**Class code**  
ARTH-UA 9307001

**Instructor Details**
- Name: Silvia Giorgi
- NYU Home Email Address: silvia.giorgi@nyu.edu
- Office Hours: by appointment
- Office Location: Quartiere di San Giovanni
- Office Extension: 318

*For fieldtrips refer to the email with trip instructions and trip assistant’s cell phone number*

**Class Details**
- Semester: Spring 2013
- Full Title of Course: The Age of Leonardo, Raphael and Michelangelo
- Meeting Days and Times: Tuesdays, 3:00 p.m. - 5:45 p.m.
- Classroom Location: Viareggio

**Prerequisites**
- ARTH-UA 0002 (History of Western Art II), or ARTH-UA 0005 (Renaissance Art), or AP Art History score of 5, or permission of the instructor

**Class Description**
This course is conceived as a focused study of the works of Leonardo da Vinci, Raphael Sanzio, and Michelangelo Buonarroti, the men whose careers largely defined the concept of Western artistic genius. Particular consideration will also be given to their Italian and European contemporaries and followers in order to take advantage of the opportunity to study these original works on site. High Renaissance art cannot be divorced from its times; thus, much attention will be given to contemporary history, especially Florentine politics and politics in Papal Rome. Special attention will also be given to themes such as patronage, humanism, interpretations of antiquity, and Italian civic ideals, which form a framework for understanding the works of art beyond style, iconography, technique and preservation. As the High Renaissance works are often still in their original physical settings, during field-studies to museums and churches in Florence, Milan and Rome students will have a unique opportunity to experience the works as their original viewers did and as their creators intended.

**Desired Outcomes**
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 art history
- Recognize works by the principal protagonists of the High Renaissance and Mannerism in Italy and understand why they are significant for the European history of art

**Assessment Components**
- Attendance and Participation: 10%
- Written Looking Assignments (2 page reaction paper) and Oral presentation of the Looking Assignments (15 minute length): 20%
- Written Midterm Exam (approximately 6-8 handwritten pages): 20%
- Written Term Paper (approximately 10-12 typewritten pages) and Oral presentation of the Term Paper: 25%
- Written Final Exam (approximately 6-8 handwritten pages): 25%

Failure to submit or fulfill any required course component results in failure of the class.
Written Looking Assignments (2 page reaction paper) and Oral presentation of the Looking Assignments (15 minute length): At the beginning of the course students are asked to select two masterpieces among those listed in the “Looking Assignment List” given by the professor. During the course students will work on that topics on their own. These assignments are intended to give students the opportunity to look at and study some works of art independently. The written assignments consist of a series of critical descriptions, notes, observations, and sketches (following the structure of the Notebook template), and are submitted to the professor after the Oral Presentation at the Uffizi Gallery. Any exception will result in a lowering of your grade. The Looking Assignments are included in the Midterm and Final Exams.

Midterm and Final Exams:
Each exam is comprised of two sections: 1) Slides identification and / or slide comparison; 2) Quizzes and Multiple-Choice Questions based on material considered in class and looking assignments. The final exam is comprehensive, although greater weight is given to material covered in the second half of the course.
For the midterm and the final exam you will be shown a series of images to identify and describe (3 works shown for 10 minutes each). The images for identification will be chosen from among those shown during lecture, seen in your readings or works seen on site, and Looking Assignments: all images seen in the exams will have appeared in at least one of these places. It is recommended that you keep a folder on ArtStor of images of the works listed on your weekly handouts in order to facilitate studying for the image identification portion of the exams. For each image shown, everyone is responsible for the object’s: 1. Artist (if known), 2. Title and Location, 3. Date and, if visible, signature or inscriptions, 4. Artistic and Historic Age, 5. Artist’s Life period, 6. Technique, 7. Preservation, 8. Patronage and Original Location, 9. Iconography, 10. Style. You will 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.
N.B. 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 speak to someone in the Office of Academic Support immediately to insure that we can make proper arrangements for testing.

