

Minor Florence-Rome (NIKI-KNIR)

General schedule

Week	Data	Loc.	Course	EC	Didactic forms	Reading Lab.	Examination
36	2-15 September 2019	Florence	1. Italian language: reading practicum	3	Seminar and lectures		Grammar tests, portfolio and exam
37							
38	Preparation		2. The Discovery of Time: Renaissances and Revolutions	6	Intensive seminar	Reading, translating & commenting translations of primary texts	Literature reviews & Presentation
39	23 Sept-6 Oct.						
40							
41	Preparation						
42	14-27 October		3. Italian worlds of knowledge: Academies, Universities and Courts	6	Intensive seminar	Literature review Presentation & virtual exhibition	
43							
44	Short essays				2 short essays		
45	Preparation	Rome	4. Saints & heroes: Personality Cults	6	Intensive seminar	Reading, translating & commenting translations of primary texts	Literature review, Presentation
46	11-24 November						
47							
48	Preparation		5. Bella Figura: Rome and the Phenomenology of Display	6	Intensive seminar	Literature review, Presentation	
49	2-15 December						
50							
51	Short essays				2 short essays		
52	Holiday						
2, 3 and 4	6-26 January 2020	NL	6. Concluding essay	3	Concluding Essay (self-study)		

Course 1: Italian Language: Reading Practicum

Lecturers

Luisa Meroni (UU; tbc)

Learning outcomes

- Learn fundamental Italian grammatical structures and syntax
- Build knowledge of essential Italian vocabulary words
- Read and understand, with the help of a dictionary, scholarly texts.

Content

The goal of this course is to provide the student with the necessary tools to comprehend and analyze Italian texts, with particular focus on (art) historical literature. Through the active reading of specific texts, the student will learn the basic notions of Italian grammar, how to use a dictionary, and how to decipher the meaning of a text. Although specifically designed to target reading skills, this course will also enhance listening, and writing. These skills are engaged by various types of material, including digital format, with which the students can also practice independently. Italian grammar will be explained and practiced during the morning sessions. In the afternoon sessions, reading assignments will give students the opportunity to individuate in the texts certain issues of grammar discussed in class, analyze how sentence structure works and expand the essential vocabulary knowledge, all necessary ingredients to understanding written Italian.

On the basis of this course, during the remaining weeks of the semester a reading laboratory will be based in which students will read (parts of) primary sources in Italian, practice with translating them, and comment upon each other's translations in order to deepen their comprehension of the Italian language.

Study materials

1. ESSENTIAL ITALIAN (IN LINGUA INGLESE) - Marco Mezzadri –Guerra Edizioni (ISBN: 88-7715-810-7 EAN: 978-88-7715-810-9)
2. L'ITALIANO ATTRAVERSO LA STORIA DELL'ARTE - Maddalena Angelino - Elena Ballarin – Guerra Edizioni (SBN: 978-88-7715-930-4)
3. Primary texts provided in digital format for the reading laboratory.

Teaching method

Language instruction, practicum and individual exercises

Assessment and testing

<i>Tests</i>	<i>Percent of final grade</i>	<i>Planning</i>
Grammar test I	10%	End week 1
Portfolio (various reading texts with exercises)	30%	Both weeks
Grammar test II	15%	End week 2
Final exam (reading and comprehension)	40%	End week 2

Credits

3 ECTS

Language of instruction

English (unless all participants are Dutch-speaking)

Planning

2-15 September

Course 2: The Discovery of Time: Renaissances and Revolutions

Lecturers (all TBC)

Prof.dr. Harald Hendrix (UU)

Dr. Arjan de Koomen (UvA)

Prof.dr. Gert-Jan van der Sman (NIKI)

Learning outcomes

- Students will understand the relation between the concepts of renaissance and revolution as applied in history, art history and cultural history
- Students will be able to identify and critically assess historiographical categories.
- Students can connect historiographical categories to source materials: texts, objects and locations.
- Students will obtain knowledge of a corpus of textual sources essential for the definition of historiographical categories in Italian history.

Content

Our modern understanding of time as a discontinuous process, with periods of splendour and decay, was invented in fourteenth- and fifteenth-century Tuscany, particularly in Florence. It engendered a vision of history that still dominates Western civilization. This concept is based on a dichotomy between Renaissances and Revolutions, classicisms and anti-classicisms, and of modernism and postmodernism. This course addresses these dynamics and its origins, as well as its reflection in historiography and philosophy. As a result, this course aims to critically assess concepts like 'Renaissance', 'Risorgimento', 'futurism' and '(trans)avanguardia', as well as investigating the historical contexts and sites that facilitated the rise of such revolutionary movements.

