also be willing to take risks and ask critical questions. Doing so will effectively contribute to our own and others' intellectual and personal growth and development. We welcome disagreements in the spirit of critical academic exchange, but please remember to be respectful of others' viewpoints, whether you agree with them or not.

All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) must be reported to the ASU Police Department (ASU PD) and the [Office of the Dean of Students](#). If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Prohibition of Commercial Notetaking Services

In accordance with [ACD 304-06 Commercial Note Taking Services](#), written permission must be secured from the official instructor of the class in order to sell the instructor's oral communication in the form of notes. Notes must have the note taker's name as well as the instructor's name, the course number, and the date.

Course Evaluation

Students are expected to complete the course evaluation. The feedback provides valuable information to the instructor and the college and is used to improve student learning. Students are notified when the online evaluation form is available. The results are always anonymous and cannot be reviewed by the instructor/department until after final grades have been posted.

Trigger Warning

Please note that some course content may be deemed offensive by some students, although it is not my intention to offend anyone. In addition, some materials that we link with online might also be considered offensive, troubling, or difficult to review in terms of language or graphics. I attempt to provide warnings when introducing this kind of material; yet, if I forget to do so, or if something else (in my materials or posts from fellow students) seems offensive, please contact me at Melanie.Pitts@asu.edu, or the faculty head, Kevin Ellsworth.

Academic Affairs Manual

For a complete guide to Arizona State University course policies, please refer to the [Academic Affairs Manual \(ACD\)](#).

Syllabus Disclaimer

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Remember to check your ASU email and the course site often.

Appendix 1: Discussion Board Directions and Prompts

Module 1: Discussion (5 Points)

Read through the discussion so far. Be sure to reply to at least 3 of your peers for discussion. Your response should be 250-300 words; that is one to two double-spaced pages. Your post should show you have carefully considered the readings and the writing prompts below. It is a good idea to type your main response in Word and then copy and paste it to the forum.

Please introduce yourself and tell us what you knew about the Italian Renaissance before this class. Have you ever visited Italy? Seen Renaissance art in a museum when you were younger? Read about Italian history in other classes?

Module 1: Writing Assignment (5 Points)

In the first chapter of his text, Brucker discusses the location of Florence in terms of the geography of Italy. We learn the city is in a valley on the Arno River, that it was surrounded by walls, and has twisting streets that snake through many neighborhoods. Brucker also discusses the changes of the mid-1300s, the plague that wiped out almost half the population in the 1340s, and the daily life of the people during the Renaissance. Brucker provides quite a bit of detail in an effort to convey what it may have been like to actually live there.

Choose 2-3 points about Florence discussed by Brucker that you found most interesting (from Chapter 1 or the other sections). Tell us what they are, why you found them interesting, and how these aspects of the city may have contributed to the rise of the Renaissance. Please write your answer in the form of a short essay (250 words minimum) and post it .

Module 3: Discussion (5 Points)

Read through the discussion and reply to at least 3 of your peers. Each reply should be at least 2-3 sentences. You can either write separate answers for each or combine your answers into one response. The total word count for the response should be at least 300 words.

I've briefly discussed the rise of Humanism in the Italian Renaissance. During this time there was renewed interest in classical literature and philosophy and even knowledge in general versus the Medieval Period. Also, the central focus of Renaissance Humanism was, quite simply, human beings rather than the focus on the Church or God (as was the case in Medieval times). Humans were praised for their achievements — achievements attributed to human ingenuity and human effort rather than divine grace. Humans were regarded optimistically in terms of what they could do, not just in the arts and sciences but even morally. This new attitude helped pave the way for the Renaissance.

Think about how Dante's *Inferno* reflects Humanist ideas.

For example, Mazzotta discusses how Dante, in writing his epic poem, is setting himself up as a great poet, comparable to Homer and Virgil. He even goes so far as to have Virgil, the great Roman poet, serve as his guide to the underworld. However, while Virgil and Homer wrote their epics in third person about heroes of war (like Odysseus and Aeneas), Dante's story is about himself. At the beginning of Canto 2, Dante states "I, myself, alone prepared to undergo the battle." Here Dante is setting himself up as the hero of his own story. This is the first triple "I" or self-reference in western literature. As Mazzotta states, Dante the pilgrim descends into hell so that Dante the poet can tell the story (and become famous, of course): "Can you hear it? He is going down for redemption. He is descending in humility, and yet now he talks as a poet, his poetic voice is one that elevates itself. There seems to be a kind of discrepancy between the two, that's the great temptation of Dante."