Written Term Paper (approximately 10-12 typewritten pages) and Oral presentation of the Term Paper (20 minute length): Students are asked to produce a 10-12 page research paper on a significant art work. Topics have to be approved by the course professor. The printed paper must be turned in at the beginning of class on the due date and sent via email as well on the same day. Any exception will result in a lowering of your grade. If you are absent on the date the paper is due, the printed paper must reach me nonetheless. The term paper should be a well-organized essay, typed and stapled. Its formal aspect must follow this structure: TITLE, INTRODUCTION, PAPER WITH NOTES OR FOOTNOTES (10-12 PAGES), BIBLIOGRAPHY, ILLUSTRATIONS, TABLE OF CONTENTS. The written version should include references to all sources used. Sources for your research may be found among those listed on this syllabus 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 databases of scholarly articles (i.e., see “articles via databases” on the NYU Libraries site). Failure to properly cite your sources constitutes plagiarism (which will result automatically in the grade of “F”: 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. N.B. Extensions for the paper will not be granted, so please do not ask.
On the due date each student will orally present his/her research paper that will last no more than 20 minutes: this Oral Presentation should focus on the principal themes of the paper but it should not be a reading of it.
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.
NYU in Florence provides you with an “Amici membership card”, which grants you free, unlimited admission to many of the State museums. It is required for every site visit for this class that you bring this card AND another form of photo identification, and that you arrive to the meeting point at least 5 minutes before the beginning of class. Failure to do so will require that you pay for your own admission to the museum. You will often have to use this card for your Looking Assignments as well. If your card is stolen or lost, please contact the Academic Support Office.
N.B. This card is non-transferable and is personalized for each student.
These cards are invaluable resources both in the classroom and outside. You are required to bring your Amici card 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, the Galleria Palatina, the Medici Chapels and the Academy Gallery to see any works which appear in your readings that are in those collections; this is to be done in advance of the lecture for which that reading is assigned.

Assessment Expectations

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 following 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.

Grade conversion
A=94-100
A-=90-93
B+=87-89
B=84-86
B-=80-83
C+=77-79
C=74-76
C-=70-73
D+=67-69
D=65-66
F=below 65
<table>
<thead>
<tr>
<th>Grading Policy</th>
<th>Please refer to Assessment Expectations and the policy on late submission of work.</th>
</tr>
</thead>
</table>
| 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 |
| Late Submission of Work |  
- All course work must be submitted on time, in class on the date specified on the syllabus.  
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date  
- 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. |
### Plagiarism Policy

PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:

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.

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.

### Required Text(s)

**Required:**

**Optional, but highly recommended:**

Copies of the required text have been ordered at:
“Paperback Exchange”, via delle Oche 4/r.

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

The following texts, available in the Villa Ulivi library, contain other assigned readings or are recommended as extra resources for questions on high Renaissance art and for presentation and term paper research:

**Primary Sources:**

- Vasari, Giorgio. *Lives of the Painters, Sculptors and Architects*, 2 vols., trans. by Gaston du C. de Vere; intro. and notes by David Ekserdjian. London, 1996 *(please note: this is the preferred edition in English as it is the only one that is COMPLETE!)*

**General Studies:**


Reiss, Sheryl E. and David Wilkins, eds. *Beyond Isabella: Secular Women Patrons of Art in Renaissance Italy*. Kirksville, Mo., 2001. [hereafter, "Reiss & Wilkins"]


Monographic Studies:


