<table>
<thead>
<tr>
<th>Class code</th>
<th>ARTH-UA9306001</th>
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</table>
| Instructor Details | Name: Guido Rebecchini  
|                  | NYUHome Email Address: gr56@nyu.edu  
|                  | Office Hours: Wednesdays, 12:00-14:00  
|                  | Villa Ulivi Office Location: Villa Ulivi  
|                  | Villa Ulivi Office Extension: 318  
|                  | For fieldtrips refer to the email with trip instructions and trip assistant’s cell phone number |
| Class Details    | Semester: Fall 2012  
|                  | Full Title of Course: Early Masters of Italian Renaissance Painting  
|                  | Meeting Days and Times: Wednesdays, 9:00-11:45 am  
|                  | Classroom Location: Lucca |
| Prerequisites    | at least one course in art history or permission by the instructor  
|                  | [Place here any official NYU prerequisites as they appear on the NYU Study Abroad Florence website] |
| Class Description | This course is conceived as a series of selected studies, offering in depth analysis of a few great masters of Early Renaissance Italian painting: Giotto, Masaccio, Fra Angelico, Benozzo Gozzoli and Ghirlandaio, Botticelli, Filippino Lippi, among others. These artists have been chosen for the unique opportunity afforded by study in Florence to examine their works in original contexts, especially the great fresco cycles they created with their workshops. The course is, however, neither limited to the study of these artists nor to the study of painting. Their works will be considered in relation to those of other contemporary masters active in the courts of Central and Northern Italy, including Andrea Mantegna, Piero della Francesca, Cosmé Tura and Leonardo da Vinci. They will also be considered in rapport with other contemporary art forms, especially the sculpture of Ghiberti, Donatello and Verrocchio. In studying original works of art on site, context, function and materials will be considered equal in importance to matters of style. Special attention will be given to the phenomenon of collecting as an active force shaping the development of artistic forms and genres. The study of collecting will bring into consideration intellectual, social, economic and political issues that complicate and enrich our understanding of the work of the early masters of the Italian Renaissance. |
| Desired Outcomes | [Sample text can be modified by faculty, but must be stated]  
|                  | On completion of this course, students should:  
|                  | • Have improved their ability to think critically, engage in complex reasoning and express their thoughts clearly through their written work  
|                  | • Have improved their understanding of the methodologies of art history  
|                  | • Have mastered a basic understanding of how to research questions in (course subj.)  
|                  | • Recognize works by the principal protagonists of the Early Renaissance and understand why they are significant for the history of art |
| Assessment Components | Attendance and class participation: 20%  
Midterm exam (approx. 6-8 handwritten pages): 20%  
Individual presentation (15 minutes): 15%  
Group Presentation (30 minutes): 15%  
Final research paper (10 pages): 30% |

**Attendance and class participation:** Class meetings take place in our assigned classroom unless otherwise noted on the syllabus; when the class takes place on site, please be certain that you know where we are meeting and how to get there well in advance of our meeting time since class begins promptly at 9:00 a.m. Site visits are closely timed and entrance times are frequently reserved in advance; therefore, no exceptions will be made for late arrivals. Attendance is required in class, at all site visits and on the field trips. Absences and repeated late arrivals at class will affect your final grade for the course. Readings are assigned weekly and **must be read in advance of the lecture for which they are assigned.** Your attendance and preparation are fundamental to your ability to ask questions and participate in class discussion. Site visits and field trips are intended primarily as opportunities to examine works of art in person and for class discussion. Class meetings require students’ active participation; distractions such as Facebook during class won’t be tolerated and will affect final grades.

**Mid term exam:** For the midterm exam you will be shown a series of images to identify and describe (10 works shown for 5 minutes each: 2.5 points per ID; 7.5 points per description). The images for identification will be chosen from among those shown during lecture, seen in your readings or works seen on site: **all images seen in the exams will have appeared in at least one of these places.** For each image shown, you will be required to identify the artist (if known), the name of the work, its material or materials, its present or original location, and its date (within five years on either side of the actual date). You will then write a brief description of the work in **complete sentences**, identifying the work’s importance to the history of art as identified in class and/or in your reading. **You are expected to cite relevant assigned reading in your responses; answers that do not cite any of the assigned reading will not receive full credit.** In this context, it is sufficient to cite the name of the author to whom you are referring. The final is comprehensive, although greater weight is given to material covered in the second half of the course. Both the midterm and the final are carefully timed: **if you have a recognized learning disability for which you are entitled to extra time, please see someone in the Academic Support offices immediately to insure that we can make proper arrangements for testing.**

**Individual Presentations:** Students are required to give two 15-minute individual presentations in class and/or on-site. Topics will be assigned within the first two weeks of class.

