Miyazaki International College

Course Syllabus

Spring 2021

|  |  |
| --- | --- |
| Course Title ( Credits ) | Interdisciplinary Art – ART311 |
| Course Designation for TC | N/A |
| Content Teacher | |
| Instructor | Will Hall, Ph.D. |
| E-mail address | whall@sky.miyazaki-mic.ac.jp |
| Office/Ext | MIC 1-331/Ext. 766 |
| Office hours | To be announced |
| Language Teacher | |
| Instructor | NA |
| E-mail address | NA |
| Office/Ext | NA |
| Office hours | Na |

|  |  |  |
| --- | --- | --- |
| Course Description: | | |
| Interdisciplinary art is an exciting new genre in which we will cross boundaries, explore ideas, and have new experiences. In this course, we will learn about a new breed of artists working together with a diverse range of researchers in fields such as psychology, brain science, and medical care to dynamically challenge the perceived limits of what art can do. The course consists of both theoretical and practical components and encourages students to apply what they learn in several projects after gaining a solid understanding of the historical and social framework of interdisciplinary art. | | |
| Course Goals/Objectives: | | |
| This course aims to:  1. Deepen students understanding of historical and currents trends in interdisciplinary creative practices.  2. Encourage students to consider the importance of collaboration and original and innovative thinking.  3. Help students gain an understanding of real-life applications of human creativity and expression.  4. Bridge the gap between theoretical learning in the classroom and the larger society.  5. Generate new ideas for possible artistic intervention in real world problems. | | |
| Tentative Course Schedule | | |
| Day | Topic | Content/Activities |
| 1 | Introduction | * Course outline, introductions and warm-up activities |
| 2 | * Introduction to interdisciplinary art: an historical framework |
| 3 | * Introduction to interdisciplinary art: an historical framework (continued) |
| 4 | Art and Brain Science:  what neuroscience can reveal about famous works of art  (Reading: *Vision and Art: the biology of seeing*, Livingston M., 2002) | * Neuroaesthetics: outline and discussion |
| 5 | * Do you see red like I see red? Art, subjectivity and the brain |
| 6 | * Do you see red like I see red? Art, subjectivity and the brain (continued) |
| 7 | * A neurologist’s view of Op Art * (Artist focus: Bridget Riley, Richard Anuszkiewicz) |
| 8 | * A neurologist’s view of Monet’s *Impression Sunrise* |
| 9 | * A neurologist’s view of Da Vinci’s *Mona Lisa* |
| 10 | From 3D to 2D (and back again) – the psychology of seeing | * Linear perspective: an historical framework * (Artist focus: Masaccio, Brunelleschi and Dürer) |
| 11 | * Stereopsis – Charles Wheatstone’s impact on how we “see” |
| 12 | * 3D film: focus on artist William Kentridge |
| 13 | * Stereoscopic photo making (workshop) |
| 14 | * Augmented and Virtual Reality: new frontiers of experience |
| 15 | * Oculus Quest VR, in-class experience |
| 16 | * VR project: possibilities and risks |
| 17 | Art, Perception and the Senses | * Optical illusions and visual art: the gateway to the mind |
| 18 | * Optical illusions and visual art: making our own illusions (workshop) |
| 19 | * Precedents in perceptual psychology/ art interaction: GM Stratton and Ivor Kohler’s inverted vision experiments |
| 20 | * Precedents in perceptual psychology/ art interaction: Paul Bach-y-Rita sensory substitution |
| 21 | * Artist focus: Carsten Holler |
| 22 | * Artist focus:James Turrell |
| 23 | * Artist focus:Olafur Eliasson |
| 24 | Art and Medical Care | * The EyeWriter project – hacking health reform |
| 25 | * Susana Soares’ *Bee’s project* – detecting cancer using insects’ sense of smell |
| 26 | * Art as medicine: art therapy (historical framework) |
| 27 | * Art as medicine: art therapy (case study of Shobu Gakuen, Kagoshima) |
| 28 | * Art as medicine: art therapy (case study of Shobu Gakuen, Kagoshima) (continued) |
| 29 | * Biofeedback: the body talks back |
| 30 | * Review |
| 31 | Finals |  |
|  | | |
| Required Materials: | | |
| * Folder for handouts * B5 notebook * Smartphone or tablet for research conducted during class   All other material will be provided by the instructor. | | |
| Course Policies (Attendance, etc.) | | |
| **ATTENDANCE**  Students are expected to attend every class. If you must miss class, you need a note from Student Affairs to be excused from the class. If you miss class more than three times you may be asked to withdraw. Three times late is counted as one absence.  **ASSIGNMENTS**  Homework is due regardless of whether you were absent on the day it was assigned. If you will not be able to complete the homework because of illness or other reasons, please submit a note from Student Affairs. Late assignments will be accepted at the discretion of the instructor. The instructor reserves the right to refuse to accept a late assignment.  **PLAGIARISM**  You must use your own thoughts, ideas and writing. Plagiarism is using someone else’s words or ideas without giving them credit. Plagiarism will not be tolerated and may result in failure of an assignment or the class.  At the instructor’s discretion, the consequences for plagiarism may include receiving a zero for the plagiarized paper, or failing the course.  **The instructor reserves the right to make changes to this syllabus at any time.** | | |
| Class Preparation and Review | | |
| Students are expected to spend at least one hour preparing for every hour of lesson, and one hour reviewing and doing homework. Make sure you review your notes after each class and make sure you understand the topics covered. Instructors are available outside the classroom in case students need additional assistance (please check office hours on the first page of this syllabus).  Very often, you will have homework assignments. Make sure you review those before coming to the next class. Also, check the class Content/Activities so you can be prepared for the class. | | |
| Grades and Grading | | |
| • Homework and in-class tasks 20%  • Portfolio 30%  • Tests 30%  • Participation 20%  You will receive a mid-semester evaluation to let you know how you have been doing up to that point. | | |
| Diploma Policy Objectives | | |
| Work completed in this course helps students achieve the following Diploma Policy objective(s):   1. Advanced thinking skills (comparison, analysis, synthesis, and evaluation) based on critical thinking (critical and analytic thought) 2. The ability to understand and accept different cultures developed through acquisition of a broad knowledge and comparison of the cultures of Japan and other nations. 3. The ability to identify and solve problems 4. Advanced communicative proficiency in both Japanese and English 5. Proficiency in the use of information technology | | |

