Proposal to Initiate, Modify or Delete a Course

1. Type of Action
   - A. Addition
   - B. Deletion
   - C. Modification: in credits, in title, in prerequisites or co-requisites, in number or alpha, Other (click to specify)

2. New Alpha, Number and Title
   - Art 280, Introduction to Eastern Art
   - Credits 3 credits

3. Old Alpha, Number and Title
   - Art 280, Aspects of Asian Art
   - Credits 3 credits

4. New Catalog Description

7. Select box and type specific information in text box.
   - Prerequisites: Art 101 or consent of instructor
   - Corequisites: Other (click to specify)
   - Recommended Preparation: Art 101 or consent of instructor

8. Student Contact Hours Per Week
   - Lecture: 3
   - Lecture/Lab: Lab

9. Proposed Date of First Offering
   - Semester: Spring
   - Year: 2006

10. This course is proposed for the Liberal Arts Program. ☑
    - Program: Other (click to specify)
    - Humanities

11. This course Makes No Difference in the number of credits required for the program/core.

12. Equivalent or similar courses offered in the UH System:

<table>
<thead>
<tr>
<th>Campus</th>
<th>Alpha, Number, Title</th>
<th>Campus</th>
<th>Alpha, Number, Title</th>
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<tbody>
<tr>
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<td>KauaiCC</td>
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<td>HawaiiCC</td>
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<td>Kapiolani</td>
<td>Art 280, Introduction to Eastern Art</td>
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<tr>
<td>Leeward</td>
<td>no equivalent course</td>
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13. This course is ☐ Already articulated with UH Manoa and Kapiolani Community College on 9/1/01. Currently articulated as a DH course.
    Provide details of existing or desired articulation (date, college(s), purposes, pre-major, etc.) in this space:

    ☐ Appropriate for Articulation with
    Provide details of existing or desired articulation (date, colleges(s), purposes, pre-major or major, etc.) in this space:

    ☐ Not yet appropriate for Articulation.

14. Reason for Initiating, Modifying or Deleting Courses or Other Pertinent Comment:
    To align with the same course taught within the UH system of colleges. Currently, Aspects of Asian Art is articulated with UH Manoa and Kapiolani Community College. However, based on system meetings for the Art discipline, it is recommended that all campuses that offer this course align the title for better communication among campuses.

Requested by: Maya Watanabe 10/27/05
Approved by: Jean Shibuya 12/6/05
Dean of Instruction: Angela M. K. Macau 7/1/06
Provost: Date

CCCM #6100 (Amended for WCC use October 2002)
# Levels of Review of Course Proposal at Windward Community College

Course Alpha, Number, and Title:

<table>
<thead>
<tr>
<th>Signatures</th>
<th>Dates</th>
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1. **Department Area** (more than one departmental instructor's signature required)

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2. **Department**

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Department Chairperson

Was this course discussed in a department meeting? ☑ Yes ☐ No

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3. **Division**

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4. **Curriculum Committee Review**

Approved ☑

Disapproved ☐

Reason:

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University of Hawaii Community Colleges
Proposal to Initiate, Modify or Delete a Course
Course Modification Form – Go to next page for Articulation Form

WCC Form for Course Modifications

Course Art 280, Introduction to Eastern Art
Submitted by Paul Nash
Date September 23, 2005

1. What change is proposed in the course? Provide specific information comparing both the “new” and “old” course.

   Change in title of course from "Aspects of Asian Art" to "Introduction to Eastern Art."

2. What is the rationale for the change?

   To align with the same course taught within the UH system of colleges. Currently, Aspects of Asian Art is articulated with UH Manoa and Kapiolani Community College. However, based on system meetings for the Art discipline, it is recommended that all campuses that offer this course align the title for better communication among campuses.

3. Is the change substantive enough to require a change in course identification? If so, explain thoroughly.

   No.

4. Is the course articulated with any 4-year program? Yes

   If yes, give details of the agreement(s) and explain any impact the proposed modifications may have on articulation.

   No change in agreements; no impact on articulation other than uniformity of course title.