**Group presentations and final research Papers:** The last portion of this course will be run as a special seminar on: collecting in fifteenth-century Italy. Groups will be formed during the first class following the end of the drop/add period, and the topics to be discussed will be assigned. Each group will research and prepare a presentation that will last no more than 30 minutes. Students should arrange to meet with me individually or in groups well in advance of their presentations to discuss sources.

Your presentation should present the principal themes of your final research paper but **should not be a reading of your paper.** You will have the opportunity to present all of your research in your term paper, which will be the final written version of **your portion** of the topic presented in your group presentation. The term paper also provides an opportunity to make corrections or adjustments to your presentation material in relation to the class discussion that will follow these. The term paper should be a well-organized essay in defense of a thesis.
statement. The written version should include references to all sources used, regardless of whether they were also assigned readings from this syllabus or electronic resources. Failure to properly cite your sources constitutes plagiarism (see below); if you are uncertain as to how to properly cite sources, please do not hesitate to see me during office hours or to contact me via email.

Group presentations will be on one of the following topics:

1. Collecting Art in fifteenth-century Florence: Cosimo and Lorenzo de’ Medici and the studiolo of Palazzo Medici
2. Collecting Art in Ferrara: Lionello and Borso d’Este and the studiolo of Belfiore
3. Collecting Art in Mantua: Isabella d’Este and her studioli

Other topics can be considered, subject to instructor’s approval. Should there be more than 15 students in the class, other topics will be assigned. Sources for your research may be found among those listed on this syllabus, in the Course Reader on our Blackboard site, or any other relevant source available in the Ulivi Library, the British Institute Library, Library of the Dutch Institute, the Library of the Center for Renaissance Studies at Palazzo Strozzi, JSTOR or other database of scholarly articles.

Readings and Amici Cards
Readings are assigned on the syllabus under the week for which they are due; that is, they must be done in advance of the lecture for which they are assigned. All students at NYU in Florence receive Amici cards. These cards are invaluable resources both in the classroom and outside. You are required to bring your Amici cards with you to all site visits, regardless of whether or not the sites are among those for which the cards provide free access. You are also required to go on your own to the Uffizi, the Bargello and the Galleria Palatina [Pitti Palace] to see any works which appear in your readings that are in those collections.

Failure to submit or fulfill any required course component results in failure of the class.

Assessment Expectations

[Below we have two versions of Assessment Expectations as sample text. Faculty can modify these as they apply to their course]

Grade A: The student’s work demonstrates an understanding of the subject that goes beyond assigned course readings. The student writes essays/exam questions that are an original synthesis of source materials, demonstrating the ability to evaluate source material critically. Written arguments are clear, well-organized and well-presented; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student has distinguished himself/herself throughout the course of the semester for his/her contributions to class discussion.

Grade B: The student’s work shows a clear understanding of assigned readings and materials covered in class. The student writes clear, well-organized and well-presented essays/exam questions; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student is prepared in class and asks relevant questions.

Grade C: The student’s work shows a basic understanding of the subject treated in assigned readings and covered in class. However, written and/or oral work is deficient in one or more of the following areas: clarity, organization or content. The student’s work is generally in need of improvement.

Grade D: The student’s work shows occasional understanding of the subject treated in
assigned readings and covered in class. Written and/or oral work is deficient in one of more of the follow areas: clarity, organization or content. The student does not participate in class discussion and has not frequented the instructor’s office hours.

Grade F: The student’s work does not demonstrate understanding of the subject treated in assigned readings and covered in class. Written and/or oral work are either insufficient or are not submitted. The student appears unprepared in class and has not frequented the instructor’s office hours.

