EXPANDED COURSE DESCRIPTION
ART HISTORY
School of the Arts, Media, Performance and Design
Department of Visual Art Art History
FA / ARTH 3450 3.0 SECTION A
LEONARDO DA VINCI: ART AND SCIENCE
FALL 2019 / WINTER 2020

Last Modified Date: 08/20/2019

COURSE CALENDAR DESCRIPTION

Explores the ideas and production of Leonardo da Vinci—a painter, sculptor, architect and urban planner, musician and composer, costume and stage designer, anatomist, engineer, mathematician, botanist, and natural scientist—as a case study in multidisciplinary across the arts and sciences. Prerequisite: Third-year standing of permission of the Instructor. Course credit exclusion: FA/FACS 3450 3.00.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Korrick, Leslie A</td>
<td>Sec. A / LECT / F</td>
<td><a href="mailto:korrick@yorku.ca">korrick@yorku.ca</a></td>
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SPECIAL FEATURES

This course explores the ideas and production of Leonardo da Vinci across the arts and sciences as a case study in multidisciplinary activity, provisionally defined here as the ability of a single individual to work successfully in a range of different disciplines. During the Renaissance, Leonardo was recognized (if not always understood) as a painter, sculptor, architect and urban planner, musician and composer, costume and stage designer, anatomist, engineer, mathematician, and natural scientist; he was also a prolific inventor.

Taking Leonardo as a case study, the course considers the concept of multidisciplinarity, the challenges it poses to specialization, its impact on definitions of creativity and expertise, and its relationship to the formulation of such Western canonical categories as the “Renaissance man,” genius, art, and science. It also considers the critical fortune of Leonardo’s varied practices since his own day as well as some of the ways in which interest in these practices has been revived in contemporary culture.

Classes are typically theme-based rather than chronological to allow for the juxtaposition of past and present throughout the term. Some classes include a “coda” focusing on a recent project or body of work that further illuminates one or more of these themes, time permitting.

Prerequisite: third-year standing.

REQUIRED READING AND RELATED HOMEWORK

Required Reading

Weekly required reading is indicated on the syllabus and should be prepared before the class to which it is attached (with the exception of the reading attached to the first class of term). These readings are available on the course website, Moodle for Leo. In addition, I will occasionally distribute short texts in class for immediate analysis; they also constitute required reading.
To best facilitate preparation and in-class discussion of each required reading, I recommend that you make a hard copy, annotate it, and then bring it to class. For those who need them, guidelines on how to prepare a reading are available on Moodle for Leo.

Optional Reading
The optional readings that appear on the syllabus from time to time are for students who wish to deepen and/or expand their knowledge through additional challenge, either during the course or in the future. There is no obligation to take them on otherwise. Like the required readings, these are also available on Moodle for Leo.

Homework Exercises
Beyond the required reading, there are a variety of small homework exercises to be completed throughout the term and, in some cases, submitted for evaluation. These are indicated on the syllabus.

Image Review
Most classes will be accompanied by a PowerPoint presentation of images (and, occasionally, quotations). For your reference and review, these will be uploaded to Moodle for Leo the week following the class to which the presentation is attached. Please note, however, that identification details such as artist, title, and date will be presented in class only.

TOPICS AND CONCEPTS

SYLLABUS
While I will make every effort to follow the syllabus outlined below, I reserve the right to make changes when further discussion of a topic is required or to take advantage of unforeseen events and opportunities.

10/09/19  ART, SCIENCE, AND THE “RENAISSANCE MAN”
LEONARDO ON THE 500TH ANNIVERSARY OF HIS DEATH


500th Anniversary Exhibitions: Some Options for Post-Class Review
Please familiarize yourself with at least two of the five exhibitions listed below. You may access each of the exhibition links I have provided via Moodle for Leo.