**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
<table>
<thead>
<tr>
<th>Session 1</th>
<th>Lecture:</th>
</tr>
</thead>
<tbody>
<tr>
<td>5th February 2013</td>
<td>Introduction to the Course.</td>
</tr>
<tr>
<td>Site Visit:</td>
<td>Villa La Pietra.</td>
</tr>
<tr>
<td>Location:</td>
<td>Classroom.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 2</th>
<th>Site Visit:</th>
</tr>
</thead>
<tbody>
<tr>
<td>12th February 2013</td>
<td>Visit to the Uffizi Gallery and Santa Croce Church.</td>
</tr>
<tr>
<td><strong>The Age of Cosimo the Elder Medici</strong>: Focus on Early Renaissance painting and sculpture (Filippo Lippi, Pollaiuolo, Bernardo Rossellino, Donatello, Michelozzo and Desiderio da Settignano).</td>
<td></td>
</tr>
<tr>
<td>Location:</td>
<td>Galleria degli Uffizi (Piazzale degli Uffizi): meet outside at door 2.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 3</th>
<th>Site Visit:</th>
</tr>
</thead>
<tbody>
<tr>
<td>19th February 2013</td>
<td>Visit to San Lorenzo’s Church and Palazzo Medici Riccardi.</td>
</tr>
<tr>
<td><strong>The Age of Piero the Gouty Medici</strong>: focus on private and public patronage.</td>
<td></td>
</tr>
<tr>
<td>Location:</td>
<td>San Lorenzo’s Church (Piazza San Lorenzo): meet in front of the church façade.</td>
</tr>
<tr>
<td>Reading:</td>
<td>C/C: Chapter 6, “1440-1450: Palace and Church”: pp. 132-134 (Donatello at San Lorenzo), 148-150 (Palazzo Medici Riccardi), 150-152 (Donatello’s David and Judith), 153-158 (Scheggia’s Deschi and Cassoni); Chapter 8, “1460-1470: Courtly Values”: pp. 225-229 (Gozzoli’s Magi Chapel); Chapter 9, “1470-1480: What Is Naturalism?”: pp. 245-247 (Verrocchio’s bronze statues), 252-253 (Verrocchio’s Putto with Dolphin).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 4</th>
<th>Site Visit:</th>
</tr>
</thead>
<tbody>
<tr>
<td>26th February 2013</td>
<td>Visit to the Uffizi Gallery.</td>
</tr>
<tr>
<td><strong>The Age of Lorenzo Medici, called ‘The Magnificent’ (I):</strong> focus on Flemish Art, Piero della Francesca, Verrocchio, Botticelli, Ghirlandaio and Perugino.</td>
<td></td>
</tr>
<tr>
<td>Location:</td>
<td>Galleria degli Uffizi (Piazzale degli Uffizi): meet outside at door 2.</td>
</tr>
<tr>
<td>Reading:</td>
<td>C/C: Chapter 6, “1440-1450: Palace and Church”: pp. 132-134 (Donatello at San Lorenzo), 148-150 (Palazzo Medici Riccardi), 150-152 (Donatello’s David and Judith), 153-158 (Scheggia’s Deschi and Cassoni); Chapter 8, “1460-1470: Courtly Values”: pp. 225-229 (Gozzoli’s Magi Chapel); Chapter 9, “1470-1480: What Is Naturalism?”: pp. 234-235 (Flemish Art), 235-236 (Hugo Van der Goes), 238-239 (Piero della Francesca), 239-241 (Oil painting technique), 253-254 (Botticelli’s Birth of Venus and Spring).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 5</th>
<th>Site Visit:</th>
</tr>
</thead>
<tbody>
<tr>
<td>5th March 2013</td>
<td>Visit to the Uffizi Gallery.</td>
</tr>
<tr>
<td><strong>The Age of Lorenzo Medici, called ‘The Magnificent’ (II):</strong> Focus on Leonardo da Vinci and his followers.</td>
<td></td>
</tr>
<tr>
<td>Oral Presentation of the Looking Assignment 1.</td>
<td></td>
</tr>
<tr>
<td>Location:</td>
<td>Galleria degli Uffizi (Piazzale degli Uffizi): meet outside at door 2.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 6</th>
<th>Field Trip:</th>
</tr>
</thead>
<tbody>
<tr>
<td>8th March 2013</td>
<td>Required one-day field trip to Milan.</td>
</tr>
<tr>
<td><strong>The Age of Ludovico Sforza.</strong></td>
<td></td>
</tr>
<tr>
<td>Location:</td>
<td>Santa Maria Novella Train Station, under the pharmacy sign.</td>
</tr>
</tbody>
</table>
### Session 7
**12th March 2013**
**Site Visit:** Visit to Santa Maria Novella Church, Santa Trinita Church and Santo Spirito Church.  
**The Age of Lorenzo Medici, called ‘The Magnificent’ (III):** Focus on Ghirlandaio, Filippino Lippi and the young Michelangelo Buonarroti.  
**Location:** Santa Maria Novella Church (Piazza Santa Maria Novella): meet in front of the church façade.  
**Reading:** C/C: Chapter 11, “1490-1500: From the Margins to the Center”, pp. 291-292 (Ghirlandaio’s Tornabuoni Chapel), 295-300 (Savoranola late Perugino, late Botticelli and Filippino Lippi), 300-305 (Filippino Lippi’s Strozzi Chapel and Carafa Chapel).

