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<b>LSC Use Only</b> No: 250 Date:	LSC Action-	<b>UWUCC USE Only</b> No. 02-69F Senate Action Date:	UWUCC Action-Date: Senate AP-4/8/03 App-4/29/03
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**Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee**

Contact Person Penny M. Rode	pmr@iup.edu
Proposing Department/Unit ART	Phone 7-2537

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

**1. Course Proposals (check all that apply)**  
 New Course       Course Prefix Change       Course Deletion  
 Course Revision       Course Number and/or Title Change       Catalog Description Change

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ARHI 224 Introduction to Asian Art

Current Course prefix, number and full title      Proposed course prefix, number and full title, if changing

**2. Additional Course Designations: check if appropriate**  
 This course is also proposed as a Liberal Studies Course.       Other: (e.g., Women's Studies, Pan-African) Asian Studies  
 This course is also proposed as an Honors College Course.

**3. Program Proposals**       Catalog Description Change       Program Revision  
 New Degree Program       Program Title Change       Other  
 New Minor Program       New Track

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Current program name      Proposed program name, if changing

**4. Approvals**

		Date
Department Curriculum Committee Chair(s)	<i>P.M. Rode</i>	10/23/02
Department Chair(s)	<i>John Smith</i>	10/24/02
College Curriculum Committee Chair	<i>[Signature]</i>	2/10/03
College Dean	<i>[Signature]</i>	2/12/03
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate:		
UWUCC Co-Chairs	<i>Gail Sedquist</i>	4/8/03

\* where applicable



## Part II. Description of Curriculum Change

### 1. Syllabus of record:

## INTRODUCTION TO ASIAN ART

*ARHI 224*

### I. CATALOG Description

**ARHI 224**

3 class hours

0 lab hours

3 credits

(3c-01-3cr)

Prerequisites: None

Introduces the art of Asia, including the art and architecture of China, Japan, India, Korea and Southeast Asia. Art is a reflection of the historical, religious, and social context that produces it, and we examine these underlying motivations.

### II. Course Objectives

Students will:

- a. Acquire a basic knowledge of the evolution of art and craft across Asia, and be introduced to some of the most influential artists and patrons associated with artistic production
- b. Recognize and classify the art from many periods and regions of Asia
- c. Apply knowledge of past patterns to explain later developments
- d. Explore how political and religious motivations prompt art production
- e. Evaluate conflicting arguments concerning the interpretation of Asian art, and the evidence that supports them
- f. Recognize how cultural bias can affect interpretation and connoisseurship
- g. Gather information from sundry sources and organize this material into a logical critical essay in accordance with accepted scholarly standards

### **III. Course Outline**

**Week 1: Introduction; the methodology of Visual Analysis**  
**Introduction; principles of Visual Analysis & methods of dating**  
**Ancient India; Indus Valley Civilization**

**Week 2: Ancient China, The Three Dynasties Period**

**Week 3: Qin and Han**

**Week 4: Ancient Korea & Japan**

**Week 5: **First exam****  
**Early Buddhism in India (Sanchi)**

**Week 6: Later Buddhist art in India (Gupta) & Indonesia**

**Week 7: Buddhist Art in China and Japan**

**Week 8: Hindu Art in India; The Hindu temple**

**Week 9: Hindu Art in Southeast Asia; Islamic Religion and Art**  
**Angkor Wat**

**Week 10: **Second Exam****  
**Chang'an and Tang**

**Week 11: Mughal & Rajput Painting; Chinese Painting**  
**Xie He and the Six Canons of Painting; Monochrome Ink Painting; Northern**  
**Song Monumental landscapes**

**Weeks 12: Japan; Architecture and painting**  
**Katsura; Narrative Scrolls; Zen painting**

**Week 13: Rinpa: Later Japanese Painting & Ukiyo-e**

Hokusai

relief process

**Week 14: Japan: 20<sup>th</sup> Century: Anime  
Princess Mononoke**

**Week 15: Final Exam**

**V. Evaluation Methods**

The final grade for this course will be calculated as follows:

- Three exams, (two midterms and a final), each worth 20%
- Class participation and interest, 15%. Students' willingness to respond to questions regarding assignments and current topics will be evaluated throughout the semester
- One short paper, 5-7 pages. The topic, to be agreed upon between student and instructor, requires outside research. 25%

**V. Example Grading Scale, exams**

Tests are not cumulative in nature. Each test considers a body of material produced within a defined time span. The tests include slide identification and definitions, and essay questions that address broad issues which have been raised in classroom discussion. The letter grade for each exam is calculated on the following scale:

- A 90-100%
- B 80-89%
- C 70-79%
- D 60-69%
- F 0-59%

**VI. Undergraduate Course Attendance Policy**

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. [Note: It is recommended that an attendance policy be developed by individual faculty and included in student syllabi. (See undergraduate catalog for Undergraduate Course Attendance Policy).

