

Term Information

Effective Term Spring 2022
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

To be able to offer History of Art 5001 100% DL in addition to in person.

What is the rationale for the proposed change(s)?

The instructor developed a successful model for the online class during the pandemic and the department would like to have flexible upper-/level course offerings available for majors/minors.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	History of Art
Fiscal Unit/Academic Org	History of Art - D0235
College/Academic Group	Arts and Sciences
Level/Career	Graduate, Undergraduate
Course Number/Catalog	5001
Course Title	Topics: Western Art
Transcript Abbreviation	Topics: Wstrn Art
Course Description	Topics to be announced.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
Grading Basis	Letter Grade
Repeatable	Yes
Allow Multiple Enrollments in Term	No
Max Credit Hours/Units Allowed	9
Max Completions Allowed	3
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No

Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions
Electronically Enforced

No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0703
Subsidy Level Doctoral Course
Intended Rank Junior, Senior, Masters, Doctoral

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Learn about the topic through readings and thorough analysis of texts related to topic.

Previous Value

Content Topic List

- Exploration through lecture and discussion of the art of a particular historical period and/or geographical region, a particular genre or other art historical category in the West
- Examination of bibliography relating to this topic or theme
- Examination of historiographical and theoretical issues relating to this theme

Sought Concurrence

No

Attachments

- History of Art 5001 Syllabus (online).docx: Online Version
(Syllabus. Owner: Stephens,Gabrielle Marie)
- History of Art 5001 Syllabus In Person.docx: In Person Version
(Syllabus. Owner: Stephens,Gabrielle Marie)
- 5001 Kleinbub asc-distance-approval-cover-sheet-fillable_JeremieSmith.pdf: ASC Cover Sheet
(Other Supporting Documentation. Owner: Stephens,Gabrielle Marie)

Comments

- It is not clear what happened with this submission. The cover letter is signed off by the instructor of the course rather than Jeremie Smith in ODE. See instructions on how to submit DL courses here
<https://asccas.osu.edu/curriculum/distance-courses> *(by Vankeerbergen,Bernadette Chantal on 11/10/2021 12:24 PM)*

COURSE CHANGE REQUEST
5001 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
11/22/2021

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stephens, Gabrielle Marie	09/01/2021 05:01 PM	Submitted for Approval
Approved	Whittington, Karl Peter	09/01/2021 08:23 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	09/14/2021 11:44 AM	College Approval
Submitted	Stephens, Gabrielle Marie	10/14/2021 11:52 AM	Submitted for Approval
Approved	Whittington, Karl Peter	10/14/2021 11:53 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	10/18/2021 12:39 PM	College Approval
Submitted	Stephens, Gabrielle Marie	10/26/2021 04:35 PM	Submitted for Approval
Approved	Whittington, Karl Peter	10/26/2021 08:48 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	11/10/2021 12:24 PM	College Approval
Submitted	Stephens, Gabrielle Marie	11/17/2021 04:05 PM	Submitted for Approval
Approved	Whittington, Karl Peter	11/17/2021 08:39 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/22/2021 12:16 PM	College Approval
Pending Approval	Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay	11/22/2021 12:16 PM	ASCCAO Approval

SYLLABUS

History of Art 5001:

Renaissance Painting in Central Italy:

Leonardo da Vinci: Artist, Engineer, and Scientist

Spring 2022 (full term)

3 credit hours

Online

Course Overview:

Instructor:

Christian Kleinbub

Preferred contact (email): kleinbub.1@osu.edu

Office hours: By appointment over zoom

Course Description:

The quintessential “Renaissance man,” Leonardo da Vinci has come to represent the very idea of genius, and no artist or scientist is more famous in our own times. What is more, his painting, the *Mona Lisa*, is undoubtedly the best-known image ever made. So familiar are Leonardo’s paintings and drawings, however, that we tend to neglect them, glancing them over like known quantities. What this course will attempt to do is make these images strange again. For Leonardo was hardly the person we so often make him out to be. Among other things, we will learn how art, science, and engineering were once for Leonardo and many of his contemporaries one and the same profession. By considering the most important of Leonardo’s very rare paintings as individual R&D projects, this course will attempt to burrow deeper into not only what made Leonardo special but also what was, in fact, characteristic of the age. The results will show the Italian Renaissance past as a still largely unknown and unexamined country.

Learning Outcomes:

By the end of this course, students should successfully be able to:

1. Read sophisticated texts of art history and criticism
2. Write easily about artworks and their historical contexts
3. Understand the Italian Renaissance in the context of Western cultural history
4. Think critically about the differences between contemporary attitudes and those that were prominent in the past.

How This Course Works:

Mode of delivery:

This course will be conducted entirely online. Generally speaking, each week students will participate in two synchronous lecture/discussion sessions over zoom with the instructor at

the specified meeting times (zoom links will be shared on the course's Carmen page). During these sessions, material will be introduced, readings will be discussed, and questions will be answered. For these meetings, students will sometimes be broken into smaller groups of roughly 15-20 students to facilitate conversation.

