

# NEW COURSE FORM

**1. General Information.**

- a. Submitted by the College of: Fine Arts Today's Date: Feb. 5, 2011
- b. Department/Division: Art/Art History & Visual Studies
- c. Contact person name: Monica Visona Email: m.b.visona@uky.edu Phone: 257-1398
- d. Requested Effective Date:  Semester following approval  Specific Term/Year<sup>1</sup>: Fall 2011

**2. Designation and Description of Proposed Course.**

- a. Prefix and Number: A-H 301
- b. Full Title: Cross-Cultural Topics in Art History & Visual Studies (Subtitle required)
- c. Transcript Title (if full title is more than 40 characters): Cross-Cultural Topics
- d. To be Cross-Listed<sup>2</sup> with (Prefix and Number): \_\_\_\_\_
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>3</sup> for each meeting pattern type.
- |                  |                               |                                     |                  |                    |
|------------------|-------------------------------|-------------------------------------|------------------|--------------------|
| <u>3</u> Lecture | _____ Laboratory <sup>1</sup> | _____ Recitation                    | _____ Discussion | _____ Indep. Study |
| _____ Clinical   | _____ Colloquium              | _____ Practicum                     | _____ Research   | _____ Residency    |
| _____ Seminar    | _____ Studio                  | _____ Other – Please explain: _____ |                  |                    |
- f. Identify a grading system:  Letter (A, B, C, etc.)  Pass/Fail
- g. Number of credits: 3
- h. Is this course repeatable for additional credit? YES  NO
- If YES: Maximum number of credit hours: May be repeated under a different subtitle to a maximum of six credits.
- If YES: Will this course allow multiple registrations during the same semester? YES  NO
- i. Course Description for Bulletin: Depending on the subtitle, this course compares images and/or artifacts produced either in different cultural contexts or as a result of intercultural contacts and interchange. May be repeated under a different subtitle to a maximum of six credits. Prereq: at least one Art History & Visual Studies course at the 100-level

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2. 1)

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recommended.

- j. Prerequisites, if any: at least one Art History & Visual Studies course at the 100-level recommended
- k. Will this course also be offered through Distance Learning? YES<sup>4</sup>  NO
- l. Supplementary teaching component, if any:  Community-Based Experience  Service Learning  Both
3. Will this course be taught off campus? YES  NO
4. Frequency of Course Offering.
- a. Course will be offered (check all that apply):  Fall  Spring  Summer
- b. Will the course be offered every year? YES  NO
- If NO, explain: it will most likely will be taught once every three semesters since it is an option, not a requirement, for the major.
5. Are facilities and personnel necessary for the proposed new course available? YES  NO
- If NO, explain: \_\_\_\_\_
6. What enrollment (per section per semester) may reasonably be expected? 30-50
7. Anticipated Student Demand.
- a. Will this course serve students primarily within the degree program? YES  NO
- b. Will it be of interest to a significant number of students outside the degree pgm? YES  NO
- If YES, explain: students intrested in interdisciplinary subjects and visual studies such as film, popular culture, internationsl studies may find this course offering relevant
8. Check the category most applicable to this course:
- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities
9. Course Relationship to Program(s).
- a. Is this course part of a proposed new program? YES  NO
- If YES, name the proposed new program: \_\_\_\_\_
- b. Will this course be a new requirement<sup>5</sup> for ANY program? YES  NO
- If YES<sup>5</sup>, list affected programs: \_\_\_\_\_

<sup>4</sup> You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

<sup>5</sup> In order to change a program, a program change form must also be submitted.

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### 10. Information to be Placed on Syllabus.

- a. Is the course 400G or 500? YES  NO

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See *SR 3.1.4*.)

- b.  The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

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## Signature Routing Log

**General Information:**

Course Prefix and Number: A-H 301

Proposal Contact Person Name: Monica Visona Phone: 257-1398 Email: m.b.visona@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
ART College of Fine Arts Curriculum Comm.	9/4/2010	Bar Withers 17403	Bar Withers
	4/6/11	Jane Johnson 17-1709	Jane Johnson

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>6</sup>
Undergraduate Council	10/25/2011	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

\_\_\_\_\_

<sup>6</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

# Cross-cultural Topics in Art History and Visual Studies: Ten Artists, Ten Cultures

**A-H 301**

Spring 201--  
MWF 10:00 – 10:50

M.B. Visona`, Ph.D.  
[m.b.visona@uky.edu](mailto:m.b.visona@uky.edu)

## **Office Hours**

M 11:00 – 12:00, W 11:00 – 1:00, F 1:00 – 2:00, and by appointment

## **Course Description**

Depending on the subtitle, this course compares images and/or artifacts produced either in different cultural contexts or as a result of intercultural contacts and interchange. *May be repeated under a different subtitle for a maximum of six credits.* Pre-req. At least one Art History & Visual Studies course at the 100-level recommended.