How might this reflect new Humanist ideas? And what about other aspects of Dante's *Commedia*? The language, the tone, the characters - does anything else strike you as humanist?

Now, think about Giotto and his style of painting. How does the art of Giotto reflect Humanist ideas?

Module 4: Discussion (5 points)

Read through the discussion and reply to at least 3 of your peers. Each reply should be at least 2-3 sentences. Then post a new thread with your response to the following questions. You can either write separate answers for each or combine your answers into one response. The total word count for the response should be at least 300 words.

Petrarch's *Canzoniere* and Boccaccio's *Decameron* are very different types of literary works. However, one could argue that they both reflect Renaissance Humanism, much like Dante's *Inferno*. For your response please discuss how these works reflect Humanist ideas and what they may tell us now in 2013 about the culture of Renaissance Florence.

Module 7 Discussion (5 points)

Read through the discussion and reply to at least 3 of your peers. Each reply should be at least 2-3 sentences. You can either write separate answers for each or combine your answers into one response. The total word count for the response should be at least 300 words.

The development of linear perspective in the Italian Renaissance was important for the development of art in the period. Primarily, there was a move toward realism in the 1400's and artists were encouraged to paint pictures that represented the real world as closely as possible. For your response, discuss your impressions of linear perspective - what did you learn in this module? How might the development of perspective relate to Humanism?

Attach an image where you diagram linear perspective in a similar way to what is demonstrated in the videos. You can take a photo or find a picture of a painting (or other image) and then diagram the lines to show perspective. Please attach your image to your post.

Module 8 Discussion (5 Points)

Read through the discussion and reply to at least 3 of your peers. Each reply should be at least 2-3 sentences. You can either write separate answers for each or combine your answers into one response. The total word count for the response should be at least 300 words.

In his writing, Alberti argues for ways that artists should try to make paintings more realistic. For example, we discuss linear perspective and the use of a pyramid structure in terms of placing figures in a painting (to draw the eye to the center). For your discussion, choose your favorite

painting discussed in the module. Tell us why it is your favorite and how you feel it does or does not adhere to Alberti's ideas.

Module 9 Discussion (5 points)

Read through the discussion and reply to at least 3 of your peers. Each reply should be at least 2-3 sentences. Then post a new thread with your response to the following questions. You can either write separate answers for each or combine your answers into one response. The total word count for the response should be at least 300 words.

In this module we learned a lot about the rise of powerful families during the early Italian Renaissance in Florence, especially the Medicis. Please discuss your impressions on the connections between art, power, and politics in the period. Did anything seem surprising? Do you think the propagandistic aspect of art - the Medicis wanting to become more visible and powerful through art - undermines the value of the art produced in any way?

Module 10 Discussion (5 points)

Read through the discussion and reply to at least 3 of your peers. Each reply should be at least 2-3 sentences. Then post a new thread with your response to the following questions. You can either write separate answers for each or combine your answers into one response. The total word count for the response should be at least 300 words.

Think back to the previous art modules we've looked at in class (Module 8 and Giotto in Module 3). Consider the advancements in art from the earlier periods to the current unit (1500's). For your discussion, choose your favorite work of art from this current module and compare and contrast it to the art of Giotto and the 1400s.

Appendix 2: Quizzes

Module 2: Quiz (5 Points)

The quiz is made up of 4 questions. For each you will be given an image and be asked to identify the landmark and write 2-3 sentences about it.

1. Identify this landmark and write 2-3 sentences describing it.



2. Identify this landmark and write 2-3 sentences describing it.



3. Identify this landmark and write 2-3 sentences describing it.



4. Identify this landmark and write 2-3 sentences describing it.



Module 8 Quiz

The quiz is made up of 5 questions. For each you will be given an image and be asked to identify the landmark and write 2-3 sentences about it.

