UNIVERSITY OF HAWAII COMMUNITY COLLEGES  EXHIBIT II  
PROPOSAL TO INITIATE, MODIFY OR DELETE A COURSE  
CCCM #6100  (July 26, 1979)

TYPE OF ACTION (circle appropriate)  
A. Addition  
   1. Regular  
   2. Experimental  
   3. Other (specify)  

B. Deletion  

C. Modification  
   1. In credits  
   2. In title  
   3. In number or alpha  
   4. In prerequisites  
   5. Other (specify)  

2. NEW ALPHA, NUMBER AND TITLE  
   ART 280  Aspects of Asian Art  

3. CREDITS  
   03  

4. OLD ALPHA, NUMBER AND TITLE  

5. CREDITS  

6. NEW DESCRIPTION  
   Major developments in the Arts of Asia  

7. PREREQUISITES OR RECOMMENDED PREPARATION  
   ART 101  or consent of instructor.  

8. STUDENT CONTACT HOURS PER WEEK  
   3 Lecture  
   ___ Lab  
   ___ Other (specify)  

9. PROPOSED DATE OF FIRST OFFERING  
   Spring 1991  

10. THIS COURSE IS (REQUIRED)(ELECTIVE) FOR THE PROGRAM  
    Fulfills HUM Elective Req.  
    Required of Art Majors  

11. THIS COURSE (INCREASES) (DECREASES) (MAKES NO CHANGE) IN THE NUMBER OF CREDITS REQUIRED FOR THE PROGRAM.  

12. SIMILAR COURSES OFFERED ELSEWHERE  
    College(s): UHM - ART 180  
    UH Hilo - ART 280, HCC - ART 180  
    LCC & KCC - APT 280  
    Alpha, Number, Title:  

13. THIS COURSE IS (ALREADY ARTICULATED) (APPROPRIATE FOR ARTICULATION) (NOT APPROPRIATE FOR ARTICULATION)  
    PROVIDE DETAILS OF EXISTING OR DESIRED ARTICULATION (Date, college(s), purposes, pre-major or major, etc.): This is part of the Foundations Program, required of all ART Majors.  

14. REASON FOR INITIATING, MODIFYING OR DELETING COURSE OR OTHER PERTINENT COMMENT:  
   1) Expand the selection of art courses for both Art majors and Liberal Arts majors.  
   2) Art Foundations Course - required of all Art majors.  
   3) Art 270 and 280 will complete the Art Foundations program at WCC.  
   4) May enable us to offer an AA degree in Art. Our students could then transfer to a four year institution as Juniors.  

REQUESTED BY  
HUMANITIES  
Department/Division  
Chairperson  
Date  

APPROVED BY  
Curriculum Committee  
Date  

(Other required campus signature)  
Date  

Dean of Instruction  
Date  

WCC 3/85
WCC FORM FOR NEW COURSE PROPOSALS

Course ART 280 Submitted by Snowden Hodges Date 10/31/89

1. How is this course related to the educational needs and goals of the College/Department/Community as reflected in the EDP?

ART 270/280 completes the Art Foundations program at WCC. Art 270/280 is required of all Art Majors at most 4 year institutions. If WCC Art Majors can complete these two Art History courses, it will enhance their understanding of the Foundations Art Studios, and enable them to transfer to a four year institution as juniors. Otherwise, they will have to make up these courses to achieve junior status.

2. Provide details of any additional staff, equipment, facilities, library/media material and other financial support that would be required to implement this course. (Include an estimate of the actual cost of supplies and equipment.) What has been done to provide for these additional costs for the proposed date of offering?

a. One lecturer per semester.

b. Possibly a one time expense for slides, to be used during lectures.

3. Is a similar course taught elsewhere in the UH system? Yes

If yes, provide details of how this course differs from existing similar courses.

No difference

4. Is this course experimental and/or unique to Windward Community College? Yes

If yes, provide rationale and details of its impact on the College curriculum.

This is not a new course, although it is new to WCC. This course is already required of Art Majors at UH-Manoa. Art 270 is to be taught every fall semester followed by Art 280, taught every spring.

5. Is a similar course taught on the upper division level by a 4-year UH college? No

If yes, explain why this course is appropriate at the lower division or how it differs from its upper division counterpart.

6. Please attach a complete course outline. Your course outline should address all the items listed in the Guidelines for Course Outlines.

Course outlines from KCC, HCC, and UH-Manoa.

7. If this course is appropriate for transfer to a 4-year UH college, complete and attach WCC Form for Transfer Courses (blue).
WCC FORM FOR TRANSFER COURSES

(To be completed for articulation with any 4-year UH campus)

Course ______ ART 280 ________ Submitted by ______ Snowdon Hodges ______ Date ______ 10/31/89 ______

1. List the counterpart to this course on any 4-year UH campus. Describe the relationship between the course and any related baccalaureate program area. ART 170 and 180 are required of Art Majors at UH-Manoa, and most other four institutions as well.

