Early Masters of Italian Renaissance Painting

Course Number
ARTH-UA 9306 F01

Brightspace course site https://brightspace.nyu.edu/d2l/home/206966

Fall 2022
Please contact florence.academicsupport@nyu.edu if you have trouble accessing the Brightspace site.

Syllabus last updated on: 1st September, 2022

Lecturer Contact Information
Silvia Giorgi
Office Hours: by appointment

Units earned
4

Course Details
- Class meeting day/time: Tuesday from 9:00 am to 12:00 pm
- All times are Central European Time (CET). Please note that in Europe, Daylight Saving Time ends Sunday, October 30th 2022 and clocks will be set one hour earlier.
- Location: Villa Colletta, Art Studio.
- COVID-related details: In the interest of protecting the NYU Florence community, we are closely following CDC and local guidance around COVID-19 and adjusting our recommendations and policies accordingly. Your health and well-being are our top priority.

Course Description
Prerequisite: ARTH-UA 2, History of Western Art II, ARTH-UA 5, Renaissance and Baroque Art, or equivalent introductory art history course or a score of 5 on the AP Art History exam. This course is conceived as a series of selected studies on early Renaissance painting, offering in-depth analysis of the historical, political and cultural evolution of Italy between the 14th and the 15th centuries. This overview will be not confined to works of painting but will include social and patronage issues - i.e. the role of the guilds, the differences in private and civic patronage - that affected the style and content of the Italian rich artistic output, which reached a peak often nostalgically referred to by later generations as the “dawn of the Golden Age”. Themes such as patronage, humanism and interpretations of antiquity form a framework for understanding the works of art beyond style, iconography, technique, and preservation. Special attention will be given to the phenomenon of collecting as an active force in shaping the development of artistic forms and genres. By the end of this course, students gain a thorough knowledge of the Italian early 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 early Renaissance works are often still in their original physical settings, during field-studies to museums and churches in Florence and Venice students will have a unique opportunity to experience the works as their original viewers did and as their creators intended.
Course Objectives  
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 improved their ability to analyse primary source materials and research questions in art history
- Recognize works by the principal protagonists of the early Renaissance painting in Italy and research why they are significant for art history (a. recognize the artists, their historical period, and their lifetime; b. identify the date, technique, and preservation of the artworks; c. define the patronage, the iconography, and the artwork’s style).

Assessment Components  
The final grade is determined as follows:

- Attendance, active class participation and class discussion: 5%
- Oral presentations of the course videos: 10%
- Art in Context: Experiential Learning: 10%
- Video of a Reading assignment: 5%
- Written Midterm Exam: 20%
- Written Research Paper: 25%
- Written Final Exam: 25%

Course: 100%

You are expected to attend class in person or remotely synchronously. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments. Students will receive credit for the course only if they complete all requirements. N.B. Extensions for the exams and assignments can't be granted, so please do not ask.

Attendance, Active class participation, and class discussion (5%)

For the attendance policy, please see below. Successful progress in this class depends on the full cooperation of both students and faculty members. Therefore, students are encouraged to be active in class. Discussion is a crucial part of this course, so the instructor expects students to express their thoughts and perceptions and develop a critical response to the material under consideration. In addition, students must gain first-hand knowledge of the significant monuments and artworks treated during the course. Therefore, they must participate in class and field studies.

Since the class is flipped, students must watch videos and readings and fulfill assignments before class. The Notebook Compilation ensures students review the class material before starting the following lesson and collect notes regularly. Thus, students will highlight all-important facts, concepts, keywords, and definitions on one page per masterpiece.

Oral Presentations of the course videos (10%)

The student will orally present the flipped content of the videos during each class to start a group discussion and deepen the most crucial course topics. The Video Presentations aim to ensure students an oral review of the course material: students should orally highlight the essential facts, concepts, vocabulary, and keywords of the topic under consideration. If you are absent on your presentation day, you will upload a summary of your video presentation on Brightspace, section “Assignments”, “Oral Presentations of the course videos” (approx. 200-250 words).
Art in Context: Experiential Learning (making active use of Florence on your own) (10%)

Students will explore, observe and photograph one Renaissance masterpiece independently.