For a wander through the exhibition with curator Claudio Giorgione and two colleagues, please screen this video at www.scuderiequirinale.it/mostra/leonardo-da-vinci-la-scienza-prima-della-scienza-001. (In Italian with English subtitles.)
There are two ways of familiarizing yourself with the exhibition: a very short promotional video and a series of exhibition installation photographs, both of which are available at https://ingeniumcanada.org/exhibitions/leonardo-da-vinci-500-years-of-genius.
This exhibition is made up of a single unfinished painting by Leonardo transported from the Vatican Museums in Rome to The Met in honour of this 500th anniversary year. For a brief overview, please visit www.metmuseum.org/exhibitions/listings/2019/leonardo-da-vinci-st-jerome.

Leonardo da Vinci, Musée du Louvre, Paris (24 October-4 February 2020)
As of this week, there is currently relatively little on the Louvre website about the exhibition, which will be the major venue celebrating Leonardo’s paintings in this anniversary year. For a preliminary outline, please visit www.louvre.fr/en/expositions/leonardo-da-vinci.

17/09/19  "THE BOUNDARY IS A THING INVISIBLE"

A BIRD’S-EYE VIEW OF LEONARDO’S TERRAIN


Optional Pre-Class Introduction or Post-Class Review To enrich the overview presented in today’s class, please consider at least one of the following activities:

1) Screening the BBC/Discovery Channel’s three-part series, Leonardo da Vinci, of 2003, especially Episode 1. Episode 2 could be screened profitably before/after class Week 3 (24/09/19) or Week 5 (08/10/19) and Episode 3, before/after class Week 7 (22/10/19).
   
   Episode 1: The Man Who Wanted to Know Everything (50:16)
   Episode 2: Dangerous Liaisons (50:04)
   Episode 3: The Secret Life of the Mona Lisa (59:04)

Each episode is available on YouTube; follow the links on Moodle for Leo.

2) Reading this richly illustrated and just published popular overview.


24/09/19  NATURE: LEONARDO’S CREATIVE ENGINE


Pre-Class Homework: Reading Report Because the reading for this week is long and sprawling, please prepare a short overview of the content of each section, using the headings provided by the author. Each overview should be just a few sentences in length. Please bring your report to class for reference during discussion and submission at the end of class.


Note Assignment 1 will be introduced in class today.

01/10/19  LEONARDO’S NOTEBOOKS: IMAGE AND TEXT

**Coda** Leonardo, Dan Brown, and *The Da Vinci Code* (2003).


08/10/19 **“HOW TO THINK LIKE LEONARDO:”**

**LATERAL THOUGHT AND CROSS-DISCIPLINARY ANALOGY**


**Coda** Donald Coxeter, M.C. Escher, and R. Buckminster Fuller

**Note** This class will include a debate on the rivalry of the arts based on both Leonardo’s arguments and your own. Debate details will be provided in class 01/10/19.

15/10/19 **READING WEEK: NO CLASS**

22/10/19 **LEONARDO’S EYE**


**Note** Assignment 1 is due on 24/10/19 by noon.

**Note** Assignment 2 will be introduced in class today.

29/10/19 **GENIUS: CONSTRUCTION AND CRITIQUE**


**In-Class Listening** This class will include the audio tape, *Are There Any Geniuses Left?* Originally broadcast in 1993 on CBC Radio’s *Ideas* program in its ten-part series, *Culture and the Marketplace.*
05/11/19  THE ART AND SCIENCE OF MATERIALS


**Pre-Class Homework: Screening** To make more sense of the complexities of Leonardo’s bronze casting process (especially as laid out in the thumbnail images on pp. 114-116 of the reading), please screen the short technical video, “Leonardo’s Colossus: The Challenge of the Sforza Monument,” produced by the Museo Galileo [Galileo Museum] in Florence, at www.youtube.com/watch?v=hr5u9l0q9-U. Link directly from Moodle for Leo.


**Note** The last day to drop this course without academic penalty is 08/11/19.

12/11/19  LEONARDO RECONSTRUCTED I: CONTEMPORARY CULTURE, “HIGH” AND “LOW”

**Reading** Nesbit, Molly. “The Rat’s Ass.” *October*, 56 (1991), pp. 6-20. (Special theme issue: *High/Low*.)

and


**Note** Assignment 2 is due on 14/11/19 by noon.

19/11/19  LEONARDO RECONSTRUCTED II: ART, SCIENCE, AND TECHNOLOGY


and

Bojanowski, Marie-France. “Processing Brainwaves into Pixels and Haptic Feedback: This is Not A Quilt;” pp. 58-70.


