Renaissance Art

Course Number
ARTH-UA 9005 F01

Instruction Mode: In-person

Brightspace course site https://brightspace.nyu.edu/d2l/home/164394

Spring 2022
If you are enrolled in this course 100% remotely and are not a Study Away student for NYU Florence, please make sure that you've completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. Please contact florence.academicsupport@nyu.edu if you have trouble accessing the Brightspace site.

Syllabus last updated on: 13 January 2022

Lecturer Contact Information
Silvia Giorgi

Prerequisites
[No prerequisites]

Units earned
4

Course Details

- Thursday from 9:30 to 12:15pm
  All times are Central European Time (CET) Please note that there is a gap in when Daylight Savings Time (DST) begins in Europe and the U.S. In the U.S., DST begins on Sunday, 13 March 2022 when clocks will be set 1 hour forward. In Europe, DST begins Sunday, 27 March 2022.
- Location: Rooms will be posted in Albert before your first class.
- Remote Participants: Your instructor will provide you with the Zoom link via NYU Brightspace.
- COVID-related details: In the interest of protecting the NYU Florence community, we are closely following CDC guidance around COVID-19 and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority.

Course 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.

Course Objectives
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, active class participation and class discussion (5%);
Brightspace Video Presentations (10%);
Art in Context: Experiential Learning (10%);
Written Midterm Exam (20%);
Reading assignment (video and oral presentation (5%);
written Research Paper (25%);
Written Final Exam (25%).

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 attendance policy, please see below. Successful progress in this class depends on the full cooperation of both students and faculty members. 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, field studies, and field trips.
Since the class is flipped, students must watch Brightspace videos, readings and fulfill assignments before class. The Notebook Compilation aims to ensure students review the class material before starting the following lesson and collect notes regularly. Students will highlight all-important facts, concepts, keywords, definitions in one single page per masterpiece.

Brightspace Video Presentations (10%)
Student will orally present the flipped content of Brightspace videos during each class to start a group discussion and deepen the most crucial course topics. The Brightspace Video Presentations aim to ensure students an oral review of the course material: students should orally highlight the essential facts, concepts, vocabulary, keywords of the topic under consideration.

Art in Context: Experiential Learning (making active use of Florence on your own): (10%)
Students will explore, observe and photograph five important masterpieces (in museums, collections, and churches) independently. If you are temporarily remote due to sickness, you will explore them on websites, or on videos, and photos provided by the instructor.
The Art in Context consists of a 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, considerations regarding artwork's context, colors, technique, and preservation conditions.
The Art in Context aims to stimulate students' descriptive skills, explore artworks on their own, and improve students' level of visual learning. Consider the following steps: 1. Compare lectures 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. Please remember that the only sources that the students can use are the museum labels (to be correctly quoted). No other source, or web source, can be used for this Analysis.
Written Analysis: to be uploaded on Brightspace on the due date in Word.doc format (that allows me to edit). Approx. 1 page, 250-300 words. Please use the following: Font: Times New Roman, 12-point font size; margins: 1.27” on left, right, top, and bottom; spacing: double-space everything, with Title page (student name, the title of the assignment, course code, and title, word count), numbered pages, section headings.
Oral presentation: approx. 5-6 minutes in length. On the due date, students will orally present their assigned art object.
Plagiarism: it will automatically result in a grade of "F."
Late submission: Please remember that a delay in turning in the writing assignment will result in a lowering of 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 assignment is due, your written work must reach me nonetheless.
Written Mid-term Exam (20%)
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 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. 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, signature, or inscriptions; 4. Artistic and Historical Age, 5. Artist's Lifetime, 6. The technique, 7. Preservation, 8. Patronage, 9. Iconography, 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 N.B., the exam is carefully timed: if you have a recognized learning disability for which you are entitled to extra time, please get in touch with the Office of Academic Support immediately to ensure that we can make proper arrangements for testing.

Written Research Paper (25%)
The Research paper consists of a well-organized essay, including references to all sources used, on one Uffizi or Pitti masterpiece by a Renaissance artist studied in class. It follows the Notebook structure, and every paragraph correlates to bibliographic citations. 
Topic: students can select their title from a list provided by the instructor.
Bibliography: it is, by definition is, a list of all the works used as sources for the project. Students may find their references among those listed on the syllabus or any other appropriate source available in the Library on campus, JSTOR, or other online databases of scholarly articles.
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 in Word.doc format (that allows me to edit). Approx. 10-12 pages (approx. 4000-4500 words), Title page (student name, the title of the paper, course code and title, word count); Numbered Pages; Section headings, List of contents and a Bibliography; Font size: 12-point font size; margins: 1.27" on the left, right, top, and bottom; spacing: double-space everything; Font: Times New Roman.
Late submission: Please remember that a delay in turning in the writing assignment will result in a lowering of 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.