Alongside visits to locations that were or are laboratories of innovation - from Palazzo Medici and the late-Quattrocento workshops where the genius of Michelangelo could develop and the Florentine gardens that hosted Machiavelli's readings of *Il Principe*, through the literary salons and cafés where in the early 20th century futurism originated to the contemporary art scene and its patrons in nearby Prato -, the course introduces students to a critical reading of programmatic texts in Italian that allow us to better understand the motivations underlying this dynamics of Renaissances and Revolutions. This will help students to grasp the discontinuous pace of history as consisting of alternating periods of acceleration, stagnation and crisis. It will also help them to understand processes of innovation.

Study materials

- 1) Michael Wyatt (ed.), *The Cambridge Companion to the Italian Renaissance*. Cambridge: CUP, 2014 (some chapters tbd; available online through university libraries)
- 2) Syllabus of primary sources (Petrarch, Machiavelli, Vasari, Mazzini, Marinetti, Mendini, etc.)
- 3) Syllabus of scholarly texts.

Teaching method

Seminar with on-location presentations by staff and participants, several excursions.

Assessment

Tests	Percent of final grade	Planning
Literature review	40	week 38
Presentation on location	30	week 39
Concluding essay (2000 words)	30	week 44

Credits

The study load is the equivalent of 6 ECTS (168 hours), based on:

- a) independent study of course material and literature review: 1 ECTS (28 hours)
- b) intensive course in Florence (14 days): active participation, on-site presentation: 4 ECTS (112 hours)
- c) concluding essay: individual assignment of max. 2.000 words (excl. footnotes) as part of a virtual exhibition: 1 ECTS (28 hours)

Language of instruction

English

Planning

Weeks 39 and 40, 23 Sept.-6 Oct. 2019, in Florence at the NIKI. Essay writing during week 44.

Course 3: Italian Worlds of Knowledge: Academies, Universities and Courts

Lecturers

Prof.dr Michael Kwakkelstein (NIKI/UU)

Prof.dr Catrien Santing (RuG)

Dr Angelo Cattaneo (NIKI/RuG)

Learning outcomes

- Students are familiar with intellectual and scientific developments in medieval and early modern Italy, esp. Florence;
- Students understand the distinction between a representation of the past and the past itself, and are aware of the mechanisms at play in representations, such as selection, instrumentalization, perspective and context-boundedness;
- Students are able to analyze and explain a given case within the domain of the history of knowledge on location, and discuss their findings for an audience with a general academic background;
- Students acknowledge that space, places and territoriality, at any scale, cannot be conceived as a neutral continuum of human action and are able to use these concepts as crucial modes of perceiving and analyzing cultural historical processes.
- Students are able to write a critical exhibition entry on this same topic which agrees with all the usual academic norms, including the outcomes of the discussion following the presentation on location.

Content

With its rich art collections, libraries, design industry, Italy still represents the world of knowledge par excellence. In this course we will explore the what, how and why of the paradigmatic Italian and especially Florentine world of knowledge in its heydays. The approach is at the same time diachronic (1400-1700), interdisciplinary (art, science, humanities, economic, politics taken in an integrationist way), as well as participatory and active. This course concentrates on the methods developed to record, deepen and transmit scientific knowledge. It especially focuses on the novelty of artistic and intellectual achievements, by assessing the extent to which these depended on existing theoretical and philosophical premises. Hence, students will read and interpret representative works, will learn to apply general theories on the development of knowledge practices and their success rate, and present their findings during site visits. This implies familiarizing with the Italian intellectual and artistic canon. Tuscany's most famous artist, Leonardo da Vinci, will receive ample attention in his capacity as a scientist. What did he hope to achieve with his research other than satisfying his own curiosity and to what extent was he really ahead of his time? And how did that work out on his artistic practice? Students will also get acquainted with the Platonic Academy around Marsilio Ficino, which functioned as a 'think tank' for the Medici rulers. The same goes for Galileo Galilei, who will be assessed on the basis of his performance both as a courtier and as a scientist. By drawing extensively on the unparalleled collections of medieval and pre-modern cartography held in Florentine museums and libraries, we will analyze the development of ancient and pre-modern maps originating from a range of cultures and in a variety of formats.

Study materials

There is no course manual. A course reader with articles will be provided through Dropbox.

Teaching method

The course comprises lectures and tutorials at the NIKI and excursions by the teaching staff. In the second week participants will give a presentation on location. During the duration of the course, students work in the NIKI-library on their assignments, both individually and as a group. On the last evening, students present their final assignments as part of a collective virtual exhibition entitled 'Florence as an intellectual hub?'

Assessment and testing

Assessment takes place on the basis of preparatory study of course material (20%), active participation and on-site presentation (30%), and the concluding critical entry (50%) for the virtual exhibition 'Florence as an intellectual hub?', on which the students work as a group. The final assignments will be graded individually, but active and equal participation in the website project is mandatory for the completion of the course.

