



Class code	ARTH-UA9005001
Instructor Details	TBA
Class Details	Semester: Fall 2015 Full Title of Course: Renaissance Art Meeting Days and Times: Mondays, 9:00:00 AM- 11:45:00 AM Classroom Location: Villa Sassetti, "Montughi" Classroom
Prerequisites	None.
Class Description	<p>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, Perugino and Ghirlandaio. 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 in Florence students will have a unique opportunity to experience the works as their original viewers did and as their creators intended.</p>
Desired Outcomes	<p>On completion of this course, students should:</p> <ul style="list-style-type: none"> • 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	<p>Attendance and Participation: 10% Written Midterm Exam (approximately 6-8 handwritten pages): 25% Written and Oral Visual Analysis (Term Paper: Part 1): (Written Visual Analysis: approximately 3-4 typed pages; Oral presentation of the Visual Analysis: 15 minute length): 10% Written Research Analysis (Term Paper: Part 2): (approximately 4-5 typed pages): 15% Written Comparative Analysis (Term Paper: Part 3): (approximately 3-4 typed pages): 10% Written Final Exam (approximately 6-8 handwritten pages): 30%</p> <p>Failure to submit or fulfill any required course component results in failure of the class.</p>

Midterm and Final Exams:

It is comprised of four sections:

- 1) Slides identification and/or slide comparison (you will be shown a series of images to identify and describe; the images for identification will be chosen from among those shown during lecture, seen in your readings or works seen on site: **all images seen in the exams will have appeared in at least one of these places**);
- 2) Slides attribution (you will suggest the probable artist and state your reasons for making this attribution),
- 3) Quizzes and Multiple-choice Questions (based on material considered in class).
- 4) Short answer questions and longer essay questions (based on material considered in class).

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

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. You will write a brief description of the work **in complete sentences**, identifying the work's importance to the history of art as identified in class and/or in your reading.

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 insure that we can make proper arrangements for testing.**

Written and Oral Visual Analysis (Term Paper: Part 1):

At the beginning of the course, students will be assigned one significant art object as specific research topic by the instructor. The Visual Analysis (Term Paper: part 1) consists of a series of critical descriptions, notes, observations on the assigned art object: during on-site visits students will summarize the overall appearance, the 'formal' qualities and the details of the object, following the Notebook structure give by the instructor.

Oral presentation of the Visual Analysis: on the due date, each student will orally present his/her assigned art object at the Bargello Museum or Orsanmichele Museum (approximately 15 minute length).

Written Visual Analysis: the written visual analysis (3-4 pages + "Illustration". Font: Times New Roman, 12-point font size; margins: 1" on left, right, top, and bottom; spacing: double-space everything) must be **printed and submitted via email** on the same day of the student's Oral Presentation. N.B. This assignment must end with the "Illustration" (: the main picture of the art object must be included in a separate attached page to the end of the Visual Analysis). Any exception will result in a lowering of your grade.

Written Research Analysis (Term Paper: Part 2):

This written assignment (4-5 pages + "Bibliography". Font: Times New Roman, 12-point font size; margins: 1" on left, right, top, and bottom; spacing: double-space everything), must be **printed and submitted via email** on the due date. It consists of the research part of the information-gathering process. Students track down all resources related to their assigned art object. They can divide the vast resources available for research into three types: books (which talk about the work of art at length, i.e. monographs, museum catalogues), periodicals, and reference (standard art-historical references texts). The Research Analysis consists of a well-organized essay, including **references to all sources** used. Any arguments, ideas, and insights 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 a footnote or endnote. Failure to **properly cite or quote your sources** constitutes plagiarism (which will result automatically in the grade of "F": see below). Students must also consult primary and secondary sources: primary sources include literary and historical documents from the time period under study; secondary sources are those sources which mention any primary sources.

Sources for this assignment may be found among those listed on this syllabus or any other relevant source available in the Ulivi Library, the British Institute Library, Library of the Dutch Institute, the Library of the Center for Renaissance Studies at Palazzo Strozzi, JSTOR or other databases of scholarly articles (i.e., see "articles via databases" on the NYU Libraries site).

