

FEB 14 2003

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**Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee**

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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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**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**

New Degree Program       Program Title Change       Program Revision

New Minor Program       New Track

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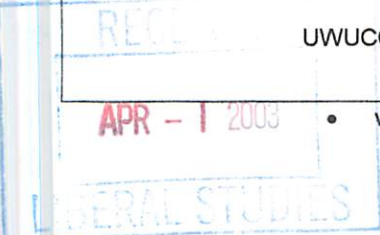
**Current program name**      **Proposed program name, if changing**

ARHI 423 Arts of Japan

4. Approvals		Date
Department Curriculum Committee Chair(s)	<i>PM Rode</i>	10/23/02
Department Chair(s)	<i>Jay Witt</i>	10/24/02
College Curriculum Committee Chair	<i>Jay Witt</i>	2/10/03
College Dean	<i>Richard J. Ford</i>	2/12/03
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail S. Schuist</i>	4/8/03

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• where applicable



## Part II. Description of Curricular Change

### 1. Syllabus of record:

## ARTS OF JAPAN *ARHI 423*

### I. CATALOG Description

**ARHI 423**

3 class hours  
0 lab hours  
3 credits  
(3c-01-3cr)

Prerequisites: None

Introduces the history and aesthetics of Japanese art, from antiquity to the present. Lectures will focus on major works of painting, sculpture, architecture, prints, ceramics, and other crafts and give close attention to their historical contexts and underlying themes. These include religious influence, the imperial court, the tea ceremony, and modern life. The interaction of Japan with its neighbors is also considered.

### II. COURSE OBJECTIVES

Students will:

- a. Acquire a basic knowledge of the evolution of art and craft in Japan, and of some of the most important artists and patrons commonly associated with artistic production
- b. Acquire a basic knowledge of Japanese history and culture
- c. Understand and apply vocabulary specific to the art historical discipline
- d. Recognize and classify the art from many periods and regions of Japan
- e. Apply knowledge of past patterns to explain later developments
- f. Explore how political and religious motivations prompt art production
- g. Review and evaluate conflicting arguments concerning the interpretation of art and artifacts
- h. Verify and assess evidence supporting contradictory conclusion
- i. Recognize how cultural bias can affect interpretation and connoisseurship
- j. Gather information from sundry sources to support an argument, select from these the most relevant data, and organize these materials into a coherent essay in accordance with accepted scholarly standards

### III. Course Outline

**Week 1: Introduction and Early Japan; major themes; the methodology of Visual Analysis.**

- Jomon (10500—300 BCE), Yayoi (300 BCE—300 CE); the Ainu

**Week 2: Kofun (300—710) Takamatsu & Koguryo tomb paintings**

- Shinto; Ise
- Izumo

**Week 3: Asuka Period (552—710)**

- Introduction of Buddhism into Japan

**Week 4: Asuka Period, con.**

- Horyuji, con.
- Yakushiji

**Week 5: FIRST EXAM. Nara Period (710—794)**

- State Buddhism and the Nara Capital
- Kofukuji, Tōdaiji and the Hokkedō

**Week 6: Heian Period (794—1185) Esoteric Buddhism; Tendai and Shingon Schools**

**Yamato-e**

**Week 7: Emakimono**

**Week 8: Muromachi (1337—1573) *Heiji monogatari emaki*; *Kitano Tenjin engi***

- Pure Land Buddhism
- Zen Buddhism Painting

**Week 9: Zen; Zen Monasticism and Early Ink Paintings**

- Temple Gardens, Tea gardens
- Tea Ceremony and utensils

**Week 10: SECOND EXAM. Momoyama (1573—1615): Unification and Diversity**

- Katsura
- Nijo

**Week 11: Kanō School; Rimpa**

*shoji*

*fusuma*

*byobu*

**Week 12: Tokugawa or Edo (1615—1868) Yamato-e Revival**

Zenga

### **Week 13: Ukyo-e**

- Utamaro and Sharaku; Landscape Print—Hokusai and Hiroshige
- Japan's Response to the West

