

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

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| Voyage: | Spring 23 |
| Discipline: | Art |
| Course Number and Title: | ART 100 Introduction to the Visual Arts (Focus: Art as Visual Communication) (Section 1) |
| Division: | Lower |
| Faculty Name: | Jean Ippolito |
| Semester Credit Hours: | 3 |

Prerequisites: None

COURSE DESCRIPTION

Basic questions of art and art appreciation explored through the use of the elements of visual analysis (line, shape, color, space, volume, texture, etc.) while appreciating the ability of art to express various cultural identities and values through visual icons. Students will be asked to photograph “art” as they see it in every port, and to share their perceptions in class discussions about the messages conveyed. We will utilize the unique cultural arts of the countries that we visit on the SAS voyage to explore the messages behind the visual symbolism of art, whether religious or secular, spiritual or philosophical.

LEARNING OBJECTIVES

By the end of the course, successful students will be able to:

- describe the physical form of a work of art.
- apply the visual elements and principles of design to the visual analysis of a work of art.
- use the results of visual analysis to interpret the content of a work of art.
- display a basic understanding of art, the various media and processes for making art.
- describe some major works of art in cultural context.
- translate visual imagery to verbal and written form.
- “read” and interpret visual icons as a reflection of cultural values

REQUIRED TEXTBOOKS

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| AUTHOR: | Patrick Frank |
| TITLE: | <i>Prebles’ ArtForms</i> |
| PUBLISHER: | Pearson |
| ISBN: | 0-13-479136-3 |
| DATE/EDITION: | 12 th Edition. 2019. |

REQUIRED SUPPLIES

Sketchbook with colored pencils and a ruler.
Phone camera and digital journal setup.

TOPICAL OUTLINE OF COURSE

Embarkation Day — January 5

1: Introductions, explanation of syllabus and readings. General overview of the Voyage Community Values and how they apply to this course content. Explanation of Field Class, Comparative Experiential Projects and affiliated assignments for this course. Course objectives.

Lecture Topic: Visual Perception and the Nature of Art (*ArtForms*, chapter 1)

2: Lecture Topic: Aesthetics and Visual Communication, purposes and functions of art – reading icons. Evolution of symbols in art. (*ArtForms*, chapter 2)

3: Lecture Topic: Overview of Visual Elements (line, shape, mass, form, light, color, texture, time) with examples and in-class discussion exercises. (*ArtForms*, chapter 3)

4: Lecture Topic: Art as Cultural Heritage: Traditional Arts of Asia (Japan) (*ArtForms*, chapter 18)
Discuss Reading: "The Vocabulary of Japanese Aesthetics," pages 364 - 372, and "The Way of Tea" from William Theodore DeBary and Donald Keene, *Sources of Japanese Tradition*, Vol. 1, N.Y. Columbia University Press, 2001), pages 388 to 398.

5: Lecture Topic: Principles of Design: (unity, balance, emphasis, repetition, scale) with examples and in-class discussion exercises. (*ArtForms*, chapter 4) Lecture Topic: Describing, analyzing and interpreting art. (*ArtForms*, chapter 5)

6: Lecture Topic: Media and processes for making (drawing, painting, printmaking) (*ArtForms*, chapters 6, 7, 8)

7: Lecture Topic: Art as Cultural Heritage: Traditional Arts of Asia (China) (*ArtForms*, chapter 18)
Discuss Reading: Michael Sullivan, "Landscape Painting: The Classical Ideal in North China" from *The Arts of China*. 6th Edition. (University of California Press, 2018), pp. 176 – 180.

8: TEST#1 (*Artforms*, chapters 1 through 5, Visual Elements and Principles).

9: Lecture Topic: Art as Cultural Heritage: Traditional Arts of Asia (Vietnam, Cambodia) (*ArtForms*, chapter 18)

Discuss Reading: Denise Patry Leidy, "Introduction: Siddhartha/Shakyamuni: His Lives and Teachings" in *The Art of Buddhism: An Introduction to its History and Meaning* (Shambhala, 2008), pp. 1 – 5; and "Southeast Asia: Diffusion and Divergence," in *The Art of Buddhism: An Introduction to its History and Meaning* (Shambhala, 2008), pp. 163 – 187.