## **Subtitle: Ten Artists, Ten Cultures**

This cross-cultural study will compare the roles and responsibilities of the artist in varied societies by examining the training, patronage, and practice of ten individuals who worked in Egypt, Greece, Central America, China, Turkey, New Zealand, Japan, West Africa, Italy, and the American Southwest. It will require students to research the goals and funding sources of local, regional and national arts institutions in the United States, and to present their findings to the class. It will also require them to interview a professional artist.

## **Student Learning Outcomes:**

Students will be able to:

1. identify stylistic and iconographic features that can assign a particular art work to a specific time and place, and that can allow us to partially reconstruct its meanings and functions
2. describe a work of art as an isolated object and as a component of a larger visual environment
3. read, summarize and evaluate art historical literature - and refer to these sources using correct citations
4. write coherent and persuasive papers based upon published and unpublished sources
5. present independent ideas in both written and oral form
6. work in small groups to develop ideas and share information
7. share questions and contribute to discussions

## **Textbook**

**Required:** Anderson, Richard L. 2004. *Calliope's Sister's: a Comparative Study of Philosophies of Art.* Pearson/Prentice Hall, 2<sup>nd</sup> ed. (First edition may be substituted, but page numbers will be different)

**Recommended:** Surveys of the art of the world.

## **Class Schedule**

W 1/13 Introduction to course

- F 1/15      What is an artist?
- M 1/18      No class (Martin Luther King Holiday)
- Egypt, c. 1350 BC: Bak*
- W 1/20      Egyptian sculpture as word and image  
              Reading: Introduction
- F 1/22      Tradition and Innovation in Kemet  
              *Interview Project #1 due*
- Athens, c. 435 BC: Phedias*
- M 1/25      Sculpture for the Gods in Ancient Greece  
              Reading: Western Aesthetics
- W 1/27      Art and *Arete*  
              Reading: Western Aesthetics
- F 1/29      Plato and *Mimesis*  
              Reading: Western Aesthetics
- Guatemala, c. A.D. 800: A Maya Scribe*
- M 2/1        Maya Monuments in History  
              Reading: the Aztecs
- W 2/3        Maya Images and the Gods  
              Reading: the Aztecs
- F 2/5        Maya Royal Arts  
              Reading: the Inuit
- China, c. 990 – 1030: Fan Kuan*
- M 2/8        Handbooks in Chinese Art History  
              Reading: Hindu Beliefs and Raza
- W 2/10      Painting and Taoism  
              Reading: Primary, Secondary and Tertiary Sources
- F 2/12      Review

- M 2/15 Identification Test #1
- W 2/17 Essay Test #1  
*Turkey, c. 1489-1588: Sinan*
- F 2/19 The Mosque in History  
Reading: Survey textbooks
- M 2/22 Structure and ornament in Islamic art  
Reading: Internet sources
- W 2/24 Islam and the West  
Reading: Western Aesthetics
- F 2/26 Artists and Documents  
*Interview Project #2 due*  
  
*New Zealand, c. 1842: Raharuhi Rukupo*
- M 3/1 Polynesian creativity and Mana  
Reading: Australian Aborigines
- W 3/3 Maori architecture and the ancestors  
Reading: Sepik River arts  
  
*Japan, 1760 – 1849: Katsushika Hokusai*
- F 3/5 Printmaking and Popular Images  
Reading: Shinto aesthetics
- M 3/8 Storytelling and the Arts  
Reading: Film and animation
- W 3/10 Storytelling and the Arts  
Reading: Film and animation
- F 3/12 Review
- 3/15 – 3/20 Spring Break
- M 3/22 Essay Test #2
- W 3/24 Identification Test #2  
  
*Italy and the United States, 1843-c. 1911: Edmonia Lewis*

- F 3/26 Notions of art and gender in Nineteenth Century America  
*Proposal for Interview Project #3 due*
- M 3/29 Notions of ethnicity and nationality in the United States  
Reading: Sources on American art  
*The United States, 1887-1980: Maria Martinez*
- W 3/31 The history of Pueblo arts  
Reading: Navajo (Dineh) arts
- F 4/2 Native American art as commodity  
Reading: Navajo (Dineh) arts  
*Nigeria, c. 1880 – 1938; Olowe of Ise*
- M 4/5 Yoruba art and the heritage of the past  
Reading: Yoruba arts
- W 4/7 Yoruba art and aesthetics  
Reading: Yoruba arts
- F 4/9 Yoruba art in history  
Reading: Essays on Yoruba art
- M 4/12 Review: African and African American artists  
Reading: Western aesthetics
- W 4/14 Contemporary directions  
Reading: Markets and dealers
- F 4/16 Post-Modern Views  
*Paper for Interview Project #3 due*
- M 4/19 Review
- W 4/21 Identification Test #3
- F 4/23 *Presentations for Interview Project #3*
- M 4/26 *Presentations for Interview Project #3*
- W 4/28 *Presentations for Interview Project #3*
- F 4/30 Review



T 5/4

**7:00 am** (note **time** and **date**): Essay Test #3

### **Description of Tests and Assignments**

Identification Tests (30 points; 10 points for each)

Provide information for images posted on the MDID website, and be able to define terms given on handouts.

