

Department	International College of Liberal Arts		
Semester	Fall 2025	Year Offered (Odd/Even/Every Year)	Every Year
Course Number	ARTS100		
Course Title	Art Appreciation		
Prerequisites	None		
Course Instructor	STOCKER Sam	Year Available (Grade Level)	1
Subject Area	Interdisciplinary Arts: Arts	Number of Credits	3
Class Style	Lecture	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

Course Description	<p>In this art appreciation course, we will explore the fundamental concepts that underpin our understanding of art. Through a combination of lectures, discussions, and practical assignments, students will gain a deeper appreciation for the creative process involved in making art, and the various factors that contribute to its meaning and significance. Topics covered in the course will include the principles of art and design, such as color theory, composition, and perspective, as well as the cultural and historical contexts in which art is created. Through regular practical assignments, students will have the opportunity to apply what they've learned in class to their own creative work, gaining valuable skills for use in both traditional and digital art forms. Ultimately, the course aims to provide students with the tools and knowledge needed to think critically and creatively about art, and to appreciate its role in human culture. Whether you are an experienced artist or simply have a love of art, this course offers a valuable opportunity to deepen your understanding of this endlessly fascinating subject.</p>
Class plan based on course evaluation from previous academic year	<p>The course has been re organised into three sections to clarify. this will be Visual analysis lectures, art lectures and practical lessons. There will not be less course work as essentially time will be given in class to achieve some of these tasks. Worksheets will be revised for clarity. Students will be responsible for their own materials and students working constantly will receive favourable grading based on their regular effort.</p>
Course related to the instructor's practical experience (Summary of experience)	<p>Over the past 20 years, I have dedicated myself to studying, teaching, and creating art across a range of disciplines. My interest in art began early on, but it was a significant loss in my family that ultimately led me to pursue a career in the arts. Through my studies and teaching, I have developed expertise in art history, painting, sculpture, and graphic design. I continue to explore and experiment with different techniques and mediums in my own art-making practice. Overall, my journey in the arts has been both challenging and rewarding, and I look forward to continuing to learn, teach, and create in the years to come.</p>
Learning Goals	<p>Develop a foundational understanding of art appreciation and the principles of art and design.  Learn to think critically about the meaning and significance of art and its impact on society.  Develop the ability to articulate ideas and engage in meaningful discussions about art.  Improve creative problem-solving skills through brainstorming, idea development, and practical assignments.  Enhance written and verbal communication skills through presenting ideas in class and email discussions.  Develop time management and study skills through homework assignments and the submission of mind maps or sketch notes for each reading.</p>

iCLA Diploma Policy	DP1/DP2/DP3/DP4
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## iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Problem-Based Learning/Discussion, Debate/Group Work/Presentation/Workshop, Fieldwork				
More details/supplemental information on Active Learning Methods	<p>Creative assignments Students will be given regular creative assignments to encourage hands-on learning and practical skill development. These assignments may include digital art forms, photography, and other mediums.</p> <p>Reflections Students will be required to reflect on their learning experiences throughout the course. This may include reflecting on their creative process, their progress in developing their skills, and their understanding of the course material.</p> <p>Collaborative projects Students may be assigned collaborative projects, which will require them to work together to create a cohesive piece of artwork. This will encourage teamwork and communication skills, as well as creativity and problem-solving abilities.</p>				
Use of ICT	During classes where students are required to write or conduct research, the use of computers will be allowed. This will enable students to take notes efficiently, conduct online research, and produce high-quality written work. However, it is important that students use their computers responsibly and do not engage in activities that are unrelated to the task at hand. The instructor will monitor computer use during class to ensure that it is being used appropriately. Anyone found working on unrelated course work will be deducted points from their final grade.				
Contents of class preparation and review	Students will be required to create a presentation using PowerPoint or a similar software that will be submitted for grading at the end of the semester. This assignment will enable students to demonstrate their understanding of the course material and their ability to articulate their ideas effectively through visual aids. Students will be given guidance on how to create a compelling and informative presentation, and will have the opportunity to practice their presentation skills in class before submitting their final product. The instructor will provide feedback and grading based on the content, organization, and delivery of the presentation.	Hours expected to be spent preparing for class (hours per week)	3 hours	Hours expected to be spent on class review (hours per week)	3 hours
Feedback Methods	If students have any questions or concerns, they are encouraged to contact the instructor by email at stocker.sam@c2c.ac.jp or to visit the instructor's office in F202 during office hours. The instructor is always happy to assist students and provide guidance on any aspect of the course, whether it be related to class material or assignments. Students should not hesitate to reach out for assistance, as the instructor is here to support them in their learning journey				