1. Identify the artist and the name of this artwork. Also, write 2-3 sentences about it.



2. Identify the artist and the name of this artwork. Also, write 2-3 sentences about it.



3. Identify the artist and the name of this artwork. Also, write 2-3 sentences about it.



4. Identify the artist and the name of this artwork. Also, write 2-3 sentences about it.



5. Identify the artist and the name of this artwork. Also, write 2-3 sentences about it.



Module 10 Quiz (5 points)

1. Name the artist and title of the work:



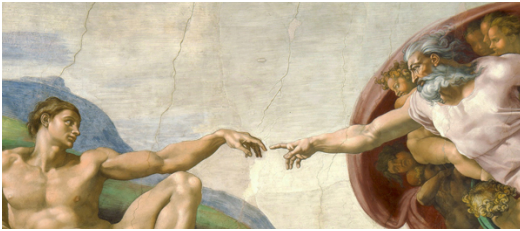
2. Name the artist and title of the work:



3. Name the artist and title of the work:



4. Name the artist and title (or location) of the work:



5. Name the artist and title (or location) of the work:



Appendix 3: Analysis Paper

Module 5: Literary Analysis Assignment (10 points)C1

For your analysis, you should write about 5-7 pages, double spaced and submit it by dropbox.

This paper should have a thesis statement and should make an argument. That means you need to provide examples from the works we've read as evidence of your argument. You must use at least 2 of the three texts (Inferno, Decameron, Rime Sparse). Make sure you gather and interpret passages from the text as evidence to advance your thesis/argument.

Some topics might include:

Comparing and contrasting as aspect of 2 texts

How 2 of the texts seem to represent Humanism in a particular way

For example, I might want to argue that Petrarch and Dante both aim to become famous through their poetry. I could then provide examples of Dante's "Me, Myself, Alone" and the presence of Virgil and also discuss the self-reflective nature of Petrarch love poetry. That is, that these poems are about the poet not really the content in many ways.

PLEASE NOTE: An analysis means that you have to make an argument for or against a particular reading of the texts. Summarizing is not analysis. Assume your reader is familiar with the works. Also, stating that the Decameron is "an interesting work" is not an analysis. Pick a specific aspect of the work and don't be afraid to take a stand! Then back up your argument by citing examples from the text. C2 C3 C4

Appendix 4: Time Travel Assignment (20 points) C1

I hope you have fun with this assignment. For the Time Travel Project, please choose from the following options:

Assume you are a reporter able to go back in time. Put together a panel of 2-3 figures we've studied from Renaissance Florence and ask a series of interview questions. These questions should involve art, politics, geography, history, and literature and prompt discussion between your participants. Report each of your panel members' responses to the questions and any discussion that takes place. This assignment will require that you do more research into the historical figures you choose for your panel so you can better anticipate the answers. That is, you will research, gather, and evaluate evidence on your panel members to make sure the responses match the individual's philosophy/methods, etc.

Create a series of journal entries in the role of someone in Renaissance Florence. For example, you could assume the persona of a famous artist, a Medici family member, a servant to the Medici family, or literary figure. Your entries should be written as if you are living in period and interacting with the culture. Be sure to include references to art, politics, geography, history, and literature. As in the options above, your writing should reflect that you have an understanding of

the Renaissance in Florence as a whole and have thoughtfully considered your content. That is, you will research, gather, and evaluate evidence on your individual to make sure the journal passages correspond to history. C2 C3 C4

Appendix 5: Final Proposal Project – Your Study Abroad (20 pts) C1

Now that we have completed our exploration of my choice of a study abroad seminar topic (Renaissance Florence), it's time for you to put your skills to work on a new topic of your choice.

Here is the scenario: you have been hired to teach a BLS seminar of your own. You must come up with a proposal for a study abroad topic to examine from a social sciences and humanities perspective, research and decide on readings for the class, create a series of assignments, and create a flyer to “sell” your course to students. The written proposal should be around 5 pages (double spaced). At the end of the proposal please include a sample syllabus. To complete this assignment you will need to choose a topic, research the topic, and gather readings and other sources to include in the course. You will develop a rationale for studying this particular place and time. Your proposal should include an introduction to the topic, a series of assignments and the rationale for choosing them, a discussion presenting and defending the required readings, and the aims and goals for the course. See below for details and requirements.

There are several steps you should take to complete this assignment successfully!

Start brainstorming topics. Please choose a study abroad topic that interests you! You will be spending some time on this project, so try to make the most of the experience. Maybe you would like to explore Elizabethan England, Revolutionary France, or other historical periods in the Middle East, Africa, China, or anywhere. Keep in mind that for BLS you must focus on social sciences and humanities perspectives.