	<p>N.B. This assignment must end with the “Bibliography” (: all sources cited in notes must be listed in a separate attached page to the end of the Research Analysis). Any exception will result in a lowering of your grade. Please remember that if you are absent on the due date, the printed and emailed assignment must reach me nonetheless.</p> <p>Written Comparative Analysis (Term Paper: Part 3): This assignment (3-4 pages + “Comparative Illustrations”. Font: Times New Roman, 12-point font size; margins: 1” on left, right, top, and bottom; spacing: double-space everything), must be printed and submitted via email on the due date. Students are asked to compare and/or contrast their assigned work of art with some other ones. They can choose among works either by the same author or made with a similar technique; either commissioned by the same patronage, or showing a similar iconography. N.B. This assignment must end with the “Comparative Illustrations” (: the main pictures of the art objects compared to the main topic must be included in a separate attached page to the end of the Comparative Analysis).</p> <p>Readings Readings are assigned on the syllabus under the week for which they are due.</p>
<p>Assessment Expectations</p>	<p>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.</p> <p>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.</p> <p>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</p> <p>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.</p> <p>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.</p>
<p>Grade conversion</p>	<p>A=94-100 A-=90-93 B+=87-89 B=84-86 B-=80-83 C+=77-79 C=74-76 C-=70-73 D+=67-69 D=65-66 F=below 65</p>

Grading Policy	<p>Please refer to Assessment Expectations and the policy on late submission of work</p>
Attendance Policy	<p><u>Attendance:</u> Class attendance is mandatory, expected and required of all students. Any absences will negatively impact upon your course grade. Lateness and/or unexcused absences during class will affect your course grade as well.</p> <p><u>Absences:</u> 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.</p> <p>To ensure the integrity of this academic experience, <u>one</u> unexcused absence will be penalized with a two percent deduction from the student’s final course grade. Repeated absences in a course may result in failure.</p> <p>The only excused absences are those approved by the Office of Academic Support; they are as follows:</p> <p>Absence Due to Illness:</p> <ul style="list-style-type: none"> ● If you are sick, please see a doctor (contact the Office of Student Life for information). ● Absences can ONLY be excused if they are reported WITHIN 24 HRS of your return to class via the online NYU Florence Absence Form : http://goo.gl/forms/OtCiTgmLt6 ● the Office of Academic Support will not accept a student email or telephone call regarding an absence due to illness, and will not notify your faculty about these absences. ● The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences. <p>Absence Due to Religious Observance:</p> <ul style="list-style-type: none"> ● 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 : http://goo.gl/forms/OtCiTgmLt6. Please note that no excused absences for reasons other than illness can be applied retroactively.
Late Submission of Work	<p>All course work must be submitted on time, in class on the date specified on the syllabus.</p> <p>To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date. N.B. Extensions for the term paper (Part 1, Part 2, Part 3) will not be granted, so please do not ask.</p> <p>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.</p>
Plagiarism Policy	<p>PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:</p> <p>The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. In the event of suspected or confirmed cases of plagiarism, the faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school. Please consult the “Academic Guidelines for Success” distributed on</p>

