

FEB 14 2003

LSC Use Only No: 255	LSC Action-Date:	02-69L	UWUCC USE Only No.	UWUCC Action-Date: App 4/8/03	Senate Action Date: App 4/29/03
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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

<u>Current</u> Course prefix, number and full title	ARHI 425 Arts of China
	<u>Proposed</u> 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**

New Degree Program     
  Program Title Change     
  Program Revision  
 New Minor Program     
  New Track     
  Other  
 Catalog Description Change

<u>Current</u> program name	<u>Proposed</u> program name, if changing
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**4. Approvals**

		Date
Department Curriculum Committee Chair(s)	<i>P. M. Rode</i>	10/23/02
Department Chair(s)	<i>James W. Smith</i>	10/24/02
College Curriculum Committee Chair	<i>James W. Smith</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 Sedquist</i>	4/8/03

APR - 1 2003  
LIBERAL STUDIES

\* where applicable

## **Part III. Description of Curricular Change**

### **1. Syllabus of record:**

## **ARTS OF CHINA** *ARHI 425*

### **I. CATALOG Description**

#### **ARHI 425**

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

Prerequisites: None

Surveys art selected from the five millennia of Chinese art and culture. The course will examine sculpture, architecture, and painting from the Neolithic period through the 20<sup>th</sup> century. Issues of religion, patronage, and popular culture are included.

### **II. Course Objectives**

Students will:

- a. Acquire a basic knowledge of the evolution of art and craft in China, and of some of the most important artists and patrons commonly associated with artistic production
- b. Understand and apply vocabulary specific to the art historical discipline
- c. Recognize and classify the art from many periods and regions of China
- d. Apply knowledge of past patterns to explain later developments
- e. Explore how political and religious motivations prompt art production
- f. Review and compare conflicting arguments concerning the interpretation of art and artifacts
- g. Verify and assess evidence supporting contradictory conclusion
- h. Become comfortable with expressing their views and ideas in written form
- 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: Major themes, methodology; Visual Analysis
- Week 2:** *The Neolithic*  
Neolithic: Yangshao, Longshan, Liangzhu and Hongshan
- Week 3:** *Bronze Age: Xia and Shang.* Erlitou; Shang; Zhengzhou and Erligang
- Week 4:** *Bronze Age: Shang and Western Zhou.*  
Anyang; Fuhao; bronzes and jade
- Week 5:** First Exam. *Bronze Age: Eastern Zhou.*
- Week 6:** *Qin & Han Dynasties.*
- Week 7:** *Beginnings of Chinese Painting.*
- Week 8:** *Buddhism; cave sites: Maijishan; Dunhuang; Longmen; Yungang*
- Week 9:** *Sui and Tang Dynasties.*
- Week 10:** Second Exam. *Song Painting.*
- Week 11:** *Song Ceramics*
- Week 12:** *Yuan Dynasty*
- Week 13:** *Ming Dynasty.*
- Week 14:** *Avant Garde; 20<sup>th</sup> Century; Chinese & Chinese/American artists.*
- Week 15:** 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%

#### **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**

- Michael Sullivan's *The Arts of China*. 4th edition. Berkeley: University of California Press

#### **VIII. Special resource Requirements.**

None

#### **IX. Bibliography**

Allan, S. (1991). *The Shape of the Turtle*. Albany: State University of New York Press.