Reading assignment (video and oral presentation, 5%)
The Reading assignment consists of a well-organized video on a significant reading assignment by the instructor. This assignment aims 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. 5. Record your reading presentation following your notes.
Video requirements: 5-10 min., with Brightspace, or a free screen recorder and video editor program, such as "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 result in a lowering of 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 video is due, it must reach me nonetheless.
Oral presentation: approx. 10 minutes in length. On the due date, students will orally present their assigned reading.
Written Final Exam (25%)
For Final exams policy, see below.
The open-book Final 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 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 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, signature, or inscriptions; 4. Artistic and Historical Age, 5. Artist’s Lifetime, 6. The technique, 7. Preservation, 8. Patronage, 9. Iconography, 10. Style
2. One Slide attribution: students suggest the probable artist and state their reasons for making this attribution
3. Two Short-answer questions with open answers on a topic covered in class
4. One Essay question based on material covered in class
N.B., the exam is carefully timed: if you have a recognized learning disability for which you are entitled to extra time, please get in touch with the Office of Academic Support immediately to ensure that we can make proper arrangements for testing.

Attendance Policy
In order to keep each other safe, if you are not feeling well, we encourage you to remain in your residence and, if possible, attend class remotely.
Please make sure to inform your professor in advance so that they can turn on Zoom. Remote attendance is counted as regular attendance. You will not be marked absent.
For a detailed explanation of the global attendance policy, see the NYU Florence Present vs. Absent Flowchart. Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation.
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)
Optional, but recommended:

The following texts, available either in our NYU Brightspace or electronically via Bobst Library, are recommended as extra resources for the Research Paper:
Primary Sources:
Conaway Bondarella, J. and Musa, M., ed., The Italian Renaissance Reader, New York, 1987

Italian History

Italian Renaissance, General
Campbell, G., Renaissance Art and Architecture, Oxford 2004
Kaborycha, L., A Short History of Renaissance Italy, Prentice Hall Pearson 2011

Renaissance Iconography

Additional Required Equipment
N/A

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

Your Lecturer
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. Giorgi received a Ph.D. in Renaissance Iconography from the University of Siena. She further acquired a Certificate in Museum Curatorship in 2000 and worked on several exhibitions on Medieval and Renaissance Art History. Giorgi is an expert in Medieval and Renaissance Art History and has written several articles, essays, and books 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.
Class Assignments and Topics:

Session 1 – Thursday, 27th January, 2022
Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093
Venue: h 9:30 am online
Lecture:
1. Course presentation. Introduction to course requirements and expectations.
2. What is an Art object? How can I discover its date? How can I describe its medium/technique? How can I check its level of conservation? How can I find out its patron/commissioner? How can I identify its topic, signs, and symbols? How can I determine its style? How to jot down an artwork’s information on the Notebook.
Introductory Video and Reading:
A. Videos on Brightspace:
   - Introduction to Italian Renaissance Art
   - Brunelleschi's Dome of Florence Cathedral
B. Reading:

Session 2 – Thursday, 3rd February, 2022
Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093
Venue: h 9:30 am online meeting.
Lecture: Early Renaissance Sculpture: focus on Filippo Brunelleschi, Lorenzo Ghiberti, and Donatello. Art in Context 1 assigned.
Assignments to be due before class:
A. Videos on Brightspace:
   - Bronze Technique
   - Brunelleschi & Ghiberti, Competition Panels, Bargello (Zucker - Harris)
   - Lorenzo Ghiberti, Paradise Doors, Opera del Duomo Museum
   - Donatello, bronze David, Bargello National Museum
   - Donatello, Judith beheading Holofernes, Palazzo Vecchio (Town Hall), Florence: video by Mus.E, the educational department of Museo Civico of Florence
B. Reading:

Session 3 – Thursday, 10th February, 2022
Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093
Venue: h 9:30 am online
Assignments to be due before class:
A. Videos on Brightspace:
   - Egg Tempera on wood panel Technique
   - Fresco Technique
   - Gentile da Fabriano, Adoration of the Magi, Uffizi Gallery, Florence
   - 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
   - Fra’ Filippo Lippi, Madonna and Child and two angels ("Lippina"), Uffizi Gallery, Florence
   - Piero della Francesca, Urbino Diptych, Uffizi Gallery, Florence
B. Reading:
   - Fossi, G., Uffizi Gallery, Florence, Giunti 2014, pp. 104, 107 (Lippi), 116-117 (della Francesca)
   - 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: Art in Context 1 due: Orsamichele Museum (I) (Via dell'Arte della Lana. You will explore the external decoration, its niches and statues along its four walls). Details, and Grading Rubric on Brightspace, Assignments.
Session 4 – Thursday, 17th February, 2022
(Online Session for sick students after approval by the Office of Academic Support, OAS: Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093)
Venue: N.B. h 9:30 am at Villa La Pietra’s entrance.
On-site Visit at Villa La Pietra – 1. TBC. Art in Context 3 assigned.
Assignments to be due before class:
C. Assignment: Art in Context 2 due: Bartolini Salimbeni Chapel in Santa Trinita Church (Piazza Santa Trinita. Mon-Sun, h 7-12, 16-19). Details, and Grading Rubric on Brightspace, Assignments.

Session 5 – Thursday, 24th February, 2022
(Online Session for sick students after approval by OAS: Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093)
Venue: h 9:30 am in front of “Rivoire” Coffee Bar, Piazza della Signoria
Site-Visit: Palazzo Medici-Riccardi and Opera del Duomo Museum. TBC
Assignments to be due before class:
A. Videos on Brightspace:
Marble Technique
Benozzo Gozzoli, Magi Chapel, Medici Riccardi Palace
Opera del Duomo Museum, Florence
B. Reading:
C. Assignment: Art in Context 3 due: During Villa La Pietra’s tour, you will be assigned Master of the Castello Nativity/Pesellino, Adoring the Child with a Pomegranate and an Orange as a specific analysis topic. Details, and Grading Rubric on Brightspace, Assignments.

Session 6 – Thursday, 3rd March, 2022
(Online Session for sick students after approval by OAS: Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093)
Venue: h 9:30 am in front of “Rivoire” Coffee Bar, Piazza della Signoria
Site-Visit: National Museum of Bargello, TBC.
Assignments to be due before class:
A. Videos on Brightspace:
Andrea del Verrocchio, David, Bargello National Museum, Florence
Andrea del Verrocchio and Leonardo da Vinci, Baptism of Christ, Uffizi Gallery, Florence
Piero del Pollaiuolo, Galeazzo Maria Sforza, Uffizi Gallery, Florence
Antonio del Pollaiuolo, Portrait of Lady, Uffizi Gallery, Florence
B. Reading:

Session 7– Thursday, 10th March, 2022
(Online Session for sick students after approval by OAS: Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093)
Venue: h 9:30 am in class.
Assignments to be due before class:
C. Assignment: Art in Context 4 due: Orsamichele Museum (II) (Via dell'Arte della Lana. You will explore the external decoration, its niches and statues along its four walls). Details, and Grading Rubric on Brightspace, Assignments.

Session 8 – Thursday 24th March, 2022
(Online Session for sick students after approval by OAS: Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093)
Venue: h 9:30 am in front of “Rivoire” Coffee Bar, Piazza della Signoria
Site-Visit: Exhibition “Donatello, The Renaissance”, Palazzo Strozzi, TBC.
Session 9 – Thursday, 31st March, 2022

(Online Session for sick students after approval by OAS: Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093)

Venue: h 9:30 am in front of "Riviere" Coffee Bar, Piazza della Signoria

Site-Visit: San Marco National Museum and Innocenti Institute Museum, TBC. Focus on Sandro Botticelli and Domenico Ghirlandaio. Art in Context 5 assigned.

Assignments to be due before class:
A. Videos on Brightspace:
   Sandro Botticelli, Fortitude, Uffizi Gallery, Florence
   Sandro Botticelli, Birth of Venus, Uffizi Gallery, Florence
   Sandro Botticelli, Athena and the Centaur, Uffizi Gallery, Florence
   Domenico Ghirlandaio, Tornabuoni Chapel, Santa Maria Novella Church, Florence

B. Reading:

Session 10 – Thursday, 7th April, 2022

(Online Session for sick students after approval by OAS: Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093)

Venue: h 9:30 am in class.