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Handed in as a presentation.	25%	Criteria 1 Main text visual notes,
Handed in as a presentation.	30%	Criteria 2 Artwork questions and Theory questions
Handed in as a presentation.	30%	Criteria 3 Practical assignments
Handed in for exhibition	10%	Criteria 4 Artwork exhibit
Overall effort as observed in class and in assignments	5%	Scholarship

Required Textbook(s)	Throughout the course, students will receive assigned readings from the course textbook. These readings will provide a foundation for class discussions, lectures, and assignments. It is important that students read the assigned material in a timely manner in order to fully engage with the course material and participate in class activities. The instructor may also assign additional readings or resources as needed to supplement the textbook material and deepen students' understanding of the subject matter.
Other Reading Materials/URL	Students should buy a sketchbook for this course. You may need more than one. I recommend an A3 size, but I am setting a Minimum size of A4. The text for this course will be discussed with the students in the introductory class. More information and readings will be given to the students throughout the course. There will be several practical assignments, so students will need to purchase materials such as paint, pencils, and others to do these activities. This, too, will be discussed in class. Students should keep in mind they need to spend up to 3000jpy. Students should also have access to a digital camera of some kind (a smartphone is acceptable). By joining this course, students agree to make the funds available for any equipment or travel deemed necessary. Students will also need a sketchbook or an unlined notebook for the course. Students will also will need pencils, colours pens of pencils for the course. The students who do not purchase the necessary equipment will insure a points penalty under the studentship grading criteria.
Plagiarism Policy	Plagiarism is the dishonest presentation of the work of others as if it were one's own. Duplicate submission is also treated as plagiarism. Depending on the nature of plagiarism you may fail the assignment or the course. The repeated act of plagiarism will be reported to the University which may apply additional penalties. You must make citations for everything that you have used from another source. When making citations please use the standard Harvard method which can be found here: <a href="https://www.citethisforme.com/harvard-referencing">https://www.citethisforme.com/harvard-referencing</a> . Please note that if you are citing a book, an article, or a website, the method of citation changes. These rules apply to art making too.
Other Additional Notes (Outline crucial policies and info not mentioned above)	Students should make sure that they inform the instructor of any misunderstandings. <b>ATTENDANCE:</b> 4 absences no penalty, no explanation needed. After this: 5-7 absences, -1 letter grade; 8-9 absences -2 letter grades; 10 absences -3 letter grades; more than 10 absences - Fail. Being more than 20 minutes late will be considered absent. Exceptions to participation rule are documented evidence of illness from a clinic or hospital; these must be presented within one week of the missed class. Documented official family emergencies, requiring leaving campus; notify before or just after missed class session.  Some classes may require students to go out of the class during class time on the university campus for assignments.  In creative classes students are responsible for cleaning their immediate seating area.  photographs may be taken to determine where people were sitting and who was in attendance due to the class size. these photographs will not be published.