	<p>your USB key at Check-in and on the NYU Florence Global Wiki. For a detailed description of some possible forms of plagiarism and cheating please consult the Community Compact that you signed at Orientation, a copy of which is on the above mentioned Wiki and USB key.</p>
<p>Required Text(s)</p>	<p>Required: Hartt F. and Wilkins D. G., <i>History of Italian Renaissance Art. Painting, Sculpture, Architecture</i>, Pearson Education Inc., Prentice Hall - New York, 2011 (7th ed.) [hereafter, "H/W"] Vasari G., <i>The lives of the Artists</i>, transl. by J. Conaway Bondarella and P. Bondarella, Oxford University Press, Oxford 2005 [hereafter, "Vasari"]</p> <p>Optional, but highly recommended: Stephen J. Campbell and Michael W. Cole, <i>A New History of Italian Renaissance Art</i>, Thames and Hudson, London, 2012</p> <p>Copies of the required texts have been ordered at : "Paperback Exchange", Via delle Oche, 4, 50122 Florence, Tel. 055 / 293460 E-mail: papex@papex.it Web: http://www.papex.it</p> <p>Optional, but highly recommended: Partridge I., <i>Art of Renaissance. 1400-1600</i>, University of California Press, Berkeley and Los Angeles, California 2009</p>
<p>Supplemental Texts(s) (not required to purchase as copies are in NYU-L Library or available on line)</p>	<p>The following texts, available in the Villa Ulivi library, contain other assigned readings or are recommended as extra resources for questions on renaissance art and for presentation and term paper research:</p> <p>Primary Sources: Alberti, L. B., <i>On Painting</i>, trans. J. Spencer, New Haven and London 1966 Baldassarri, s. U. – Saiber a., ed., <i>Images of Quattrocento Florence. Selected Writings in Literature, History, and Art</i>, New Haven and London 2000 Bull, George, ed. <i>Michelangelo: Life, Letters and Poetry</i>. Oxford, 1987. Buonarroti, Michelangelo. <i>Poems and Letters, Selections with the 1550 Vasari Life</i>, Antony Mortimer, ed. London, 2007. Conaway Bondarella, J. – Musa, M., ed., <i>The Italian Renaissance Reader</i>, New York 1987 Da Vinci, L., <i>Leonardo on Painting</i>, ed. and trans. by M. Kemp and M. Walker, London and New Haven 1989 Manetti, A., <i>The Life of Brunelleschi</i>, University Park and London 1970 Richter, J. P., ed., <i>The Notebooks of Leonardo Da Vinci</i>, I-II, Dover (1883) 1970 Saslow, James M., ed. <i>The Poetry of Michelangelo: An Annotated Translation</i>. New Haven, 1991. Vasari, Giorgio. <i>Lives of the Painters, Sculptors and Architects</i>, 2 vols., trans. by Gaston du C. de Vere; intro. and notes by David Ekserdjian. London, 1996 (please note: this is the preferred edition in English as it is the only one that is COMPLETE!).</p> <p>General references Sources Beck J., <i>Italian Renaissance Painting</i>, 1999, pp. 116-129 Brucker G.A., <i>Culture</i>, in Bloom H., <i>The Italian Renaissance</i>, 2004, pp. 9-44 Chilvers, I., et al., <i>The Oxford Dictionary of Art</i>, Oxford and New York 1994 Hall, J., <i>Dictionary of Subjects and Symbols in Art</i>, New York 1979 Janson H.W., <i>History of Art: The Western tradition</i> (8th edition), 2010, Chapter 15 Kleiner F.S. - Mamiya C.J., <i>Gardner's Art through the Ages</i>, 2004, Chapter 21 Williamson, B., <i>Christian Art, A Very Short Introduction</i>, Oxford and New York 2004</p> <p>Museum Catalogues Fossi, G., <i>The Uffizi Gallery. Art, History, Collections</i>, Florence 2015</p> <p>Italian History Hale, J. R., <i>Florence and The Medici</i>, London 2001 Hibbert, C., <i>Florence, The Biography of a city</i>, London 2004</p>