With the other major changes in the Art Program at UH-Manoa, ART 270 (and 280) has been changed to Art 170 and 180.

Please see attached Rationale for Teaching European and Asian Art Histories at the 200 level.

2. Is this course taught or accepted by major accredited colleges or universities?

Yes

3. Please attach a complete course outline, if you have not done so already. Your course outline should address all the items listed in the Guidelines for Course Outlines.

Outlines from UH-Manoa, HCC, and KCC are attached.
COURSE OUTLINE - ART 280

Course Description

Major developments in the Arts of Asia.

Student Contact Hours

3 Lecture (0 studio)

Prerequisites

Art 101 or consent of instructor

Course Objectives

1. To introduce to the student the art of Asia through the study of major ideas, styles, forms, images and meanings of their visual arts.
2. To objectively describe, compare and generalize about a specific work of art.
3. To develop a sensitivity to different artistic preferences as they are expressed in different cultures.
4. To appreciate the immense variety and scope of Asian art.
5. To learn the major developments of the arts of India, China, and Japan and fit them into their historical content.

Method of Instruction

Slide lectures, films, and discussion. Field trips may be scheduled.

Course Content

Week 1  Indus Valley Civilization - India  
Week 2  Neolithic China  
Week 3  Shang Dynasty  
Week 4  Zhou Dynasty  
Week 5  Qin Han Dynasties  
Week 6  Jomon Period - Japan  
Week 7  Kofun Period  
Week 8  Early Buddhist Art in India  
Week 9  Gupta Period  
Week 10  Ajanta Painting  
Week 11  Introduction of Buddhism in China  
Week 12  Early Buddhist Art in Japan  
Week 13  Hindu Art in India  
Week 14  Chinese Painting  
Week 15  Japanese Painting. Heian through Kamakura

Text(s)

Sherman E. Lee - A History of Far Eastern Art  
Sylvan Barnett - A Short Guide to Writing About Art

Evaluation

Written examinations, attendance, written projects and summaries of class lectures.
Rationale for Teaching European and Asian Art Histories at the 200 Level
(VS. Changing Them to 100 Level as UHM Has Recently Done.)

Professor P. Neogy, who taught ART 270/280 for many years at UHM, felt that the students needed an introductory course such as ART 101 (Introduction to the Visual Arts) in order to learn terms and expressions, and to acquire a basic art vocabulary. They should also have taken a basic history course in order to put into some perspective the events and subjects studied in ART 270/280.

UHM dropped ART 101 as a required course for art majors, although it is still taught as a humanities core course. It may also be an elective for Art History Majors. My opinion is that this was not a good educational decision, but was made, along with the other recent changes in the art program, because of dropping enrollment. I have been told that the art courses and the current numbering may be changed again, but whatever changes are made at UHM must remain for two years, because their course catalog is changed every other year. In the future, the 170/180 numbering (at UHM) may once again become 270/280.

Kauai Community College, LCC, and HCC changed the numbering of their Art Histories from 270/280 to 170/180. This was done in order to stay with Manoa's numbering, although HCC is considering now changing back to a 200 level. Their reasoning for returning to the 200 level is so that the students will have an opportunity to take a 100 level Art Fundamentals class before taking Art History.

UH at Hilo, KCC, and MCC have retained the 200 numbering for the same reason. They also found that students were not prepared to take in-depth Art History courses without some art fundamentals learned in a course such as ART 101, as well as a general history course. KCC teaches ART 270/280 as a writing intensive course, which helps to fulfill that requirement for students transferring to UHM.

Finally, the competency committee, which is now working on making the art courses among the colleges and the university as similar and consistent as possible for the purpose of articulation, is calling European Art History 170/270 and Asian Art History 180/280, to reflect the different numbering, and the fact that no decision has yet been made.

At WCC, the Humanities Department feels that the Art Histories should be taught at the 200 level, and in order that our students derive the greatest benefit from the courses, that ART 101 and a general history course be recommended preparation for them.
COURSE OUTLINE FORM

Aspects of Asian Art  
(COURSE TITLE)  

ART 280  
(DEPARTMENT AND NUMBER)

COURSE DESCRIPTION: Major developments in the art of India, China, Japan, Korea and Southeast Asia. A chronological and comparative study open to all students. Satisfies the Humanities requirement.

SEMESTER UNITS: 3

HOURS PER WEEK:  

3 (Lecture)  
0 (Lab)  
3 (Total)

PURPOSE AND STANDARDS: Occupational, Associate Degree, Transfer, Associate in Arts Degree  
Satisfies Humanities requirement.  
Interdisciplinary in Asian Studies.