### Session 8
**19th March 2013**
**Lecture:** Midterm Exam.  
**Location:** Classroom.  
**Reading:** review readings.

### Session 0
**26th March 2013**  
**No class:** Spring Break (Friday 22nd March - Friday 29th March 2013)

### Session 9
**2nd April 2013**
**Site Visit:** Visit to the Academy Gallery and Palazzo Vecchio.  
**The Republican Age of Pier Soderini in Florence (I):** focus on Michelangelo and Leonardo in the Service of the Florence Republic.  
**Location:** Academy Gallery (Via Ricasoli, 58-60): meet in front of the museum entrance.  

### Session 10
**9th April 2013**
**Site Visit:** Visit to the Palatine Gallery at Palazzo Pitti and Santa Felicita Church.  
**The Republican Age of Pier Soderini in Florence (II):** Focus on Raphael Sanzio’s early activity in Florence.  
**Location:** Pitti Palace (Piazza Pitti, 1): meet in front of the museum entrance.  
**Reading:** C/C: Chapter 12, “1500-1510: Human Nature”, pp. 338-342 (Raphael in Florence).

### Session 11
**16th April 2013**
**Site Visit:** Visit to the Uffizi Gallery.  
**The Ages of Pope Julius II Della Rovere and Pope Leo X Medici in Rome:** Focus on Raphael Sanzio’s maturity.  
**Location:** Galleria degli Uffizi (Piazzale degli Uffizi): meet outside at door 2.  
**Reading:** C/C: Chapter 13, “1510-1520: The Workshop and the ‘School’”, pp. 388-391 (Sebastiano del Piombo), 391-393 (Raphael’s Pope Leo X Medici, and maturity portraits); Chapter 14, “1530-1540: Dynasty and Myth”, pp. 439-441 (Titian’s masterpieces for Della Rovere in Urbino); Chapter 16, “1540-1550: Literate Art”, pp. 487-490 (Titian’s works for Farnese).