	<p>Italian Renaissance, General Ames – Lewis, F., <i>The Intellectual Life of the Early Renaissance Artist</i>, New Haven and London (2000) 2002 Avery, C., <i>Florentine Renaissance Sculpture</i>, London 1996 Baxandall, M., <i>Painting and Experience in Fifteenth-century Italy</i>, Oxford (1972) 1988 Campbell, G., <i>Renaissance Art and Architecture</i>, Oxford 2004 Cole, A., <i>Art of the Italian Renaissance Courts</i>, Prentice Hall 1995 Murray, P. - L., <i>The Art of Renaissance</i>, New York 1997 Paoletti, J. T. - Radke, G. M., <i>Art in Renaissance Italy</i>. London (1997) 2001 Richardson, C. M., <i>Locating Renaissance Art</i>, (vol. 2), New Haven and London, Yale University Press 2007 Rubin, p. L., <i>Images and Identity in Fifteenth-Century Florence</i>, New Haven and London, Yale University Press 2007 Schneider Adams, L., <i>Italian Renaissance Art</i>, Boulder (Colorado) and London 2001 Tinagli, p., <i>Women in Italian Renaissance Art. Gender, Representation, Identity</i>, Manchester and New York, Manchester University Press 1997 Toman, R., <i>The Art of the Italian Renaissance, Architecture, Sculpture, Painting, Drawing</i>, Köln 1995 Turner, R., <i>Renaissance Florence. The Invention of a New Art</i>, London 1997 Welch, E., <i>Art in Renaissance Italy 1350-1500</i>, Oxford, Oxford University Press (1997) 2000</p> <p>Renaissance Architecture Heydenreich, L. H., <i>Architecture in Italy, 1400 – 1500</i>, New Haven and London (1974) 1996 White, J., <i>Art and Architecture in Italy 1250 – 1400</i>, New Haven 1993</p> <p>Renaissance Sculpture Duby, G. – Daval, J.-L., <i>Sculpture. From the Renaissance to the Present Day. From the 15th to the 20th Century</i>, Köln 2006 Olson, R. J. M., <i>Italian Renaissance Sculpture</i>, (1992) 2002 London</p> <p>Renaissance Iconography Battistini M., <i>Symbols and Allegories in Art (A Guide to Imagery)</i>, The J. Paul Getty, Los Angeles 2005 Impelluso L., <i>Nature and Its Symbols (A Guide to Imagery)</i>, The J. Paul Getty, Los Angeles 2004 Impelluso L., <i>Gods and Heroes in Art (A Guide to Imagery)</i>, The J. Paul Getty, Los Angeles 2003 Zuffi S., <i>Love and the Erotic in Art (A Guide to Imagery)</i>, The J. Paul Getty, Los Angeles 2010 de Capoa C., <i>Old Testament Figures in Art (A Guide to Imagery)</i>, The J. Paul Getty, Los Angeles 2003 Zuffi S., <i>Gospels Figures in Art (A Guide to Imagery)</i>, The J. Paul Getty, Los Angeles 2003 Giorgi R., <i>The History of the Church in Art (A Guide to Imagery)</i>, The J. Paul Getty, Los Angeles 2008 Giorgi R., <i>Saints in Art (A Guide to Imagery)</i>, The J. Paul Getty, Los Angeles 2003 Battistini M., <i>Astrology, Magic and Alchemy in Art (A Guide to Imagery)</i>, The J. Paul Getty, Los Angeles 2007 Malaguzzi S., <i>Food and Feasting in Art (A Guide to Imagery)</i>, The J. Paul Getty, Los Angeles 2008 Impelluso L., <i>Gardens in Art (A Guide to Imagery)</i>, The J. Paul Getty, Los Angeles 2007 De Pascale E., <i>Death and Resurrection in Art (A Guide to Imagery)</i>, The J. Paul Getty, Los Angeles 2009</p>
Internet Research Guidelines	<p>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.</p>
Additional Required Equipment	<p>N/A</p>

Classroom Etiquette	<p>Eating is not permitted in the classrooms. Bottled water is permitted.</p> <ul style="list-style-type: none"> • 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
Required Co-curricular Activities	See Field trip description under Session A- B below.
Suggested Co-curricular activities	Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.