(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	(Day 1): Introduction to the course lecture In this lecture I will give an outline to the course this will include the rules, an overview of the content, the grading criteria and the course work.
Class 2	Part 1 What is Art 1 In this class I will have a discussion about Art as we understand it at the beginning of the course. we will use the conceptual framework questions on subjectivity to discuss the subject.
Class 3	1 Line, Shape, and the Principle of Contrast (lecture and questions) - theory In this lecture, we delve into the fundamental concepts of line, shape, and contrast, catering to students with limited exposure to the basics of art. Focusing primarily on their roles in two-dimensional artworks, we explore how these abstract notions aid viewers in comprehending spatial organization. Additionally, we emphasize their significance in directing attention and conveying the artist's intended messages. Within the discussion on lines, we define various types such as contour, implied, directional, and communicative lines, showcasing their diverse functions and expressive potentials, including regulation and the portrayal of freedom and passion. We conclude this segment by contrasting regular and irregular lines. Moving on to shapes, we define them as two-dimensional areas with distinct boundaries, distinguishing between geometric and organic shapes while addressing instances of implied shapes. Lastly, we delve into the concept of contrast, demonstrating how artists utilize positive and negative shapes to create visual impact and figure-ground reversals, thereby enhancing the overall composition. Through this lecture, students will gain a foundational understanding of these essential elements, enabling them to appreciate and analyze artworks with greater depth and insight.
Class 4	2 Form, Volume, Mass, and Texture - (lecture and questions) - theory In this lecture, we delve into three-dimensional artworks, focusing on form, volume, mass, and texture. Students will grasp how artists manipulate these elements to create visual impact. Forms, whether geometric or organic, are explored for their solidity and spatial presence. We distinguish between volume and mass, using examples to illustrate. Texture, both tactile and subversive, plays a vital role in engaging viewers. We also discuss relief and in-the-round presentations, alongside the relationship between mass and weight. Through this condensed overview, students gain a deeper understanding of the complexities within three-dimensional artworks, enhancing their analytical skills and appreciation.

