Spring 2021 - Renaissance Art
Alpha-Numeric Class Code: ARTH-UA9005
Tuesdays and Thursdays, h 5:00–6:15 pm,
Daylight Savings Time

Blended
Villa Ulivi, “Arezzo” Room

Spring 2021
We know that you may be taking courses at multiple locations this semester. If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for this course site, please make sure that you’ve completed the online academic orientation via NYU Classes so you are aware of site specific support, policies and procedures.

Please contact florence.academicsupport@NYU.edu if you have trouble accessing the NYU Classes site.

If you are attending in person, you will be instructed to choose your seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol.

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 15th and early 16th centuries. The course analyzes the historical and social background of the beginning of the Renaissance during the early 15th century and the impact of Medici's patronage on Filippo Lippi, Verrocchio, Botticelli, Perugino, and Ghirlandaio. It then investigates the "Golden Age" of the High Renaissance, specifically focusing on Leonardo da Vinci, Raphael 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 historical and artistic events, and valuing the importance of patronage.

Instructor Details:
Name: Silvia Giorgi
NYUGlobalHome Email Address:
Office Hours: by appointment
Appointments available via Zoom or in-person on request
Inclusion, Diversity, Belonging and Equity
NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, "...not only important to cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation, and creating sustainable communities." At NYU Florence, we are committed to creating a learning environment that:
- fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and
- promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.

NYU Florence embraces diversity and recognizes our responsibility to foster an open, welcoming environment where students, faculty and staff of all backgrounds can collaboratively learn, work and communicate. We will continually strive to work together to nurture a culture of inclusivity, compassion and mutual respect.

There are both on-campus and NYU Global resources available to students and staff wishing to share their experiences with us or offer suggestions for improvement. On-campus, students, faculty and staff can contact any one of our three local IDBE Liaisons, Mary Barbera, Lisa Cesarani, and Angelica Pesarini. Students can also contact the Office of Academic Support or the Office of Student Life to talk to a member of staff. Students are invited to join the NYU Florence IDBE Student Committee and take an active role in planning encouraging dialogues on issues around diversity and inclusion.

The Global NYU community can access the Office of Global Inclusion, Diversity and Strategic Innovation who works closely with students, faculty, administrators, and staff, regardless of where you may be located, to help make every aspect of NYU more equitable. You can contact them at globalinclusion@NYU.edu for more information and resources.

Bias Response Line
NYU’s Bias Response Line (BRL) provides an open forum to members of our community and helps to ensure that our community is equitable and inclusive. It is a centralized way to share or report experiences and concerns regarding bias, discrimination, or harassing behavior that may occur within our local or global NYU community. To contact the BRL, please email or call: 212-998-2277.

Desired Outcomes:

On completion of this course, students should:
1. Have improved their ability to think critically, engage in complex reasoning, and express their thoughts clearly through their written work
2. Have enhanced their understanding of the methodologies of art history
3. Have mastered a basic knowledge of how to research questions in art history
4. Recognize works by the principal protagonists of the Renaissance age in Italy and understand 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
- Attendance, Participation: 5%
- Quiz: 5%
- Reading Assignment: 5%
• Notebook Compilation: 25%
• Midterm Exam: 15%
• Visual and Comparative Analysis: 10%
• Research Analysis: 15%
• Final Exam: 20%

**NB: Commitment:** A student’s commitment will be evaluated based on active participation, involvement and contribution in the course either remote or in-person.
This may include, but is not limited to, presence at synchronous class sessions, timely submission of predetermined course assignments to the instructor, collaboration with peers in group course work both during class time or independently outside of class time, individual oral or written contributions to synchronous course time through the chat function, in person discussion, or in individual office hours with the instructor. In an asynchronous format this academic engagement may take the form of written contributions to course forums, adding comments to posted work on VoiceThread or Google Drive shared docs.