PREREQUISITES OR OTHER ENTRANCE REQUIREMENTS: None

DATE: September, 1982 (Rev.)  
(Course Outline Revised)  

(Approval)
ART 280

1. COURSE COMPETENCIES

A. General Competencies

Student taking this course can partially satisfy:

Liberal Arts Competencies # 2, 7, 8

Humanities Competencies #1, 2, 3, 4, 5, 6, 7, 8

B. Specific Competencies

At the end of the course the student should be able to:

Show a knowledge of the competencies of Art 101

Show a knowledge of major trends in Asian art including a knowledge of various materials, techniques, forms, and styles used

Demonstrate a knowledge of the diffusion of trends and styles from one country to another over space and time

Demonstrate an understanding that art is a visible manifestation of cultural values

2. COURSE CONTENT:

Pre-Buddhist Art - 4 weeks

1. Art of the Indus Valley
2. Chinese Bronze Age
3. Chinese Jade
4. Japanese Neolithic Art

Exam

Buddhist Art - 4 weeks

1. Aniconic Buddhism in India
2. Development of the anthropomorphic Buddha in India
3. Diffusion of Buddhism to China
4. Diffusion of Buddhism to Southeast Asia
5. Japanese Buddhism, architecture and sculpture

Hindu Art - 3 weeks

1. India - southern style
2. India - northern style
3. Cambodia

Exam

Painting - 4 weeks

1. Chinese - development from Han to the present
2. Japanese
   a. Chinese style painting in Japan
   b. Japanese style painting

Exam
3. TEXT AND MATERIALS

Lee, Sherman, History of Far Eastern Art, Prentice Hall
LaPlante, John D., Asian Art, Studies in Art Series

4. REFERENCE MATERIALS

Swann, Peter, Art of China, Korea, and Japan
Sechel, C., Art of Buddhism
Rowland, Benjamin, Art and Architecture of India
Zimmer, Heinrich, Art of Indian Asia
Sickman, L., Art and Architecture of China
Sullivan, M., An Introduction to Chinese Art
Paine and Soper, Art and Architecture of Japan
Munsterberg, Hugo, Arts of Japan

5. AUXILIARY MATERIALS AND CONTENT

Two slide projectors, extension cords, film projector, remote control extensions,
two wide screens
Use of community resources, such as the Honolulu Academy of Art, UH Gallery
and local exhibitions of note.

6. METHODS OF INSTRUCTION:

Daily use of two projectors with slides of art objects. This provides compari-
sions, multi-views and fruit for questions and discussion in the class. The
instructor presents terminology to be used and defines these in relation to
the objects. Questions are asked of the students, leading to discussion.
After each unit, an examination is given to test the understanding and thinking
of the student. One research paper is required, topic to be determined by the
student. One looking assignment involves the student with an actual art object.

7. EVALUATION:

Course requirements:

Two looking assignments based on knowledge and personal judgment.
Three exams.

Five requirements - 75%
Participation & Attendance - 25%
Total - 100%

The 3 examinations will deal with slide comparison and contrast, style and content.
Grades will be determined by the students' grasp of the art objects, their style
and content - the total understanding of the principles involved.
A. Proposed course description:

   Major developments of the Arts of Asia

B. Hours per week:

   Lecture: 3   Lab: 0   Other: 0   Total: 3

C. Prerequisites, or required preparation: Art 101

   Corequisites: None

   Recommended preparation: None

D. Specific course objectives:

   To introduce to the student the understanding of art through the study of major ideas, styles, forms, images and meanings of the visual arts of Asia. The student will learn to objectively describe, compare and generalize about a specific work of art while also developing sensitivity to different artistic preferences as they are expressed in different cultures.

E. Course content, including approximate time to be spent on each topic.

   Indus Valley civilization - India
   Neolithic China
   Shang Dynasty
   Zhou Dynasty
   Qin Han Dynasties
   Jomon Period - Japan
   Kofun Period
   Early Buddhist art in India
   Early Buddhist image in India
   Gupta Period
   Ajanta Painting
   Introduction of Buddhism in China
   Early Buddhist art in Japan, Asuka, Hakuho, Tempyo
   Buddhist art in Japan - Heian
   Hindu art in India
   Chinese painting Han through Tang
   Chinese painting Song through Yuan
   Chinese painting Ming through Qing Dynasties
   Japanese Painting, Heian through Kamakura
   Muromachi Period
   Momoyama and Edo Periods
F. Text and materials:

List a few of the reference materials that may be found in the library or elsewhere that will contribute to the course.

Sylvan Barnett - *A Short Guide to Writing About Art*

G. Reference materials:

List a few of the reference materials that may be found in the library or elsewhere that will contribute to the course.