Class 5	<p>Class 53 Implied Depth: Value and Space – (lecture and questions) - theory</p> <p>In this lecture, we explore how artists create the illusion of depth in two-dimensional artworks. We focus on two key elements: value and space. Value, representing light and dark tones, is discussed along with techniques like chiaroscuro and hatching. We also examine how artists imply depth through strategic use of space, including size, overlap, and positioning of shapes. Techniques such as atmospheric perspective, linear and isometric perspective, and foreshortening are explained with diagrams for clarity. Through this discussion, students gain insight into the methods artists employ to bring depth and realism to their two-dimensional creations.</p>
Class 6	<p>4 Colour - theory – (lecture and questions)</p> <p>In this lecture, we delve into the complexity of color, a fundamental element of art. We start by explaining its physical properties as refracted light, aiding students in understanding artists' color choices and their own perceptions. Emphasizing color's subjective interpretation, we explore its diverse psychological and physiological associations. We discuss additive and subtractive color combinations, color wheels, and key color characteristics. Additionally, we examine color symbolism across cultures and its psychological effects. Through this condensed overview, students gain insight into color's intricate role in art and its profound impact on human perception and culture.</p>
Class 7	<p>5 Motion and Time – theory – (lecture and questions)</p> <p>In this lecture, we explore the dynamic elements of motion and time within art, highlighting the intentional strategies employed by artists to convey these concepts effectively. We delve into the portrayal of motion in static artworks, uncovering visual techniques used to imply movement, such as stroboscopic motion, alongside examples from performance art and kinetic sculpture. Additionally, we investigate the representation of time in art, defining its six basic attributes and examining how film utilizes them to craft compelling narratives. Furthermore, we delve into contemporary practices like bioart, which challenge traditional notions of motion and the passage of time. Through this exploration, students gain a deeper appreciation for the diverse ways in which artists manipulate motion and time to evoke emotional responses and redefine our understanding of art.</p>
Class 8	<p>6 Unity, Variety, and Balance – theory – (lecture and questions)</p> <p>In this lecture, we delve into the fundamental principles of design—unity, variety, and balance—that underpin the coherence of artistic compositions. Unity, manifested through compositional, conceptual, and gestalt connections, organizes elements into harmonious wholes. Additionally, we investigate variety's role in introducing diversity and contrast, enhancing the unified elements within a composition. Finally, we unpack the concept of balance, examining its visual distribution of elements through radial, symmetrical, and asymmetrical arrangements. Through this exploration, students gain a deeper understanding of how these principles contribute to the cohesive and harmonious nature of artistic compositions.</p>
Class 9	<p>7 Scale and Proportion – theory – (lecture and questions)</p> <p>In this lecture, we delve into two essential principles related to size in art: scale and proportion. Scale refers to the overall size of an artwork, conveying meaning to viewers and offering artists opportunities for manipulation, as seen in hierarchical and distorted scale. Meanwhile, proportion pertains to the size relationship between different parts of an artwork and its entirety. We explore various proportional systems, including those based on the human body, both within and outside the Western canon. Diagrams aid in understanding concepts like the Golden Section and other proportional ratios utilized by artists, architects, and designers to achieve harmonious compositions. Through this exploration, students gain insight into how scale and proportion contribute to the visual impact and structural integrity of artworks across different cultures and historical contexts.</p>
Class 10	<p>8 Focal Point and Emphasis - theory- (lecture and questions)</p> <p>In this lecture, we delve into the principles of focal point and emphasis, which serve as powerful tools for directing viewers' attention within a work of art. Focal point designates a specific area deliberately organized to draw the viewer's attention first, allowing artists to control the sequence in which different elements are perceived. Through examples such as Artemisia Gentileschi's "Judith Decapitating Holofernes," we explore how a single, potent focal point can enhance dramatic emphasis. Emphasis extends beyond isolated areas to encompass broad sections or entire surfaces, guiding viewers' focus throughout the composition. We also examine instances of subordination, where the focal point is manipulated in unconventional ways to divert attention. Lastly, we analyze how artists utilize techniques like line, contrast, and placement to effectively apply focal point and emphasis, elucidating their role in shaping the viewer's experience of an artwork. Through this exploration, students gain a deeper understanding of how artists strategically manipulate these principles to create compelling and engaging compositions.</p>
Class 11	<p>9 Pattern and Rhythm – theory- (lecture and questions)</p> <p>In this lecture, we explore the principles of pattern and rhythm, essential elements in design that aid viewers in comprehending visual forms. Patterns, organized into motifs or left to exist in randomness, serve to order and energize artworks through the repetition of shapes, values, or colors. Through examples like Maya lintels, such as "Maya Lintel Showing Shield Jaguar and Lady Xoc," we observe how strong patterning emphasizes messages conveyed in images, such as royal power and hierarchy. Rhythm, on the other hand, is defined as the relationships between elements within a work of art. Artists employ various rhythmic patterns, including repetitive, progressive, or alternating rhythms, to engage viewers and structure their viewing experience. Through understanding rhythm, students gain insight into how</p>
Class 12	<p>10 Engaging with Form and Content - theory- (lecture and questions)</p> <p>In this lecture, we delve into the intricate process of analyzing meaning within artworks, providing students with a comprehensive framework for understanding and interpreting artistic expression. Through various analytical methods, including formal, stylistic, iconographic, and contextual analyses, students uncover the diverse layers of meaning embedded within artworks. We emphasize the importance of combining different approaches to gain a deeper understanding of artistic intention and the socio-cultural contexts in which artworks are created. From formal analysis, which utilizes knowledge of the elements and principles of art, to stylistic analysis, which explores unique artistic styles and time periods, students are guided through examples ranging from ancient artifacts to contemporary masterpieces. Iconographic analysis delves into the symbolism employed by artists, while contextual analysis sheds light on the historical, social, and personal contexts that inform artistic creation. Through this exploration, students develop critical thinking skills and a deeper appreciation for the complexity of meaning within art.</p>
Class 13	<p>Part 1 finishing lesson</p> <p>In this lesson students will have some time to receive feedback before the first submission for grading.</p>
Class 14	<p>Art work lecture 1</p> <p>Drawing as a process (lecture and research) - Artwork response</p> <p>Short lecture</p> <p>In this lecture, we explore the fundamental role of drawing in art and human communication. Drawing serves as a foundational skill, essential not only for learning to write but also for conveying rich and diverse forms of expression. We delve into the two main categories of drawing media: dry and wet. Each category offers unique properties and versatility, providing artists with a wide range of tools and techniques to communicate their ideas effectively.</p> <p>Artwork response using the conceptual frame work.</p> <p>In this class Student will be shown an artwork or artist and will respond to it using question form the conceptual framework.</p>