### Session 12
**19th April 2013**
**Field Trip:** Required one-day field trip to Rome.  
**Papal and Private Patronage during the High Renaissance.**  
**Location:** Santa Maria Novella Train Station, under the pharmacy sign.  
**C/C:** Chapter 10, “1480-1490: Migration and Mobility”, pp. 271-275 (Pollaiuolo’s Sixtus IV Tomb), 275-280 (Sistine Chapel frescoes in 1481); Chapter 11, “1490-1500: From the Margins to the Center”, pp. 320-323 (Michelangelo’s Bacchus and Pieta); Chapter 12, “1500-1510: Human Nature”, pp. 342-346 (Bramante), 346-354 (Michelangelo’s Sistine Chapel Ceiling), 354-356 (Belvedere Torso and the Laocoön), 356-361 (Raphael’s Stanza della Segnatura); Chapter 13, “1510-1520: The Workshop and the ‘School’”, pp. 372-374 (Villa Farnesina for Agostino Chigi), 375-378 (Raphael’s Stanze di Eliodoro and Incendio di Borgo), 378-385 (Raphael’s printmaking, tapestries and architecture), 385-388 (Raphael’s Foligno Madonnna and Transfiguration); Chapter 14, “1520-1530: The Loss of the Center”, pp. 410-414 (Raphael’s Sala di Costantino), 414-415 (Giulio Romano), 419-421 (Michelangelo’s Risen Christ); Chapter 15, “1530-1540: Dynasty and Myth”, pp. 461-463 (Michelangelo’s Last Judgment); Chapter 16, “1540-1550: Literate Art”, pp. 484-487 (Michelangelo’s architecture for Paul III Farnese), 491-493 (Michelangelo’s Pauline Chapel); Chapter 17, “1550-1560: Disegno/Colore”, pp. 509-511 (Daniele da Volterra).
<table>
<thead>
<tr>
<th>Session 13</th>
<th>Site Visit:</th>
<th>Visit to the Academy Gallery, Santissima Annunziata Church and Museo dell’Opera del Duomo.</th>
</tr>
</thead>
<tbody>
<tr>
<td>23rd April 2013</td>
<td><strong>The Age of Pope Clemens VII Medici and the Rome sack:</strong> Focus on Michelangelo: Tombs, Tragic and Personal.</td>
<td>Location: Academy Gallery (Via Ricasoli, 58-60): meet in front of the museum entrance.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 14</th>
<th>Site Visit:</th>
<th>Visit to the Uffizi Gallery and to Piazza della Signoria.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Reading: C/C: Chapter 13, “1510-1520: The Workshop and the ‘School’”, pp. 398-402 (Andrea del Sarto, Pontormo and Rosso Fiorentino), 402-407 (Titian Vecellio); Chapter 14, “1520-1530: The Loss of the Center”, pp. 415-416 (Parmigianino), 417 (Rosso Fiorentino’s maturity), 417-419 (Marcantonio Raimondi), 421-423 (Pontormo’s maturity), 429-431 (Titian’s maturity), 433-435 (Sack of Rome); Chapter 15, “1530-1540: Dynasty and Myth”, pp. 450-452 (Baccio Bandinelli’s Hercules and Cacus and Michelangelo’s Brutus), 452-454 (Duke Cosimo I Medici), 456-457 (Cosimo I Medici’s Hall of Maps in Palazzo Vecchio); Chapter 16, “1540-1550: Literate Art”, pp. 466-470 (Vasari, Salvati and Bronzino), 477-479 (Fontainebleau Court), 479-481 (Cellini’s Perseus), 490-491 (Bronzino’s State Portraits); Chapter 17, “1550-1560: Disegno/Colore”, pp. 502-508 (Vasari’s architecture); Chapter 18, “1560-1570: Decorum, Order, and Reform”, pp. 544-546 (Jean de Boulogne), 546-549 (Accademia del Disegno), 549-552 (Vasari and Bronzino at Santa Croce and San Lorenzo), 552-553 (Vasari at Palazzo Vecchio).</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>7th May 2013</td>
<td>Reading: Review Readings.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 16</th>
<th>Lecture: Final Exam.</th>
<th>Location: Classroom.</th>
</tr>
</thead>
<tbody>
<tr>
<td>14th May 2013</td>
<td>Reading: Review Readings.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Classroom Etiquette</th>
<th>● Eating is not permitted in the classrooms. Bottled water is permitted.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>● Cell phones should be turned off during class time.</td>
</tr>
<tr>
<td></td>
<td>● The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.</td>
</tr>
<tr>
<td></td>
<td>● We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Required Co-curricular Activities</th>
<th>See Field trips description under Session 6 and 12 above.</th>
</tr>
</thead>
</table>

| Suggested Co-curricular Activities | Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester. |