**Attendance, Participation: 5% total**
Successful progress in this class depends on the full cooperation of both students and faculty members. Students are required to attend all classes; absences will affect their course grade. Lateness or unexcused absences during class will affect their course grade as well.
Students are expected to participate actively and contribute to class discussions. Students are expected to express their thoughts and perceptions and to develop a critical response to the material under consideration.

**Quiz: 5% total**
The Quiz consists of few questions with open answers on some critical aspects of an architectural monument of the Renaissance Age studied during the course.
This assignment must be submitted via NYU Classes in **Word.doc format** on the due date.

**Reading Assignments: 5% total**
Over 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 essential facts, concepts, 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.
This assignment must be submitted via NYU Classes in **Word.doc format** on the due date.

**Notebook Compilation and Presentation: 25% total**
The Notebook Compilation aims to ensure students a written review of the class material before starting the following lesson and to let students collect notes regularly. Students will highlight all-important facts, concepts, vocabulary, keywords, definitions in one single page per masterpiece.
The Notebook Compilation assignment must be submitted via NYU Classes in **Word.doc format** on the due date.

The Notebook Presentation aims to ensure students an oral review of the course material. Students will highlight the essential facts, concepts, vocabulary, keywords of the topic under consideration.
Written Midterm Exam: 15% total
The open-book midterm exam allows you to take notes, texts, or resources materials into the exam situation. It tests your ability to find and apply information and knowledge to deliver well-structured and well-presented arguments. The material you can take into the exam is your notes, readings, reference material. The resource materials are made available to you, so you are expected to do more than reproduce them. Questions don't just call on you to copy information. Instead, this exam will ask you to analyze, compare/ contrast, or evaluate information.

The exam is comprised of four sections (students will write in complete sentences and paragraphs approx. 5-6 typed pages):
1. 2 Slides identification /comparison: the images will be chosen from among those studied during the course (notebook pages). For each image shown, everyone is responsible for the object's: 1. Artist, 2. Title and Location, 3. Date, signature, or inscriptions; 4. Artistic and Historical Age, 5. Artist's Lifetime, 6. The technique, 7. Preservation, 8. Patronage, 9. Iconography, 10. Style
2. 1 Slide attribution: the student suggests the probable artist and states his/her reasons for making this attribution
3. Short-answer questions with open answer on a topic covered in class
4. 1 Essay question based on material covered in class
Credit for the course will be given only if all requirements are completed.
N.B. the exams are carefully timed: if you have a recognized learning disability for which you are entitled to extra time, please contact the Office of Academic Support immediately to ensure that we can make proper arrangements for testing.

Visual and Comparative Analysis: 10% total
Students will be assigned two significant art objects over the semester as a specific analysis topic by the instructor. This Analysis consists of a series of critical descriptions and observations on the assigned art object: students will summarize the overall appearance, the 'formal' qualities, and the item's details, following the Notebook structure given by the instructor. Students are also asked to compare and contrast their assigned work of art with another one previously presented by the instructor.

Written work requirements: The written project should be as follows: approximately in the 3000-4000 words ranges (5-6 pages), and must contain a list of contents and a bibliography. Please use the following: Font: Calibri, 12-point font size; margins: 1" on the left, right, top, and bottom; spacing: single-space everything. A Title page (student name, the title of the paper, course code and title, word count) should be included; pages should be numbered, section headings should be used.
This assignment must be 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.

Research Analysis: 15% total
The Research Analysis consists of a well-organized essay, including references to all sources used, on a masterpiece by a Renaissance artist studied in class, chosen by the student. It follows the Notebook structure, and any point must be correlated to bibliographic sources.
The written project should be as follows: approximately 3000-4000 words ranges (5-6 pages) and must contain a list of contents and a bibliography. Please use the following: Font: Calibri, 12-point font size; margins: 1" on the left, right, top, and bottom; spacing: single-space everything. A Title page (student name, the title of the paper, course code and title, word count) should be included; pages should be numbered, section headings should be used.
Sources for the Research Analysis may be found among those listed on this syllabus or any other relevant source available online, in Ebsco, JSTOR, or other databases of scholarly articles. See "Library Resources" on
NYU Classes and the NYU Libraries site. Any arguments, ideas 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,” as you see below. This assignment must be 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.