**Pre-Class Homework: Opinion Piece** The readings for this week—an essay and two parallel statements on a project that saw an artist collaborating with a group of scientists—comprise a single unit within *artists-in-labs*. Once you have completed this reading, please write a one-page opinion piece on what Leonardo would have thought about the collaboration of Marie-France Bojanowski and Native Systems Group. To be submitted at the end of the class.


Optional Post-Class Review To review *Leonardo’s Submarine*, Hito Steyerl’s video installation of 2019 presented in class today, link directly from Moodle for Leo.

26/11/19 LEONARDO REVISITED FROM GUSTAVE LE GRAY TO HITO STEYERL: “THIS IS THE FUTURE”

Field Trip This field trip will take us to the Art Gallery of Ontario where we will continue our discussion of Leonardo’s impact on and critical fortune across art and science. In particular, it will complement the previous two classes.

1) We will begin in the Martin Gelber Print and Drawing Study Centre where we will view first-hand the nineteenth-century French photographer Gustave Le Gray’s *Portrait of the Mona Lisa after a drawing by Aimé Millet from a Painting by Leonardo da Vinci* of 1849-50.

2) From the Print and Drawing Study Centre, we will go to visit the temporary exhibition *Hito Steyerl: This is the Future* to think further on our analysis of art, science, and technology in the shadow of Leonardo. Here, you will complete and submit a task sheet distributed on site.

Note Travel and meeting instructions will be posted on Moodle for Leo.

03/12/19 “FAILURE” AND THE LIMITS OF CREATIVITY AND EXPERTISE


and


Note The Take-Home Exam will be discussed and distributed in class today.

GRADED ASSESSMENT

STUDENT EVALUATION

Evaluation Breakdown

| Assignment 1: Historiographical Research Project (Leonardo and E.H. Gombrich) | 25% |
| Assignment 2: Advertisement Analysis (Leonardo and Commodity Culture after Modernism) | 25% |
| Take-Home Exam | 25% |
| Weekly Preparation and Participation | 25% |
• evidence of having fully prepared the weekly readings

• contributions to in-class discussion and activities on a regular and/or thoughtful basis

• completion of homework exercises (both indicated on syllabus and otherwise)
• participation in the mandatory field trip and on-site completion of the task sheet

Assignment Guidelines and Due Dates
Detailed guidelines for each assignment, including objectives and due date, will be posted on Moodle for Leo and introduced in class as indicated on the syllabus. Due dates also appear on the syllabus.

Assignments are due on time unless you have a legitimate medical or family emergency that can be documented; whenever possible, please alert me to your situation prior to the due date. Extensions will be granted under these circumstances only. Assignments that are submitted late under other circumstances without prior discussion with me will be assigned a grade of zero. If you know in advance that you will be away when an assignment is due, you are welcome to submit it early.

Grading Scheme

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<thead>
<tr>
<th>Grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>A+</td>
<td>90-100% Exceptional</td>
</tr>
<tr>
<td>A</td>
<td>80-89% Excellent</td>
</tr>
<tr>
<td>B+</td>
<td>75-79% Very Good</td>
</tr>
<tr>
<td>B</td>
<td>70-74% Good</td>
</tr>
<tr>
<td>C+</td>
<td>65-69% Competent</td>
</tr>
<tr>
<td>C</td>
<td>60-64% Fairly Competent</td>
</tr>
<tr>
<td>D+</td>
<td>55-59% Passing</td>
</tr>
<tr>
<td>D</td>
<td>50-54% Marginally Passing</td>
</tr>
<tr>
<td>E</td>
<td>45-49% Marginally Failing</td>
</tr>
<tr>
<td>F</td>
<td>00-45% Failing</td>
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Attendance
This course is primarily delivered face-to-face with some online homework activity. Except in the case of ongoing and extraordinary documented medical or family circumstances, missing three classes over the term will likely result in a request that you drop the course. Sign the attendance sheet each week so that your presence is recorded!