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<tr>
<th>Grade conversion</th>
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<tbody>
<tr>
<td>A=94-100</td>
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<tr>
<td>A-=90-93</td>
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<tr>
<td>B+=87-89</td>
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<tr>
<td>B=84-86</td>
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<tr>
<td>B-=80-83</td>
</tr>
<tr>
<td>C+=77-79</td>
</tr>
<tr>
<td>C=74-76</td>
</tr>
<tr>
<td>C-=70-73</td>
</tr>
<tr>
<td>D+=67-69</td>
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<tr>
<td>D=65-66</td>
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<tr>
<td>F=below 65</td>
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Grading Policy

Please refer to Assessment Expectations and the policy on late submission of work

Attendance Policy

Attendance: Attendance is expected and required of all students. Any absences will negatively impact upon your course grade

Absences: In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student

Absence Due to Illness

- If you are sick, please see a doctor (contact the OSL for information).
- **Only a medical certificate from a local medical professional** will be accepted to justify an absence due to illness
- Within 24 hours of your return to class you must bring this note to the Office of Academic Support, located on the ground floor of Villa Ulivi. We will review the medical certificate and we will notify your faculty via email about your justified absence due to illness
- Absences for short term illness without a medical certificate are not justified and count as **unjustified absences**. We will not accept a student email or telephone call regarding an absence due to illness. We will not notify your faculty about these absences
- The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences

Due to Religious Observance

- Students observing a religious holiday during regularly scheduled class time
are entitled to miss class without any penalty to their grade. **This is for the holiday only and does not include the days of travel that may come before and/or after the holiday**

- Students must notify their professor and the Office of Academic Support in writing via email one week in advance before being absent for this purpose

**Due to a class conflict with a program sponsored lecture, event, or activity**

- All students are entitled to miss **one class period** without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by NYU Florence or La Pietra Dialogues, Acton Miscellany or the Graduate Lecture series.
- Students must notify their professor and the Office of Academic Support in writing via email one week in advance before being absent for this purpose

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<tr>
<th>Late Submission of Work</th>
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<td>- All course work must be submitted on time, in class on the date specified on the syllabus.</td>
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<td>- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date</td>
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<tr>
<td>- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.</td>
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<tr>
<th>Plagiarism Policy</th>
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<tr>
<td><strong>PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:</strong></td>
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<tr>
<td>The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.</td>
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In the event of suspected or confirmed cases of plagiarism, The faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school. Please consult the “Academic Guidelines for Success” distributed on your USB key at Check-in and on the NYU Florence Global Wiki.

For a detailed description of some possible forms of plagiarism and cheating please consult the Community Compact that you signed at Orientation, a copy of which is on the above mentioned Wiki and USB key.

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<th>Required Texts</th>
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<td>Assigned readings are to be found in the following texts, available in the Villa Ulivi library and for purchase at the Paperback Exchange, via delle Oche 4/r:</td>
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- Paoletti, John T. and Gary M. Radke. *Art in Renaissance Italy*, 3rd ed., London, 2005. [readings on the syllabus from this text are indicated as “P-R”]
- Baxandall, Michael. *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style*, 2nd ed. Oxford and New York, 1988. [readings on the syllabus from this text are indicated as “Baxandall”]
- Rubin, Patricia Lee. *Images and Identity in Fifteenth-Century Florence*. New Haven, 2007. [readings on the syllabus from this text are indicated as “Rubin”]
- Welch, Evelyn. *Art in Renaissance Italy 1350-1500*. Oxford, 2000. [readings on the syllabus from this text are indicated as “Welch”]
The following source available in the Villa Ulivi library is recommended for term paper research:


Other assigned readings are to be found online, through links available on our Blackboard site. Grove Art (included in Oxford Art Online) is especially useful for general questions about the period, dates, artists’ careers, etc.

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### Supplemental Texts (not required to purchase as copies are in NYU-L Library or available online)

**General Sources:**


**Monographs on Individual Artists:**


Cole Ahl, Diane, ed. *The Cambridge Companion to Masaccio*. Cambridge, 2002. [readings on the syllabus from this text are indicated as “C-A”]


**Texts for fifteenth-century collecting seminar:**

*At Home in Renaissance Italy*, eds Marta Ajmar-Wolleheim and Flore Dennis, London 2006.


### Internet Research Guidelines

The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism.