To prepare the Research Analysis, see: “Cambridge University Press ELT: Prof. Simon Peyton Jones, How to Write a Great Research Paper”

Written Final Exam: 20% total
The open-book exam allows you to take notes, texts, or resources materials into the exam situation. It tests your ability to find and apply information and knowledge to deliver well-structured and well-presented arguments. The material you can take into the exam is your notes, readings, reference material. The resource materials are made available to you, so you are expected to do more than reproduce them. Questions don’t just call on you to copy information. Instead, this exam will ask you to analyze, compare/contrast, or evaluate information.

The exam is comprised of four sections (students will write in complete sentences and paragraphs approx. 5-6 typed pages):
1. 2 Slides identification /comparison: the images will be chosen from among those studied during the course (notebook pages). For each image shown, everyone is responsible for the object’s: 1. Artist, 2. Title and Location, 3. Date, signature, or inscriptions; 4. Artistic and Historical Age, 5. Artist’s Lifetime, 6. The technique, 7. Preservation, 8. Patronage, 9. Iconography, 10. Style
2. 1 Slide attribution: the student suggests the probable artist and states his/her reasons for making this attribution
3. Short-answer questions with open answer on a topic covered in class
4. 1 Essay question on reading based on material covered in class

Credit for the course will be given only if all requirements are completed.

N.B. the exams are carefully timed: if you have a recognized learning disability for which you are entitled to extra time, please contact 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 theirself 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 or 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.

**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 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. In blended course format, students, based on need and circumstance may attend class sessions in-person or remote synchronously online. Both are acceptable and would be considered present in class. 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 Global Sites is expected. Unexcused absences will affect students' semester participation grade.** Faculty will take attendance at the beginning of every class. For Go Local Students studying in Florence, **If you have scheduled a remote course immediately preceding/following an in-person class, you may want to discuss where at the Academic Center the remote course can be taken.** Both in-person and remote students are responsible for making up any work missed due to absence. Repeated unexcused absences in a course may result in failure. Please be in contact with your professor via email to meet during office hours to discuss any missed lectures and assignments and arrange a timeline for submitting missed work.

**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. **Absences should be reported to the Office of Academic Support** via email and to your faculty member BEFORE your class meets for lesson.
Categories of Excused Absences

Absence Due to Illness
● If you are a Go Local student present in Florence and feel sick, please contact the Office of Student Life for assistance.
● COVID-19 related family emergencies will be considered as an excused absence
● 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
● 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 NYU Florence Writing Center offers you feedback on any type of writing, at any stage in planning or drafting; very rough drafts are welcome. Sign up for an online 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. 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. You must keep up with the readings as they serve as the basis for class discussion. Please see the details of the readings in the week-by-week breakdown.
Course readings are posted online in the Resources folder of the NYU Classes site. In the Villa Ulivi Library hard copies of some textbooks are available to loan out for the semester. For more information on the resources and services of the library, please email florence.library@NYU.edu

Supplemental Texts:

Optional, but recommended:

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

Primary Sources:

Italian History

Italian Renaissance, General

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 - Thursday, January 28, 2021

Week 1: Introduction to the Course.
Online Session: Join recurring URL
1. Course presentation. Introduction to course requirements and expectations.
2. Explanation of the Weekly Learning Outcome: Identify the ten topics or tools of art history (Date: How can I discover an object's date? Technique: How can I describe the medium of an item? Preservation: How can I check the level of conservation of an object? Patronage: How can I discover the commissioner of an object? Iconography: How can I identify the topic represented in an item, its signs, and symbols? Style: How can I determine the style of an artist?).