Michael Sullivan - *History of Chinese Art*

H. Auxiliary materials and content:

List audio-visual aids, projects, field trips, special equipment, special speakers, experiments, demonstrations, student reports, etc., which you plan to use.

Movies, projects, field trips and visiting artists when possible. Also, slide production and preparation for each course - produced from UH collection.

I. Evaluation:

Identify evaluation procedures which will be employed to determine if the course objectives are being met, e.g., written examinations, attendance, projects.

Written examinations, attendance, written projects and summaries of class lectures.

J. Methods of Instruction:

Slides, testing, lectures, written exercises.
GENERAL GOALS:

This course will expose the student to the wide variety of Asian art through an introduction to key monuments in painting, sculpture and architecture. It is important to remember that art is a visual record and language of any culture. We will examine what is being communicated by the various cultures of India, China and Japan. We will also look for contunity between the past and present.

A portion of this class will involve writing and articulation of our own observations and ideas. In writing we have to take more than a glance at what is before us and then put it into words in a more careful and precise way. Writing will sharpen our skill of observation, expression and communication.

ATTENDANCE:

Regular attendance is necessary for your academic health. If you miss a class, you are responsible for recovering the information from classmates.

COMPLETION OF ASSIGNMENTS:

When a paper is late, one percentage point per each class period beyond the due date will be deducted. Make-up exams will not be possible. A missed exam, if excused, may be made up with a 10 page typewritten research paper covering the exam content. All exams and papers must be satisfactorily completed to pass the course. Incompletes will be granted only by prior arrangement and only in justified circumstances.

GRADES:

Papers, notebooks, and exams will total 200 points, assuming that all three papers are satisfactorily completed the final grade will be determined as follows:

200-191- A
190-181- B
180-171- C
170-161- D
below 161- F

Instructor: Cheryl R. Souza
Office: Bldg. 2, third floor
Phone: 8459107
Office Hours: MWF 9:30-10:30 or by appt.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/18</td>
<td>Introduction</td>
</tr>
<tr>
<td>1/20</td>
<td>Beginnings, papers</td>
</tr>
<tr>
<td>1/23</td>
<td>Indus Valley Civilization pp. 18-22</td>
</tr>
<tr>
<td>1/25</td>
<td>Indus Valley cont.</td>
</tr>
<tr>
<td>1/27</td>
<td>Indus Valley cont</td>
</tr>
<tr>
<td>1/30</td>
<td>Neolithic China pp. 22-25</td>
</tr>
<tr>
<td>2/1</td>
<td>Shang Dynasty pp. 26-37</td>
</tr>
<tr>
<td>2/3</td>
<td>Shang-Zhou Dynasty pp. 37-56</td>
</tr>
<tr>
<td>M</td>
<td>HOLIDAY</td>
</tr>
<tr>
<td>W</td>
<td>Zhou Dynasty</td>
</tr>
<tr>
<td>F</td>
<td>Qin and Han Dynasties pp. 57-70 *FIRST PAPER DUE</td>
</tr>
<tr>
<td>M</td>
<td>Han Dynasty</td>
</tr>
<tr>
<td>W</td>
<td>Jomon Period, Japan pp. 71-72</td>
</tr>
<tr>
<td>F</td>
<td>HOLIDAY</td>
</tr>
<tr>
<td>M</td>
<td>HOLIDAY</td>
</tr>
<tr>
<td>W</td>
<td>Kofun Period pp. 72-74</td>
</tr>
<tr>
<td>F</td>
<td>72-74 Review</td>
</tr>
<tr>
<td>M</td>
<td>EXAM</td>
</tr>
<tr>
<td>W</td>
<td>Early Buddhist Art in India pp. 76-93</td>
</tr>
<tr>
<td>F</td>
<td>Early Buddha Image in India pp. 93-102</td>
</tr>
<tr>
<td>M</td>
<td>Gupta Period pp. 103-106</td>
</tr>
<tr>
<td>W</td>
<td>Ajanta Painting pp. 106-113</td>
</tr>
<tr>
<td>F</td>
<td>3/10</td>
</tr>
<tr>
<td>M</td>
<td>Buddhist Art in Southeast Asia pp. 154-166</td>
</tr>
<tr>
<td>W</td>
<td>Introduction of Buddhism in China pp. 136-43 *SECOND PAPER DUE</td>
</tr>
<tr>
<td>F</td>
<td>3/17</td>
</tr>
<tr>
<td>M</td>
<td>Early Buddhist Art in Japan pp. 147-66</td>
</tr>
<tr>
<td>W</td>
<td>Buddhist Art in Japan, Heian pp. 288-3-5</td>
</tr>
<tr>
<td>F</td>
<td>HOLIDAY</td>
</tr>
<tr>
<td>M</td>
<td>SPRING BREAK 3/27 - 3/31</td>
</tr>
<tr>
<td>W</td>
<td>Hindu Art in India pp. 168-98</td>
</tr>
<tr>
<td>F</td>
<td>Hindu Art cont. pp. 199-219</td>
</tr>
<tr>
<td>M</td>
<td>4/10 Chinese Painting, Han through Tang pp. 252-72</td>
</tr>
<tr>
<td>W</td>
<td>4/12 Song through Yuan Dynasties pp. 343-64, 404-416</td>
</tr>
<tr>
<td>F</td>
<td>4/14 Ming through Qing Dynasties pp. 416-19, 434-60</td>
</tr>
<tr>
<td>M</td>
<td>4/19 Japanese Painting, Heian through Kamakura pp. 305-342</td>
</tr>
<tr>
<td>W</td>
<td>4/21 Japanese Painting cont</td>
</tr>
<tr>
<td>F</td>
<td>4/24 Muromachi Period, pp. 376-98 *THIRD PAPER DUE</td>
</tr>
<tr>
<td>M</td>
<td>4/26 Muromachi cont</td>
</tr>
<tr>
<td>W</td>
<td>4/28 Momoyama and Edo pp. 473-96</td>
</tr>
<tr>
<td>F</td>
<td>5/1 Momoyama and Edo cont</td>
</tr>
<tr>
<td>M</td>
<td>5/3 Review</td>
</tr>
<tr>
<td>W</td>
<td>5/5 EXAM</td>
</tr>
</tbody>
</table>
ART 180: 1st paper- DESCRIPTION
Due date: 2/10

