Semester: Summer 2019  
Full Title of Course: Renaissance Art  
Alpha-Numeric Class Code: ARTH-UA9005  
Meeting Days and Times: Tuesdays / Thursdays, h 9:00-12:00 AM  
Classroom Location: Villa Ulivi, Aula Pisa

Class Description:  
NYU Students who have already taken ARTH-UA 2 will not receive major credit for ARTH-UA 5 [Renaissance Art survey] or ARTH-UA 6 [Modern Art survey].

This course is an introduction to Renaissance Art by exploring in depth the historical, political and cultural evolution of Italy and Europe between the 14th and the 15th centuries. This overview will be not confined to works of art but will include social and patronage issues - i.e. the role of the guilds, the differences in private, civic and church patronage - that affected the style, form and content of the Italian rich artistic output, which reached a peak often nostalgically referred to by later generations as the “golden age”. Themes such as patronage, humanism, interpretations of antiquity, and Italian civic ideals form a framework for understanding the works of art beyond style, iconography, technique, and preservation. The course analyzes the historical and social background of the beginning of the Renaissance during the 14th century and the impact of patronage on art. It then focuses on the early 15th-century art in Italy and Europe and deals with the Medici Family’s age. Lastly, it analyzes the ‘golden Age’ of the Renaissance, specifically focusing on Verrocchio, Botticelli, Leonardo da Vinci, Raffaello Sanzio and Michelangelo Buonarroti. By the end of this course, students gain a thorough knowledge of the Italian and European Renaissance Age, developing practical perception and a confident grasp of the material, understanding the relationship between both historical and artistic events and valuing the importance of patronage. As the Renaissance works are often still in their original physical settings, during field-studies to museums and churches students will have a unique opportunity to experience the works as their original viewers did and as their creators intended.

Instructor Details:  
Name: Silvia Giorgi  
NYUGlobalHome Email Address: silvia.giorgi@nyu.edu  
Office Hours: by appointment  
Villa Ulivi Office Location: second floor  
Villa UliviPhone Number: +39 055 5007 300, Mailbox: 21
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 Renaissance age in Italy and understand why they are significant for the history of art

Assessment Components

• Attendance, Participation and Notebook Compilation: 10%
• Oral Presentation of a Reading Assignment: 10%
• Oral and Written Visual and Comparative Analysis: 20%
• Written Research Analysis: 30%
• Written Final Exam: 30%

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

Attendance, Participation and Notebook Compilation: 10% total
Successful progress in this class depends on the full cooperation of both students and faculty members. Regular attendance, punctuality at and participation in all class meetings and field trips are required and mandatory. Students are expected to attend all classes; absences will affect their course grade. The more absences they have, the lower their final grade will be. Lateness and/or unexcused absences during class will affect their course grade as well. Site visits are closely timed and no exceptions will be made for late arrivals. Each lecture will cover a wide range of material and missed information will be difficult to obtain. If students do miss a class for whatever reason, they are responsible for photocopying a fellow classmate’s lecture notes.

Students are expected to actively participate and contribute to class discussion. Students are required to fulfill visual analysis and required readings and are expected to express their thoughts and perceptions and to develop a critical response to the material under consideration. Students are required to gain first-hand knowledge of the major monuments and artworks treated during the course. It is therefore essential that they participate in class, site-visits and on field trips.

Take pictures (without flash!) as well: it might be helpful to take a picture of the works we discuss, so you can study them later. Do the reading: it is sometimes difficult to capture all the information imparted during a museum visit. Skimming the reading and summing up the content on the notebook will ensure that you have at least a basic idea of the works we will consider that class section.

Take notes during class: bring a small notebook to jot down the main points of our conversation so that you can recall the work and historical context later. Your notebook will be regularly controlled by the instructor. During the course, you will select at least 3 notebook pages from your Notebook Compilation, and you will upload them on Nyu Classes.
Oral Presentation of a Reading Assignments: 10% total
Over the course of the semester, students will be assigned ONE significant reading assignment by the instructor. The purpose of this assignment is to improve students’ level of reading awareness, consider the following steps: 1. identify main headings and subject areas covered, 2. highlight important facts, concepts, vocabulary, 3. write out the natural outline of the reading and fill in keywords, ideas, and definitions, 4. Compare lectures notes with notes from your reading.