Once you have a topic, start reading. You must choose 3-4 social sciences readings (politics, psychology, sociology, etc) and 3-4 humanities readings (or other “texts”) for the class. In terms of humanities, you might include poems, fiction, music, art, photography.

Once you have your readings, you should work on developing a series of 3 assignments for the class. The assignments may be any combination of papers or projects and should challenge your students to think critically (no tests). At least one of the assignments should require students to synthesize (or integrate) the humanities and social sciences. C2 C3 C4

Work on your flyer.

Minimum Requirements for your “Syllabus”:

Your name, the topic and title of the class (for example, my BLS class is titled: “Touring Renaissance Florence”)

2-3 paragraphs discussing your topic and summarizing the class (see our course syllabus for an example)

Required Readings: In this section you should list at least 3 readings/texts from the social sciences and 3 readings/texts from the humanities. Along with the bibliographic information, include 3-5 sentences for each reading explaining why the text is important for the class. For the humanities, one of your readings may be a collection of poems or a series of artworks. That's fine, just include as much bibliographic info as possible and your 3-5 sentences stating why these "texts" are important for the class.

A series of 3 assignments (minimum). These may include any combination of papers or projects. All the assignments should promote critical thinking (no tests) and at least one should require students to integrate the humanities and social sciences. You should also include the point value of each assignment. Your three assignments should total 100 points.

A flyer "selling" your class to students. Very often instructors come up with flyers to advertise their classes (you've probably seen them on campus). Try to be creative here and come up with an ad that would get attention. For example, I once taught a class on Classical Epic literature (Homer, Virgil, Ovid, etc). I was told by an advisor that students were afraid to sign up. So, I created a flyer that had a picture of an ancient Greek statue of Homer next to a picture of Homer Simpson and the line: "When you think of Homer, who comes to mind?" This helped the students relax a bit about me and the course and the class filled. This part of the assignment is useful as it forces you to think about your topic in a creative/fun way.

Appendix 6: Book Information

RENAISSANCE FLORENCE



RENAISSANCE FLORENCE

GENE BRUCKER

University of California Press
Berkeley, Los Angeles, London

University of California Press
Berkeley and Los Angeles
University of California Press Ltd.
London, England

Copyright © 1969, by John Wiley & Sons, Inc.
Supplements copyright © 1983, by the Regents of the University of California

ISBN 0-520-04695-1 paper
0-520-04919-5 cloth
Library of Congress Catalog Card Number 82-40097
Printed in the United States of America

1 2 3 4 5 6 7 8 9

CONTENTS

List of Maps and Illustrations, xii

One THE RENAISSANCE CITY, 1

Two THE ECONOMY, 51

Three THE PATRICIATE, 89

Four POLITICS, 128

Five THE CHURCH AND THE FAITH, 172

Six CULTURE, 213

Epilogue THE LAST YEARS
OF THE REPUBLIC, 256

Bibliography and Notes, 281

Notes on Florentine Scholarship, 301

Bibliographical Supplement, 305

Index, 313

LIST OF ILLUSTRATIONS

View of Florence from Fiesole	2
Cathedral	15
Palazzo della Signoria and the Piazza della Signoria	14
Detail of Bigallo fresco	16
Ponte Vecchio	17
Old Market prior to demolition	17
Volta dei Girolami	18
Piazza of S. Spirito	19
Porta S. Giorgio	19
Donati tower	20
Davanzati Palace	21
Foundling Hospital	34
S. Lorenzo, interior	35
Medici Palace on the Via Cavour	37
Masolino, detail from Brancacci chapel fresco, S. Maria del Carmine	40
Donatello, bust of Niccolò da Uzzano (Museo Nazionale)	96
Verrocchio, bust of Cosimo de' Medici	120
Wedding scene from Adimari <i>cassone</i> (Museo Nazionale)	122, 123
S. Trinita, interior	195
Donatello, St. George (Museo Nazionale)	245
Masaccio, <i>Trinity</i> (S. Maria Novella)	247
Gentile da Fabriano, <i>Adoration of the Magi</i> (Uffizi)	251
Strozzi Palace	264
Botticelli, <i>Primavera</i> (Uffizi)	266
The Execution of Savonarola in the Piazza della Signoria	271