Class 15	<p>Art work lecture 2</p> <p>Printing as a process –(lecture and research) - Artwork response</p> <p>Short lecture</p> <p>In this lecture, we explore the world of printmaking processes, which have evolved significantly to transcend mere reproduction and become a vital aspect of artistic expression. We delve into the four main printing techniques: relief, intaglio, lithography, and serigraphy, each offering unique characteristics that enrich the visual experience.</p> <p>Artwork response using the conceptual frame work.</p> <p>In this class Student will be shown an artwork or artist and will respond to it using question form the conceptual framework.</p>
Class 16	<p>Art work lecture 3</p> <p>Sculpture as a process (lecture and research) - Artwork response</p> <p>Short lecture</p> <p>In this lecture, we embark on an exploration of sculpture, a versatile art form with myriad incarnations. From ancient stone sculptures dating back thousands of years to contemporary artists sculpting with unconventional materials like light, sculpture encompasses a vast array of forms and materials.</p> <p>Artwork response using the conceptual frame work.</p> <p>In this class Student will be shown an artwork or artist and will respond to it using question form the conceptual framework.</p>
Class 17	<p>Art work lecture 4</p> <p>Painting as a process – (lecture and research) – research</p> <p>Short lecture</p> <p>In this lecture, we delve into the fascinating world of printmaking processes, which have undergone significant advancements to transcend their traditional role as mere reproduction methods. The four main printing techniques– relief, intaglio, lithography, and serigraphy–each offer distinct characteristics that elevate the visual impact of printed images. These advancements have transformed printing into a dynamic art form, allowing artists to carefully select processes that align with their artistic vision and effectively communicate with their audience.</p> <p>Artwork response using the conceptual frame work.</p> <p>In this class Student will be shown an artwork or artist and will respond to it using question form the conceptual framework.</p>
Class 18	<p>Art work lecture 5</p> <p>Short lecture</p> <p>A brief introduction to the artworks will be given on the day.</p> <p>Artwork response using the conceptual frame work.</p> <p>In this class Student will be shown an artwork or artist and will respond to it using question form the conceptual framework.</p>
Class 19	<p>Art work lecture 6</p> <p>Short lecture</p> <p>A brief introduction to the artworks will be given on the day.</p> <p>Artwork response using the conceptual frame work.</p> <p>In this class Student will be shown an artwork or artist and will respond to it using question form the conceptual framework.</p>
Class 20	<p>Art work lecture 7</p> <p>Short lecture</p> <p>A brief introduction to the artworks will be given on the day.</p> <p>Artwork response using the conceptual frame work.</p> <p>In this class Student will be shown an artwork or artist and will respond to it using question form the conceptual framework.</p>
Class 21	<p>Practical 1</p> <p>In class workshop</p> <p>Exploring line – practical 1</p> <p>Further details will be provided in worksheets during the class and instruction.</p>
Class 22	<p>Practical 2</p> <p>In class workshop</p> <p>Exploring line 2 – sketching and photography</p> <p>Further details will be provided in worksheets during the class and instruction.</p>
Class 23	<p>Practical 3</p> <p>In class workshop</p> <p>Exploring shapes – practical – sketching and photography</p> <p>Further details will be provided in worksheets during the class and instruction.</p>
Class 24	<p>Practical 4</p> <p>In class workshop</p> <p>Exploring Perspective – practical – sketching and photography</p> <p>Further details will be provided in worksheets during the class and instruction.</p>

Class 25	<p>Practical 5</p> <p>In class workshop</p> <p>Exploring colours - practical - sketching and photography</p> <p>Further details will be provided in worksheets during the class and instruction.</p>
Class 26	<p>Practical 6</p> <p>In class workshop</p> <p>Exploring visual communication - practical - (sketching and photography)</p> <p>Further details will be provided in worksheets during the class and instruction.</p>
Class 27	<p>Practical 7</p> <p>In class workshop</p> <p>Further details will be provided in worksheets during the class and instruction.</p>
Class 28	<p>Practical 8</p> <p>In class workshop</p> <p>Further details will be provided in worksheets during the class and instruction.</p>
Class 29	<p>Practical 9</p> <p>In class workshop</p> <p>Further details will be provided in worksheets during the class and instruction.</p>
Class 30	<p>Finishing lecture review of Final submission.</p>