

Revised 05/08/2009

PROPOSAL SUMMARY AND ROUTING FORM

Proposal Title: Arth 390 Art History Study Away: Greece & Turkey

Initiating Unit or Individual: Dr. James Walker

Contact Person's Name: Dr. James Walker e-mail: walker@ferris.edu phone: 2776

Date or Term of Proposal Implementation: Summer 2010

- Group I - A – New degree/major or major, redirection of a current offering, or elimination of a degree, major or minor
- Group I - B – New minors or concentrations
- Group II - A – Minor curriculum clean-up and course changes
- Group II - B – New Course
- Group III - Certificates
- Group IV – Off-Campus Programs

| Group/Individual | Signature | Date | Vote/Action * |
|----------------------------------|-----------------------------|----------|---|
| Program or Academic Unit Faculty | <i>James Walker</i> | 10/21/09 | <input checked="" type="checkbox"/> Support <input type="checkbox"/> Support with Concerns <input type="checkbox"/> Not Support |
| Department Faculty | | | <input type="checkbox"/> Support <input type="checkbox"/> Support with Concerns <input type="checkbox"/> Not Support |
| Department Head | <i>Grant Sider</i> | 10/21/09 | <input checked="" type="checkbox"/> Support <input type="checkbox"/> Support with Concerns <input type="checkbox"/> Not Support |
| College Curriculum Committee | | | <input type="checkbox"/> Support <input type="checkbox"/> Support with Concerns <input type="checkbox"/> Not Support |
| Dean | <i>Matthew G. [unclear]</i> | 10-27-09 | <input checked="" type="checkbox"/> Support <input type="checkbox"/> Support with Concerns <input type="checkbox"/> Not Support |
| University Curriculum Committee | | | <input type="checkbox"/> Support <input type="checkbox"/> Support with Concerns <input type="checkbox"/> Not Support |
| Senate | | | <input type="checkbox"/> Support <input type="checkbox"/> Support with Concerns <input type="checkbox"/> Not Support |
| Academic Affairs | <i>Donald Fluh</i> | 10/21/09 | <input checked="" type="checkbox"/> Support <input type="checkbox"/> Support with Concerns <input type="checkbox"/> Not Support |

* Support with Concerns or Not Support must include a list of specific concerns. Votes must be shown for faculty groups. Administrators check appropriate action taken.

To be completed by Academic Affairs

President (Date Approved)

Board of Trustees (Date Approved)

President's Council (Date Approved)

1. Proposal Summary

(Summary is generally less than one page. Briefly: state what is proposed with a summary of rationale and highlights. Additional rationale may be attached.)

Summary is attached with itinerary and course objectives

2. Summary of All Course Action Required*

a. Newly Created Courses to FSU:

| Prefix | Number | Title |
|---------------|---------------|---|
| ARTH | 390 | Art History Study Away: Greece & Turkey |

b. Courses to be Deleted From FSU Catalog:

| Prefix | Number | Title |
|---------------|---------------|--------------|
| None | | |

c. Existing Course(s) to be Modified:

| Prefix | Number | Title |
|---------------|---------------|--------------|
| None | | |

d. Addition of existing FSU courses to program

| Prefix | Number | Title |
|---------------|---------------|--------------|
| None | | |

e. Removal of existing FSU courses from program

| Prefix | Number | Title |
|---------------|---------------|--------------|
| None | | |

3. Summary of All Consultations

| Form Sent (B or C) | Date Sent | Responding Dept. | Date Received & by Whom |
|---------------------------|------------------|-------------------------|------------------------------------|
| NA | | | |

4. Will External Accreditation be Sought? (For new programs or certificates only)

_____ Yes X _____ No

If yes, name the organization involved with accreditation for this program.
NA

5. Program Checksheets affected by this proposal.
None

NEW COURSE INFORMATION FORM

See Sample – Limit to Two Pages Please

Course Identification:

Prefix: Number Title

Arth 390

Art History Study Away: Greece & Turkey

Course Description:

Attached

Course Outcomes and Assessment Plan:

Attached

Course Outline including Time Allocation:

Attached

CREATE NEW COURSE
Course Data Entry Form

FORM F

Create New Course
Rev. 07/23/07

I. ACTION TO BE TAKEN: CREATE A NEW COURSE

Notes

1. Complete each item in Section I and Section II.
2. If this course is to be used as a prerequisite for other university courses, Form Fs that reflect the prerequisite change must be submitted for those courses as well.