Assignments for the Next Session:
Videos on VoiceThread:
For the next class, please watch the following videos to be ready for the group activity in the next session:
000. 1. Introduction, From Antiquity to 1400 (excerpts from "Firenze", Art Media Editori, Speaker: former Director of the Vatican Museums Antonio Paolucci)
-excerpts from The Dawn of the Renaissance, Florence Cathedral, DVD 2010, an Oculus Film production in cooperation with the Opera di Santa Maria del Fiore:
(01. B. Florence Cathedral, 1. Dark Ages and Baptistry)
(01. B. Florence Cathedral, 2. Middle Ages Giotto, Andrea Pisano, Francesco Talenti)

Readings:
H/W, 2011, pp. 28-38 (Artistic Techniques)

Session 2- Tuesday, February 2, 2021

Week 2: The Early Renaissance
Online Session: Join recurring URL
1. Focus on the Pre-Renaissance Age in Italy
2. Explanation of the Weekly Learning Outcome: Recognizing the essential artistic techniques: Architecture, Marble and Bronze Sculpture.

Assignments for the Next Session:
Videos on VoiceThread:
For the next class, please watch the following videos to be ready for the group activity in the next session:
02. A. Early Renaissance, 1400-1450 (excerpts from "Firenze", Art Media Editori, Speaker: former Director of the Vatican Museums Antonio Paolucci)
-excerpts from The Dawn of the Renaissance, Florence Cathedral, DVD 2010, an Oculus Film production in cooperation with the Opera di Santa Maria del Fiore:
02. B. Florence Cathedral, 3. Rome and Brunelleschi's Linear Perspective
02. B. Florence Cathedral, 4. Early Renaissance Competition for the Dome, Centina issue
02. B. Florence Cathedral, 5. Brunelleschi's Dome and Machines
02. B. Florence Cathedral, 6. Brunelleschi's Dome, bricks masonry
000. 2. A. Marble Technique
000. 3. B. Bronze Technique

Readings:
H/W, 2011, pp. 159-163 (Brunelleschi's Linear Perspective)

Session 3- Thursday, February 4, 2021
Week 2: The Early Renaissance
Online Session: Join recurring URL
1. Introduction to early Renaissance Architecture: Filippo Brunelleschi's Double Dome of Santa Maria del Fiore Cathedral in Florence and Linear Perspective.
2. Quiz with open answers on Santa Maria del Fiore Cathedral in Florence and Brunelleschi's Double Dome (after class, you will review, complete, and upload it on NYU Classes: GRADING RUBRIC: Quiz, 5%. This assignment is due on Tuesday, February 9, 2021).

Assignments for the Next Session:
Videos on VoiceThread:
Please watch the following videos to be ready for the Notebook Presentation in the next session (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%); please also review the related notebook pages:
03. B. Florence Cathedral, 7. Brunelleschi & Ghiberti, Competition Panels, Bargello (Speakers: S. Zucker - B. Harris)
03. B. Florence Cathedral, 8. Lorenzo Ghiberti's North Doors (and stain-glass windows)
03. B. Florence Cathedral, 9. Lorenzo Ghiberti, Paradise Doors

Session 4 - Tuesday, February 9, 2021
Week 3: The Age of Giovanni di Bicci Medici
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
1. Focus on the early Renaissance Sculpture: Filippo Brunelleschi and Lorenzo Ghiberti.
2. Explanation of the Weekly Learning Outcome: unlock the hidden aspects of the Renaissance technique

Assignments for the Next Session:
Videos on VoiceThread:
For the next class, please watch the videos and complete the related Notebook pages (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%):
04. B. 1. Donatello, bronze David, Bargello National Museum (Speakers: Dr. Steven Zucker - Dr. Beth Harris)
04. B. 2. Donatello, Judith beheading Holofernes, Palazzo Vecchio (Town Hall and Museo Civico), Florence: video by Mus.E, the educational department of Museo Civico of Florence

Readings:

Session 5 - Thursday, February 11, 2021
Week 3: The Age of Cosimo the Elder Medici
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
1. Introduction to Renaissance Sculpture: focus on Donatello.
2. On-site visit at Villa La Pietra - 1: focus on artistic techniques.