Lecture: Review of Sandro Botticelli's and Domenico Ghirlandaio's masterpieces. Focus on Leonardo Da Vinci's maturity.

Assignments to be due before class:
A. Videos on Brightspace:
   Oil Painting
   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)
   Leonardo da Vinci, Last Supper, Santa Maria delle Grazie Cenacolo, Milano: DVD Last Supper by Leonardo, BBC production, 2008 (the chief restorer Pinin Brambilla Barcilon explains her last restoration)
   Leonardo da Vinci, Monna Lisa, Musée du Louvre, Paris

B. Reading:

C. Assignment:
   Art in Context 5 due: Sassetti Chapel in Santa Trinita Church (Piazza Santa Trinita. Mon-Sun, h 7-12, 16-19). Details, and Grading Rubric on Brightspace, Assignments.

Session 11 – Thursday, 14th April, 2022

(Online Session for sick students after approval by OAS: Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093)

Venue: h 9:30 am in class.

Lecture: High Renaissance Age in Florence: The Republican Age of Piero Soderini: Michelangelo Buonarroti’s early career. Reading Assignment assigned.

Assignments to be due before class:
A. Videos on Brightspace:
   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).
   Michelangelo Buonarroti, Sistine Chapel's Vault, Vatican Museums, Vatican City (excerpt from Michelangelo Buonarroti, DVD Videarte 2000, texts by Stefano Zuffi; excerpt from The Vatican City. DVD, Vatican Museums Ed.; excerpt from Discovering The Vatican. 4 DVDs, 14 episodes: this is the official DVD of the Vatican Museums: episode XIV: on the Sistine Chapel, history and conservation).

B. Reading:
Session 12 – Thursday, 21st April, 2022
(Online Session for sick students after approval by OAS: Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093)
Venue: h 9:30 am in class.
Lecture: Renaissance Art in Central Italy: focus on Pietro Perugino, and Raffaello Sanzio (Raphael).
Assignments to be due before class:
A. Videos on Brightspace:
   Raffaello Sanzio, Doni Strozzi Diptych, Uffizi Gallery, Florence
   Raffaello Sanzio, Madonna of the chair, Palatine Gallery, Pitti Palace, Florence
   Raffaello Sanzio, Pope Julius II Della Rovere, Uffizi Gallery, Florence
   Raffaello Sanzio, Pope Leo X Medici, Uffizi Gallery, Florence
B. Reading:
C. Assignment: Reading Assignment on Jewels in the Uffizi: The Secrets of Depicted Gems (exhibition at the Uffizi Gallery, by Silvia Malaguzzi) due. Assignment details on Brightspace, Assignments.

Session 0 – Thursday, 28th April, 2022 (no class)

Session 13 – Saturday, 30th April, 2022
Venue: TBA
1- Day Field Trip to Siena. Details announced in class, TBC.
Assignments to be due before class:
A. Videos on Brightspace:
   Siena So-called Crypt
   Siena Opera del Duomo Museum
   Siena Cathedral
   Siena Cathedral, Marble Floor (Matteo di Giovanni, Francesco di Giorgio, Pinturicchio, Beccafumi)
   Siena Baptistry and Baptistry Font
   Siena, Spedale Santa Maria della Scala

Session 14 – Thursday, 5th May, 2022
(Online Session for sick students after approval by OAS: Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093)
Venue: h 9:30 am in class.
Assignments to be due before class:
A. Videos on Brightspace:
   Tiziano Vecellio, Venus of Urbino, Uffizi Gallery, Florence
   Tiziano Vecellio, Sacred and Profane Love, Borghese Gallery, Rome
B. Reading:
C. Assignment: Research Paper due.

Session 15 – Thursday, 12th May, 2022
(Online Session for sick students after approval by OAS: Online Session: Join recurring URL: https://nyu.zoom.us/j/91498476093)
Venue: h 9:30 am in class.
Lecture: Final Review. Open Book Final Exam (36-hour exam: 12.05.2022, h 11.30 AM – 13.05.2022, h 11:59 PM).

Required Co-curricular Activities
Session 4 – Thursday, 17th February, 2022: On-site visit at Villa La Pietra – TBC
Session 13 – Saturday, 30th April, 2022: 1- Day Field Trip to Siena – TBC

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

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 email 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 mosescsd@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