

CUYAMACA COLLEGE
COURSE OUTLINE OF RECORD

ART 146 – ASIAN ART

3 hours lecture, 3 units

Catalog Description

This course provides a select overview of art and architecture from India, Southeast Asia, China, Korea, and Japan, from prehistory to modern times with an emphasis on content, context, and style. The course covers subject matter, function, iconography, patronage, artistic methods and influences, and social and cultural contexts of artworks and monuments. The course includes art from: the Indus Valley, Early Buddhist and Hindu Art in Southeast Asia, later Indian art including Mughal, Neolithic through early Imperial China, Northern Wei through Tang dynasties, later China through contemporary era, Korea, archeological Japan through Heian, and later Japan through contemporary era.

Prerequisite

None

Course Content

- 1) Indus Valley
- 2) Early Buddhist and Hindu art in India and Southeast Asia
- 3) Later Indian art, including Mughal
- 4) Neolithic through early Imperial China
- 5) Northern Wei through Tang Dynasties
- 6) Later China to modern times
- 7) Korea
- 8) Archeological Japan through Heian
- 9) Later Japan through contemporary

Course Objectives

Students will be able to:

- 1) Identify, examine and assess representative artworks and monuments from Asian, from the regions of Southeast Asia, India, China, Japan, and Korea employing appropriate art historical terminology.
- 2) Analyze, discuss and differentiate artworks and monuments in terms of historical context and cultural views.
- 3) Analyze, discuss and distinguish the roles of art and the artist from the regions of Southeast Asia, India, China, Japan, and Korea.
- 4) Evaluate and discuss art's essential capacity to communicate and inform by undertaking an independent first-hand study of artworks at a museum and/or cultural heritage site.

Method of Evaluation

A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in the subject matter determined by multiple measurements for evaluation, one of which must be essay exams, skills demonstration or, where appropriate, the symbol system.

- 1) Written essays, assignments and/or research projects and/or presentations
- 2) Essay and objective exams, quizzes, and final exam
- 3) Written report based on a first-hand study of artworks in a museum or gallery or historical cultural site

Special Materials Required of Student

None

Minimum Instructional Facilities

Smart classroom with adjustable lighting and darkening shades for viewing art

Method of Instruction

- 1) Lecture and discussion
- 2) In-class reading assignments
- 3) Cooperative learning and individual assignments
- 4) Museum or gallery or cultural site visits
- 5) Review sessions
- 6) Internet, digital, Blackboard, YouTube, and other web sites

Out-of-Class Assignments

- 1) Assigned readings
- 2) Museum or gallery or cultural site visits
- 3) Written reports and/or presentations and/or projects

Texts and References

- 1) Required (representative examples):
 - a. Kerrigan, M. and Robinson, M. *Asian Art*. Flame Tree Illustrated. 2017.
 - b. Neave, D. and Blanchard, C.W. *Asian Art*. Pearson, 2015
 - c. Kleiner, Fred. *Gardner's Art Through the Ages: The Non-Western Perspective*. Wadsworth/Cengage Learning, 2013.
 - d. Sadao, Tsuneko S. and Stephanie Wada. *Discovering the Arts of Japan: A Historical Overview*. Abbeville Press, 2010.
 - e. Dehejia, Vidya. *Indian Art*. Phaidon Press, 1997.
 - f. Kampen-O'Riley, Michael. *Art Beyond the West*. Pearson Prentice Hall, 2006.
- 2) Supplemental: None

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- 1) Use art vocabulary to identify and analyze the formal and aesthetic components in works of art or the processes by which they are made.
- 2) Analyze artistic qualities, major works, and significant individuals in art from various historical periods by including their relationships to historical social, political, and cultural movements, including historic recurrence.
- 3) Analyze the diverse, social, political, economic, or cultural perspectives that affect art including indigenous, immigrant, and/or people of color with the subject matter.