Term Effective (6 digit code only): 201005 Examples: 200801(Spring), 200805(Summer), 200808(Fall)

Note: The first four digits indicate year, the next two digits indicate month in which term begins.

II. PROPOSED FOR NEW COURSE: Complete all sections a through r, See manual for clarification.

a. Course Prefix

b. Number

390

c. Enter Contact Hours per week in boxes.

LECTure

LAB

INDEpendent Study – Check (x)

Practicum:

Seminar:

d. Course Title: Arth Hist. Study Away: Gr & Turk (Limit to 30 characters/spaces.)

e. College Code:

f. Department Code:

Credit Hours: Check (x) type and enter maximum and minimum hours in boxes.

g. Type: Variable Fixed h. Minimum Credit Hours i. Maximum Credit Hours

j. May Be Repeated for Added Credit: Check (x) Yes No

k. Levels: Check (x) Undergraduate Graduate Professional

l. Grade Method: Check (x) Normal Grading Credit/No Credit only (Pass/Fail)

m. Does proposed new course replace an equivalent course? Check (x) Yes No

n. Equivalent course: Prefix NA Number See instructions on Replacement courses.

o. CATALOG DESCRIPTION – Limit to 75 words – PLEASE BE CONCISE.

Art History Study Away to Greece and Turkey provides students with the opportunity to study great monuments of art from the classical and medieval worlds in those two countries. On-site presentations are given to make students aware of the significance of the art they are viewing within the artistic cultural history of the Mediterranean world.


p. Term(s) Offered: (See instructions for listing.) q. Max. Section Enrollment:

r. Prerequisites/Co-requisites/Restrictions: (If none, leave blank.) Limited to 100 spaces. .

UCC Chair Signature/Date:

_____/____/____

Academic Affairs Approval Signature/Date:

 10/20/09

To be completed by Academic Affairs Office: - Standard & Measures Coding and General Education Code
 Basic Skill (BS) General Education (GE) Occupational Education (OC) G.E. Codes

Office of the Registrar use ONLY

Date Rec'd: ____ Date Completed: ____ Entered: SCACRSE __ SCADETL __ SCARRES __ SCAPREQ __

GENERAL EDUCATION APPROVAL FORM

Form G plus justification of the General Education designation being sought must be sent to the General Education Coordinator (preferably electronically). The criteria for each designation can be found FSU General Education website:
<http://www.ferris.edu/HTMLS/academics/gened/gened.html>

Upon review, the form below will be completed by the **University General Education Committee** for the courses that will meet General Education requirements. The form must be included in the proposal packet.

Course Prefix: ARTH **Course Number:** 390

Course Title: Art History Study Away : Rome, Florence & Paris **G. E. Codes Requested:** G & C

G.E. Codes: G=Global Consciousness; R=Race/Ethnicity/Gender Issues; S=Social Awareness; C=Cultural Enrichment; W=Writing Intensive; Z=Scientific Understanding

Initiator: Dr. James Walker **Date Sent:** 8/22/08

Proposal Contact: Dr. James Walker **Email:** walkerj@ferris.edu

Department: Humn **Campus Address:** Johnson Hall 124

Please Print

University General Education Committee: _____

Chair: _____ **Date Returned:** _____

Based upon University General Education Committee review on _____(date), we

- Support the request to designate the course listed above as a _____(insert Gen. Ed. Designation(s).)
- Do not support the request to designate the course listed above as a _____(insert Gen. Ed. Designation(s) for reasons listed below.

