AH 340 CRACKING THE CODE: LEONARDO DA VINCI AND RENAISSANCE ART IN MILAN  
IES Abroad Milan

DESCRIPTION:
This course introduces students to the history of Renaissance art with a special focus on the city of Milan and its most illustrious citizen, Leonardo da Vinci. More than simply a backdrop for Leonardo’s achievements, Milan is considered here as his essential creative matrix. Throughout the course we will pay special attention not only to Leonardo’s impact on the city but also to Milan as a fertile terrain for his imagination, fantasies, and ingenious problem-solving skills. Taking advantage of the student’s stay in Milan, the course emphasizes in-depth examinations of works that can be seen firsthand around the city.

At the same time, students will broaden their understanding of the historical moment under scrutiny. Da Vinci’s achievements in Milan are used as a prism through which to study major artistic, social and cultural issues of the period in which he lived and worked. Field studies around the city of Milan include the Castello Sforzesco, with Leonardo’s fresco ceiling commissioned by the Sforza family, the Pinacoteca Ambrosiana, with Leonardo’s Codice Atlantico, the bronze Sforza horse at San Siro, the Museum of Science and Technology and, of course, The Last Supper.

CREDITS: 3

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: No previous art history background is necessary, although the pace is that of a 300-level course. More advanced students such as Art History majors receive assignments personally tailored to their level and interests

METHOD OF PRESENTATION: Lectures, field studies, student presentations

REQUIRED WORK AND FORM OF ASSESSMENT:
- Course Participation – 10%
- Assignments – 15%
- Midterm Exam – 25%
- Group Project and Oral Presentation – 20%
- Final Exam – 30%

Course Participation
Simply being present in the classroom is not enough. The class structure and amount of work involved in this course requires students: to attend each entire class session; to be prepared for and participate actively in class discussions; to submit on-time, typed, proofread, and complete reading and writing assignments; and to alert the professor to problems encountered with the class early enough for them to be resolved. Please note that classes begin promptly at 1.00 and conclude at 2.40, during which time cell phones must be turned off – no calls or text messages should be made, sent, or received during class.

Assignments
Notebook entries, which will include both creative entries and responses to readings, guest speakers and field studies. Students are asked to compile a notebook during the course – just as Leonardo did during his life. This is bound notebook should contain a selection of the following: critical reflections, analyses, drawings and sketches or photographs that rethink in deeper ways issues related to the content of the class. A simple travel log or diary-type description will not be considered an entry. The notebook should contain an entry for every week of class and must be brought with you to every class. It will be turned in twice during the semester and can be asked to be presented in class at any time. The notebook is also to be used for independent and class field studies and should accompany you on your weekend travels to important Leonardo-related sites (the Louvre, The National Gallery in London, the Uffizi, the Vatican, etc...). In addition, several short written assignments covering readings, guest speakers, and field studies should be pasted into the notebook. Entries are graded for quality as well as consistency. Plagiarism will result automatically in an 'F' grade.
Note electronic submissions of notebooks and assignments are not acceptable; computer or printer failures are not an acceptable excuse. Paper copies are easily obtained by taking your memory stick to a photo/copy store.

**Midterm Exam**
The exams are comprised of three sections: 1) image identification and/or comparison; 2) multiple choice; 3) short answer and/or essay question based on material considered in class, required readings as well as guest lectures topics and discussion.

**Group Project and Oral Presentation**
Each group is asked to design a project that addresses an important question about Leonardo’s work. Projects require reconstruction of a Leonardo idea, which need to be described both within its historical context and thought about / exemplified in terms of applicability to our world today. The submitted project should include documentation of group work, bibliography, illustrations and a presentation of the results to the class. Plagiarism will result automatically in the grade of 'F' (0%). Students are required to attend the presentations of all other groups.

**Final Exam**
The exams are comprised of three sections: 1) slide identification and/or slide comparison; 2) multiple choice; 3) short answer and/or essay question based on material considered in class, required readings as well as guest lectures topics and discussion. The final exam is comprehensive, although greater weight is given to material covered in the second half of the course.

**LEARNING OUTCOMES:**
By the end of this course, students will be able to:

- 

**ATTENDANCE POLICY:**

**CONTENT:**

<table>
<thead>
<tr>
<th>Week</th>
<th>Content</th>
<th>Assignments</th>
</tr>
</thead>
</table>
| Week 1  
Session 1 | Course Introduction  
1. Definition of Art and Artist and their meaning during Renaissance and the present | • Leonardo’s Self-Portrait (1515 ca.)  
• Self-Portraits of other Renaissance artists  
ALWAYS CHECK MOODLE FOR READINGS AND ASSIGNMENTS |
| Session 2 | Leonardo da Vinci’s life  
| Week 2  
Session 1 | Renaissance in Florence  
| Session 2 | Field Study  
1. Leonardo3 Museum. Leonardo’s machines exhibition | |

(ALWAYS CHECK MOODLE FOR READINGS AND ASSIGNMENTS)
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<tbody>
<tr>
<td>Session 1</td>
<td>1. Leonardo’s letter to Ludovico Sforza (1482)</td>
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<td>Week 4</td>
<td>How a 'bottega' worked in the Renaissance</td>
<td>Leo Steinberg, Leonardo’s Incessant Last Supper, “Introduction,” pp.12-29</td>
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<tr>
<td>Session 1</td>
<td>Santa Maria delle Grazie and the Last Supper</td>
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<td>1. Looking for Perfection</td>
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<td>Session 2</td>
<td>Science &amp; Art – Part 2</td>
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<td>1. Finding Imperfection</td>
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<td>Week 5</td>
<td>Science &amp; Art – Part 1</td>
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<td>Session 1</td>
<td>MIDTERM SIMULATION AND REVIEW</td>
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<td>Session 2</td>
<td>MIDTERM</td>
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<td>Session 1</td>
<td>1. Works that are 'sculptural'</td>
<td>Leonardo da Vinci, The Notebooks, “Painting and sculpture,” pp. 205-207</td>
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<td>1. Sforza Castle</td>
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<td>Week 8</td>
<td>Guest Lecture</td>
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<td>Session 1</td>
<td>1. Leonardo da Vinci and contemporary Art</td>
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### Session 2

**The Virgin of the Rocks**
1. First version (1482-1486)
2. Second version (1508)
3. Field Study: Last Supper AFTER CLASS


### Week 9

**Session 1**

**Portraits**


### Session 2

**Field Study**
1. Ambrosiana Art Gallery. Portrait of a Musician

### Week 10

**Session 1**

**Mona Lisa**
1. History, myth and symbolism


### Session 2

**Field Study**
1. Leonardo’s vineyard

### Week 11

**Session 1**

**Final Exam Review**

- Peer Evaluation

### Session 2

**Group Project Presentation**

### Course-related Trips:
- Leonardo3 Museum. Leonardo’s machines exhibition
- Sforza Castle
- Ambrosiana Art Gallery. Portrait of a Musician
- Leonardo’s vineyard

### Required Readings:
- Adams, Laurie Schneider, *Italian Renaissance Art*, 2001
- Freud, Sigmund, *Leonardo da Vinci, a Memory of his Childhood*, 1910
- Zöllner, Frank, “‘Ogni pittore dipinge sé’” Leonardo da Vinci and ‘automimesis’, 1989
- John T. Paoletti & Gary M. Radke, *Art in Renaissance Italy*, Laurence King Publishing, 2005

RECOMMENDED READINGS:

- Maiorino, Giancarlo, Leonardo da Vinci, the Daedalian Mythmaker, University Park, Pennsylvania University Press, 1992