Session 1 Mon. 31 st Aug. 2015	Week 1: Introduction to the Course h 9:00 am: Lecture in class: The Role of Antiquity and early Renaissance: Giotto and Filippo Brunelleschi. h 11:00 am: Site Visit: Villa La Pietra: focus on art techniques. Venue: h 9:00 in class.	Reading: H/W: pp. 17-38 (Introduction).
Session 2 Mon. 7 th Sept. 2015	Week 2: The Age of Leonardo Bruni Site Visit: Baptistery of St. John The Baptist, Florence Cathedral of St. Mary of the Flower (Santa Maria del Fiore, or Duomo), Crypt of St. Reparata, Giotto's Bell-Tower, Brunelleschi's Dome. Focus on Romanesque, Gothic and Early Renaissance Architecture. Venue: h 9.00 am in front of "Caffè Rivoire", Piazza della Signoria.	Reading: H/W: 64-71 (Architecture), 92-93 (Giotto), 100-101 (Andrea Pisano), 159-174 (Filippo Brunelleschi). VASARI: pp. 15-36 (Giotto) 84-100 (Lorenzo Ghiberti), 110-146 (Filippo Brunelleschi).
Session 3 Mon. 14 th Sept. 2015	Week 3 : The Age of Giovanni di Bicci Medici (I) Site Visit: Bargello Museum (I) and Orsanmichele Museum (I). Focus on Filippo Brunelleschi, Lorenzo Ghiberti, Donatello, Luca della Robbia. PAPER TOPIC ASSIGNED BY INSTRUCTOR. Venue: h 9.00 am in front of "Caffè Rivoire", Piazza della Signoria.	Reading: H/W: pp. 181-188 (Filippo Brunelleschi and Lorenzo Ghiberti), 188-193, 196-199 (Donatello), 249-251 (Ghiberti's maturity), 254-259 (Donatello's maturity), 295-302 (Donatello's late activity). VASARI: pp. 66-73 (Luca della Robbia), 147-162 (Donatello).
Session 4 Mon. 21 st Sept. 2015	Week 4 : The Age of Giovanni di Bicci Medici (II) Site Visit: Santa Trinita Church (I) and Brancacci Chapel. Focus on Late Gothic Painting and the International Style (Lorenzo Monaco), and on Transitions in Florentine Painting (Masolino and Masaccio). Venue: h 9.00 am in front of "Caffè Rivoire", Piazza della Signoria.	Reading: H/W: pp. 145-148 (Lorenzo Monaco), 206-220 (Masolino and Masaccio). VASARI: pp. 101-109 (Masaccio).
Session 5 Mon. 28 th Sept. 2015	Week 5 : Visual Analysis Site Visit: Bargello Museum (II) and Orsanmichele Museum (II). Written and Oral Visual Analysis (Term Paper Part 1) due: (Written Visual Analysis: approximately 3-4 typed pages; Oral presentation of the Visual Analysis at Bargello/Orsanmichele: 15 minute length) Venue: h 9.00 am in front of "Caffè Rivoire", Piazza della Signoria.	Reading: Review readings for the Visual Analysis.
Session 6 Mon. 5 th Oct. 2015	Week 6: The Age of Cosimo the Elder Medici (I) Site Visit: Medici-Riccardi Palace, San Marco Museum, and Sant'Apollonia <i>Cenacolo</i> . Focus on Michelozzo di Bartolommeo, Fra' Angelico, Andrea del Castagno and Benozzo Gozzoli. Venue: h 9.00 am in front of "Caffè Rivoire", Piazza della Signoria.	Reading: H/W: pp. pp. 174-179 (Michelozzo di Bartolommeo), 223-231 (Fra' Angelico), 271-278 (Andrea del Castagno), 295-298 (Medici), 312-313 (Benozzo Gozzoli). VASARI: 169-177 (Angelico).