Comments:

Cultural Enrichment Course Criteria

Courses designated as Cultural Enrichment courses should meet the following criteria:

1. provide interpretive approaches to the events, arts, languages, or ideas of cultures; The art that we study on this trip has already been covered in on-campus courses. In those classes, students have already learned the many approaches, (Marxist, Freudian, Feminist, etc.) This examination includes not only the art, but the cultural and historical milieu in which the art was created. This is part of the foundation of the discipline of art history. In this course our critical gaze will be directed at the art of the eastern Mediterranean during the classical and Byzantine periods.
2. offer established methodologies for understanding components of cultures; Art historians do not generally study culture by chopping it into bits. The Burkhardtian thesis, which provided the methodological foundation for art history tends to look from the whole to the part rather than the reverse. Thus, the political significance of Alexander the Great can be discussed as history, but in art history we see how the art, the philosophy, etc. are an extension of the political. Still, when examining the Greek monastic movement and its art, we sometimes separate the life of those men from the culture in which they lived, in the same way that they physically separated themselves. In the eastern Mediterranean world of late antiquity, where so many were illiterate, modern art historians usually "read" the art in an approach referred to as the iconographic. That said, this can be taught in a number of different ways. The last time I went to Greece I asked my students to prepare for a discussion on democracy. Once there, in the shadow of the Parthenon, they were asked to lead the discussion and to show how the great building behind us was a natural extension of democratic ideals. As the instructor, I only interrupted when asked, or when it was necessary to correct misstated facts (dates for instance).
3. offer an appreciation and understanding of the "techniques" of the arts or disciplines; In regards to the techniques found in period styles or in the works of individual artists, that is a significant part of the teaching of art history. Every student who travels with me would be able to explain the contrapposto of Myron's The Discus Thrower or the terracotta that gives meaning to the Hellenistic Ruler, a work whose author is unknown. Eastern Byzantine basilica design has its roots in the architectural design of the Roman Pantheon, but has significant enough design changes to make it part of a new style. At the various sites that we visit, the students are able to confirm these stylistic designations personally.
4. possibly provide participation in the various arts; Art history students do not make art, at least not in my class. They study it and offer critical interpretation. Art historians evaluate the work of skilled artists and craftsmen and women and show how they are the product of the culture that produced the art.
5. help students see the connection between the elements of cultures and themselves; The idea of connecting students with their history through the arts is a central component of an art history study-away. There are many examples that I could give, but students who encounter the classical style of the Athenian acropolis in support of that cities' "demos kratia" will have little trouble making the connection with the classical style that is prevalent in federal buildings found in Washington D.C and the nation's state capitals. There are countless examples in religious and public buildings that show students how the past informs the present.
6. help students explore new ways to perceive, think, experience, and value; This criteria is applicable to any course offered on-campus. As far as a study-away is concerned, perception and experience is at the heart of it all. There is an old adage attributed to Mark Twain that goes "Travel is fatal to prejudice." Provincial notions our students might have about Greeks or Turkish Muslims will disappear very quickly when they live among them. And, while there is nothing wrong with being proud to be an American, students soon become clear on why people of other countries might be just as proud of their heritage. Without fail, that fact is a consistent theme in all my trips.

7. help students gain a better understanding of a culture from an analysis of specific events or works; Art historians explain culture through the examination of art, in the same way that political science students explain the evolution of nations through the decisions made by their leaders. The rise of the Athenian city- state can be easily shown through an examination of the buildings on the acropolis or the sculptural friezes found in the various archeological museums. The Greek play Oedipus the King can be linked to the political turmoil in Athens following the outbreak of plague, which can then be connected to great theatres in Greece such as the one at Epidauros.

8. be compatible with the designation of other universities; The 390 designator is consistent with offerings at other universities and it is compatible with the criteria established at Ferris State University.

9. provide knowledge and appreciation of the components of a culture; The notion of “cultural components” in this question is a bit ambiguous, but I assume that it refers to the act of separating elements of culture to study them in isolation. This is a modern approach and works to a point, but is antithetical to a basic premise in art history that states that such a separation does clarify the art produced within a culture. In Greek classical culture, there was far more harmony in thought and action than there is in the fractious modern world. Forcing a modern approach here is not academically sound. So, for instance, it is consistent with our discipline to explain the violence depicted on the Parthenon frieze, in battles between humans and centaurs as the battle inside all of us between rational and irrational forces. Why do we do it this way? It is because the designers of the art wrote about it and said that’s what it was meant to say.