Assignments for the Next Session:
Videos on VoiceThread:
For the next class, please watch the following videos to be ready for the group activity in the next session:
05. B. 1. Gentile da Fabriano, Adoration of the Magi, Uffizi Gallery, Florence
05. B. 2. Masaccio, The Holy Trinity, Basilica of Santa Maria Novella, Florence, an excerpt from the documentary Empire of the Eye, National Gallery of Art, Washington DC
05. A. C. Egg Tempera on wood panel Technique
05. A. D. Fresco Technique
05. A. E. Oil Painting

Session 6 – Tuesday, February 16, 2021
Week 4: The Age of Cosimo the Elder Medici
Online Session on campus: Join recurring URL
Venue for in-person students: H 5:00 pm in class.
1. Introduction to Early Renaissance Painting: focus on Gentile da Fabriano and Masaccio.
2. Explanation of the Weekly Learning Outcome: Identifying a date and interpreting an inscription.

Assignments for the Next Session:
Videos on VoiceThread:
For the next class, please watch the videos and complete the related Notebook pages (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%):
06. B. 1. Fra' Filippo Lippi, Madonna and Child and two angels ("Lippina"), Uffizi Gallery, Florence
06. B. 2. Piero della Francesca, Urbino Diptych, Uffizi Gallery, Florence
06. B. 3. Benozzo Gozzoli, Magi Chapel, Medici Riccardi Palace

Readings:
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

Session 0 - Thursday, February 18, 2021
Week 4
No class.

Session 7- Tuesday, February 23, 2021
Week 5: The Age of Cosimo the Elder Medici
Online Session on campus: Join recurring URL
Venue for in-person students: H 5:00 pm in class.
1. Early Renaissance Painting: focus on Fra' Filippo Lippi, Piero della Francesca, and Benozzo Gozzoli.
2. Explanation of the Weekly Learning Outcome: Identifying the most evident preservation issues of a masterpiece.

Assignments for the Next Session:
Videos on VoiceThread:
For the next class, please watch the following videos to be ready for the Notebook Presentation in the next session (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%); please also review the related notebook pages:
07. B. 2. Verrocchio, David, Bargello National Museum, Florence
07. B. 3. Piero del Pollaiuolo, Galeazzo Maria Sforza, Uffizi Gallery, Florence
07. B. 4. Antonio del Pollaiuolo, Portrait of Lady, Uffizi Gallery, Florence

Readings:

Session 8 - Thursday, February 25, 2021
Week 5: The Age of Lorenzo The Magnificent Medici
Online Session on campus: Join recurring URL
Venue for in-person students: H 5:00 pm in class.
1. Renaissance Painting: focus on Andrea del Verrocchio, Antonio and Piero del Pollaiuolo.
2. On-site visit at Villa La Pietra – 2: Visual and Comparative Analysis 1: You will be assigned one art object as a specific analysis topic (Master of the Castello Nativity / Pesellino, The Madonna Adoring the Child with a Pomegranate and an Orange). This Analysis consists of a series of critical descriptions, comments, observations on this art object. You will summarize the overall appearance, the 'formal' qualities, and the details of the object, following the Notebook structure. You are also asked to compare and contrast this art object with one artwork.
studied during the course. After class, you will review, complete, and upload it on NYU Classes (GRADING RUBRIC. Visual and Comparative Analysis, 10%). This assignment is due on Tuesday, March 2, 2021.

Assignments for the Next Session:
Videos on VoiceThread:
Please watch the following videos to be ready for the Notebook Presentation in the next session (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%); please also review the related notebook pages:
03. A. 1. Sandro Botticelli, Fortitude, Uffizi Gallery, Florence
03. A. 2-3. Sandro Botticelli, Spring and Birth of Venus, Uffizi Gallery, Florence
03. A. 4. Sandro Botticelli, Athena and the Centaur, Uffizi Gallery, Florence

Readings:

Session 9 - Tuesday, March 2, 2021
Week 6: The Age of Lorenzo The Magnificent Medici
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
1. Introduction to Renaissance Painting: focus on Sandro Botticelli and Neo-Platonism
2. Explanation of the Weekly Learning Outcome: unlock the hidden meanings of the Renaissance iconography.