The Art in Context consists of visual Analysis with a series of critical descriptions, notes, and observations on the assigned art object. During one on-site visit, students will summarize the overall appearance, the ‘formal’ qualities, the object’s details, and considerations regarding the artwork’s context, technique, and preservation conditions. Art in Context aims to stimulate students’ descriptive skills, explore artworks on their own, and improve students’ level of visual learning.

If you are absent on the day of the "Art in Context" site visit, you will go on your own to the location of the assignment as soon as you can to fulfill it.

Consider the following steps: 1. Compare lecture notes with the art object. 2. Identify the main subject. 3. Highlight essential concepts. 4. Fill in critical ideas. 5. Define the art object following the Notebook structure given by the instructor.

Topic: it will be provided by the instructor.

Sources: N.B. Students must fulfill this assignment with no resources. Please remember that the only sources that the students can use are the museum labels/panels (to be correctly quoted). No other source, or web source, can be used for this Analysis.

Plagiarism: it will automatically result in a grade of "F."

Written Analysis: to be uploaded on Brightspace on the due date in Word.doc format that allows me to edit (no .odt, .pdf, or others). Approx. 250-300 words, with ten notebook section headings, the title page (including student name, the title of the assignment, course code, the title of the artwork, and word count), and numbered pages.

Oral presentation: approx. 5-6 minutes in length. On the due date, students will orally present their art objects. The instructor will provide the student's oral presentation list at the end of the add/drop session.

Late submission: Please remember that a delay in turning in the writing assignment will lower your grade by a half grade the day after the due date and 2% for each following day. Therefore, if you are absent on the assignment due date, your written work must reach me nonetheless.

Video of a Reading assignment (5%)

This assignment consists of a well-organized video on a significant reading assigned by the instructor.

This assignment aims to improve students’ level of reading awareness. Consider the following steps: 1. Identify the main headings and subject areas covered. 2. Highlight essential facts, concepts, and vocabulary. 3. Write out the natural outline of the reading and fill in keywords, ideas, and definitions. 4. Compare lecture notes with notes from your reading. 5. Record your reading presentation following your notes.

Video requirements: 3-5 min., with a free screen recorder and video editor program, such as "Zoom", "Loom" or "Screencast o Matic". Students will submit their Videos via Brightspace on the due date.

Late submission: Please remember that a delay in submitting your video on Brightspace will lower your grade by half grade the day after the due date and 2% for each following day. Therefore, if you are absent on the date the video is due, it must reach me nonetheless.

Oral presentation: approx. 5 minutes in length. On the due date, students will orally present their assigned reading.
Written Mid-term Exam (20%)
The Midterm exam is comprised of four sections (students will write in complete sentences and paragraphs approx. 5-6 typed pages):
1. Two Slides identification /comparison (selected from those studied during the course): Everyone is responsible for the object's following information for each image shown: 1. Artist, 2. Title and Location, 3. Date, 4. Artistic and Historical Age, 5. Technique, 6. Preservation, 7. Patronage, 8. Iconography, 9. Meaning/Symbology, 10. Style.
2. One Slide attribution: students suggest the probable artist and state their reasons for making this attribution.
3. Short-answer questions with open answers on a topic covered in class.
4. One Essay question, based on material covered in class.

Written Research Paper (25%)
The Research paper consists of a well-organized essay on one Uffizi masterpiece of the Renaissance studied in class, including references to all sources used. It follows the Notebook structure, and every paragraph correlates to bibliographic citations.
To access the Uffizi Website, see: [https://www.uffizi.it/en/the-uffizi/painting/artworks](https://www.uffizi.it/en/the-uffizi/painting/artworks).
Topic: students can select their title from a list provided by the instructor.
Bibliography: it is, by definition, a list of all the works used as sources for the project. All sources cited in notes must be listed in a separate attached page to the end of the paper. Sources for the paper 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, Ebsco, JSTOR or other databases of scholarly articles (see “articles via databases” on the NYU Libraries site).
Plagiarism: any arguments, ideas, and insights of others and 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 references constitutes plagiarism (which will result automatically in the grade of “F”).
Written work requirements: to be uploaded on Brightspace on the due date exclusively in Word.doc format that allows me to edit (no .odt, .pdf, or others). Approx. 4000-4500 words, with ten notebook section headings, the title page (including student name, the title of the assignment, course code, the title of the artwork, and word count), numbered pages, a Bibliography, and a List of contents.
Late submission: Please remember that a delay in turning in the writing assignment will lower your grade by a half grade the day after the due date and 2% for each following day. Therefore, if you are absent on the date the paper is due, your written work must reach me nonetheless.
Oral presentation: approx. 10 minutes in length. On the due date, students will orally present their papers in class with a PowerPoint presentation (approx. 6-7 slides).