The schedule below lays out how these synchronous class zoom meetings will be conducted by date. Readings listed under a lecture date are to be read *before* that session begins. Throughout the duration of the course, I will regularly reiterate my expectations and be explicit about any changes made to the schedule or program. **I will be using the CarmenCanvas course website's announcement feature to remind students about assignments and deliver specific information about examinations, lectures, and other matters.**

Credit hours and work expectations:

This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements:

Students are required to be present online for zoom lectures (students should keep the zoom video feature on throughout meetings; they can mute audio when they are not speaking). They are also required to participate meaningfully in the discussions by raising and answering questions about the material. The meetings will be recorded and posted so that students may review them later in preparation for exams.

No student will receive an "A" as a participation grade if s/he does not regularly contribute in class (a good rule of thumb is that you say something every meeting when there is a discussion). Because participation in these discussion sessions will be crucial to mastering the subject matter, a perfect attendance record will be expected, unless documented health or other crises intervene (missing more than 3 zoom classes for undocumented reasons will result in a "0" participation grade).

Course requirements and grading will be discussed below.

Course Materials and Technologies:

Readings:

There will be one or more required readings (usually articles or book chapters) to be read and mastered before each zoom meeting. These readings will be posted as pdfs under the weekly modules on CanvasCarmen and are listed bibliographically in the schedule below. These readings take the place of a textbook; there will be no textbook for this class.

Technology Support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)

Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required Software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found [at go.osu.edu/office365help](https://go.osu.edu/office365help).

Carmen Access:

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions (go.osu.edu/add-device).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.

- Download the Duo Mobile application (go.osu.edu/install-duo) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

Grading and Faculty Response:

How Your Grade is Calculated:

Participation: 15%

Pop quizzes: 15%

Midterm: 30%

Final: 40%

Description of Major Course Assignments:

Pop quizzes:

These will take place from time to time to determine how students have absorbed assigned readings (you'll submit finished quizzes online via the assignment feature on CarmenCanvas). These will take place during zoom sessions and will involve straightforward but probing short answer questions about the reading (students will have 10 minutes to complete them). Remember, readings will be posted online on the course website on Carmen/Canvas (www.carmen.osu.edu), and they will be posted well in advance of the class to which they correspond. **As stated above, students are responsible for carrying out all the reading posted by the date under which that reading is listed.**

Academic integrity and collaboration: Students should work independently on these pop quizzes. They should not discuss their responses with each other while they are writing their answers.

Midterm and Final Exams

These will be take-home and open-book. They will be comprised of essay questions arising from the materials found in lectures and readings. For each exam, three essay questions will be assigned (answers should be a minimum of 500 words each). Students will have roughly 48 hours to complete these exams after the essay questions are posted online, but students who have prepared should be able to complete them within 90 minutes. Indeed, although students can consult their notes, readings, and other materials while writing their responses, they are strongly encouraged to study in advance of the release of the questions, as they will be in a better position to craft thoughtful answers.

Academic integrity and collaboration: Students are also required to work independently (*not* in groups) on these and other written, graded assignments. Each exam should constitute one

student's unique and personal work. Finished examinations can be turned in on the dates/times listed in the schedule using the CarmenCanvas assignments tool.

Grading Scale:

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-67	D
Below 60	E

Graduate students:

Graduate students will be expected to have a more thorough, nuanced, and opinionated understanding of the readings and lecture discussions than undergraduates. They are also required to read additional texts as designated on the schedule. **On the midterm and final exams, they will be asked to answer essays with nuance, and each of their two exams will include one additional essay question.**

Late assignments:

Late submissions will not be accepted. Please refer to the schedule below to confirm due dates.

Instructor Feedback and Response Time:

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-4357(HELP)** at any time if you have a technical problem.)

- **Grading and feedback:** For pop quizzes, you can generally expect feedback by the time of the next online meeting (2-5 days). For the midterm and final, you can generally expect grades and feedback in a week (7 days).
- **Email:** I will reply to emails within **24 hours on days when class is in session at the university.**
- **Discussion board:** I will check and reply to messages in the discussion boards every **24 hours on school days.**

Other Course Policies:

Discussion and Communication Guidelines:

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. Footnotes are required in academic writing for this class.

Academic Integrity Policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university’s *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- *Ten Suggestions for Preserving Academic Integrity* (go.osu.edu/ten-suggestions)

Student Services and Advising:

University Student Services can be accessed through BuckeyeLink. More information is available here:

<https://contactbuckeyelink.osu.edu/>

For undergrad courses: Advising resources for students are available here:

<http://advising.osu.edu>

For graduate courses: Advising is available by contacting the grad chair of the Department of History of Art, Prof. Jody Patterson. Here email is: patterson.1187@osu.edu

Copyright and Instructional Materials:

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX:

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Commitment to Diversity:

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength, and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Everyone in the course has the right to our respect, and we should work carefully so that we use a respectful tone when discussing any matter with others. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally, or for other students or student groups. My goal is that we all work to create an atmosphere of trust and safety in the classroom.