This paper is to be a detailed, objective description of one of two paintings selected from the showing of works from the Ming and Qing Dynasties presently on exhibit at the Honolulu Academy of Arts, 900 so. Beretania St. The show runs through February 12.

For your paper, choose from one of the following works: Catalogue # 7, The pleasures of Fishing by Wu Wei, C. 1490, or Catalogue # 27, A Thousand Cliff's and Myriad Ravines, C. 1600. The objective of this paper is to learn how to change a visual form into one that is verbal. You will need to be careful, specific, accurate, and selective with the words you choose to describe your selection. Some things to leave out of this paper- speculation, interpretation, your personal feelings and evaluations. This is a paper describing the form of the paper. Some things to consider, and cover- texture (ie. rocks, mtns., foliage) use of space, directional lines, value. Look at the painting up close, as close as you can get, also view the painting from several sitances. Does anything change? If so, what? What does this piece express or communicate to you about the time and culture in which it was made? How specifically does it do this?

All projects are to be typewritten and double spaced with standard margins.

You will need to show me your rough draft at least one class period before the paper is due but earlier is better, in case there is a problem.

For any problems with grammar and spelling, please consult the LAC, they are there for you. *Note- any paper with more than three spelling errors or type-o's will be returned so that you may edit...again.
SYLLABUS


This course will be devoted to a discussion of the most significant accomplishments in the arts of Asia. They will be viewed in their historical and cultural contexts and presented according to the following general outline:

1. Pre-Buddhist and Buddhist Art of India: Quiz #1
2. Pre-Buddhist and Buddhist Art of China: Quiz #2
3. Pre-Buddhist and Buddhist Art of Japan: Quiz #3
4. Secular Arts of China: Quiz #4
5. Secular Arts of Japan:
1. The courses Art 270/280, History of Western/Asian Art, will cover the same subject matter as the Art 270/280 course at the University of Hawaii. They do not differ in format nor the quantity of material taught in a semester.

2. What these courses will do for Honolulu Community College is expand the selection for the transfer student in both the Art Department and Liberal Arts. They will also extend the students' selection of Art History which has been found to be very limited. They would expand the Associate in Arts elective selection while offering a chance to also expand students knowledge of culture and society. With successful completion of each course, a student will also be able to effectively translate the visual image into verbal forms while developing sensitivity to different artistic preferences expressed in differing cultures and periods of time.

3. These are not new courses being proposed. What is new is these courses being proposed to be taught at Honolulu Community College. Both are already articulated and required courses for fine arts majors at Manoa. ART 270 and 280 fulfill all nonintroductory group 3 Humanities Arts & Sciences General Education core requirements. Each fulfills part of the R4 units necessary for a Bachelors Degree and also part of the 60 nonintroductory courses and the three or six units required for humanities. Each would be an elective at Honolulu Community College and would not lengthen the student program. Each course would be taught once every year. Each would be taught in lieu of one lecture section of 101 as part of the Art/CMART Program, but would not replace 101 as a program requirement.

4 & 5 The student would spend three hours per week in lectures. Additional time for required independent work would require reading of 80% text and writing of 2-3 papers totaling 7-10 pages.