Assignments for the Next Session:
Videos on VoiceThread:
For the next class, please watch the following videos to be ready for the Notebook Presentation in the next session (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%); please also review the related notebook pages:
09. B. 2. Leonardo da Vinci, Annunciation, Uffizi Gallery, Florence: excerpt from The mountain on the sea. Leonardo's Annunciation, Art media Editori 2006 (Speaker: Antonio Natali, former Director of the Uffizi Gallery, and produced by Ministero per i Beni e Attività culturali)

Session 10 - Thursday, March 4, 2021
Week 6: The Age of Lorenzo The Magnificent Medici
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
2. During this class, each student will choose one Leonardo da Vinci’s invention, to be studied and orally presented during the next session.

Assignments for the Next Session:
One Leonardo da Vinci’s invention will be selected by students and orally presented during the next session, from the following book: AAVV, Museo di Vinci, Milano 1986, pp. 47, 53, 57, 63, 69, 71, 91, 93, 111, 113, 139 (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%).

Videos on VoiceThread:
For the next class, please watch the following videos to be ready for the group activity in the next session:
10. B. 1. Domenico Ghirlandaio, Ingesuati Altarpiece, Uffizi Gallery, Florence
10. B. 1. Domenico Ghirlandaio, Tornabuoni Chapel, Santa Maria Novella Church, Florence

Readings:

Session 11 – Tuesday, March 9, 2021
Week 7: The Age of Lorenzo The Magnificent Medici
Online Session on campus: Join recurring URL

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Venue for in person students: h 5:00 pm in class.
1. Presentations of Leonardo da Vinci’s inventions
2. Introduction to Renaissance Painting: Domenico Ghirlandaio.
3. Explanation of the Weekly Learning Outcome: Identify the Historical Age of a masterpiece.

Assignments for the Next Session:
Videos on VoiceThread:
For the next class, please watch the videos and complete the related Notebook pages (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%):

Session 12 - Thursday, March 11, 2021
Week 7: The Age of Girolamo Savonarola
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
1. Focus on the Republican Age of Girolamo Savonarola in Florence: Pietro Perugino.

Assignments for the Next Session:
Review Notebook pages and Readings.

Session 13 - Tuesday, March 16, 2021
Week 8:
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
Midterm Review and make-up assignments.

Session 14 – Thursday, March 18, 2021
Week 8:
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
Open-Book Midterm Exam (GRADING RUBRIC. Midterm Exam, 15%).

Assignments for the Next Session:
Videos on VoiceThread:
Please watch the following videos to be ready for the Notebook Presentation in the next session (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%); please also review the related notebook pages:
05. A. 1. 18. Michelangelo Buonarroti, David, Accademia Gallery, Florence: excerpt from Michelangelo’s David, DVD, History and restoration. Le Lettere 2004 (produced by Ministero dei Beni e le Attività Culturali, Soprintendenza Speciale per il Polo Museale Fiorentino, texts by Antonio Natali, former Director of the Uffizi Gallery, and texts about the restoration by Franca Falletti, former Director of the Academy Gallery, Florence)

Readings:

Session 15 – Tuesday, March 23, 2021
Week 9: The Age of Piero Soderini
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
1. Focus on the Republican Age of Piero Soderini in Florence: Michelangelo Buonarroti’s early career.
2. Explanation of the Weekly Learning Outcome: The Renaissance patrons’ ideals and symbols (Patronage)
3. Research Analysis Titles selection (this assignment will be due on Tuesday, April 27, 2021).

Assignments for the Next Session:
Videos on VoiceThread:
Please watch the following videos to be ready for the Notebook Presentation in the next session (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%); please also review the related notebook pages:


Readings:

**Session 16 – Thursday, March 25, 2021**

**Week 9: The High Renaissance**

**Online Session on campus:** Join recurring URL

Venue for in person students: 8:00 pm in class.