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

Your mental health

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) will support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614-292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

Accessibility Accommodations for Students with Disabilities:

Requesting accommodations:

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology:

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Canvas accessibility \(go.osu.edu/canvas-accessibility\)](https://go.osu.edu/canvas-accessibility)
- Streaming audio and video

- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)
- Collaborative course tools

Schedule:

Week 1: Tuesday/Thursday, January 12/14

Jan 12: Zoom Lecture/Discussion: Introduction to the Class

June 14: Zoom Lecture/Discussion: Leonardo's Biography

Everyone:

- Giorgio Vasari, "Life of Leonardo da Vinci," *Lives of the Painters, Sculptors, and Architects*, trans. Gaston du C. De Vere (New York: Alfred A. Knopf, 1996), vol. 1, pp. 625-640.

Graduate Students:

- Patricia Rubin, "What Men Saw: Vasari's Life of Leonardo da Vinci and the Image of the Renaissance Artist," *Art History* 13 (1990), 34-46.

Week 2: Tuesday/Thursday, January 19/21: Leonardo's Training

Jan 19: Zoom Lecture/Discussion: Verrocchio's Workshop

Everyone:

- Christina Neilson, "Verrocchio's Ingenuity" in *Practice and Theory in the Italian Renaissance Workshop: Verrocchio and the Epistemology of Making Art* (Cambridge: Cambridge University Press, 2019), 35-73.

Jan 21: Zoom Discussion: Verrocchio and Leonardo's *Baptism of Christ*

Everyone:

- Gretchen Hinschauen and Elizabeth Walmsley, "Verrocchio's Spring: Collaboration in the Painting Workshop" in *Verrocchio: Sculptor and Painter of Renaissance Florence* (Princeton: National Gallery of Art, Washington/Princeton, 2019), 69-85.

Week 3: Tuesday/Thursday, January 26/28: Leonardo as Draughtsman

Jan. 26: Zoom Lecture/Discussion: Leonardo's Innovations in Drawing

Everyone:

- Carmen Bambach, “*Porre le figure disgrossatamente: The Sketches of Leonardo and the Creative Imagination*” in *Leonardo da Vinci, 1452-1519: The Design of the World* (2015), 51-61.

Graduate Students:

- David Rosand, “The Handwriting of the Self: Leonardo da Vinci,” *Drawing Acts: Studies in Graphic Expression and Representation* (Cambridge: Cambridge University Press, 2002), 61-111.

Jan. 28: Zoom Discussion: Leonardo’s Drawings for the *Adoration of the Magi*

Everyone:

- Martin Kemp, *Leonardo da Vinci: The Marvellous Works of Nature and Man* (Oxford: Oxford, 1981/2006), 43-55 (Re: *Adoration of the Magi*).

Week 4: Tuesday/Thursday, February 2/4: Writing and Allegory

Feb. 2: Zoom Lecture/Discussion: Leonardo’s Writing

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 13-46.

Graduate students:

- Joost Keizer, *Leonardo’s Paradox: Word and Image in the Making of Renaissance Culture* (London: Reaktion, 2019), especially 17-62.

Feb. 4: Zoom Discussion: Leonardo’s Allegories

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 238-248.

Graduate students:

- Joost Keizer, “Leonardo and Allegory,” *Oxford Art Journal* 35 (2012), Pages 433-455.

Week 5: Tuesday/Thursday, February 9/11: Leonardo’s Imagination

Feb. 9: No class

Feb. 11: Zoom Lecture/Discussion: Leonardo on Imagination

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 222-224.
- Martin Kemp, “Leonardo da Vinci: Science and Poetic Impulse,” *Royal Society for the Encouragement of the Arts, Manufactures, Commerce Journal* (1985), 196-213.

Week 6: Tuesday/Thursday, February 16/18: Leonardo as Engineer

Feb. 16: Zoom Lecture/Discussion: Leonardo, Engineer

Everyone:

- Claudio Giorgione, “Leonardo and the Design of Machines” in *Leonardo da Vinci, 1452-1519: The Design of the World* (2015), 223-233

Feb. 18: Zoom Discussion: Leonardo’s Studies of Flight

Everyone:

- Edoardo Villata, “Leonardo’s Dreams: Natural Flight, Mechanical Flight, and Flights of Inspiration” in *Leonardo da Vinci, 1452-1519: The Design of the World* (2015), 303-311.

*****Midterm Questions will be posted by Friday afternoon!**

Week 7: Tuesday/Thursday, February 23/25: MIDTERM

Feb. 23: No class

Feb. 25: MIDTERM due by end of official class time today

Week 8: Tuesday/Thursday, March 2/4: Optics, Light, Color, and Shadow

March 2: Zoom Lecture/Discussion: Leonardo on Optics

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 49-69.

Graduate students:

- Martin Kemp, "Leonardo and the Visual Pyramid," *Journal of the Warburg and Courtauld Institutes* 40 (1977), 128-149.

March 4: Zoom Lecture Discussion: Light, Color, and Shadow

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 70-115.
- Alexander Nagel, "Leonardo and Sfumato," *RES: Anthropology and Aesthetics* 24 (1993), 7-20.

Graduate students:

- John Shearman, "Leonardo's Colour and Chiaroscuro," *Zeitschrift für Kunstgeschichte*, 1962, 13-37.
- Claire Farago, "Leonardo's Color and Chiaroscuro Reconsidered: The Visual Force of Painted Images," *The Art Bulletin* 73 (1991), 63-88.