6. Courses require no additional staff, equipment, or facilities. Art 270 and Art 280 require extensive slides. Proposal includes the preparation of slides as part of course preparation.

CMART Department and faculty member will each have a set of slides. Cost to department for both courses at $600 per class (25 lecture with 50 images per lecture) would be spread over two fiscal years for development of images for Art 270 and 280.

Each would be taught by a lecturer.

7. This course is the same as UH courses Art 270 and 280. What is being proposed is addition of these courses to the curriculum at Honolulu Community College. We have met with the UH instructors 270/280 and have been in communication with the Manoa Art Department which knows of HCC's proposal offer of Art 270/280.

8 & 9 This is not an upper division course. It is the same course as 270/280 UH - not similar. We are not proposing to make a more difficult upper division course easier. We are proposing to do exactly the same thing Manoa is doing - articulating what Manoa is doing and not making variations. The prerequisites are identical. We are proposing to provide more opportunities for the HCC student by providing a chance to expand knowledge of Art and society through visual images.
GUIDELINES FOR COURSE OUTLINES
ART 270

A. Proposed course description:

Major developments of the Arts of Europe and the Americas

B. Hours per week:

Lecture_3_ Lab___ Other_3_ Total_3_

C. Prerequisites, or required preparation: Art 101

Corequisites: None

Recommended preparation: None

D. Specific course objectives:

To introduce to the student the understanding of art through the study of major ideas, styles, forms, images and meanings of the visual arts of the Western World. The student will learn to objectively describe, compare and generalize about a specific work of art while also developing sensitivity to different artistic preferences as they are expressed in different cultures.

E. Course content, including approximate time to be spent on each topic.

Creative Processes

Art as a means of expression in the past and today
Spiritual art
Central and South American art prior to European Contact
North American Indian civilizations
The mask as a vehicle
Stylization
Abstraction
Realism
Symbolism
What is seen - What is said
Architecture - ancient - medieval - modern - forms and functions
Utilitarian vs. non-functional objects
Sculpture - techniques and attitudes
Painting - techniques and attitudes
Drawing - techniques and attitudes
Naive art
The modern artist - Michelangelo, Rembrandt, Picasso
F. Text and materials:

List a few of the reference materials that may be found in the library or elsewhere that will contribute to the course.

H.W. Janson - History of Art
Sylvan Barnett - A Short Guide to Writing About Art

G. Reference materials:

List a few of the reference materials that may be found in the library or elsewhere that will contribute to the course.

William Fleming - Arts & Ideas

H. Auxiliary materials and content:

List audio-visual aids, projects, field trips, special equipment, special speakers, experiments, demonstrations, student reports, etc., which you plan to use.

Movies, projects, field trips and visiting artists when possible. Also, slide production and preparation for each course - produced from UH collection.

I. Evaluation:

Identify evaluation procedures which will be employed to determine if the course objectives are being met, e.g., written examinations, attendance, projects.

Written examinations, attendance, written projects and summaries of class lectures.

J. Methods of Instruction:

Slides, testing, lectures, written exercises.
Art 170
Introduction to Western Art
Instructor: Lew Andrews
Office: 219 Art Bldg.

Text: E.H. Gombrich, The Story of Art (14th edition). This text should be purchased and will serve as the basic reference for all visual material presented in class.

Course Requirements: Two midterms and a final (specifics to be announced). No papers are required. Exams will cover class material and the appropriate pages (and illustrations) in Gombrich's text. The final exam will not be cumulative and will carry the same weight as the other two exams.

Students may also wish to consult the following books for additional information and/or illustrations:

H.W. Janson, History of Art (full version, any recent edition)
Helen Gardner, Art through the Ages (any recent edition)
Albert Elsen, The Purposes of Art (any edition)

Topics:
1. Prehistoric Art (Gombrich, pp. 19-30)
2. The Art of Ancient Egypt (31-42)
3. The Ancient Near East (42-5)
4. Classical Greece (46-64)
5. The Hellenistic Period (65-79)
6. Roman Art (80-8)
7. Early Christian and Byzantine (88-101)
8. Early Medieval Art (113-124)
9. Romanesque and Gothic (125-48)

(continued)
11. Baroque Art (301-24, 330-41, 345-7)
12. Neo-Classicism and Romanticism (375-402)
13. Impressionism (405-23)
14. Early Twentieth-Century Art (445-75)
Art 280
Survey of Asian Art
Spring 1989

Lecturer: Violet Golder
Office hours: Tue 12:30 to 2:30 p.m.
            Mon 5:15 to 5:45 p.m.
            Wed 5:15 to 5:45 p.m.
Telephone: 734-9373

Course Objectives and Content:

1. To become aware of and be able to distinguish the differences in Eastern Art.
2. To realize the immense variety and scope of the art of Asia.
3. To learn the major developments of the arts of India, China and Japan and fit them within their historical context.
4. To be able to compare influences and patterns among the styles of art.