Oral presentation: approximately 10 minutes in length. On the due date, each student will orally present his/her assigned reading.

Oral and Written Visual and Comparative Analysis: 20% total
Over the course of the semester, students will be assigned one significant art object as a specific analysis topic by the instructor. This Analysis consists of a series of critical descriptions and observations on the assigned art object: during one on-site visit, students will summarize the overall appearance, the ‘formal’ qualities and the details of the object, following the Notebook structure given by the instructor. Students are also asked to compare and/or contrast their assigned work of art with another one previously presented by the instructor.

Oral Analysis: 10% total: approximately 10 minutes in length. On the due date, each student will orally present his/her assigned art object.

Written Analysis: 10% total: it should be as follows: approximately 6-7 pages. Font: Times New Roman, 12-point font size; margins: 1” on left, right, top, and bottom; spacing: double-space everything, paragraph alignment: Justified. Approx. 1800-2000 words. It must be printed and submitted via NYU Classes in Word.doc format on the due date. Any exception will result in a lowering of your grade. Please remember that if you are absent on the due date, the assignment must reach me nonetheless.

Written Research Paper: 30% total
It consists of a well-organized essay on the assigned topic, including references to all sources used. It follows the Notebook structure and any point must be correlated to bibliographic sources. Any arguments, ideas of others, as well as direct quotations, citations and paraphrases of another scholar’s words or ideas from articles, books, or any other source require a citation in either a footnote or endnote. Failure to properly cite or quote your sources constitutes plagiarism, which will result automatically in the grade of “F”, as you see below. Sources for the paper may be found among those listed on this syllabus or any other relevant source available in the Ulivi Library, Ebsco, JSTOR or other databases of scholarly articles. See “articles via databases” on the NYU Libraries site.

To prepare an Outline, see: “Making an Outline”; to prepare the Research Paper, see: “Cambridge University Press ELT: Prof. Simon Peyton Jones, How to Write a Great Research Paper”: https://youtu.be/VK51E3gHENc

The written paper should be as follows: approximately 6-7 pages + “Bibliography”. Font: Times New Roman, 12-point font size; margins: 1” on left, right, top, and bottom; spacing: double-space everything, paragraph alignment: justified. Approx. 1800-2000 words. It must be printed and submitted via NYU Classes in Word.doc format on the due date. Any exception will result in a lowering of your grade. Please remember that if you are absent on the due date, the assignment must reach me nonetheless.

N.B. Extensions for the paper will not be granted, so please do not ask.
Written Final Exam: 30% total
It is comprised of four sections, approximately 5-6 handwritten pages:
1. 2 Slides identification 10% total: you will be shown two images to describe, compare and contrast; the images will be chosen from among those shown either during lecture or seen on site: all images seen in the exams will have appeared in at least one of these places
2. 1 Slide attribution 5% total: you will suggest the probable artist and state your reasons for making this attribution
3. short-answer questions with open answer on a topic covered in class, 10% total
4. 1 essay question on a reading based on material considered in class, 5% total
The final exam is comprehensive. 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, 2. Title and Location, 3. Date and, if visible, signature or inscriptions, 4. Artistic and Historic Age, 5. Artist’s Life time, 6. Technique, 7. Preservation, 8. Patronage, 9. Iconography, 10. Style.
N.B. the exams 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 ensure that we can make proper arrangements for testing.

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 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.
Grading Guidelines
A = 94-100
A minus = 90-93
B plus = 87-89
B = 84-86
B minus = 80-83
C plus = 77-79
C = 74-76
C minus = 70-73
D plus = 67-69
D = 65-66
F = below 65

Grading Policy:
Please refer to Assessment Expectations and the policy on late submission of work.

Academic Accommodations:
Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see the Moses Center for further information.

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Center for Students with Disabilities at (212) 998-4980 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. For more information, see Study Away and Disability.