Week 9: Tuesday/Thursday, March 9/11: Leonardo and Psychology

March 9: Zoom Lecture/Discussion: Leonardo's Studies in Psychology

Everyone:

- Frank Zöllner, "The 'Motions of the Mind' in Renaissance Portraits: The Spiritual Dimension of Portraiture," *Zeitschrift für Kunstgeschichte* 68 (2005), 23-40.

Further:

- Michael Kwakkelstein, "The Lost Book on 'Moti Mentali,'" *Achademia Leonardi Vinci* 6 (1993), 56-66.
- Pietro Marani, "The 'Movements of the Soul': From Leon Battista Alberti to Leonardo da Vinci" in *Leonardo da Vinci, 1452-1519: The Design of the World* (2015), 223-233.

March 11: Zoom Discussion: Leonardo's *Grotesque Heads*

Everyone:

- Ernst Gombrich, "Leonardo da Vinci's Method of Analysis and Permutation: The Grotesque Heads," *The Heritage of Apelles* (London: Phaidon, 1976), 57-75.

Graduate Students:

- Michael Kwakkelstein, "Leonardo da Vinci's Grotesque Heads and the Breaking of the Physiognomic Mould," *Journal of the Warburg and Courtauld Institutes* 54 (1991), 127-136.

Further:

- Piers D. G. Britton, "The Signs of Faces: Leonardo on Physiognomic science and the "Four Universal States of Man," *Renaissance Studies* 16 (2002), 143-162.

Week 10: Tuesday/Thursday, March 16/18: Leonardo's Portraiture

March 16: Zoom Lecture/Discussion: Leonardo's Portraits of Women

Everyone:

- Mary D. Garrard, "Leonardo da Vinci: Female Portraits, Female Nature" in *The Expanding Discourse*, eds. Norma Broude and Mary D. Garrard (New York: Icon, 1992), 58-85.

March 18: Zoom Discussion: Leonardo's *Mona Lisa*

Everyone:

- Martin Kemp, *Leonardo da Vinci: The Marvellous Works of Nature and Man* (Oxford: Oxford, 1981/2006), 256-263.

Week 11: Tuesday/Thursday, March 23/25: Leonardo and Anatomy

March 23: Zoom Discussion: Leonardo's *Anatomy Drawings*

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 119-143.

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Graduate students:

- Martin Clayton, “Anatomy of the Soul” in *Leonardo da Vinci, 1452-1519: The Design of the World* (2015), 213-221.

March 25: Zoom Lecture/Discussion: Leonardo as History Painter

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 227-233.

Week 12: Tuesday/Thursday, March 30/April 1: Leonardo’s Narrative Paintings

March 30: Zoom Discussion: Leonardo’s *Last Supper* and *Battle of Anghiari*

Everyone:

- Leo Steinberg, *Leonardo’s Incessant Last Supper* (New York: Zone, 2001), 31-73.

Graduate Students:

- Leo Steinberg, *Leonardo’s Incessant Last Supper* (New York: Zone, 2001), all.

Further:

- Claire Farago, “Leonardo’s *Battle of Anghiari*,” *Art Bulletin* 76 (1994), 301-330.
- Francesca Borgo, “The Impetus of Battle: Visualizing Antagonism in Leonardo” in *Leonardo da Vinci on Nature: Knowledge and Representation*, eds. Fabio Frosini and Alessandro Nova (Florence: Marsilio, 2015), 221-242 (illustrations following thereafter).

April 1: No class

Week 13: Tuesday/Thursday, April 6/8: Devotional Art and Leonardo’s Universe

April 6: Zoom Discussion: Leonardo’s *Virgin of the Rocks*

Everyone:

- Paul Barolsky, “The Paradox of Leonardo’s *Virgin of the Rocks*,” *Source: Notes in the History of Art* 18 (1999), 16-18.

Graduate Students:

- Regina Stefaniak, “On Looking into the Abyss: Leonardo da Vinci’s *Virgin of the Rocks*” *Konsthistorisk tidskrift* , 66 (1997), 1-36.

April 8: Zoom Lecture/Discussion: Macrocosm/Microcosm

Everyone:

- Martin Kemp, “The Whole in the Parts and the Parts in the Whole: Leonardo and the Unity of Knowledge” in *Leonardo da Vinci, 1452-1519: The Design of the World*, eds. Pietro Marani and Maria T. Fiorio (Milan: Skira, 2015), 353-367.

Week 14: Tuesday/Thursday, April 13/15: Leonardo and the Study of Water

April 13: Zoom Lecture/Discussion: Leonardo’s Obsession with Water

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 169-172.
- Frank Fehrenbach, “Leonardo and Water: The Challenge of Representation” in *Leonardo da Vinci, 1452-1519: The Design of the World*, eds. Pietro Marani and Maria T. Fiorio (Milan: Skira, 2015), 369-375.

Graduate students:

- Ernst Gombrich, “Form and Movement in Water and Air” in *Heritage of Apelles*, pages TBA.

Further:

- Leslie Geddes, *Watermarks: Leonardo da Vinci and the Mastery of Nature* (Princeton: Princeton University Press, 2020).