**VII. Required Textbook(s), Supplemental Books and Readings**

- Sherman E. Lee. (1994) *A History of Far Eastern Art*. 5<sup>th</sup> edition.
- Additional assigned readings will be distributed as handouts or placed on reserve in the Library.

**VIII. Special resource Requirements.**

None

## **Bibliography**

- Addiss, S. (1989) *The Art of Zen: Painting and Calligraphy by Japanese Monks, 1600-1925*. New York: Harry N. Abrams.
- Akiyama, T. (1977). *Japanese Painting*. London: Macmillan.
- Barnes, G. L. (1993) *China Korea and Japan; the Rise of Civilization in East Asia*. London: Thames and Hudson Ltd.
- Beach, M. C. (1981). *The Imperial Image paintings for the Mughal Court*. Washington, D.C.: Smithsonian Institution.
- Blurton, R. (1993) *Hindu Art*. Cambridge, MA: Harvard University Press.
- Chase, W. T. (1991) *Ancient Chinese Bronze Art: Casting the Sacral Vessel*. New York: China House Gallery.
- Coomaraswamy, A. K. (1985). *The Dance of Siva; Essays on Indian Art and Culture*. New York: Dover Publications, Inc.
- Eliseef, D. and V. Eliseef. (1985) *The Art of Japan*. New York: Harry N. Abrams.
- Girard-Geslan, M. et.al. (1994). *The Art of Southeast Asia*. New York: Harry N. Abrams.
- Harle, J.C. (1990) *The Art and Architecture of the Indian Subcontinent*. London: Penguin Press.
- Michener, J. A. (1983). *The Floating World*. Honolulu: University of Hawaii Press.
- Miksic, J. (1990). *Borobudur: Golden Tales of the Buddhas*. Boston: Shambhala Press.
- Napier, S. J. (2000). *Anime from Akira to Princess Mononoke*. New York: Palgrave.
- Rawson, P. (1990) *The Art of Southeast Asia*. London: Thames and Hudson.
- Rosbach, S. (1983) *Feng Shui: The Chinese Art of Placement*. New York: E. P. Dutton.
- Smith, J. G., ed. (1998). *The Arts of Korea*. New York: Metropolitan Museum of Art.
- Sullivan, M. (1980) *The Three Perfections: Chinese Painting, Poetry and Calligraphy*. New York: George Braziller Press.
- Woodward, H. W., Jr. (1999). "On Borobudur's Upper Terraces," in *Oriental Art* (45)3: 34-43.

## Course Analysis Questionnaire

### **Section A: Details of the Course**

**A1** The proposed course would clearly serve the needs of the Art Department, both under the current program and the revised program. It is proposed to be listed as a Non-Western Cultures course and a Liberal Studies elective. The course would be among the foundation courses for those pursuing the Art History track of the BA in Art Degree, as well as a controlled elective for those in Art Ed. and Studio. Furthermore, it would serve to satisfy the three credits (one class) of the Non-Western Cultures elective required of all undergraduates. As such, it would attract students majoring in subjects outside the Art Department, thus introducing them to a broad spectrum of the visual arts.

The content of this course could not be incorporated into an existing course. *Introduction to Asian Art* selects from a vast spectrum of visual traditions that can barely be introduced within a dedicated survey. With the current emphasis on cross-discipline multiculturalism, it is essential for all students to gain an understanding of non-Western traditions. The proposed course would serve to introduce students unfamiliar with Asia generally to the art, culture, religions, and traditions of a the continent where the majority of the world's population resides. Understanding Asia's past is fundamental to understanding its present.

**A2** This course requires no changes in the content of existing courses or requirements in the programs of the Art Department. No catalog descriptions of other courses or department programs need be changed if this course is adopted.

**A3** This course was offered as a Special Topics selection in the Fall, 2001 semester. Twenty (20) undergraduates were enrolled.