### Additional Required Equipment

| N/A |

| Session 1 | Operating instructions and Introduction: *The Renaissance, Florence and the Antique*  
Sept. 5  
Location: Classroom |
| --- | --- |
| Session 2 | Site Visit: *Giotto and Early Renaissance art in Santa Croce*  
Sept. 12  
Location: Meet in Piazza Santa Croce in front of the façade.  
| Session 3 | Site Visit: *The Primacy of Sculpture: The Baptistry, Orsanmichele and the Museo del Bargello*  
Sept. 19  
Location: Meet at the Baptistry, in front of the Cathedral.  
Readings:  
1. P-R: pp. 204-217, 246-250  
5. Sperling: “Donatello’s Bronze David and the Demands of Medici Politics,” online article (Blackboard Course Reader) |
| Session 4 | Site Visit: *Masaccio and Brunelleschi: the Brancacci Chapel and the Trinity at Santa Maria Novella*  
Sept. 26  
Location: Meet in front of the Chiesa di Santa Maria del Carmine  
Readings:  
1. P-R: 226-231  
| Session 5 | Site Visit: *The Patronage of Cosimo de' Medici: The Church of San Lorenzo and the Convent of San Marco*  
Oct. 3  
Location: Meet in front of the main door of the church of San Lorenzo. | Readings:  
1. P-R: 251-264, 267-272  
4. William Hood: “Saint Dominic’s Manners of Praying: Gestures in Fra Angelico’s Cell Frescoes at S. Marco”, online article (Blackboard Course Reader) |
| Session 6 | Site Visit: *Rivals and Imitators: Santa Maria Novella; Palazzo Rucellai; San Pancrazio and the Holy Sepulchre; Santa Trinita*  
Oct. 10  
Location: Meet in front of the façade of Santa Maria Novella. | Readings:  
1. P-R: 155-162, 231-233, 275-280 |
| Session 7 | *Art at the Courts of Central and Northern Italy: Urbino, Ferrara, Mantua, Milan* (Piero della Francesca, Andrea Mantegna, Cosmè Tura, Leonardo da Vinci)  
Oct. 17  
Location: Classroom | Readings:  
1. P-R: 336-375  
| Session 8 | Field Trip: *Ferrara* (Palazzo Schifanoia; Castle; Palazzo dei Diamanti) and *Mantua* (Palazzo Ducale; Church of Sant’Andrea; Palazzo Te)  
Fri., October 19  
Sat., October 20 | Readings:  
| Session 9 | Midterm exam |  |
| Session 10 | No class (Fall Break) |  |
| Session 11 | **Style, Functions and Techniques in Late Medieval and Early Renaissance Works of Art in the Acton Collection, Villa La Pietra** | Readings:  
1. P-R: pp. 12-33  
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<tr>
<td>Nov. 7</td>
<td>Location: Villa La Pietra (meet at entrance)</td>
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| Session 12 | **Site Visit: Uffizi: Painting of the Fifteenth Century in Florence and Central Italy** | Readings:  
| Nov. 14    | Location: Uffizi (meet on group reservation line at door 2)          |                                                  |
| Session 13 | **Florence and Rome: Politics, Diplomacy and Artistic Exchanges**  | Readings:  
1. P-R: pp. 289-312  
| Nov. 21    | Location: Classroom                                                  |                                                  |
| Session 14 | **Fifteenth-Century collecting Seminar:**  
**Antiquarianism, Collecting and the Culture of the Studiolo**  
Group Presentations:  
1. Collecting Art in Ferrara: Lionello and Borso d’Este and the **studiolo** of Belfiore  
2. Collecting Art in Mantua: Isabella d’Este and her **studioli**  
3. Collecting Art in fifteenth-century Florence: Cosimo, Piero and Lorenzo de’ Medici and the **studiolo** of Palazzo Medici | Refer to bibliography on Fifteenth-Century collecting seminar above. Further bibliography will be individually recommended. |
| Nov. 28    | Location: Classroom                                                  |                                                  |
| Session 15 | **Site Visit: Michelangelo’s Early Works and the David**  
**Michelangelo’s Early Works and the David**  
**Michelangelo’s Early Works and the David** | Readings:  
5. MICHAEL HIRST, “Michelangelo in Rome: |
<p>| Dec. 5     | Location: Meet in front of Accademia                                 |                                                  |</p>
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<tr>
<th>Session 16</th>
<th>Final review and discussion. Final research paper due</th>
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<td>Dec. 12</td>
<td>Location: Classroom</td>
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<th>Classroom Etiquette</th>
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<tr>
<td>• Eating is not permitted in the classrooms. Bottled water is permitted.</td>
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<td>• Cell phones should be turned off during class time.</td>
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<td>• The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.</td>
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<tr>
<td>• We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings</td>
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<th>Required Co-curricular Activities</th>
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<tbody>
<tr>
<td>See Field trip description under Session 8 above.</td>
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<tr>
<th>Suggested Co-curricular Activities</th>
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<tbody>
<tr>
<td>Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.</td>
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