April 15: Zoom Discussion: Leonardo’s *Deluge Drawings*

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 233-237.

Week 15: Tuesday, April 20: Zoom Discussion: Conclusion

FINAL: Posted by Thursday, April 22, due Saturday, April 24 at noon.

SYLLABUS

History of Art 5001:

Renaissance Painting in Central Italy:

Leonardo da Vinci: Artist, Engineer, and Scientist

3 credit hours

Course Overview:

Instructor:

Christian Kleinbub

Preferred contact (email): kleinbub.1@osu.edu

Office hours: Tues 2-4, or by appointment

Course Description:

The quintessential “Renaissance man,” Leonardo da Vinci has come to represent the very idea of genius, and no artist or scientist is more famous in our own times. What is more, his painting, the *Mona Lisa*, is undoubtedly the best-known image ever made. So familiar are Leonardo’s paintings and drawings, however, that we tend to neglect them, glancing them over like known quantities. What this course will attempt to do is make these images strange again. For Leonardo was hardly the person we so often make him out to be. Among other things, we will learn how art, science, and engineering were once for Leonardo and many of his contemporaries one and the same profession. By considering the most important of Leonardo’s very rare paintings as individual R&D projects, this course will attempt to burrow deeper into not only what made Leonardo special but also what was, in fact, characteristic of the age. The results will show the Italian Renaissance past as a still largely unknown and unexamined country.

Learning Outcomes:

By the end of this course, students should successfully be able to:

1. Read sophisticated texts of art history and criticism
2. Write easily about artworks and their historical contexts
3. Understand the Italian Renaissance in the context of Western cultural history
4. Think critically about the differences between contemporary attitudes and those that were prominent in the past.

How This Course Works:

Credit hours and work expectations:

Because of the complexity of the subject matter, students will rely primarily on the information conveyed by lectures, class discussions, and weekly assigned readings (see below). For this reason, a perfect attendance record will be expected, unless documented health or other crises intervene. Many readings will be posted online on Carmen. If it is impossible to make electronic copies of reading materials, students are required to visit the Fine Arts Library

at the Wexner Center to read and study books and articles on reserve there. Periodically, the instructor will give surprise quizzes on the assigned readings, which will count towards each student's participation grade (I note that, if class participation is excellent, such quizzes will prove unnecessary).

Besides participation, student grades will be determined on the basis of two exams (midterm, final) and a research paper of approximately 7 pages (10 pages for graduate students). The exams will be essay-based exercises arising from the materials found in lectures, discussions, and readings. The paper should be written on a topic discussed in person with the instructor before the middle of the semester and should be a well-researched and well-written essay with a particular argument about one or more images. Students should not simply adapt a paper written for another class, unless it is decided in consultation with the instructor that their old topic allows for significant growth in new directions.

All students should note that the research sources used in the paper must not include nonacademic websites (e.g. Wikipedia), but only published materials, such as articles and books, or research materials found on scholarly web-services like JSTOR. Papers should be rigorously footnoted using the format in the latest edition of The Chicago Manual of Style.

Beyond their individual consultations with the instructor, undergraduate students in the class will meet as a group outside of class on at least one occasion in order to discuss strategies for writing a research paper with the Fine Arts Librarian.

Undergraduates are expected to present a list of 10 sources for their topic to the instructor by the sixth week of the semester.

I will determine each student's overall grade from four components as follows: midterm (25%), paper (25%), and final (25%). Consideration will be given to students who demonstrate good attendance and actively participate in class (25%).

Grading Scale:

94-100 A
90-93 A-
87-89 B+
84-86 B
80-83 B-
77-79 C+
74-76 C
70-73 C-
67-69 D+
60-67 D
Below 60 E

This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Graduate students:

Graduate students will be expected to have a more thorough, nuanced, and opinionated understanding of the readings and lecture discussions than undergraduates. They are also required to read additional texts as designated on the schedule. **On the midterm and final exams, they will be asked to answer essays with nuance, and each of their two exams will include one additional essay question.**

Late assignments:

Late submissions will not be accepted. Please refer to the schedule below to confirm due dates.

Instructor Feedback and Response Time:

I am providing the following list to give you an idea of my intended availability throughout the course.

- **Grading and feedback:** For the midterm and final, you can generally expect grades and feedback in a week (7 days).
- **Email:** I will reply to emails within **24 hours on days when class is in session at the university.**

Other Course Policies:

Discussion and Communication Guidelines:

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably.

Academic Integrity Policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this class.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university’s *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- *Ten Suggestions for Preserving Academic Integrity* (go.osu.edu/ten-suggestions)

Student Services and Advising:

University Student Services can be accessed through BuckeyeLink. More information is available here:

<https://contactbuckeyelink.osu.edu/>

For undergrad courses: Advising resources for students are available here:

<http://advising.osu.edu>

For graduate courses: Advising is available by contacting the grad chair of the Department of History of Art, Prof. Jody Patterson. Here email is: patterson.1187@osu.edu

Copyright and Instructional Materials:

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX:

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been

sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Commitment to Diversity:

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength, and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Everyone in the course has the right to our respect, and we should work carefully so that we use a respectful tone when discussing any matter with others. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally, or for other students or student groups. My goal is that we all work to create an atmosphere of trust and safety in the classroom.