### **Week 14: Meiji & Showa; Japanese Film**

### **Week 15: Review; Final Exam**

## **IV. 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 small paper, 5-7 pages. The topic, to be agreed upon between student and instructor, requires outside research. 25%

### **Paper Guidelines:**

- Internet data is useful but is mostly unsubstantiated. At least three textual sources must be consulted and properly cited.
- Each paper should consistently follow a format of a recognized scholarly style (possible choices will be discussed in class). Papers must be accompanied by an outline. Lack of an outline will result in an automatic 10% grade reduction. Papers should be typed double-space, using a reasonably sized font (10-12 cpi or so). Papers should have one-inch margins on all four sides. Papers should have an introduction, a body, and a conclusion. Papers must have a bibliography.

The proper form for presenting illustrations, citing sources and quotations, and bibliography will be discussed in class.

- **Rewrite policy:** Papers may be rewritten
- **Late penalty policy:** Assignments must be turned in on time. For each 24-hour period that your paper is late, it will suffer a 5% penalty. This includes Saturdays and Sundays.

## **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-, A, A+ 90-100%
- B-, B, B+ 80-89%

- C-, C, C+ 70-79%
- D-, D, D+ 60-69%F
- F 0-59%

## **VI. Undergraduate Course Attendance Policy**

- Regular and prompt attendance is expected of all students. More than three unexcused absences may affect your final grade.
- An "excused" absence is one resulting from serious illness or injury, family emergency, or a required attendance at another academic pursuit. Students are expected to keep the instructor informed as to any extenuating circumstances that may necessitate your absence. It remains the obligation of absented students to familiarize themselves with missed instruction.

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

- *History of Japanese Art*. Penelope Mason. Prentice Hall and Abrams, 1993.
- Additional assigned readings will be placed on reserve in the library, distributed in class, or made available on line on the webpage.

## **VIII. Special Resource Requirements.**

None

## **IX. Bibliography**

- Addiss, S. (1989). *The Art of Zen*. New York: Harry N. Abrams
- Akiyama, T. (1961). *Japanese Painting*. Switzerland: Skira.
- Alex, W. (1963). *Japanese Architecture*. New York: Braziller.
- Brinker, H. (1987). *Zen in the Art of Painting*. London: Arkana.
- Coaldrake, W. H. (1996). *Architecture and Authority in Japan*. New York: Routledge.
- Collcutt, M. (1991). "Circa 1492 in Japan: Columbus and the Legend of Golden Cipangu," in the Jay A. Levenson (ed.). *Circa 1492: Art in the Age of Exploration*, 305-314. Washington, D. C.: National Gallery of Art.
- Cort, L. A. (1990). "Japanese Ceramics and Cuisine," in *Asian Art* 3:1 (Winter 1990): 9-37.
- Itoh, T. (1984). *The Gardens of Japan*. New York: Kodansha International Press.
- Keyes, R. S. (1985). *The Art of Surimono: Privately Published Japanese Woodblock Prints in the Chester Beatty Library, Dublin*. London: Sotheby's.