- Barnhart, R. M., ed., et. al. (1997). *Three Thousand Years of Chinese Painting (The Culture & Civilization of China)*. New Haven: Yale University Press.
- Bush, S. and H. Y. Shih, ed. (1985). *Early Chinese Texts on Painting*. Cambridge: Harvard University Press.
- Cahill, J. (1977). *Chinese Painting*. New York: Rizzoli International Publications, Inc.
- Clunas, C. (1997). *Art in China*. Oxford & New York: Oxford University Press.
- Clunas, C. (1998). *Pictures and Visuality in Early Modern China*. Princeton: Princeton University Press.
- Cottrell, L. (1962). *The Tiger of Ch'in*. New York: Holt, Rinehart and Winston.
- Fong, W. ed. (1980). *The Great Bronze Age of China*. New York: Alfred A. Knopf, Inc.
- Hung, W. (1992). "Art in a Ritual Context: Rethinking Mawangdui," *Early China*, 17, III-44.
- Keightley, D., ed. (1983). *The Origins of Chinese Civilization*. Berkeley: University of California Press.
- Lee, S. E., et. al. (1980). *Eight Dynasties of Chinese Painting: The Collections of the Nelson Gallery-Atkins Museum, Kansas City, and the Cleveland Museum of Art*. Cleveland: The Cleveland Museum of Art.
- Li, H. (1996). *Chinese Ceramics*. New York: Rizzoli International Publications, Inc.
- Li, X. (1985). *Eastern Zhou and Qin Civilization*, New Haven and London: Yale University Press.
- Liang, S. C. (1984). *A Pictorial History of Chinese Architecture: A Study of the Development of its Structural System and the Evolution of its Types*. Cambridge: MIT Press.
- Liu, W. C. and I. Y. Lo. (1975). *Sunflower Splendor: Three Thousand Years of Chinese Poetry*. Bloomington and Indianapolis: Indiana University Press
- Munakata, K. (1991). *Sacred Mountains in Chinese Art*. Urbana & Chicago: University of Illinois Press.
- Oort, H. A. (1997). *The Iconography of Chinese Buddhism in Traditional China*. Boston: Brill Academic Publishers.
- Pirazzoli-t'Serstevens, M. (1991). "The Art of Dining in the Han Period: Food Vessels from Tomb No.1 at Mawangdui." In *Food and Foodways*, (4.3-4): 209-219.
- Silbergeld, J. (1982). *Chinese Painting Style*. Seattle: University of Washington

Press.

Siren, O. (1963). *The Chinese on the Art of Painting*. New York: Schocken Books.

Steinhardt, N. S., ed. (2002). *A History of Chinese Architecture*. New Haven: Yale University Press.

Sullivan, M. (1996). *Art and Artists of Twentieth-century China*. Berkeley: University of California Press.

Thorpe, R. L. (1988). *Son of Heaven: Imperial Arts of China*. Seattle: Son of Heaven Press.

Watson, W. (1974). *Style in the Arts of China*. New York: Universe Press.

## Course Analysis Questionnaire

### **Section E: 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 China 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 as a Special Topics selection in the Fall, 2001 and the Fall, 2002 semesters. Fifteen undergraduates were enrolled in 2001, and sixteen in Fall, 2002.

**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-*Arts of China*;
- Oregon, *Chinese Art*
- Wisconsin at Madison; in the current catalog, seven courses in Chinese Art are offered
- St. Mary's College, Maryland, *Arts of China*
- Boston University, *Arts of China*
- Amherst, *Arts of China*
- University of Chicago, more than a half-dozen specialized classes in more narrowed topics of Chinese art
- 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 are recommended or required by a professional society, accrediting authority, law, or external agency.

### **Section F: 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 Chinese 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, 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 uniformly enthusiastic and supportive. Fellow faculty see it as expanding on and deepening students' understanding of China, 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 fulfill 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** 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 these resources may need to be expanded in the near future that. 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** Student interest would support the offering of this course on an annual basis, ideally, every Spring semester. This would allow students to build on the material introduced in the "Introduction to Asian Art" lower level class, expected to be offered every Fall Semester.

**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 course material, discuss the writing assignments, read and correct the written work, (allowing for rewrites), and guide the students towards successful research efforts. Although knowledge of Chinese language is not necessary for the course, understanding the context and individuals involved in producing the art requires mastering Chinese names (of places, reigns, dynasties, artists and patrons). Students will experience problems in researching topics unique to Chinese studies, as several systems for Romanizing Chinese sounds are in place, and they will encounter both. These will require additional time to explain, overcome, and understand. Consequently, time must be allotted for responses to individual papers, and meetings with students outside class room sessions. It is reasonable to establish a 25 student maximum in order to facilitate the depth of communication with the students this class requires.

Furthermore, as the proposed course is expected to attract 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. China is such a polity. By introducing the diversity of Chinese 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 Chinese 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.