Writing Intensive

As you know, this is a writing intensive course. Experience has proved that writing is a way of learning, and that by putting our thoughts on paper, we are more likely to understand what we have learned as well as keep it fresh in our memories for longer periods of time.

In art, as in all disciplines, it is necessary to learn to communicate in the language employed by your text, in lectures and in your research material. Hopefully, in using this language, you will be able to describe a work of art in such a way that it will be possible for your audience (either me or your classmates) to visualize a work of art through your words alone. In addition, you will be expected to include in your papers the materials and techniques used; explain what the works meant to the people of the culture; how they fit within their historical context; and, what, if any, outside influences stimulated their creation.

Oral group discussions will be an aid in helping you think through your papers as well as providing a means to use the language with your peers. Conference time during my office hours will be scheduled for your third project.

Beyond your three formal papers, you will be required to keep a separate notebook to record the informal writings that will be assigned from time to time. It is expected that your papers will be edited for proper grammatical English as well as correct punctuation and spelling. Should you feel the need of assistance in editing your papers, KCC's Learning Assistance Centers stand ready to help you. You will discover that the library here at KCC, Sinclair and Hamilton at the University and the State library have college writing handbooks available.

No grade will be given for works that are plagiarized or written by someone else. Cheating on examinations will, of course, produce the same result. Your minimums must be observed in order to receive a passing grade.

Grading: There will be three exams covering the material in your text, lectures and your handouts. Each exam will be worth 100 points. Total = 300 points. There will be three polished written projects and your notebook (unpolished). Each will be worth 50 points. Total = 150 points. Total possible score for the course is 500. Projects and exams are of equal importance. Please! No late projects! Make up tests are given only if justified by extenuating circumstances.

Attendance: Roll will not be taken; however, if you have been absent from class, you will be responsible on your own for recovering missed information or directions.

PROJECTS

All projects are to be typewritten and double spaced with standard margins.

Project #1. An illustrated analysis/reaction paper based on a showing of art works from the Ming and Qing dynasties which is currently being held at the Honolulu Academy of Arts, 900 South Beretania. The show will be up through February 12.

1. Choose two paintings that appear to you to be opposite in technique. Slides on the spontaneous and formal styles will be demonstrated in class.

2. Be sure to record the name of the artist, the name of the work, the medium, the subject matter and the format. (In a bibliography, you list the author, title and whether or not the information came from a book or a journal. In an art paper, you must also give credit to the artist).

3. Describe what you see keeping in mind the elements of art and the principles of design which will be reviewed in class. Point out the differences you see in the two styles concentrating on three elements and two principles. I leave the choice to you.

4. Give your reactions to the work.

With this project, you are to give a "reading" of the works that will, in some degree, enable your audience to, if not completely visualize the image, relate it to those they have seen.

Rough draft due: Jan. 7. Group collaboration discussion this date.
Final work due: Jan 26.

Recommended reading: Aesthetics, Duane Preble. Chapter 2, Form and Content.

Four (4) page minimum.


Points to Consider:

1. What differences and/or similarities do you find in the structural components: Roofline, platform, windows, doors, pillars, hay system.

3. Relate your observations to what you have learned from your reading and lectures about the cultures that produced the Buddhist monasteries in India, pre-Buddhist shrines in Japan and Chinese Buddhist architecture. What elements of art apply?

Recommended reading:

- The Art and Architecture of India, Benjamin Rowland.

Rough draft due: Mar 21
Final paper due: April 27 - include footnotes and bibliography.

Your (4) page minimum

Project #3. This project is to be an illustrated research paper on an Eastern art form that interests you. You may consider writing about painting, sculpture, architecture or a craft concentrating on an artist, a style, a period or some aspect of a work or works that intrigued you. Keep your focus narrow so that you may cover the subject in depth. Use clearly labelled visual examples to illustrate your points. Xeroxed images are acceptable. Consult your text for the proper method.


Rough draft due: April 13
Final paper due: April 27 - include footnotes and bibliography.

Your (4) page minimum

NOTEBOOK
Due Feb 25 & May 4

The contents of your notebooks will include free writing and summaries of outside lectures and movies that will be shown in class.

Note: Since the Academy is sponsoring a series of lectures in conjunction with its showing of the Masterpieces from the Forbidden City, you will be required to attend at least one. You are to summarize the lecture and give your reactions to it. Time: 2:30 p.m. Jan 22 & 29, Feb 5 & 12.