Criteria for evaluations include: understanding of the subject matter (both on a theoretical and factual level), clarity and structure of argumentation, originality and personal view, critical approach of the literature, application of visual and spatial approaches, capacity to involve the audience, style and correct usage of the (English) language, both oral and written.

<i>Tests</i>	<i>Percent of final grade</i>	<i>Planning</i>
Preparatory assignment (literature review)	20%	end of week
Presentation on location	30%	beginning of week
Individual contribution virtual exhibition (website + final essay of 2000 words)	50%	end of week + week 44

Credits

The study load is the equivalent of 6 ECTS (168 hours), based on:

- a) independent study of course material and preparatory assignment (literature survey) 1 ECTS (28 hours)
- b) intensive course in Florence (14 days): active participation, on-site presentation, work on the virtual exhibition): 4 ECTS (112 hours)
- c) at the conclusion of the course: individual assignment of max. 2.000 words (excl. footnotes) as part of a virtual exhibition: 1 ECTS (28 hours)

Language of instruction

English (unless the group consists of Dutch speaking students only)

Planning

The course comprises an intensive period of fourteen days in Florence, including weekends, and will be taught between 14-27 October 2019

Course 4: Saints & heroes: Personality Cults

Lecturers

Dr. Jan de Jong (RUG)

Dr. Asker Pelgrom (KNIR)

Learning outcomes

- Students are familiar with the main (art-)historical developments in early modern and modern Rome.
- Student understand the distinction between a representation of the past and the past itself, and are aware of the mechanisms at play in representations, such as selectivity, instrumentalization, historical perspective and context-boundedness.
- Student are able to analyze and explain a given representation of a historical person on a location in Rome in the light of the above, and discuss their findings for an audience with a general academic background.
- Student are able to write a critical exhibition entry on this same topic which agrees with all the usual academic norms, also including the outcomes of the discussion following the presentation on location.

Content

In this seminar we will discuss and research the dynamics of religious and secular personality cults, related concepts such as sacrality or 'mythification' and rituals like pilgrimage and processions. For example, Oliviero Rainaldi's statue of Pope John Paul II (†2005) in front of Termini Station in Rome shows the Pontiff as a symbol of shelter and protection. Apparently, this was how the Church wanted its leader to be remembered. More than 10 years later, one may wonder if 'saint' John Paul II and the Church were really so caring and shielding. The same is true for many other statues and monuments – carved, painted or written to remember historical figures from the near or distant past. They raise the question how we should understand this manipulation of memory. Which example or message was or is it to convey, and how does that relate to the specific circumstances during which it was created? How strongly propagated was this specific image, and when exactly was it created? Do these representations also evoke other, competing views on historical figures? What can we say about the 'consumption' of such myths, and about the 'agency' of their audiences to see things differently?

In some cases 'memory' developed into a personality 'cult'. Many saints' cults, like the one of Francis of Assisi (1181-1226) have been kept alive over many centuries, but were continually adapted. Secular cults seem more closely related to the rise and fall of political powers. But in some cases they too seem to have an afterlife that is still appealing to some, like in the case of Benito Mussolini (1883 –1945) whose cult was created during his life, but persists in neo-fascist circles today. Are the worldly and spiritual domains influencing each another, or are religious and secular personality cults basically the same?

Study materials

There is no course manual. A course reader with articles will be provided through Dropbox.

Teaching method

The course comprises lectures and tutorials at the KNIR and excursions in the city by the teaching staff. In the beginning of the second week, participants give a presentation on location. During the course, students work in the KNIR-library on their assignments, both individually and as a group. On the last evening of the course, students will present their final assignments as part of a collective virtual exhibition entitled 'Hall of fame?'

Assessment and testing

Assessment takes place on the basis of preparatory study of course material (20%), active participation and on-site presentation (30%), and the concluding critical entry (50%) for the virtual exhibition 'Hall of fame?', on which the students work as a group. Final assignments will be graded individually, but active and equal participation in the website project is mandatory for the completion of the course.

Criteria for evaluations include: understanding of the subject matter (both on a theoretical and actual level), clarity and structure of argumentation, originality and personal view, critical stance, application of visual and spatial elements, capacity to involve the audience, style and correct usage of the (English) language, both oral and written.