10. offer an understanding of the processes of thought or creativity that produces a cultural artifact; One of the things that art historians are cautioned against is crawling inside the head of someone dead 2500 years to explain their “genius” without corroborating written evidence. I can’t explain genius, but the student’s get it anyway. It is hard to imagine students standing at Ephesus or at the Theatre of Epidauros, with its perfect acoustics, who doubt the genius of its creators. That said, artists do not stand in isolation; all are part of their culture. The Parthenon is related to the earlier temple designs found at Paestum and the temple complex found at Delphi is deeply rooted in the religious traditions of the ancient near east. A close examination of this artistic borrowing to show how it is reorganized to make a new image is the stuff of art history.

11. be taught by faculty with the appropriate credentials. As for my credentials, I have taught art history at this and other institutions for forty years. I have led numerous well-received study-away courses and I am published in my field. My doctorate is in the Humanities with a concentration in art history.

Global Consciousness Course Criteria

Courses designated as Global Consciousness courses must meet the following criteria:

1. at least 50 percent of the course content must address one or more of the following areas of study concerning a region(s) or country(ies) outside North America (United States and Canada): Geography, Economics, Language(s), Culture(s), History; The Art History Study Away: Greece and Turkey is one hundred percent outside of North America. We will work from seven in the morning to seven in the evening at museums and at important sites to better understand the cultural and artistic history of two great countries, as well as the impact their cultures have had in the modern world. Where better to understand the nature and evolution of our democracy than to visit the place that originated the idea? How better to understand the resentment many Muslim nations have toward American policies than to stay in a Muslim country? While students may be studying the artistic history of these two countries, they also will live in modern Greek and Turkish cities. They will ride the subways, order and eat the food, listen to the music, change the money, watch CNN Greece and CNN Turkey and they will meet people who see the world in a way that is very different from the way we see it in America and, they will talk to them when they can. In short, the immersion is complete. I would be a poor instructor if I did not take my students after hours to Greek and Turkish musical concerts (offered every evening) and to sporting events such as soccer matches, though to be truthful, I despise the game. What is learned on a study-away often goes far beyond what is found in the syllabus. As a graduate student I had the opportunity to live among people from other lands. It enhanced my graduate experience greatly. I want the same for my students.
2. the course must provide the students with an understanding of the cultural context of the region(s) and area(s) of study. The course must provide the students with an understanding of contemporary cultures outside the United States and Canada. Greece as a country, developed out of fiercely independent city states. While Athens is the capital, there are distinctive cultures that exist in Corinth and other Greek cities, not to mention, the Cycladic islands and Crete. Each has its own particular problems that are manifest in their politics, their communications, and yes, even in their art. One of the great weaknesses of studying foreign countries in a survey class is that these differences are not always apparent. More than teaching the art, I must be prepared to explain these differences to my students, for they will encounter them along the way. Why for instance, does the European Union subsidize olive production in Greece and not in Italy? How do fish farms work anyway, and what are the environmental concerns? Why would a Muslim country such as Turkey schedule war preparation exercises with Israel? What is the impact of secularization in Turkey on other Muslim countries? Why is the E.U. stonewalling Turkish entry into their union. What is the status of human rights discussions in Turkey as they relate to Muslim law? These discussions will dominate the news on CNN that my students will hear. They will want to know what is going on and it is my job to give an explanation. I suspect that encountering modern problems in countries dotted with ancient structures must seem odd at first. Still, they can't escape it if they wanted to and that experience will make them more aware of their world and will, in the final analysis, change them forever.

PROGRAM PROPOSAL

Rationale: This art history study-away course is consistent with others offered by this instructor through Ferris State University over the past ten years. It is solely for those students who have successfully completed the art history surveys at this university. The study-away trip is based on the theory that travel abroad to sites and museums is the best way to enhance learning completed earlier in the classroom. This is done by bringing students to actual sites (the Acropolis, the Temple of Delphi, etc.) or to major museums (Greek Archeological Museum in Athens) that house the greatest and most significant examples of classical art. Because this is reserved for Ferris art history students, no advertisement is offered, and only the best students are rewarded with invitations to go. The course takes place over a fourteen day period and is offered for six credits. During this course, students are immersed in art historical study and analysis. Each day we rise at seven o'clock and are at museums or sites until seven in the evening. By the tenth day of the trip we have already exceeded the number of contact hours that students would experience in ARTH 110 and ARTH 111 combined. This study-away is a highly concentrated, extremely rigorous academic experience. The instructor teaches at every venue and students are required to analyze the art in situ, to gain a full appreciation of the creative genius that has inspired great periods in western art. Please consult the day-by-day schedule listed below for more information..