Final Exam (including the Written Final Exam and the Oral Seminar Section) (25%)
The Final exam is comprised of four sections (students will write in complete sentences and paragraphs approx. 5-6 typed pages):
1. Two Slides identification /comparison (selected from those studied during the course): Everyone is responsible for the object's following information for each image shown: 1. Artist, 2. Title and Location, 3. Date, 4. Artistic and Historical Age, 5. Technique, 6. Preservation, 7. Patronage, 8. Iconography, 9. Meaning/Symbology, 10. Style.
2. One Slide attribution: students suggest the probable artist and state their reasons for making
3. Two Short-answer questions with open answers on a topic covered in class
4. One Essay question on the Seminar, based on material covered in class

The final exam is comprehensive, although greater weight is given to material covered in the second half of the course.

N.B. The Midterm and Final Exams are carefully timed: if you have a recognized learning disability for which you are entitled to extra time, please get in touch with the Director’s Office immediately to ensure that we can make proper arrangements for testing.

The Oral Seminar Section:
Each group will research and prepare a presentation that will last approximately 15-20 minutes. The last portion of this course will be run as a special seminar on symbology in the early Renaissance, based on your research papers (see “Texts for Symbology seminar” below). Group presentations will serve as the basis for our discussion. These groups will be formed during the first class following the Fall break and the topics to be discussed will be assigned. Group presentations will be on one of the following topics on Symbology (i.e.either the study or interpretation of symbols, also called symbolism, or the use of symbols):
1. Symbols and allegories in art
2. Food and feasting in art
3. Gods and Heroes in art
4. Nature and its symbols
Should there be more than 15 students in the class, other topics will be assigned.

Attendance Policy
Studying 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. 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 expected promptly when class begins. Attendance will be checked at each class meeting.
Unexcused absences may be penalized with a two percent deduction on the participation component of the final grade for every week's worth of classes missed. Four unexcused absences in one course may lead to a Fail in that course.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail florence.academicsupport@nyu.edu immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. For two or more consecutive days of absences due to health reasons, a doctor's note must be submitted in person or by e-mail to the Academics team.
"Please note that remote attendance will only be considered by the Office of Academic Support if for health reasons you are unable to attend class in person after two consecutive days of absence.*

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed by getting notes from a classmate or meeting with your faculty member during office hours.

Exams, tests and quizzes, oral presentations, and/or important deadlines that are missed due to illness always require a doctor's note as documentation.
For a detailed explanation of the global attendance policy, see the NYU Florence Attendance Policy Flowchart.

The Global Attendance Policy is posted in the Academic Policies tab in Brightspace, on the NYU Florence Student Portal website, and is posted around campus. After you have read and reviewed the policies, if there is anything that still needs further clarification or raises a question, please reach out to florence.academicsupport@nyu.edu.

**Final exams**
Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

**Late Submission of Work**
Please refer to Academic Policies in Brightspace.

**Required Text(s)**
All readings are available online on the NYU Brightspace course site. Hard copies of some textbooks are available for consultation and semester-long loans in the Villa Ulivi Library. Please email florence.library@nyu.edu to reserve a copy. To request scans from books on reserve please fill out the Ulivi Library Book Scan Form.

**Supplemental Text(s) (not required to purchase)**
The following texts, available in the Villa Ulivi Library, are recommended as extra resources for presentation and term paper research:

**Renaissance Art, General:**
Primary Sources:

Italian History

Italian and European Early Renaissance, General
Folin, M., ed., *Courts and courtly arts in Renaissance Italy: art, culture and politics, 1395-1530*, Woodbridge, Suffolk, Antique Collectors' Club, 2011
Nuttall, P., *From Flanders to Florence: the impact of Netherlandish painting, 1400-1500*, New Haven, Yale University Press, 2004
Monographs on Individual Artists
Cadiogun, J. K., Domenico Ghirlandaio: artist and artisan, New Haven, CT, Yale University Press, 2000
Cole, D., Benozzo Gozzoli, New Haven, Yale University Press, 1996
Covi, D., Andrea del Verrocchio, life and work, Firenze, Leo S. Olschki, 2005
Holmes, M., Fra’ Filippo Lippi the Carmelite painter, New Haven, Conn., Yale University Press, 1999

Iconography, General:

Texts for Symbology seminar:

Other electronic resources are available through home.nyu.edu. Grove Art (included in Oxford Art Online) is especially useful for general questions, i.e. about the period, dates, artists’ careers.