**A4** This course is not designed as a dual-level course.

**A5** This course would not be taken for variable credit.

**A6** Similar courses are offered at many institutions of higher education across the nation.

These include

- University of Pittsburgh-*Introduction to Asian Art*;
- Washington State University, *Arts of Asia*
- University of Maryland, *Art of Asia*
- St. Mary's College, Maryland, *Survey of Asian Art*

- University of Southern California, *Arts of Asia, from Antiquity to 1300*
- Hamilton College, *Eastern Art*
- University of Chicago, several survey courses of Asian Art
- Australian National University, *Art and Architecture of Asia*
- Harvard, Purdue, and other prestigious institutions offer courses similar to the one proposed here, as do numerous smaller colleges and universities

**A7** None of the content, or skills, of the course recommended or required by a professional society, accrediting authority, law, or external agency.

### **Section B: Interdisciplinary Implications**

**B1** The course will be taught by one instructor.

**B2** No other department offers a course with similar content. The proposed course would complement other offerings within the University that introduce and explore various aspects of Asian history and culture. The course content is related to several other courses offered by other departments (such as HIST 256 *Geography of East Asia* and HIST 335 *History of East Asia*, RLST 370 *Religions of China and Japan*, and SOC 272 *Cultural Area Studies: China*). No conflicts are perceived. This and other proposed courses on Asian Art have been discussed in meetings of the Asian Studies Committee, and the response has been unanimously enthusiastic and supportive. Fellow faculty see it as expanding on and deepening students' understanding of Asia, past and present. It is intended that the proposed course be added to those characterized as a "Category A" course, fulfilling the requirements for a Minor in Asian Studies, since it is "exclusively Asia-focused." With this and other offerings being submitted at this time, the Art Department would be among the limited number of College departments whose course offerings conform to the requirements of the Undergraduate Asian Studies Program.

Furthermore, the proposed course would qualify as a class fulfilling the 3 credit Non-Western cultures requirement of Liberal Studies majors.

**B3** This course would not would be cross-listed with other departments.

**B4** Seats in this course will be available, from time to time, to students in the School of Continuing Education.

### **Section C: Implementation**

- C1** Faculty resources are currently adequate and no additional faculty need be hired. Classes in Asian Art comprise the area specialty of current Art Department faculty. The course may be offered in alternating semesters.
- C2** Resources needed to teach this course are limited primarily to images of the material covered in the course (slides and digital images), and supportive texts, films, and periodicals in the Library. Current classroom space and projecting equipment are sufficient at the current levels, although it is likely in the near future that these resources may need to be expanded. Library materials on Asian Art are being acquired from the annual acquisition budget of the Art Department and special grants from the Library. It is unlikely that travel funds will be required on any regular basis. If and when exhibitions of relevant materials are on display at museums within reasonable traveling distance of Indiana (e.g., Washington, DC; Cleveland; New York) excursions to these destinations would be desirable. At those times, requests may be made for funds from University sources.
- C3** None of these resources mentioned above are funded by a grant.
- C4** The course would be offered annually.
- C5** Only one section of this course would be offered in any single semester.
- C6** The proposed course would be limited to 35 Undergraduates. This would be a maximum number considering the time required to adequately introduce the information, address questions, lead discussions, and guide the students towards successful research efforts. Although a knowledge of Asian languages is not necessary for the course, understanding the context and individuals involved in producing the art requires the student to become familiar with terminology and proper names with which most students are unfamiliar. Consequently, time must be allotted for responses to individual queries and meetings with students outside lecture sessions. Additionally, as short papers are required, the instructor



must have time to work with students through successive stages of drafts, composition, rewrites, etc. It is reasonable to establish a 35 student maximum in order to facilitate a depth of communication with the students.

Furthermore, as the proposed course is expected to attract a number of students fulfilling the Non-Western Culture component of the Liberal Studies requirements, it is likely that at least some students from non-Art majors will be present. These students, especially, might wish clarification on art-related issues that are not covered within the specialized curriculum.

**C7** No professional society has recommended enrollment limits to this course.

### **Section D: Miscellaneous**

Students at every institution of higher learning need to broaden their knowledge of non-Western cultures. It is imperative, in today's world, for every educated person to know something about Asian nations, particularly those playing leading rôles in modern society. Asia is such a polity. By introducing the diversity of Asian beliefs and customs, manifest in the visual arts, the course described herein opens doors to understanding cultures quite different from the Euro-centric perspective with which most students are familiar. A survey course introducing art from such a vast geographic region will contribute significantly to the Asian Studies program already in place at the University, and allow interested participants to deepen their knowledge of important Asian traditions. Becoming aware of the diverse, yet interconnected global community allows student to live more fully in it.