- Kidder, J. E., Jr. (1961). *Masterpieces of Japanese Sculpture*. Tokyo: Bijutsu shuppan-sha.
- Lane, R. (1978). *Images from the Floating World: The Japanese Print*. New York: Dorset.
- Michener, J. A. (1983). *The Floating World*. Honolulu: University of Hawaii Press.
- Momoyama: Japanese Art in the Age of Grandeur* (1975). New York: The Metropolitan Museum of Art.
- Morris, I. (1964). *The World of the Shining Prince*. London: Oxford University Press.
- Munsterberg, H. (1978). *The Art of Modern Japan*. New York: Hacker.
- Murase, M. (1984). *Iconography of the Tale of Genji*. New York: Weatherhill.
- Napier, S. J. (2001). *Anime*. New York: Palgrave.
- Okudaira, H. (1962). *Emaki: Japanese Picture Scrolls*. Rutland, Vt.: Charles E. Tuttle.
- Pearson, R. J., et al, eds. (1986). *Windows on the Japanese Past*. Ann Arbor: University of Michigan Press.
- Sansom, G.B. (1978). *Japan: A Short Cultural History*. Stanford: Stanford University Press.
- Shikibu, Murasaki (1991) *The Tale of Genji*. Edward G. Seidensticker, translator. New York: Alfred A. Knopf.
- Shimizu, Y., ed. (1988). *Japan: The Shaping of Daimyo culture 1185-1868*. Washington, D.C. National Gallery of Art.
- ten Grotenhuis, E. (1991). "Visions of a Transcendent Realm: Pure Land Images in the Cleveland Museum of Art," *Bulletin of the Cleveland Museum of Art* 78:7 (Nov. 1991): 274-300.
- Watanabe, Y. (1974). *Shinto Art: Ise and Izumo Shrines*. New York: Weatherhill.
- Weinstein, L. (1989). "Yumedono Kannon," in *Archives of Asian Art* 42 (1989): 25-48.
- Wheelwright, C. (1985). "The Parinirvana of the Buddha" in *Archives of Asian Art* 38: 67-94.

## Course Analysis Questionnaire

### Section C: Details of the Course

**A1** The proposed course would clearly serve the current needs of the Art Department and add to the offerings fulfilling the Liberal Studies requirements. It is proposed to be listed as a Non-Western Cultures course, as well as a Liberal Studies elective. The course would be among the controlled electives for the Art History requirements of all undergraduate Art degrees. 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. *Arts of Japan* 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 country whose role is pivotal in the economics and prosperity of modern Asia, as it has been often times in the past, and whose fortunes are inextricably tangled with those of other polities worldwide. Understanding its history is critical 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 in Fall, 2000, as a Special Topics course. 22 Students 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 Oregon Japanese Art I & II
- Boston University, *Arts of Japan*
- University of Pittsburgh-*Arts of Japan*
- Wisconsin at Madison; *Arts of Japan*
- St. Mary's College, Maryland, *Arts of Japan*
- Boston University, *Arts of Japan*
- University of Western Michigan, *Visual Culture of Japan*
- University of Rochester, *Arts of Japan*, *Ukiyo-e*, and several other specialized courses in particular periods or aspects of Japanese Art.
- Harvard, Purdue, Duke, and other prestigious institutions offer courses similar to the one proposed here (as well as more specialized courses on Japanese Art), as do numerous smaller colleges and universities

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



## **Section D: Interdisciplinary Implications**

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

**B2** The proposed course would complement other offerings within the University that introduce and explore various aspects of Japanese history and culture. The course content is related to several other courses offered by other departments in the University (such as HIST 256 *Geography of East Asia* and HIST 335 *History of East Asia*, and RLST 370 *Religions of China and Japan*). 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 uniformly enthusiastic and supportive. Fellow faculty see it as expanding on and deepening students' understanding of Japan, 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** It is likely that 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** Required resources 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 will be added to 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** It is likely that student interest would support the offering of this course on an annual basis, ideally, every Fall semester. This would allow students to build on familiarity gained from the "Introduction to Asian Art" lower level class, expected to be offered every academic year.
- C5** It is likely that one section of this course would be offered in any single semester.
- C6** The proposed course would be limited to 25 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 knowledge of Japanese language is not necessary for the course, understanding the context and individuals involved in producing the art requires some familiarity with Japanese names (of places, reigns, dynasties, artists and patrons). Many students find this somewhat intimidating. Consequently, time must be allotted for responses to individual queries and meetings with students outside class room sessions. It is reasonable to establish a 25 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, at least some students from non-Art majors will be present. These students, especially, might wish clarification on unfamiliar art-related issues.

**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. Japan is such a polity. By introducing the diversity of Japanese beliefs and customs, manifest in the visual arts, the course described herein opens doors to understanding a culture quite different from the Euro-centric perspective with which most students are familiar. A course on Japanese Art will contribute significantly to the Asian Studies program already in place at the University, and allow interested participants to deepen their knowledge of an important Asian tradition. Becoming aware of the diverse, yet interconnected global community allows students to live more fully in it.