**Assignments for the Next Session:**

**Videos on VoiceThread:**
Please watch the videos and complete the related Notebook pages (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%):


**Readings:**

**Session 17- Tuesday, March 30, 2021**

**Week 10: The High Renaissance**

**Online Session on campus:** Join recurring URL

Venue for in person students: 8:00 pm in class.


2. Explanation of the Weekly Learning Outcomes: recognize the stylistic differences within the masterpieces of the Renaissance artists.

**Assignments for the Next Session:**

Review the Notebook Pages and Readings.

**Session 18- Thursday, April 1, 2021**

**Week 10: The High Renaissance**

**Online Session on campus:** Join recurring URL

Venue for in person students: 8:00 pm in class.

1. Focus on High Renaissance Painting: Leonardo da Vinci’s influence in Italy.

2. **On-site visit at Villa La Pietra – 3: Visual and Comparative Analysis 2 – Webinar on “The Last Supper”:**
You will be assigned one art object as a specific analysis topic (Master of Santo Spirito/Raffaellino del Garbo, *The Last Supper*). This Analysis consists of a series of critical descriptions, comments, observations on this art object.

You will summarize the overall appearance, the ‘formal’ qualities, and the details of the object, following the Notebook structure. You are also asked to compare and contrast this art object with one artwork studied during the course. After class, you will review, complete, and upload it on NYU Classes (GRADING RUBRIC. Visual and Comparative Analysis, 10%). This assignment is due on Tuesday, April 6, 2021.

**Assignments for the Next Session:**

**Videos on VoiceThread:**
For the next class, please watch the following videos to be ready for the group activity in the next session:

18. B. 1. Michelangelo Buonarroti, Sistine Chapel’s Vault, Vatican Museums, Vatican City (excerpt from Michelangelo Buonarroti, DVD Videocarte 2000, texts by Stefano Zuffi; excerpt from The Vatican City, DVD, Vatican Museums Edition production; excerpt from Discovering The Vatican, 4 DVDs, 14 episodes, the documentary series
on the Vatican, produced in full H.D. quality inside the Vatican: this is the official DVD of the Vatican Museums: episode XIV: on the Sistine Chapel, history and conservation).

Readings:

Session 19- Tuesday, April 6, 2021
Week 11: The High Renaissance
Online Session on campus: **Join recurring URL**
Venue for in person students: h 5:00 pm in class.
1. Focus on the High Renaissance age: Michelangelo Buonarroti’s maturity in Rome.

Assignments for the Next Session:
Videos on VoiceThread:
Please watch the following videos to be ready for the Notebook Presentation in the next session (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%); please also review the related notebook pages:
19. B. 1. Raffaello Sanzio, Doni Strozzi Diptych, Uffizi Gallery, Florence

Readings:

Session 20- Thursday, April 8, 2021
Week 11: The High Renaissance
Online Session on campus: **Join recurring URL**
Venue for in person students: h 5:00 pm in class.
1. Focus on High Renaissance Painting: Raffaello Sanzio (Raphael) during his early career in Florence.

Assignments for the Next Session:
Reading Assignment:
After the Review of the online exhibition at the Uffizi Gallery entitled "*Jewels in the Uffizi: The Secrets of Depicted Gems*," curator Silvia Malaguzzi, make a short video with VoiceThread on NYU Classes (around 10 minutes long) in which you describe one of the masterpieces analyzed by Silvia Malaguzzi. (GRADING RUBRIC. Reading assignment, 5%). This assignment is due on **Tuesday, April 13, 2021**.

Session 21- Tuesday, April 13, 2021
Week 12: The High Renaissance
Online Session on campus: **Join recurring URL**
Venue for in person students: h 5:00 pm in class.
1. Focus on High Renaissance Painting: Raffaello Sanzio (Raphael) in Rome (1).
2. Explanation of the Weekly Learning Outcome: Retaining and processing readings.