Schedule: Everyday that is spent in-country will be spent with the instructor. All days begin at seven o'clock in the morning and end at seven o'clock in the evening. There is no formal classroom time, as that has been accomplished in previous semesters at Ferris State University. All hours during the day are spent in excursions to important sites or museums. Below is the day-to-day schedule for this study-away.

Thursday, May 13th

Arrival in Greece: The Plaka district, and agora.

- Objectives:
1. To reinforce previously taught material on the origins and development of Greek democracy.
 2. To provide students with an understanding of how Greek architecture flowed from the desire to create open markets and spaces that included all citizens.
 3. To acquaint students with traditional and modern Greek cuisine.

Friday, May 14th

The Acropolis and the Acropolis Museum

- Objectives:
1. To reinforce previously taught material on the origins of Greek architecture.
 2. To provide students with an understanding of the architectural techniques that were employed by ancient builders based on the examination of the scale of the structures.
 3. To further emphasize the close relationship between classical art and religion.

Saturday, May 15th

Museum of Cycladic art and the Benaki Museums

- Objectives:
1. To reinforce previously taught material on the Cycladic period in Greek art.
 2. To show the connection between the art of the Cycladic Islands and the art of mainland Greece.
 3. To examine the history of Greek culture from the ancient period through 1821 and the Greek struggle for independence.

Sunday, May 16th

Argos, Corinth, Mycenae and Tiryns

- Objectives:
1. To reinforce previously taught material on ancient Greek art found at the Tholos Tomb and the extensive ancient ruins at Mycenae.
 2. To provide students with an understanding of how ancient structures and ancient myth influenced the epic tradition in Greece.
 3. To provide students with a view of modern Greek cities whose lives are informed on a daily basis by the spectacular evidence of Greek classical culture.

Monday, May 17th

Epidauros and Olympia

- Objectives:
1. To reinforce previously taught material on Greek art, myth and drama produced at the great Theater of Epidauros.
 2. To reinforce the classical Greek insistence on the balance between the intellectual and the physical that can be seen in the environs and museum at Olympia, original home of the Olympic Games.

Tuesday, May 18th

Olympia (morning, continuation from the previous day) and Delphi

- Objectives:
1. To reinforce previously taught material on Greek architecture.
 2. To reinforce previously taught material on the development of Greek architecture and the development of Greek religious sites.
 3. To inform students of the Greek desire to predict the future, to better understand the world through the use of sacred sites.

Wednesday, May 19th

Delphi and Meteora

- Objectives:
1. To reinforce previously taught material on pagan temple design to show the difference between a temple and a church.
 2. To reinforce previously taught material on Byzantine monastery art.

Thursday, May 20th

Meteora and return to Athens

- Objectives:
1. To make students appreciate the monastic culture that sought retreat from the world to prepare for judgement.
 2. To reinforce previously taught material on Byzantine monastery design.
 3. To bring students to the ancient site at Thermopylae to explain the militaristic culture of the Spartans and to view the monument to Leonidas.

Friday, May 21st

Piraeus and Mykonos

- Objectives:
1. To begin a cruise of the Greek islands to examine the roots of mainland Greek culture through an examination of the art produced in the Cycladic islands.
 2. To provide students with an understanding of the important history of Cycladic culture based on its unique position between modern-day Turkey and Egypt.

Saturday, May 22nd

Kusadasi (Turkey) and Patmos

- Objectives:
1. To reinforce previously taught material on Greek temple design at the ancient structure at Ephesus.
 2. To demonstrate the Christian history in this region by traveling to the Revelation island of Patmos and St. John's Grotto.

Sunday, May 23rd

Heraklion and Crete

- Objectives:
1. To provide students with a view of the ruins at Knossos and an understanding of how the Minotaur myth played into the epic story of the rise of Athenian culture.
 2. To provide students with an opportunity to experience the island of Santorini and to explain the historical connection between the island and Plato's Atlantis.

Monday, May 24th

Return to Athens to take a flight to America.