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 6th September 2022, h 9:00-12:00pm
Venue: in class.
Lecture: Introduction. Course presentation. Focus on course requirements and expectations.
Topic 1 – The Role of Antiquity in Western Civilization: focus on the Dark Ages and Middle Ages.
Assignments to be due before class:
A. Video on Brightspace:
   Florence, 1200-1300, Arnolfo di Cambio

Session 2 - Tuesday 13th September 2022, h 9:00-12:00pm
Venue: in front of “Rivoire” Coffee Bar, Piazza della Signoria.
Site-visit: San Miniato al Monte Basilica (Via delle Porte Sante, 34).
Topic 2 – Differences among Dark Ages, Middle Ages, and Early Renaissance, and their relation to Antiquity. Oral presentations of a video assigned.
Assignments to be due before class:
A. Video on Brightspace:
   The Ancient Direct Mosaic Technique
   San Miniato Church, the Cardinal of Portugal Chapel, and its restoration
B. Reading:
   Fuga, A., pp. 176-182 (Tessellated Pavement), 183-191 (Mosaic), 192-197 (Intarsia)

Session 0- Tuesday 20th September 2022, h 9:00-12:00pm
No class.

Session 3 - Friday, 23rd – Saturday, 24th September 2022
Field trip: Required 2-day field-trip to Venice. Visit San Marco Basilica, San Zaccaria Church, Scuola di San Giorgio agli Schiavoni, the Accademia Gallery, and Santa Maria dell’Orto Church.
Mandatory. Details announced in class.
Topic 3: Early Renaissance in Venice: focus on Venetian Byzantine Mosaics, Paintings, and “Teleri”.
Assignments to be due before class:
A. Video on Brightspace:
   San Marco Basilica, and Sant’Alipio Portal
   Saint Mark's Basilica, Venice
   Oil Paint in Venice
   Giovanni Bellini, San Zaccaria Altarpiece, San Zaccaria Church, Venice
   Giovanni Bellini, San Giobbe Altarpiece, Accademia, Venice
Session 4 - Tuesday 27th September 2022, h 9:00-12:00pm
Venue: in front of “Rivoire” Coffee Bar, Piazza della Signoria.
Site-visit: Santa Croce Basilica (Piazza Santa Croce, 16).
Topic 4 – The founder of the Early Renaissance: Giotto di Bondone and his followers.
Medieval Secco and Fresco Murals.
Assignments to be due before class:
A. Video on Brightspace:
Egg tempera on wood panel during the Medieval ages
Fresco Technique
San Francesco Bardi, St. Francis and his life, Santa Croce Basilica
Giotto, Bardi and Peruzzi Chapels, Santa Croce Basilica
Agnolo Gaddi, Alberti Chapel, Santa Croce Basilica
B. Reading:
Fuga, A., *Artists’ Techniques*, 2006, 98-111 (Fresco)