Assignments for the Next Session:
Please watch the following videos to be ready for the Notebook Presentation in the next session (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%); please also review the related notebook pages:

Session 22- Thursday, April 15, 2021
Week 12: The High Renaissance
Online Session on campus: **Join recurring URL**
Venue for in person students: h 5:00 pm in class.
1. Focus on High Renaissance Painting: Raffaello Sanzio (Raphael) in Rome (2).
Assignments for the Next Session:
Videos on VoiceThread:
For the next class, please watch the videos and complete the related Notebook pages (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%):
22. B. 1. Raffaello Sanzio, Pope Julius II Della Rovere, Uffizi Gallery, Florence
22. B. 2. Raffaello Sanzio, Pope Leo X Medici, Uffizi Gallery, Florence

Readings

Session 23- Tuesday, April 20, 2021
Week 13: The High Renaissance
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
1. Focus on High Renaissance Painting: Raffaello Sanzio (Raphael) in Rome (3).
2. Explanation of the Weekly Learning Outcome: Identifying and sequencing the major moments of an artist's life.

Assignments for the Next Session:
Videos on VoiceThread:
Please watch the following videos to be ready for the Notebook Presentation in the next session (portion of GRADING RUBRIC. Notebook Presentation/Compilation, 25%); please also review the related notebook pages:
23. B. 1 Tiziano Vecellio, Venus of Urbino, Uffizi Gallery, Florence
23. B. 2 Tiziano, Sacred and Profane Love, Borghese Gallery, Rome

Readings

Session 24- Thursday, April 22, 2021
Week 13: The High Renaissance
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
2. Explanation of the Weekly Learning Outcome: how to organize your Research Analysis presentation (approx. 10-12 minutes each student)
3. Group Work on Tiziano Vecellio’s style (about his masterpieces at the Palatine Gallery, Pitti Palace, Florence).

Session 25- Tuesday, April 27, 2021
Week 14:
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
1. Written Research Analysis due. Oral presentation 1 (approx. 10-12 min. each student).
   The Research Analysis consists of a well-organized essay on a Renaissance masterpiece, chosen by the student among the artworks studied in class. 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. (GRADING RUBRIC. Research Analysis, 15%).

Session 26- Thursday, April 29, 2021
Week 14:
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
Oral presentation of the Research Analysis 2 (approx. 10-12 min. each student).
Assignments for the Next Session:
Videos on VoiceThread:
For the next class, please watch the following videos to be ready for the group activity in the next session:
26. B. 1. Albrecht Dürer, Self-portrait, Alte Pinakothek, Munich

Session 27- Tuesday, May 4, 2021
Week 15: European Renaissance during the Age of Martin Luther
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
Focus on European Renaissance: Albrecht Dürer, Lucas Cranach the Elder and Hans Holbein the Younger.

Session 28- Thursday, May 6, 2021
Week 15:
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
Lecture: Final Review and make-up assignments.

Session 0 - Tuesday, May 11, 2021
Week 16:
No class.

Session 29- Thursday, May 13, 2021
Week 16:
Online Session on campus: Join recurring URL
Venue for in person students: h 5:00 pm in class.
Lecture: Open Book Final Exam. (GRADING RUBRIC. Open Book Final Exam, 20%)

Class Time Expectations
In light of the unique circumstances of blended instruction, we ask students to consider the following class time expectations to ensure a productive class:

● Prepare your workspace for class, limit non-class activities during synchronous class time.
● If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
● If deemed necessary by the study away site (i.e. a COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
● Students should be respectful and courteous at all times to all participants in class. Consider using the chat function or "raise hand" function in order to add your voice to class discussions.
● Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.

Final Exams
Final exams must be taken at their designated times. Should there be a conflict between final exams, please bring it to the attention of the Office of Academic Support florence.academicsupport@NYU.edu as soon as this is known to facilitate alternate arrangements. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Required Co-curricular Activities
N/A
Suggested Co-curricular Activities
Suggested optional co-curricular activities will be announced in class and 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. After receiving 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. She received a Ph.D. in Renaissance Iconography from the University of Siena and 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 and Renaissance iconography, and has published prolifically on these topics. Her current research focuses on Renaissance Secular Iconography in Central Italy. Silvia Giorgi currently teaches for several U.S. programs and Universities in Florence and Siena.