Assignments and grading: All students are required to bring their class notes from the art history surveys. At each museum or site, they are to compare what they have been taught with what they are viewing. Additional information is dispensed beyond what can be taught in a survey course and information provided by docents is also noted. As new material is added to the original course notes, the knowledge of the student is increased beyond the on-campus experience. As the trip progresses, these entries are discussed among the students and the instructor. After the trip has been completed, students are asked to create a journal of entries that include an enhanced set of classroom notes and a description of their experiences concerning the works they have viewed. That journal, and the insights it provides, will give the instructor an understanding of what each student has gained from the experience. The journal/notes is evaluated in much the same way a lengthy term paper would be evaluated. The level of understanding and the strength and lucidity of the prose will determine the course grade. For that reason, the journal is due prior to the end date of the Summer session, giving the students the opportunity to reflect and to edit their text during the Summer months.

Statement of learning and inter-cultural growth: There are two types of learning that take place on an art history study-away. The first is formal and is about the art that is encountered. That is assessed daily in conversations and question and answer sessions. For instance, learning about Greek art and philosophy while standing on the acropolis, in a place where Plato may have stood, is an invigorating experience that sharpens the dialogue and makes more meaningful, lessons learned in a classroom. The learning is active and the instructor only adds and makes corrections when the students are finished. This then, becomes part of the journal mentioned above. The second kind of learning is informal and deals with how students come to understand how to conduct themselves in a foreign culture. In this, the instructor is actively involved in showing how money is changed, how meals are ordered, how prices are determined based on barter, etc. In addition, students must develop a confidence in knowing how to get from place to place. Subways and bus maps are explained in full and, in time, the students are made responsible for plotting the routes to be taken on a particular day.

Unstructured time: In truth, there is very little unstructured time on these trips, as there is much to see and little time to see it in. There are, however, two exceptions to this. The first involves shopping in the Plaka markets in Athens. Often, students are given monetary assistance by members of their family. In turn, the students often want to pick up gifts to express their gratitude. In the market center mentioned above, students are given a few hours on a given day to obtain the things they want to bring home. As they shop, the instructor moves from group to group to help them with monetary exchange and to make certain they are not taken advantage of. The second exception is in the evenings when the day is completed. It is important to understand that the instructor does not serve as a parent or chaperone on these trips. Still, there are free musical performances nightly in many towns and I often invite students to join me at such events. There will always be, however, those students who wish to go to a club for the evening. Since

that cannot be avoided, they are reminded of the Ferris study-away conduct policy and suggestions are given about the best places and areas to visit. In every case, they are instructed to go as a group and to return as a group. On my trips, no one goes anywhere alone. During the evenings, the students are always aware of where the instructor is and how he can be located in a emergency.

Scheduling: This study-away is in conformance with the updated policy.

Credit hours: This study-away is of sufficient length to be in conformance with current university policy.

Travel arrangements: All arrangements for this trip are handled through the study-away office.

Program evaluations: The study-away office provides an evaluative instrument that will be made available to the Humanities Department Head when the trip is concluded. All information regarding contact hours, excursions, assignments and objectives can be found in the syllabus. In addition, it has been my practice to update my Department Head with communiques as the trip progresses.

TO: The Global Consciousness Committee

FROM: James Walker

RE: Global consciousness credit for Greece-Turkey study-away

DATE: 10/10/09

Colleagues: The content of this course clearly meets all three criterion listed on the global consciousness form. I have presented that material, plus a breakdown of our daily activities to demonstrate what the students must do. It is my understanding though, that what may be questioned is whether or not what is done is contemporary enough, or to put it another way, is about the modern day cultures of Greece and Turkey. To that I can only say that the students stay in Greek and Turkish hotels away from American lodgings near the airports. The students watch Greek and Turkish television, witness new art and architecture as it is being created, learn how to change currency, to buy their own food, to order commodities, and in short, are completely immersed for a two week period in two different foreign cultures. By the end of the trip they can read complicated subway maps, understand baffling street signs and, if they have no musical taste whatsoever, they may even come to like European techno rock. They go to evening concerts, attend athletic matches and mix with Greeks and Turks where they learn to bargain down leather merchants to obtain that leather jacket that will make them appear more stylish when they return home. Beyond what they learn from the historical study and what they experience on a daily basis, I have nothing else to offer to convince you that my students have gained a consciousness of cities, countries and regions that they did not have prior to this study away experience.