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

Your mental health

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily

activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) will support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614-292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

Accessibility Accommodations for Students with Disabilities:

Requesting accommodations:

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Schedule:

Week 1: Tuesday/Thursday, January 12/14

Jan 12: Discussion: Introduction to the Class

June 14: Discussion: Leonardo's Biography

Everyone:

- Giorgio Vasari, "Life of Leonardo da Vinci," *Lives of the Painters, Sculptors, and Architects*, trans. Gaston du C. De Vere (New York: Alfred A. Knopf, 1996), vol. 1, pp. 625-640.

Graduate Students:

- Patricia Rubin, "What Men Saw: Vasari's Life of Leonardo da Vinci and the Image of the Renaissance Artist," *Art History* 13 (1990), 34-46.

Week 2: Tuesday/Thursday, January 19/21: Leonardo's Training

Jan 19: Discussion: Verrocchio's Workshop

Everyone:

- Christina Neilson, “Verrocchio’s Ingenuity” in *Practice and Theory in the Italian Renaissance Workshop: Verrocchio and the Epistemology of Making Art* (Cambridge: Cambridge University Press, 2019), 35-73.

Jan 21: Verrocchio and Leonardo’s *Baptism of Christ*

Everyone:

- Gretchen Hinschauen and Elizabeth Walmsley, “Verrocchio’s Spring: Collaboration in the Painting Workshop” in *Verrocchio: Sculptor and Painter of Renaissance Florence* (Princeton: National Gallery of Art, Washington/Princeton, 2019), 69-85.

Week 3: Tuesday/Thursday, January 26/28: Leonardo as Draughtsman

Jan. 26: Discussion: Leonardo’s Innovations in Drawing

Everyone:

- Carmen Bambach, “*Porre le figure disgrossatamente*: The Sketches of Leonardo and the Creative Imagination” in *Leonardo da Vinci, 1452-1519: The Design of the World* (2015), 51-61.

Graduate Students:

- David Rosand, “The Handwriting of the Self: Leonardo da Vinci,” *Drawing Acts: Studies in Graphic Expression and Representation* (Cambridge: Cambridge University Press, 2002), 61-111.

Jan. 28: Leonardo’s Drawings for the *Adoration of the Magi*

Everyone:

- Martin Kemp, *Leonardo da Vinci: The Marvellous Works of Nature and Man* (Oxford: Oxford, 1981/2006), 43-55 (Re: *Adoration of the Magi*).

Week 4: Tuesday/Thursday, February 2/4: Writing and Allegory

Feb. 2: Discussion: Leonardo’s Writing

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 13-46.

Graduate students:

- Joost Keizer, *Leonardo's Paradox: Word and Image in the Making of Renaissance Culture* (London: Reaktion, 2019), especially 17-62.

Feb. 4: Leonardo's Allegories

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 238-248.

Graduate students:

- Joost Keizer, "Leonardo and Allegory," *Oxford Art Journal* 35 (2012), Pages 433-455.

Week 5: Tuesday/Thursday, February 9/11: Leonardo's Imagination

Feb. 9: No class

Feb. 11: Discussion: Leonardo on Imagination

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 222-224.
- Martin Kemp, "Leonardo da Vinci: Science and Poetic Impulse," *Royal Society for the Encouragement of the Arts, Manufactures, Commerce Journal* (1985), 196-213.

Week 6: Tuesday/Thursday, February 16/18: Leonardo as Engineer

Feb. 16: Discussion: Leonardo, Engineer

Everyone:

- Claudio Giorgione, "Leonardo and the Design of Machines" in *Leonardo da Vinci, 1452-1519: The Design of the World* (2015), 223-233

Feb. 18: Leonardo's Studies of Flight

Everyone:

- Edoardo Villata, "Leonardo's Dreams: Natural Flight, Mechanical Flight, and Flights of Inspiration" in *Leonardo da Vinci, 1452-1519: The Design of the World* (2015), 303-311.

Week 7: Tuesday/Thursday, February 23/25: MIDTERM

Feb. 23: No class

Feb. 25: MIDTERM

Week 8: Tuesday/Thursday, March 2/4: Optics, Light, Color, and Shadow

March 2: Discussion: Leonardo on Optics

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 49-69.

Graduate students:

- Martin Kemp, "Leonardo and the Visual Pyramid," *Journal of the Warburg and Courtauld Institutes* 40 (1977), 128-149.

March 4: Discussion: Light, Color, and Shadow

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 70-115.
- Alexander Nagel, "Leonardo and Sfumato," *RES: Anthropology and Aesthetics* 24 (1993), 7-20.

Graduate students:

- John Shearman, "Leonardo's Colour and Chiaroscuro," *Zeitschrift für Kunstgeschichte*, 1962, 13-37.
- Claire Farago, "Leonardo's Color and Chiaroscuro Reconsidered: The Visual Force of Painted Images," *The Art Bulletin* 73 (1991), 63-88.