Essay Tests (30 points; 10 points for each)

Unlike Identification Tests, essay tests allow you to consult notes, books, and other materials you bring to class. Each test requires you to write two separate essays using one or two projected images.

Responses to Reading and Class Participation (10 points total)

In class you will be asked to share or write a response (as an individual or as part of a group) to questions on the material in the textbook and the material on reserve. Images illustrating this material will be available on MDID and may be shown in class.

Interview Projects (30 points total)

Project #1 (5 points)

Read a published interview of a living artist by a critic, curator or scholar. The interview must have been published in a printed journal, catalog or book, but you may access it online. Provide the full citation for the source, using the Chicago Manual of Style. Provide a printed copy of the interview and at least one image of the artist's work, and write a brief biographical statement for the artist. In 2 – 3 typed pages, summarize the interview, and evaluate its overall quality as an introduction to the artist. In your analysis, note what types of questions were asked, and what topics were ignored or avoided by the artist or the interviewer. Which questions were most effective in eliciting insights into the artist's practice?

Project #2 (5 points)

Interview an artist who is working in the United States today. The artist need not be able to support himself or herself as a professional artist, but should regularly sell works of art. While your artist need not have obtained formal training, he or she must have received some community recognition (such as a published review, an award, an invitation to a juried show, etc.). Record both questions and responses. If possible, write these verbatim – otherwise summarize them in your 2 – 3 page paper. Reproduce at least one image of the artist's work in your paper.

Project #3 (20 points total)

Proposal: 5 points

Print or photocopy images of one or more art works, and a bibliography you are consulting in order to learn about the person who created them. Please use the Chicago Manual of Style in order to format your entries. Each entry must be a reliable, scholarly source, following guidelines discussed in class.

Paper: 10 points

In 3 – 5 typed pages, write an account of an **imaginary** interview with an artist who lived at least **200 years ago**. You may **not** choose one of the twelve artists featured in this course, or an artist who lived in the same region (during the same period) as a featured artist. You need not choose an artist whose identity is known today - the artist as well as the interview may be imaginary. You will be graded on the plausibility of the artist's responses! Your bibliography should provide you with the information you will need in order to ask appropriate questions in your interview, and your sources must be cited in your paper.

Presentation: 5 points

Choose several of your most important questions and responses from the interview – enough to fill a spoken dialogue of 5 - 7 minutes. Email me images (as JPEGs) that I can place into a Powerpoint Presentation that you can project during your dialogue. You should read the questions, and a partner in the class should read the responses of the artist.

## **GRADING**

100 – 90%= A, 89 – 80%= B, 79 – 70%= C, 69 – 60%= D, UNDER 60%= E

Mid-term and final grades will be posted in “myUK” by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

## **ATTENDENCE:**

Proper classroom decorum will be reviewed during the first week of the semester.

Students are expected to attend every scheduled class. Please notify the instructor if you need to arrive late, leave early, or miss a class for an approved reason (such as illness, jury duty, field trip for another class, etc.). **You will not be able to receive an “A” in the class if you have more than 5 unexcused absences.**

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit “reasonable cause for nonattendance” by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information

regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

### **ACADEMIC INTEGRITY**

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else’s work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

### **STUDENTS WITH DISABILITIES**

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services available to students with disabilities.

### **DISCLAIMERS:**

The sequence of lectures, material covered, and assignments listed in this syllabus may change. Students must attend class if they wish to be informed of these changes.

The art discussed in this class may be related to sexuality and violence, and students will be examining political philosophies, cultural practices, and religious beliefs very different from their own. Students must be prepared to encounter images and ideas they may find offensive.

See me immediately if there is **no grade** on an assignment or test, or if you do not know why you have been asked to re-submit an assignment, or if an assignment **has not been returned** to you after a week from the date it was due. Please **keep all graded assignments** until you have received your final grade for the course.

**Late assignments** will lose one full grade for every class session they are late. In extraordinary circumstances, however, I may give you up to half of the earned points for late assignments turned in before the end of the semester. Unless you encounter an emergency and consult with me as soon as possible afterwards, I will not reschedule the map quiz or oral presentations.

Finally, please contact me if you have any concerns about the course, or any questions about assignments or tests.