Attendance Policy:
Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student’s final course grade. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

For courses that meet once a week, one unexcused absence will be penalized by a two percent deduction from the student’s final course grade. For courses that meet two or more times a week, the same penalty will apply to the number of class times over a single week.
Excused 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. The only excused absences are those approved by the Office of Academic Support; they are as follows:

**Absence Due to Illness**
- If you are sick, please see a doctor. Contact the Office of Student Life for assistance.
- For absences that last for two or more consecutive days, a doctor’s certificate, “certificato medico” is required. The doctor will indicate in writing the number of days of bed rest required. Please note these certificates can only be obtained on the day you see the doctor and cannot be written for you afterwards.
- Absences can ONLY be excused if they are reported WITHIN 48 HRS of your return to class via the online NYU Florence Absence Form
- OAS will not accept a student email or telephone call regarding an absence due to illness
- OAS will only notify faculty of absences REPORTED on the ABSENCE FORM
- 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
- Information regarding absences due to religious observance must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form
- Please note that no excused absences for reasons other than illness can be applied retroactively.

**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 La Pietra Dialogues, Acton Miscellany or the Graduate Lecture series.
- Information regarding absences due to a class conflict must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form
- Please note that no excused absences for reasons other than illness can be applied retroactively.

Students with questions or needing clarification about this policy are instructed to contact a member of the Office of Academic Support located in Villa Ulivi or to email florence.academicsupport@nyu.edu
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.

Writing Center:
The Writing Center, located in Villa Ulivi, offers you feedback on any type of writing, at any stage in planning or drafting; very rough drafts are welcome. Sign up for a consultation at the Writing Center’s website and submit your working draft or ideas at least six hours in advance to NYU Florence Writing Center. You can drop in for a consultation M-Th, but remember that appointments are given priority. Please also note that the Writing Center does not correct or “fix” your writing but prompts you to think and work. The aim is to create stronger writers in the long term, not necessarily perfect papers in the short term.

Required Texts:
Required readings are assigned on the syllabus under the week for which they are due. Unless otherwise noted, all required readings are available on NYU Classes site.
It is essential that you keep up with the readings as they serve as the basis for class discussion. Please see details of the readings in the week-by-week breakdown.
Copies of each textbook are available for consultation and short term loans in the Villa Ulivi Library.
Extra copies of some textbooks are also available for semester long loans. More information on Books and Course Materials.

Supplemental Texts:

Optional, but recommended:

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The following texts, available either in the Villa Ulivi library or on NYU Classes, are recommended as extra resources for presentation and term paper research:

**Primary Sources:**
Conaway Bondarella, J. and Musa, M., ed., The Italian Renaissance Reader, New York, 1987

**Italian History**

**Italian Renaissance, General**
Campbell, G., Renaissance Art and Architecture, Oxford 2004
Kaborycha, L., A Short History of Renaissance Italy; Prentice Hall Pearson 2011
Schneider Adams, L., Italian Renaissance Art; Boulder, Colorado, and London 2001

**Renaissance Iconography**

**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
Class Assignments and Topics:

**Session 1 - Tuesday 28th May 2019**

**Week 1: Introduction to the Course. The Early Renaissance.**
Lecture in class: Course presentation. Focus on course requirements and expectations.
Venue: h 9am in class. **Readings assigned.**
Reading: no readings.

**Session 2- Thursday 30th May 2019**

Site Visit: San Miniato al Monte Church, address: Via di San Miniato al Monte. Focus on Michelozzo, Bernardo and Antonio Rossellino, Luca della Robbia, and Alesso Baldovinetti.
Venue: h 9.00 am in front of “Caffè Rivoire”, Piazza della Signoria.

**Session 3- Tuesday 4th June 2019**

**Week 2: The Age of Giovanni di Bicci Medici**
Site Visit: Bargello Museum, address: Via del Proconsolo, 4. Focus on Filippo Brunelleschi, Lorenzo Ghiberti, Donatello, Andrea del Verrocchio, and Michelangelo Buonarroti.
Venue: h 9.00 am in front of “Caffè Rivoire”, Piazza della Signoria.

**Session 4- Thursday 6th June 2019**

Site Visit: Santa Trinita Church, address: Piazza Santa Trinita; Brancacci Chapel, Carmine Church, address: Piazza del Carmine; Santo Spirito Church, address: Piazza Santo Spirito. Focus on Lorenzo Monaco, Masolino, Masaccio, and Filippino Lippi.
Venue: h 9.00 am in front of “Caffè Rivoire”, Piazza della Signoria.
Session A – Friday 7th – Sunday 9th June 2019
Field trip: Required 3-day field-trip to Rome. Mandatory. Details announced in class.