- 10:** Lecture Topic: Photography, new media and digital arts (*ArtForms*, chapters 9 and 10)
- 11:** Lecture Topic: Art as Cultural Heritage: Traditional Arts of Asia (Malaysia and Indonesia) (*ArtForms*, chapter 18)
Discuss Reading: Elena Koshy, "A Step Back in Time – the historic Kuan Yin Temple of Klang" *New Straits Times* (January 18, 2020)
<https://www.nst.com.my/lifestyle/sunday-vibes/2020/01/557733/step-back-time-%E2%80%94-historic-kuan-yin-temple-klang>
- 12:** Lecture Topic: Design disciplines, advertising and commercial arts (*ArtForms*, chapter 11)
- 13:** Lecture Topic: Sculpture, 3D Arts and Architecture (*ArtForms*, chapter 12, 13 and 14)
Discuss Reading: Denise Patry Leidy, "Introduction: Siddharth/Shakyamuni: His Lives and Teachings" and "The Buddha Image," in *The Art of Buddhism: An Introduction to its History and Meaning* (Shambhala, 2008), pp. 1 – 5 and 31 – 55.
- 14:** Lecture Topic: Art as Cultural Heritage: Traditional Arts of Asia (India) (*ArtForms*, chapter 18)
Discuss Reading: Heinrich Zimmer, "The Cosmic Delight of Shiva," *Myths and Symbols in Indian Art and Civilization*, (Princeton University Press, 1946) p. 123-151.
- 15:** TEST#2 (*Artforms*, chapters 6 through 14, Media and Processes).
- 16:** Lecture Topic: Art as Cultural Heritage: Traditional Arts of Islam (*ArtForms*, chapter 19)
Discuss Reading: Muhsin S. Mahdi, "Islamic Philosophy and the Fine Arts," in *Architecture as Symbol and Self-Identity*, Proceedings of Seminar Four in the series Architectural Transformations in the Islamic World. Held in Fez, Morocco, October 9-12, 1979.
- 17:** Lecture Topic: Art as Cultural Heritage: Africa (*ArtForms*, chapter 20)
Discuss Reading: "Postmodernity and Global Art" (chapter 25) in Patrick Frank, *Prebles' ArtForms* Twelfth Edition. (Pearson, 2018), pp. 462 – 483.
- 18:** Lecture Topic: Art as Cultural Heritage: Medieval (*ArtForms*, chapter 16)
- 19:** Lecture Topic: Art as Cultural Heritage: Eastern Roman (*ArtForms*, chapter 16)
Grace Glueck, "Rose-Red City Carved from Rock" *New York Times*. Art Review. (October 17, 2003). <https://www.nytimes.com/2003/10/17/arts/art-review-rose-red-city-carved-from-the-rock.html>
- 20:** Lecture Topic: Art as Cultural Heritage: Ancient/Archaic Greece (*ArtForms*, chapter 15 and 16)
- 21:** Lecture Topic: Art as Cultural Heritage: Classical Greece (*ArtForms*, chapter 16)
Discuss Reading: "The Classical and Medieval West" (chapter 16) in Patrick Frank, *Prebles' ArtForms* Twelfth Edition. (Pearson, 2018), pp. 255 – 277.
- 22:** Lecture Topic: Art as Cultural Heritage: Renaissance and Baroque (*ArtForms*, chapter 17)

23: Lecture Topic: Art as Cultural Heritage: 19th and 20th Century (*ArtForms*, chapter 21 and 22)

24: TEST#3 (Final Exam): Art as Cultural Heritage (*ArtForms*, chapters 15 through 25)

25—FINAL CLASS: Wrap-up and discussion of Field Journals

Disembarkation Day – April 20

FIELD WORK

Semester at Sea® field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete a Comparative Experiential Project that span multiple countries.

Field Class & Assignment

STUDENTS: Field Class proposals listed below are not finalized. Confirmed ports, dates, and times will be posted to the [Spring 23 Courses and Field Class page](#) when available.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class.

Field Classes constitute 20% of the contact hours for each course.

Field Class Title: Reading and understanding visual symbols in cultural context.

Outcomes: Students will record and research the iconic symbols in the images of temples and/or monuments to gain an understanding of the possible meanings in cultural context.

Activities: Visiting a temple in the country of our field class. Drawing or photographing icons to research and report for class discussion.

Assessment: Visual, written, and oral contributions to class discussions following field work, and a three page response paper, with research conclusions, due within three weeks.

Comparative Experiential Project

The CEP is the required comparative assignment that span multiple countries. The Comparative Experiential Project constitutes at least 5% of the grade for each course.

Students will be required to keep a sketchbook or digital journal to document art objects and imagery of the various countries that we visit on the voyage. Symbolic icons can be found on historical temples, shrines, monuments, or on art objects found in museums. Iconography can be sketched, photographed, and/or described. Iconography should be researched and documented, as well as shared with the other students during class discussions.

Students should consider variations of the images in cultural context, compare differences and speculate on the meaning. Regular entries in journals/sketchbooks should be noted through at least 5 different port stops, but comparisons should be considered at each port. Journals are to be turned in and shared with the class on the final class meeting. Comprehensive journals with thorough research and documentation of icons and imagery will be worth 100 points or 10 % of course grade.