Session A-B Sat. 10 th – Sun. 11 th Oct. 2015	FIELD TRIP : REQUIRED TWO-DAY FIELD-TRIP TO VENICE. Mandatory. Details announced in class.	Reading: H/W: pp. 393-395 (Bartolomeo Bon), 395-397 (Jacopo Bellini), 411-412 (Gentile Bellini), 415-420 (Giovanni Bellini), 421-425 (Vittore Carpaccio), 428-433 (Antonio Rizzo; Pietro, Antonio and Tullio Lombardo; Mauro Codussi), 591-595 (Giorgione).
Session 7 Mon. 12 th Oct. 2015	Week 7: Midterm Lecture in class: Written Mid-term Exam. Venue: h 9:00 in class.	Reading: Review readings for Midterm Exam.
Session 8 Mon. 19 th Oct. 2015	Week 8: The Age of Piero the Gouty (I) Site Visit: Santa Croce Basilica and Rucellai Holy Sepulchre Temple. Focus on Tomb Sculpture (Bernardo Rossellino, Desiderio da Settignano) and Florentine Architecture (Leon Battista Alberti). Venue: h 9.00 am in front of “Caffè Rivoire”, Piazza della Signoria.	Reading: H/W: pp. 238-249 (Leon Battista Alberti), 260-261 (Bernardo Rossellino), 302-303 (Desiderio da Settignano). VASARI: pp. 178-184 (Leon Battista Alberti).
Session 0 Mon. 26 th Oct. 2015	Fall Break	
Session 9 Mon. 2 nd Nov. 2015	Week 9: The Age of Piero the Gouty (II) Site Visit: Hospital of the Innocents (Spedale degli Innocenti) and San Lorenzo Basilica. Focus on Luca della Robbia, Donatello’s late activity, Fra’ Filippo Lippi, Andrea del Verrocchio, Sandro Botticelli and young Leonardo da Vinci. Written Research Analysis (Term Paper Part 2) due: (approximately 4-5 typed pages to be printed and sent via email to the instructor) Venue: h 9.00 am in front of “Caffè Rivoire”, Piazza della Signoria.	Reading: H/W: pp. 232-237 (Fra’ Filippo Lippi), 251-254 (Luca della Robbia), 327-330 (Andrea del Verrocchio), 332-345 (Sandro Botticelli), 443-469 (Leonardo da Vinci). VASARI: pp. 66-73 (Luca della Robbia), 191-200 (Fra’ Filippo Lippi), 224-231 (Sandro Botticelli), pp. 232-241 (Andrea del Verrocchio).
Session 10 Mon. 9 th Nov. 2015	Week 10 : The Age of Lorenzo The Magnificent (I) Site Visit: Ognissanti Church, Ognissanti <i>Cenacolo</i> and Holy Spirit Church (Santo Spirito). Focus on Sandro Botticelli, Domenico Ghirlandaio and young Michelangelo Buonarroti. Venue: h 9.00 am in front of “Caffè Rivoire”, Piazza della Signoria.	Reading: H/W: pp. 350-356 (Domenico Ghirlandaio), 469-480 (Michelangelo Buonarroti). VASARI: pp. 210-223 (Domenico Ghirlandaio).
Session 11 Mon. 16 th Nov. 2015	Week 11 : The Age of Lorenzo The Magnificent (II) Site Visit: Town Hall Museum (or Palazzo Vecchio) and Holy Trinity Church (Santa Trinita). Focus on Giuliano da Maiano, Botticelli and Ghirlandaio. Written Comparative Analysis (Term Paper Part 3) due: (approximately 3-4 typed pages to be printed and sent via email to the instructor). Venue: h 9.00 am in front of “Caffè Rivoire”, Piazza della Signoria.	Reading: H/W: pp. 306-309 (Benedetto and Giuliano da Maiano).
Session 12 Mon. 23 rd Nov. 2015	Week 12 : The Age of Lorenzo The Magnificent (III) Site Visit: Santa Maria Novella Basilica and Casa Buonarroti. Focus on Ghirlandaio, Filippino Lippi and Michelangelo Buonarroti. Venue: h 9.00 am in front of “Caffè Rivoire”, Piazza della Signoria.	Reading: H/W: pp. 346-350 (Filippino Lippi).
Session 13 Mon. 30 th Nov. 2015	Week 13 : Final Review Lecture in class. Final review. Venue: h 9:00 in class.	Reading: Review readings for Final Exam.
Session 14 Mon. 7 th Dec. 2015	Week 14 : Final Exam Lecture: Final Exam. Venue: h 9:00 in class.	Reading: Review readings for Final Exam.