

PALOMAR COLLEGE
COURSE OUTLINE OF RECORD FOR
DEGREE CREDIT COURSE

 X Transfer Course X A.A. Degree applicable course
(check all that apply)

COURSE NUMBER AND TITLE: ART 163 – History of the Arts of Asia

UNIT VALUE: 3.0

MINIMUM NUMBER OF SEMESTER HOURS: 48

BASIC SKILLS REQUIREMENTS: Appropriate Language Skills

ENTRANCE REQUIREMENTS

PREREQUISITE: None.

COREQUISITE: None.

RECOMMENDED PREPARATION: None.

SCOPE OF COURSE: A survey of the visual arts in China, Southeast Asia, India, Japan, and Korea from the prehistoric era to the present. The course is intended to provide a cultural perspective and offer an historical framework for understanding the major monuments of Asian art as well as the religious, philosophical and political ideas that generated their production.

SPECIFIC COURSE OBJECTIVES: The student will:

1. Identify and examine the major monuments of art and architecture produced by the artists of China, Southeast Asia, India, Japan and Korea from the prehistoric era to the present.
2. Understand and evaluate how and art has functioned in Asian life from the prehistoric to the present day.
3. Synthesize and relate philosophy and culture, religious principles and practices, political and social structures, geography and climate and the availability of materials to the development of the art of Asia.
4. Identify significant examples of Asian art from the prehistoric era to the present by artist, title, form, function, and period.
5. Develop broadened cultural perspectives by viewing and analyzing the are produced in China, Southeast Asia, India, Japan and Korea.
6. Approach or attain a wholeness of vision in the appreciation of the Eastern art forms.
7. Develop methods of analysis for comparing and contrasting the work of diverse cultures.

CONTENT IN TERMS OF SPECIFIC BODY OF KNOWLEDGE:

Part I. China

1. The Bronze Age in China: Art of the Shang
2. Son of Heaven: Arts of the Zhou, the Warring States and Qin
3. Sons of Han: Confucianism and Taoism in the arts of Han
4. The Silk Road: Buddhist art in China
5. The Tang Empire
6. An Ideal of Civilized Life: Art of the Song
7. Dynasty of Conquest: Arts of the Yuan in China; Korean Art of the Koryo and Chosen Periods
8. A Return to National Traditions: The Ming
9. Qing Dynasty China and the Twentieth Century

Part II: Japan

1. Early Japanese Art
2. Buddhist Art of the Nara Period and The Heian and Fujiwara Periods
3. Art of the Kamakura and Muromachi Periods
4. Later Japanese Art of the Momoyama and Edo Periods

Part III: India and Southeast Asia

1. Early Art of The Indus Valley
2. Asoka: Buddhist Art in India
3. Hindu Art
4. Buddhist and Hindu Art in Sri Lanka, Java and Bali
5. Buddhist and Hindu Art in Burma, Thailand and Cambodia
6. Mughal Art in India

REQUIRED READING: Text. Lee, Sherman, E. *Far Eastern Art: A Complete Guide to the Arts of China, Japan and Korea.* New York: Dutton 1987

SUGGESTED READING:

Part I.

1. Cahill, James. *Chinese Painting*, New York: Rizzoli, 1977.
2. Hutt, Julia. *Understanding Far Eastern Art: A Complete Guide to the Arts of China, Japan and Korea.* New York: Dutton 1987.
3. Lee, Sherman E. *Chinese Landscape Painting.* Cleveland: Cleveland Museum of Art, 1962.
4. Loer, Max. *The Great Painters of China.* New York: Harper & Row, 1980.
5. _____. *Ritual Vessels of Bronze Age China.* New York: Asia Society, 1968.

Part II.

1. Akiyama, Terukazu. *Japanese Painting*. New York: Rizzoli, 1977.
2. Eliseef, Danielle, and Eliseef, Vadime. *The Art of Japan*. New York: Abrams, 1985
3. Fontein, Jan and Hickman, M.C., eds. *Zen Painting and Calligraphy*. Greenwich, CT: New York Graphic Society, 1970
4. Kidder, J. Edward. *Early Japanese Art*. London: Thames and Hudson, 1969
5. Lee, Sherman E. *Japanese Decorative Style*. New York: Harper & Row, 1972

Part III.

1. Barrett, Douglas E., and Gray, Basil. *Paintings of India*. Geneva: Skira, 1963
2. Coomaraswamy, Ananda K. *History of Indian and Indonesian Art*. New Dehli: Humshiram Manaharlal, 1972
3. Craven, Roy C. *Indian Art: A Course in History*. London: Thames and Hudson, 1985
4. Gray, Basil. *The Arts of India*. Ithaca: Cornell University Press, 1981
5. Harle, James C. *The Art and Architecture of the Indian Subcontinent*. New York: Penguin, 1986

REQUIRED WRITING: A 1500 word researched term paper in acceptable format or a researched term project. Two written responses to critical and analytical questions resulting from gallery visits of a minimum of 500 words each..

OUTSIDE ASSIGNMENTS: Visits to galleries and museums in the Southern California area.

Students are expected to spend a minimum of three hours per unit per week in class and on outside assignments, prorated for short-term classes.

INSTRUCTIONAL METHODOLOGY:

Check all that apply:

- lecture
 laboratory
 lecture-laboratory combination
 directed study

DISTANCE LEARNING:

This course may be offered as a distance learning course and meets Title 5 regulations 55370, 55372, 55374, 55376, 55378, and 55380.

Yes ___ No X

If yes, check all that apply:

- Television Course (Video one-way, e.g. ITV, video cassette, etc.)
- Online Course (Text one-way, e.g. newspaper, correspondence, electronic file, etc.)
- Two-Way Video Conferencing (Two-way interactive video and audio)
- One-Way Video Conferencing (One-way interactive video and two-way interactive audio)
- Computer Assisted Instruction (A specialized form of mediated instruction relying primarily on student access to information and prepared lessons or teaching materials through a computer terminal, but not under immediate supervision of a qualified instructor.)

GRADING POLICY AND STANDARDS (include methods of determining whether the stated objectives have been met by students):

Tests (2)	20%	A = 90 – 100%
Examinations (2)	40%	B = 80 – 90%
Essays (2)	20%	C = 70 – 80%
Term Paper (1)	20%	D = 60 – 70%
		F = 59% or below

IS COURSE REPEATABLE FOR REASON(S) OTHER THAN DEFICIENT GRADE?

Yes ___ No X Number of times course may be taken for credit: 1

If yes, identify specific provision of Title 5 Division 2 section(s), 55761-55763 and 58161 which qualifies course as repeatable:

CONTACT PERSON: Dr. Fred Levine

SIGNATURE ON FILE