**Assessment Criteria**

Critical thinking

|  |  |
| --- | --- |
| Advanced | Student is able to apply the concepts taught in class to their own artistic experiences, question his or her previous ideas about art, look at arts from more than one perspective, contribute insightfully to class discussions and group projects. |
| Proficient | Student is able to understand the concepts taught in class and sometimes apply them to their cultural experiences. Student contributes to class discussion. |
| Developing | Student is able to understand the concepts taught in class. |
| Emerging | Student does not understand the concepts taught in class. |

Content

|  |  |
| --- | --- |
| Exemplary | Student is able to apply the concepts learned in class to make better understanding of artistic experiences they have in life. Student demonstrates sufficient knowledge to appreciate the artistic culture of the west. Actively engaged in all class activities and demonstrate exemplary problem solving techniques and presentation skills |
| Good | Student is able to apply the concepts learned in class to understand arts. Student understands the class contents and demonstrate good communication skills. Student participates in class discussion voluntarily and make good presentations. |
| Acceptable | Student demonstrates understanding of the content and is adequately prepared for the lesson. |
| Unacceptable | Student does not understand the content OR lesson is very short OR lesson seems inadequately prepared. |

English

|  |  |
| --- | --- |
| Exemplary | Student’s oral and written English shows signs of risk-taking and is relatively free of careless errors. |
| Good | Student’s oral and written English is relatively free of careless errors. |
| Acceptable | Student makes many errors in writing OR minimal contributions to class discussion. |
| Unacceptable | Student makes many errors in writing AND minimal contributions to class discussion. |