Session 5- Tuesday 4th October 2022, h 9:00-12:00 pm
Venue: in front of “Rivoire” Coffee Bar, Piazza della Signoria.
Site-visit: Davanzati Palace Museum (Via Porta Rossa, 13) and Santa Trinita Basilica – 1 (Piazza Santa Trinita).
Topic 5 – Civic dwelling and private patronage. **Art in Context assigned.**
Assignments to be due before class:
A. Video on Brightspace:
Davanzati Palace
Giovanni di Ser Giovanni called Scheggia, Petrarca’s Triumphs, Davanzati Museum
B. Reading:
Proto Pisani R.C. - Vaccari, M.G., Palazzo Davanzati, 2011, 198, 202-203 (Scheggia), 200-202 (Chatelaine of Vergy)
C. Assignment: **Art in Context assigned** (Bartolini Salimbeni Chapel in Santa Trinita Basilica, Piazza Santa Trinita. Mon-Sun, h 7-12, 16-19).
Session 6 - Tuesday 11th October 2022, h 9:00-12:00pm
Venue: in front of “Rivoire” Coffee Bar, Piazza della Signoria with your Uffizi Card and ID.
Site Visit: The Uffizi Gallery 1 (Piazzale degli Uffizi, 6).
Assignments to be due before class:
A. Video on Brightspace:
   Giotto, Ognissanti Madonna, Uffizi
   Simone Martini and Lippo Memmi, Annunciation, Uffizi
   Gentile da Fabriano, Adoration of the Magi, Uffizi
   Masolino and Masaccio, Sant’Anna Metterza, Uffizi
B. Reading:
   Fossi, G., The Uffizi Gallery. Art, History, Collections, Florence, Giunti 2014, pp. 46 (Cimabue), 50 (Giotto), 55 (Simone Martini and Lippo Memmi), 90-91 (Gentile da Fabriano), 93-94 (Masaccio and Masolino)
C. Assignment: Research Paper Titles assigned.

Session 7- Tuesday 18th October 2022, h 9:00-12:00pm
Venue: in class.
LECTURE: Midterm Exam. Venue: in class.

Session 8 - Tuesday 25th October 2022, h 9:00-12:00pm
Venue: by Fanti bronze statue, at the center of San Marco Square.
Site Visit: San Marco Museum (address: Piazza San Marco, 3), and Sant’Apollonia Cenacolo (Via XXVII Aprile, 1).
Topic 7: “Painting of light”: focus on Fra’ Angelico.
Assignments to be due before class:
A. Video on Brightspace:
   Fra’ Angelico, Annunciation, San Marco Convent
B. Reading:
Session 0 - Tuesday 1st November 2022, h 9:00-12:00pm
No Class: Site Holiday.

Session 9 - Tuesday 8th November 2022, h 9:00-12:00pm
Venue: in front of “Rivoire” Coffee Bar, Piazza della Signoria.
Site-visit: Santa Trinita Church 1 (Piazza Santa Trinita) and Medici Riccardi Palace (Via Cavour, 3) and the Renaissance Palaces.
Topic 8: Medici Dynasty Patronage. **Art in Context due. Oral Presentation of the Art in Context.**
Assignments to be due before class:
A. Videos on Brightspace:
   Benozzo Gozzoli, Magi Chapel, Medici Riccardi Palace
   Filippo Lippi, Mystical Nativity or Adoration in the Forest, Gemäldegalerie, Berlin (once on the high altar of the Magi Chapel, today replaced by an ancient copy attributed to Pseudo Pier Francesco Fiorentino)
B. Reading:
   Fuga, A., pp.12-14(Charcoal), 18-20(Pen), 26-27(Chalk), 28-29(Chalk), 30-33(Pencil)
C. **Art in Context due. Oral Presentation of the Art in Context.**
Session 10 - Tuesday 15th November 2022, h 9:00-12:00pm

Venue: in front of “Rivoire” Coffee Bar, Piazza della Signoria with your Uffizi Card and ID.

Site-visit: The Uffizi Gallery 2 (Piazzale degli Uffizi, 6).

Topic 9: The height of the Early Renaissance. Technical experimentations with tempera: focus on Paolo Uccello, Domenico Veneziano, Fra’ Filippo Lippi, Piero della Francesca. **Video of a Reading Assignment assigned.**

Assignments to be due before class:

A. Videos on Brightspace:
   - Fra’ Angelico, Coronation of the Virgin, Uffizi Gallery
   - Paolo Uccello, The Battle of San Romano Battle, Uffizi Gallery
   - Domenico Veneziano, Santa Lucia de’ Magnoli Altarpiece, Uffizi Gallery
   - Fra’ Filippo Lippi, Madonna and Child and two angels (“Lippina”), Uffizi Gallery
   - Piero della Francesca, Federico da Montefeltro and Battista Sforza (“Urbino Diptych”), Uffizi Gallery

B. Reading:
   - Nygren, B., *"We First Pretend To Stand At A Certain Window": Window As Pictorial Device and Metaphor In The Paintings Of Filippo Lippi*, “Notes in the History of Art,” Vol. 26, No. 1, Fall 2006, pp. 15-21

C. Assignment: **Video of a Reading Assignment assigned:** on “Jewels in the Uffizi: The Secrets of Depicted Gems” (exhibition at the Uffizi Gallery, by Silvia Malaguzzi: [https://www.uffizi.it/en/online-exhibitions](https://www.uffizi.it/en/online-exhibitions)).
Session 11 - Tuesday 22nd November 2022, h 9:00-12:00pm

Venue: in front of “Rivoire” Coffee Bar, Piazza della Signoria with your Uffizi Card and ID.