CALENDAR

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tue</td>
<td>Jan 17</td>
<td>Introduction to Indo-European - Discussion and assignment of Project #1 and Notebook entry #1. Begin thinking about your topic for Project #3.</td>
</tr>
</tbody>
</table>

<p>| Tue | Jan 19 | Introduction to Indo-European - Discussion and assignment of Project #1 and Notebook entry #1. Begin thinking about your topic for Project #3. |</p>
<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tue</td>
<td>Jan 24</td>
<td>Indian Valley/Pre-Maurya Period.</td>
</tr>
<tr>
<td>Thu</td>
<td>Jan 26</td>
<td>Chinese Neolithic Arts/Shang Dynasty.</td>
</tr>
<tr>
<td>Tue</td>
<td>Jan 31</td>
<td>Shang Dynasty/Zhou Dynasty. Rough draft project #3 due. Group discussion.</td>
</tr>
<tr>
<td>Thu</td>
<td>Feb  2</td>
<td>Continuation of subject matter: Qin and Han.</td>
</tr>
<tr>
<td>Tue</td>
<td>Feb  7</td>
<td>Korea - A movie, Sillas Twin Tumulus, will be shown. A descriptive summary of the movie is to be included in your notebook.</td>
</tr>
<tr>
<td>Thu</td>
<td>Feb  9</td>
<td>Japanese Neolithic Arts. Project #1 in final form due.</td>
</tr>
<tr>
<td>Tue</td>
<td>Feb 14</td>
<td>Japan - Tomb period (Kofun), Freewriting on material from text and lecture - notebook exercise.</td>
</tr>
<tr>
<td>Thu</td>
<td>Feb 16</td>
<td>Exam #1</td>
</tr>
<tr>
<td>Tue</td>
<td>Feb 21</td>
<td>India. (Material to be covered in this section will be found in Chapters 5, 6, 7, 12 and 13 of your text.) Buddhist sculpture, architecture and painting.</td>
</tr>
<tr>
<td>Thu</td>
<td>Feb 23</td>
<td>Continuation of subject matter. Notebook due.</td>
</tr>
<tr>
<td>Tue</td>
<td>Feb 28</td>
<td>India: Gandhara. Sarnath, Kathmandu,</td>
</tr>
<tr>
<td>Thu</td>
<td>Mar  2</td>
<td>Southeast Asia - In Lanka, Thailand, Java.</td>
</tr>
<tr>
<td>Tue</td>
<td>Mar  7</td>
<td>Central Asia-China: Northern Wei.</td>
</tr>
<tr>
<td>Tue</td>
<td>Mar 14</td>
<td>Chinese styles continued.</td>
</tr>
<tr>
<td>Thu</td>
<td>Mar 16</td>
<td>Chinese Styles continued.</td>
</tr>
<tr>
<td>Tue</td>
<td>Mar 21</td>
<td>Japan Buddhist Styles and the Beginnings of Developed Japanese Art Styles. Rough draft Project #2 due.</td>
</tr>
<tr>
<td>Thu</td>
<td>Mar 23</td>
<td>Exam #2</td>
</tr>
<tr>
<td>Tue</td>
<td>Mar 27</td>
<td>Through Mar 31 - Spring Recess.</td>
</tr>
<tr>
<td>Tue</td>
<td>Apr  4</td>
<td>Hindu Arts - Southern Styles. Discussion Project #3. Hand in topic you have chosen. Final paper Project #2 due.</td>
</tr>
<tr>
<td>Thu</td>
<td>Apr  6</td>
<td>Hindu Arts - Southern/Northern Styles.</td>
</tr>
<tr>
<td>Tue</td>
<td>Apr 11</td>
<td>Hindu Arts - Continuation of subject matter.</td>
</tr>
<tr>
<td>Thu</td>
<td>Apr 13</td>
<td>Hindu Arts - Southeast Asia and Indonesia. Rough Draft Project #3 due.</td>
</tr>
<tr>
<td>Thu</td>
<td>Apr 20</td>
<td>Chinese Styles. Yuan, Ming and Qing. Chapter 17.</td>
</tr>
<tr>
<td>Tue</td>
<td>Apr 25</td>
<td>Japanese Styles. (This section will be covered in Chapters 14, 15, 16.) Kamakura period.</td>
</tr>
<tr>
<td>Thu</td>
<td>Apr 27</td>
<td>Ashikaga period. Final paper Project #3 due.</td>
</tr>
<tr>
<td>Tue</td>
<td>May  2</td>
<td>Momoyama/Tokugawa</td>
</tr>
<tr>
<td>Thu</td>
<td>May  4</td>
<td>Continuation subject matter. Notebook due.</td>
</tr>
</tbody>
</table>

Final exam Thursday, May 11 - 7:45 to 9:45 a.m.

A word of advice: Your tests will not be comprehensive, however, keep in mind that the art discussed is not isolated in time and that what is covered in each section will have a relationship to works in another. Being able to refer to works in the past as they relate to later periods will be advantageous to your comprehension of the subject.