Week 9: Tuesday/Thursday, March 9/11: Leonardo and Psychology

March 9: Discussion: Leonardo's Studies in Psychology

Everyone:

- Frank Zöllner, “The ‘Motions of the Mind’ in Renaissance Portraits: The Spiritual Dimension of Portraiture,” *Zeitschrift für Kunstgeschichte* 68 (2005), 23-40.

Further:

- Michael Kwakkelstein, “The Lost Book on ‘Moti Mentali,’” *Achademia Leonardi Vinci* 6 (1993), 56-66.
- Pietro Marani, “The ‘Movements of the Soul’: From Leon Battista Alberti to Leonardo da Vinci” in *Leonardo da Vinci, 1452-1519: The Design of the World* (2015), 223-233.

March 11: Leonardo’s *Grotesque Heads*

Everyone:

- Ernst Gombrich, “Leonardo da Vinci’s Method of Analysis and Permutation: The Grotesque Heads,” *The Heritage of Apelles* (London: Phaidon, 1976), 57-75.

Graduate Students:

- Michael Kwakkelstein, “Leonardo da Vinci’s Grotesque Heads and the Breaking of the Physiognomic Mould,” *Journal of the Warburg and Courtauld Institutes* 54 (1991), 127-136.

Further:

- Piers D. G. Britton, “The Signs of Faces: Leonardo on Physiognomic science and the “Four Universal States of Man,” *Renaissance Studies* 16 (2002), 143-162.

Week 10: Tuesday/Thursday, March 16/18: Leonardo’s Portraiture

March 16: Discussion: Leonardo’s Portraits of Women

Everyone:

- Mary D. Garrard, “Leonardo da Vinci: Female Portraits, Female Nature” in *The Expanding Discourse*, eds. Norma Broude and Mary D. Garrard (New York: Icon, 1992), 58-85.

March 18: Leonardo’s *Mona Lisa*

Everyone:

- Martin Kemp, *Leonardo da Vinci: The Marvellous Works of Nature and Man* (Oxford: Oxford, 1981/2006), 256-263.

Week 11: Tuesday/Thursday, March 23/25: Leonardo and Anatomy

March 23: Leonardo's *Anatomy Drawings*

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 119-143.

■

Graduate students:

- Martin Clayton, "Anatomy of the Soul" in *Leonardo da Vinci, 1452-1519: The Design of the World* (2015), 213-221.

March 25: Discussion: Leonardo as History Painter

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 227-233.

Week 12: Tuesday/Thursday, March 30/April 1: Leonardo's Narrative Paintings

March 30: Leonardo's *Last Supper* and *Battle of Anghiari*

Everyone:

- Leo Steinberg, *Leonardo's Incessant Last Supper* (New York: Zone, 2001), 31-73.

Graduate Students:

- Leo Steinberg, *Leonardo's Incessant Last Supper* (New York: Zone, 2001), all.

Further:

- Claire Farago, "Leonardo's *Battle of Anghiari*," *Art Bulletin* 76 (1994), 301-330.
- Francesca Borgo, "The Impetus of Battle: Visualizing Antagonism in Leonardo" in *Leonardo da Vinci on Nature: Knowledge and Representation*, eds. Fabio Frosini and Alessandro Nova (Florence: Marsilio, 2015), 221-242 (illustrations following thereafter).

April 1: No class

Week 13: Tuesday/Thursday, April 6/8: Devotional Art and Leonardo's Universe

April 6: Leonardo's *Virgin of the Rocks*

Everyone:

- Paul Barolsky, "The Paradox of Leonardo's *Virgin of the Rocks*," *Source: Notes in the History of Art* 18 (1999), 16-18.

Graduate Students:

- Regina Stefaniak, "On Looking into the Abyss: Leonardo da Vinci's *Virgin of the Rocks*" *Konsthistorisk tidskrift*, 66 (1997), 1-36.

April 8: Discussion: Macrocosm/Microcosm

Everyone:

- Martin Kemp, "The Whole in the Parts and the Parts in the Whole: Leonardo and the Unity of Knowledge" in *Leonardo da Vinci, 1452-1519: The Design of the World*, eds. Pietro Marani and Maria T. Fiorio (Milan: Skira, 2015), 353-367.

Week 14: Tuesday/Thursday, April 13/15: Leonardo and the Study of Water

April 13: Discussion: Leonardo's Obsession with Water

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 169-172.
- Frank Fehrenbach, "Leonardo and Water: The Challenge of Representation" in *Leonardo da Vinci, 1452-1519: The Design of the World*, eds. Pietro Marani and Maria T. Fiorio (Milan: Skira, 2015), 369-375.

Graduate students:

- Ernst Gombrich, "Form and Movement in Water and Air" in *Heritage of Apelles*, pages TBA.

Further:

- Leslie Geddes, *Watermarks: Leonardo da Vinci and the Mastery of Nature* (Princeton: Princeton University Press, 2020).

April 15: Leonardo's *Deluge Drawings*

Everyone:

- Leonardo da Vinci, *Leonardo on Painting*, Martin Kemp and Margaret Walker, trans. and eds. (New Haven: Yale University Press, 1989), 233-237.

Week 15: Tuesday, April 20: Conclusion

FINAL: Due Saturday, April 24 at noon.

Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences

Course Number and Title: _____

Carmen Use

Please use the required [ASC's distance learning course template](#). For more on use of Carmen: [Common Sense Best Practices](#).

A Carmen site will be created for the course, including a syllabus and gradebook at minimum.

If no, why not?

Syllabus

Proposed syllabus uses the ASC distance learning syllabus template, includes boilerplate language where required, as well as a clear description of the technical and academic support services offered, and how learners can obtain them.

Syllabus is consistent and is easy to understand from the student perspective.

Syllabus includes a schedule with dates and/or a description of what constitutes the beginning and end of a week or module.

If there are required synchronous sessions, the syllabus clearly states when they will happen and how to access them.

Additional comments (optional):

Instructor Presence

For more on instructor presence: [About Online Instructor Presence](#).

Students should have opportunities for regular and substantive academic interactions with the course instructor. Some ways to achieve this objective:

Regular instructor communications with the class via announcements or weekly check-ins.

Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.

Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.

Regular opportunities for students to receive personal instructor feedback on assignments.

Please comment on this dimension of the proposed course (or select/explain methods above):

Delivery Well-Suited to DL/DH Environment

Technology questions adapted from the [Quality Matters](#) rubric. For information about Ohio State learning technologies: [Toolsets](#).

The tools used in the course support the learning outcomes and competencies.

Course tools promote learner engagement and active learning.

Technologies required in the course are current and readily obtainable.

Links are provided to privacy policies for all external tools required in the course.

Additional technology comments:

Which components of this course are planned for synchronous delivery and which for asynchronous delivery? (For DH, address what is planned for in-person meetings as well.)

If you believe further explanation would be helpful, please comment on how course activities have been adjusted for distance learning:

Workload Estimation

For more information about calculating online instruction time: [ODEE Credit Hour Estimation](#).

Course credit hours align with estimated average weekly time to complete the course successfully.

Course includes direct (equivalent of “in-class”) and indirect (equivalent of “out-of-class”) instruction at a ratio of about 1:2.

Provide a brief outline of a typical course week, categorizing course activities and estimating the approximate time to complete them or participate:

In the case of course delivery change requests, the course demonstrates comparable rigor in meeting course learning outcomes.

Accessibility

For more information or a further conversation, contact the [accessibility coordinator](#) for the College of Arts and Sciences. For tools and training on accessibility: [Digital Accessibility Services](#).

Instructor(s) teaching the course will have taken Digital Accessibility training (starting in 2022) and will ensure all course materials and activities meet requirements for diverse learners, including alternate means of accessing course materials when appropriate.

Information is provided about the accessibility of all technologies required in the course. All third-party tools (tools without campus-wide license agreements) have their accessibility statements included.

Description of any anticipated accommodation requests and how they have been/will be addressed.

Additional comments:

Academic Integrity

For more information: [Academic Integrity](#).

The course syllabus includes online-specific policies about academic integrity, including specific parameters for each major assignment:

Assignments are designed to deter cheating and plagiarism and/or course technologies such as online proctoring or plagiarism check or other strategies are in place to deter cheating.

Additional comments:

Frequent, Varied Assignments/Assessments

For more information: [Designing Assessments for Students](#).

Student success in online courses is maximized when there are frequent, varied learning activities. Possible approaches:

Opportunities for students to receive course information through a variety of different sources, including indirect sources, such as textbooks and lectures, and direct sources, such as scholarly resources and field observation.

Variety of assignment formats to provide students with multiple means of demonstrating learning.

Opportunities for students to apply course knowledge and skills to authentic, real-world tasks in assignments.

Comment briefly on the frequency and variety of assignment types and assessment approaches used in this course (or select methods above):

Community Building

For more information: [*Student Interaction Online*](#).

Students engage more fully in courses when they have an opportunity to interact with their peers and feel they are part of a community of learners. Possible approaches:

Opportunities for students to interact academically with classmates through regular class discussion or group assignments.

Opportunities for students to interact socially with classmates, such as through video conference sessions or a course Q&A forum.

Attention is paid to other ways to minimize transactional distance (psychological and communicative gaps between students and their peers, instructor, course content, and institution).

Please comment on this dimension of the proposed course (or select methods above):

Transparency and Metacognitive Explanations

For more information: [*Supporting Student Learning*](#).

Students have successful, meaningful experiences when they understand how the components of a course connect together, when they have guidance on how to study, and when they are encouraged to take ownership of their learning. Possible approaches:

Instructor explanations about the learning goals and overall design or organization of the course.

Context or rationale to explain the purpose and relevance of major tasks and assignments.

Guidance or resources for ancillary skills necessary to complete assignments, such as conducting library research or using technology tools.

Opportunities for students to take ownership or leadership in their learning, such as by choosing topics of interest for an assignment or leading a group discussion or meeting.

Opportunities for students to reflect on their learning process, including their goals, study strategies, and progress.

Opportunities for students to provide feedback on the course.

Please comment on this dimension of the proposed course (or select methods above):

Additional Considerations

Comment on any other aspects of the online delivery not addressed above:

Syllabus and cover sheet reviewed by Jeremie Smith on _____.

Additional resources and examples can be found on [ASC's Office of Distance Education](#) website.