Session 5- Tuesday 11th June 2019
Week 3: The Age of Cosimo the Elder Medici
Site Visit: Museo dell’Opera del Duomo Museum, Baptistry, Santa Reparata Church and Duomo, address: Piazza del Duomo. Focus on Lorenzo Ghiberti, Donatello, Luca della Robbia, and Michelangelo Buonarroti.
Venue: h 9.00 am by the Baptistry’s entrance, north side, near St. Zenobius’ column, Duomo square.

Session 6 - Thursday 13th June 2019
Venue: h 9:00 am in front of “Caffè Rivoire”, Piazza della Signoria.

Session 7- Tuesday 18th June 2019
Week 4: The Age of Lorenzo the Magnificent Medici
Venue: h 9.00 am in front of “Caffè Rivoire”, Piazza della Signoria.
Session 8 - Thursday 20th June 2019
Site Visit: Ognissanti Church, address: Piazza Ognissanti, and St. Trinita Church, address: Piazza Santa Trinita. Focus on Domenico Ghirlandaio and Sandro Botticelli. **Visual and Comparative Analysis assigned, and Oral presentation due during class.**
Venue: h 9.00 am in front of “Caffé Rivoire”, Piazza della Signoria.

Session A – Friday 21st - Saturday, 22nd June 2019
Field trip: Required 2-day field-trip to Parma and Mantova. Mandatory. Details announced in class.

Session 9 - Tuesday 25th June 2019
Week 5: The Age of Piero Soderini
Venue: h 9.00 am in front of “Caffé Rivoire”, Piazza della Signoria.

Session 10 - Thursday 27th June 2019
Site Visit: Piazza della Signoria, Accademia Gallery, address: Via Ricasoli, 58-60. Focus on Filippino Lippi and Michelangelo Buonarroti.
Venue: h 9.00 am in front of “Caffé Rivoire”, Piazza della Signoria.

Session 11 - Tuesday 2nd July 2019
Week 6: The Age of Cosimo I Medici
Venue: h 9.00 am in front of “Caffé Rivoire”, Piazza della Signoria.

Session 12 - Thursday 4th July 2019
Lecture: Final Exam. Venue: h 9.00am in class.
Reading: review readings.
Classroom Etiquette
- Eating is not permitted in the classrooms. Bottled water is permitted.
- Cell phones should be turned off during class time.
- The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.
- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings.

Instructional Format
Because we will be venturing outside for site-visits, students must dress appropriately for weather conditions since class will be held outside no matter what the climate is. Do not bring backpacks or troublesome objects outside of classroom, but make sure to bring your notebook and pen to take notes. A strict dress code exists in Italian churches and places of worship. Since many of our classes will be conducted in religious environments, students must wear appropriate attire to class. In churches, students are kindly advised not to wear very short shorts, tank tops, sleeveless shirts, mini-skirts or flip-flops. Ladies must have their shoulders and stomachs covered. Both ladies and men must be covered below the knees and all caps must be removed upon entering a Catholic holy site.

Required Co-curricular Activities
See Field-trip description under Session A.

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

Your Instructor
Silvia Giorgi graduated in 1995 with a degree in Medieval Art History from the University of Siena. She received several research fellowships and scholarships in Italy and abroad: Fondazione R. Longhi in Florence, University of Siena, University College London. She attended the Scuola di Specializzazione in Art History and received a Ph.D. in Renaissance Iconography from the University of Siena. She further acquired a Certificate in Museum Curatorship in 2000. She worked on several exhibitions on Medieval and Renaissance Art History: 1999: Mitria di Sant’Isidoro, Bologna; 2000: Duecento, Bologna; 2002: Masaccio e le origini del Rinascimento, San Giovanni Valdarno; 2003: Duccio, Siena; 2004: Petrarca e il suo Tempo, Padova; 2006: Giotto e le arti a Bologna, Bologna. She has written several articles, essays and books about Italian Medieval and Renaissance Art History and gives lectures and conferences on these topics. She is an expert in Medieval Art History as well as Renaissance iconography and Iconology, and has published and presented prolifically on these topics. Her current research focuses on Renaissance Iconography in Central Italy. Silvia Giorgi currently teaches for several US programs and Universities in Florence and Siena.