In conjunction, please note that assignments and other submissions will not be graded unless you have been attending class regularly. There is no leeway for students who attempt to receive credit for the course without ever attending class or by showing up on an occasional basis only.

ACADEMIC HONESTY
At this level, you should already be aware of York University’s regulations regarding academic honesty, available online at http://secretariat-policies.info.yorku.ca/policies/academic-honesty-senate-policy-on. York also provides a good discussion of academic integrity for students through SPARK (Student Papers & Academic Research Kit), available online at https://spark.library.yorku.ca/academic-integrity-what-is-academic-integrity/. However, I highlight here the following statement on plagiarism from the Senate Policy on Academic Honesty keeping in mind that plagiarism is subject to significant academic penalty.

“2.1.3 Plagiarism is the misappropriation of the work of another by representing another person’s ideas, writing or other intellectual property as one’s own. This includes the presentation of all or part of another
person’s work as something one has written, paraphrasing another’s writing without proper acknowledgement, or representing another’s artistic or technical work or creation as one’s own. Any use of the work of others, whether published, unpublished or posted electronically, attributed or anonymous, must include proper acknowledgement.”
(http://secretariat-policies.info.yorku.ca/policies/academic-honesty-senate-policy-on)

ETHICS REVIEW PROCESS
Students are subject to the York University Policy for the Ethics Review Process for Research Involving Human Participants, available online at http://secretariat-policies.info.yorku.ca/policies/ethics-review-process-for-research-involving-human-participants-policy/. Assignments involving human participants require that an Application for Ethical Approval of Research Involving Human Participants is submitted at least one month before the assignment is undertaken. In my opinion, work for this course does not require such an application. But if you believe that your approach to the work makes an application necessary, please contact me for assistance.

ADDITIONAL INFORMATION

RELIGIOUS OBSERVANCE ACCOMMODATION
York University is committed to respecting the religious beliefs and practices of all members of the university community and making accommodations for observances of special significance, as is outlined at https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm.woa/wa/regobs. Should any of the due dates indicated in the syllabus pose such a conflict for you, please contact me as soon as possible and not later than three weeks into the term.

COURSE COSTS
• Cost of printing hard a hard copy of each required reading (recommended, not required).
• Costs associated with the assignments.
• Travel costs and entry fee associated with the mandatory field trip.
• Travel costs and other associated expenses for potential optional field trip(s), should you participate.
• Fee for the class on the art and science of materials.

COURSE ANNOUNCEMENTS AND OTHER COMMUNICATION VIA EMAIL
I typically keep students in the loop between classes through the Course Announcements option in Moodle for Leo. If you are enrolled in the course, you will receive my course announcements at the email address you have provided to the university. Please make a point of reviewing these as they arrive.

In general, other email communication is useful when you have a query that can be answered succinctly or to book an appointment to discuss course content and/or assignments. If you cannot keep a previously booked appointment, please send an email (korrick@yorku.ca) to let me know in a timely fashion. Email requesting information that is available on Moodle for Leo will not be answered.

STUDENT CONDUCT IN THE CLASSROOM
At York University, students and professors are to work together “to maintain a teaching and learning environment that is physically safe and conducive to effective teaching and learning for all concerned, and to be civil and respectful at all times within the learning environment,” whether or not course content is deemed controversial. Professors are expected to do their part in fostering this type of environment by heeding the guidelines provided at http://secretariat-policies.info.yorku.ca/policies/disruptive-andor-harassing-behaviour-in-academic-situations-senate-policy/, from which the quotation above is taken. For information on the ways in which students are expected to do their part, please visit the Code of Student Rights and Responsibilities at http://oscr.students.yorku.ca/csrr.
MOBILE PHONES AND THE INTERNET IN CLASS

If you carry a mobile phone, please ensure that it is turned off for the duration of the class. If you take notes on a computer or tablet, please refrain from surfing the net and/or reading and writing email during class. I will ask students engaged in such activity to leave the classroom for the day.

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.
Moodle @ York University