<i>Tests</i>	<i>Percent of final grade</i>	<i>Planning</i>
Preparatory assignment (literature review)	20%	end of week 45
Presentation on location	30%	beginning of week 47
Individual contribution to virtual exhibition (website + written essay of 2000 words)	50%	end of week 47 & week 51

Credits

The study load is the equivalent of 6 ECTS (168 hours), based on:

- d) independent study of course material and preparatory assignment (literature survey) 1 ECTS (28 hours)
- e) intensive course in Rome (14 days): active participation, on-site presentation, work on the virtual exhibition: 4 ECTS (112 hours)
- f) at the conclusion of the course: individual assignment of max. 2.000 words (excl. footnotes) as part of a virtual exhibition: 1 ECTS (28 hours)

Language of instruction

English (unless the group consists of Dutch speaking students only)

Planning

11-24 November 2019

Course 5: Bella Figura: Rome and the Phenomenology of Display

Lecturers

Dr. Arnold Witte (KNIR)

Docent uit NL (tbc)

Dr. Loredana Lorizzo (Salerno; tbc)

Learning outcomes

- The student has general knowledge of the theories of social history, the history of tourism, and museum history in the early modern and modern periods, and their relations.
- The student has a general knowledge in the history of museum display and exhibition and collecting practices in Italy, and Rome in particular.
- The student is able to analyse primary source material in the light of theoretical frameworks on collecting and social history.
- The student is able to analyze a museum presentation on the level of objects, texts and visual display.

Content

Throughout its history, the city of Rome has been a privileged stage for all kinds of display. Politicians, princes, cardinals and popes, as well as artists, architects and collectors: they all felt compelled to display their own persona, their work or their collections in the highly theatrical setting of the Eternal City, reminiscent of glorious memories covering almost all history of mankind. From William Kentridge's 2016 murals on the Tiber walls and the monuments, museums and collections established from the 18th century till today, to Petrarch's staging his own coronation as poet laureate on Capitol Hill in 1341 and Mussolini's project to impress Hitler during his 1943 visit to Italy: the city of Rome almost compulsively inspires what Italians characteristically define as 'fare bella figura': keeping up appearances.

Profiting from the rich supply of collections, cabinets, houses, palaces, museums and exhibitions in Rome, as well as the wealth of primary material on the phenomenon, this course will highlight their history from a contemporary as well as a historical perspective. In lectures and readings, major as well as unfamiliar case studies from the classical past to the present day will be related to recent insights and theories from collecting history, museology and exhibition studies. Excursions and on-site discussions will give the opportunity to explore in-depth the ways in which Italy's rich past is represented today and how contemporary art is meant to reflect the country's present. In each case the complex relationships between the intent of owners, collectors or curators, the effectively realized ensembles, displays or exhibitions, and their reception by viewers and public(s) will be discussed. Through this perspective, Italy's primary role in displaying and exhibiting art and culture in the past will be confronted with its present strategies to connect to international developments in the field.

Study materials

Gail Feigenbaum (ed), *Display of Art in the Roman Palace, 1550–1750*, Los Angeles 2014, plus various articles (available in digital format – by Carole Paul, Paula Findlen, Patrizia Cavazzini and others).

For the reading laboratory, the text of Giambattista Marino, *La Galeria* will be read, together with a report from the Italian ministry of Culture on contemporary art museums in the Italian context.

Teaching method

Reading assignment, lectures, site visits, student presentations.

Assessment

<i>Tests</i>	<i>Percent of final grade</i>	<i>Planning</i>
Site analysis (museum/palace/archaeological site)	30%	
Presentation: case versus theory	30%	
Guidebook/travel account essay (2000 words)	30%	

Credits

6 ECTS

- a) independent study of course material and preparatory assignment (literature survey) 1 ECTS (28 hours)
- b) intensive course in Rome (14 days): active participation, on-site presentation, site analysis: 4 ECTS (112 hours)
- c) at the conclusion of the course: individual assignment of max. 2.000 words (excl. footnotes) in which a travel account will be analysed as text and as source: 1 ECTS (28 hours)

Language of instruction

English and Italian (part of reading laboratory)

Planning

2-15 December 2019

Course 6: Final essay

Lecturers

Teaching staff of NIKI & KNIR

Learning outcomes

- The student is able to read and understand scholarly texts.
- The student is able to translate a source text from Italian into English or Dutch, with the help of a dictionary.
- A student is able to document the process of translating and the choices made with respect to terminology, phrase structure and other issues related to the text.
- A student is able to interpret the text in its historical context and relate it to spaces and/or objects.

Content

The conclusion of the Minor consists in a final essay made up of three parts:

1. a translation of a short primary source (or a part of a longer primary text) from Italian into English or Dutch
2. a justification by the translator of the choices made in the process of translating
3. an analysis of the text on the basis of a confrontation of its contents with either an (art historical or other) object or location.

The primary source will be selected by the student on the basis of his/her preferences (after consultation with the teaching staff at Florence and/or Rome) and based on the contents of one or more of the four preceding courses (Courses 2-5). Maximum length of the essay is 10.000 words, including the text of the primary source and the translation and (foot)notes.

Teaching method

Self-study.

Language of instruction

English or Dutch, and Italian (for the translation)

Credits

3 ECTS (based on 2,5 weeks of self-study and writing, 84 hours)

Planning

6-26 January 2020.