Site-visit: The Uffizi Gallery 3 (Piazzale degli Uffizi, 6).


Assignments to be due before class:
A. Video on Brightspace:
   Oil Painting
   Piero del Pollaiuolo, Galeazzo Maria Sforza, Uffizi Gallery, Florence
   Antonio and Piero del Pollaiolo, Cardinal of Portugal Altarpiece, Uffizi Gallery, Florence
   Sandro Botticelli, Fortitude, Uffizi Gallery, Florence
   Andrea del Verrocchio and Leonardo da Vinci, Baptism of Christ, Uffizi Gallery, Florence
   Sfumato, Unione, Chiaroscuro, Cangiante

B. Reading:
   Fossi, G., Uffizi Gallery, Florence, Giunti 2014, pp. 112-114 (Mantegna), 118-122 (Piero and Antonio del Pollaiolo), 138 (Verrocchio and Leonardo)
   Fuga, A., Artists’ Techniques, 2006, 121-131 (Oil)

C. Assignment: Video of a Reading Assignment due. Oral Presentation of the Reading.
Session 12 - Tuesday 29\textsuperscript{th} November 2022, h 9:00-12:00pm
Venue: in front of “Rivoire” Coffee Bar, Piazza della Signoria.
Site-visit: Santa Maria Novella Basilica (Piazza Santa Maria Novella, 18), and Santa Trinita Church 2 (Piazza Santa Trinita).
Topic 11: The beginning of the Renaissance Painting: focus on Domenico Ghirlandaio and Filippino Lippi.
Assignments to be due before class:
A. Videos on Brightspace:
Masaccio, Holy Trinity, Santa Maria Novella Church
Domenico Ghirlandaio, Tornabuoni Chapel, Santa Maria Novella Basilica
Filippino Lippi, Strozzi Chapel, Santa Maria Novella Basilica
B. Reading:
Tarquini, A., Santa Maria Novella, Firenze 2000, pp. 4, 12, 18, 35, 39, 41-42, 61, 65, 67

Session 13 - Tuesday 6\textsuperscript{th} December 2022, h 9:00-12:00pm
Venue: in front of “Rivoire” Coffee Bar, Piazza della Signoria with your Uffizi Card and an ID card.
Site-visit: The Uffizi Gallery 4 (Piazzale degli Uffizi, 6).
Assignments to be due before class:

Session 14 – N.B. Monday 12\textsuperscript{th} December 2022, h 9:00-12:00pm (make-up class)
Venue: In class.

Session 0 - Tuesday 13\textsuperscript{th} December 2022, h 9:00-12:00pm
No Class (Reading Day).

Session 15 - N.B. Friday 16\textsuperscript{th} December 2022, h 9:00-12:00pm
Venue: In class.
Lecture: Final Exam.
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 on lessons 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.

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 Lecturer
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.

Academic Honesty & Plagiarism
As the University's policy on "Academic Integrity for Students at NYU" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offenses against academic integrity.

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. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you MUST inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

NYU Academic Integrity Policies and Guidelines
NYU Library Guides

Inclusivity Policies and Priorities
NYU’s Office of Global Programs and NYU’s global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays
Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer and Office of Academic Support in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also University Calendar Policy on Religious Holidays.

Pronouns and Name Pronunciation (Albert and Zoom)
Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, NYU Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the Pronouns and Name Pronunciation website. Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the Personalizing Zoom Display Names website.

Moses Accommodations Statement
Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsdi@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Florence.

Bias Response
The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community. Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University’s existing Non-Discrimination and Anti-Harassment Policy. The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:
- Online using the Web Form (link)
- Email: bias.response@nyu.edu
- Phone: 212-998-2277
- Local Telephone: 055 5007277