METHODS OF EVALUATION

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|------|---|
| 20 % | Field Class & Field Class Assignment |
| 20 % | Comparative Experiential Project (Journal/Sketchbook) |
| 20 % | Class Participation and contributions (images and descriptions submitted via Moodle) to discussions |
| 10 % | TEST#1 Visual Elements, Principles, Vocabulary and Aesthetic Concepts |
| 10 % | TEST#2 Media and Processes for Art Making |
| 20 % | TEST#3 (Final Exam) Art in Cultural Context |

GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea® coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea® in accordance with the grading system at Colorado State University (the academic partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

| <u>Excellent</u> | <u>Good</u> | <u>Satisfactory/Poor</u> | <u>Failing</u> |
|------------------|-------------|--------------------------|------------------|
| 97-100%: A+ | 87-89%: B+ | 77-79%: C+ | Less than 60%: F |
| 93-96%: A | 83-86%: B | 70-76%: C | |
| 90-92%: A- | 80-82%: B- | 60-69%: D | |

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea® classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

CLASSROOM CLIMATE

Semester at Sea® is committed to the Voyage Community Values. Consequently, the classroom environment is founded on mutual respect, community, and an aim toward equity. The Voyage Community Values support the creation of a collaborative and vibrant community. Our community is the foundation of our learning, critical inquiry, and discovery. Each member of this course has a responsibility to uphold these values when engaging with one another.

With that, please review the following Voyage Community Values:

- **Well-Being:** We commit to the health, safety and well-being of ourselves, all members of our voyage community, *and* members of the communities we will visit.
- **Interconnectedness:** We understand our actions and attitudes have an impact locally and globally. We always seek to positively affect the planet and the people around us near and far.
- **Respect:** We honor the inherent dignity of *all people* with an abiding commitment to freedom of expression, scholarly discourse and the advancement of knowledge. We have the right to be treated, and the responsibility to treat others, with fairness and equity.
- **Inclusion:** We ensure inclusive environments that welcome, value, affirm and embrace *all people* within the shipboard community and in each country we visit.
- **Integrity:** We are honest and ethical in all of our interactions, including our academic work. We hold ourselves accountable for our actions.
- **Excellence:** We model the highest academic standards of preparation, inquiry and knowledge and consistently seek to understand complex issues and express informed opinions with courage and conviction.

LEARNING ACCOMMODATIONS

Semester at Sea® provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from students' home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to their Student Services advisor as soon as possible, but no later than two months prior to the voyage. More details can be found within the **Course Registration Packet**, posted to the student portal prior to registration.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea® courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS FOR THE LIBRARY

AUTHOR: Michael Sullivan
TITLE: *The Arts of China*
PUBLISHER: University of California Press
ISBN: 978-0-520-29481-3
DATE/EDITION: Sixth Edition, 2018.

AUTHOR: Denise Patry Leidy
TITLE: *The Art of Buddhism: An Introduction to its History and Meaning*
PUBLISHER: Shambhala
ISBN: 978-1-59-030-670-3
DATE/EDITION: 2008

AUTHOR: Heinrich Zimmer
TITLE: *Myths and Symbols in Indian Art and Civilization*
PUBLISHER: Princeton University Press
ISBN: 978-0-691-17604-8
DATE/EDITION: 1946

AUTHOR: William Theodore DeBary and Donald Keene, Vol. 1
TITLE: *Sources of Japanese Tradition*
PUBLISHER: Columbia University Press
ISBN: 978-0-231-51805-5
DATE/EDITION: 2001

FILMS

None

ELECTRONIC COURSE MATERIALS

AUTHOR: Muhsin S. Mahdi

ARTICLE/CHAPTER TITLE: "Islamic Philosophy and the Fine Arts"

JOURNAL/BOOK TITLE: *Architecture as Symbol and Self-Identity*

VOLUME: Proceedings of Seminar Four in the Series: Architectural Transformations in the Islamic World

DATE: Fez, Morocco, October 9-12, 1979.

PAGES: pp. 43 - 48.

AUTHOR: Oleg Grabar

ARTICLE/CHAPTER TITLE: "Symbols and Signs in Islamic Architecture"

JOURNAL/BOOK TITLE: *Architecture as Symbol and Self-Identity*

VOLUME: Proceedings of Seminar Four in the Series: Architectural Transformations in the Islamic World

DATE: Fez, Morocco, October 9-12, 1979.

PAGES: pp. 1 - 11.

AUTHOR: Elena Koshy

ARTICLE/CHAPTER TITLE: "A Step Back in Time – the historic Kuan Yin Temple of Klang"

JOURNAL/BOOK TITLE: New Straits Times

VOLUME:

DATE: January 18, 2020

PAGES: <https://www.nst.com.my/lifestyle/sunday-vibes/2020/01/557733/step-back-time-%E2%80%94-historic-kuan-yin-temple-klang>

AUTHOR: Grace Glueck

ARTICLE/CHAPTER TITLE: "Rose-Red Bity Carved from Rock"

JOURNAL/BOOK TITLE: New York Times

VOLUME:

DATE: October 17, 2003

PAGES: <https://www.nytimes.com/2003/10/17/arts/art-review-rose-red-city-carved-from-the-rock.html>