5. Provide details of any additional staff, equipment, facilities, library/media material, faculty preparation and other financial considerations that would be required to implement this course modification. What has been done to provide for these additional costs? Who will teach the course? Is additional preparation needed?

   N/A

6. Will this course modification result in any alterations in the number of hours required to attain a certificate or degree? * If yes, provide details and justification for these alterations.

   No.

7. If the course is renumbered to 100 or above, does it meet the criteria for transfer level courses? (Go to next page for transfer course criteria.) *

   CCCC M #6100 (Amended for WCC use September 2002)
Old Course

Course Alpha & Number: Art 280
Title: Aspects of Asian Art

Revised Course

Course Alpha & Number: Art 280
Title: Introduction to Eastern Art
Semester and Year when the revised course was/will be first offered:
after Spring 2006
Reason for the change in Alpha/Number/and/or Title:
To align with the same course taught within the UH System of Colleges. Currently, Aspects of Asian Art is articulated with UH Manoa and Kapiolani Community College. However, based on system meetings for the Art discipline, it is recommended that all campuses that offer this course align the title for better communication across the system.

Note: A current outline of the course must be submitted with this form. Undated outlines are not acceptable.

I certify that this course has had its alpha, number, and/or title changed, but that it is substantially the same course as the course that was reviewed and approved for articulation.
Campus: Windward Community College
Certifying Authority (Typed Name or Signature and Title) Paul Nash
Date: September _____, 2005

SUBMIT TO: UCA Clearinghouse, Attn: John Muth
Chancellor's Office for CC, 2327 Dole Street

Revised 1/19/01
WINDWARD COMMUNITY COLLEGE

COURSE OBJECTIVE

COURSE NAME: Aspects of Asian Art (Introduction to Eastern art)

COURSE ALPHA: ART 180 / 280

CREDIT HOURS: 3

CATALOG DESCRIPTION: Major developments in the Arts of Asia

REQUIREMENTS COURSE SATISFIES:

AT WCC:

AT UH MANOA:

Meets Associate in Arts degree
Meets the Art History and Art Studio majors

PREREQUISITES:

ART 101 or consent of instructor

RECOMMENDED BASIC SKILLS LEVELS:
Reading Level of Texts: College level

ACTIVITIES REQUIRED AT SCHEDULED TIMES OTHER THAN CLASS TIMES: Yes

INSTRUCTOR:

OFFICE:

TELEPHONE:

EFFECTIVE DATE: Summer 1999
A. **Student Learning Outcomes**

Upon completion of this course, the student should:

1. be able to identify the three major art works of India, China, and Japan.
2. understand through historical development of these cultures, basic ideas, beliefs and attitudes that have shaped their unique arts.

B. **Objectives of the Course**

1. To introduce the students the arts of Asia through the study of cultural values, styles, forms, 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 development of the arts of India, China, and Japan, and to fit them into their historical content.

C. **Mode of Instruction**

The previously described objectives will be achieved through the aid of the following learning activities:
1. Assigned readings
2. Class lectures, slides, videos, and discussions
3. Field trips

D. **Method of Grading**

The assignment of points:
- Class attendance: 60 points
- 3 examinations:
  - Indian art: 100 points
  - Chinese art: 100 points
  - Japanese art: 100 points
- 2 field trips (including reports) 60 points

Letter grade will be assigned as follows:
A 90% or above of total points.
B 80 - 89% of total points.
C 70 - 79% of total points.
D 60 - 69% of total points.
F Below 60% of total points, non-completion of assignments, informal or incomplete official withdrawal.
I Incomplete, given at instructor's option when student has failed to
complete a part of a course because of circumstances beyond his or her control.

CR  Achievement of Objectives 1 - 5 at "C" level or higher; completion of all assignments; given only at instructor's prerogative; the student must indicate to the instructor in writing the intent to take the course as CR/NC by the first two days of class and a copy must be filed with the registrar.

NC  Achievement less than minimum passing achievement; non-completion of assignments; given only as part of CR/NC option.

W   Official withdrawal from the course.

No retests are given. Makeup tests and waiver of minimum levels of achievement are given only in unique situations at the instructor's discretion. An "F" grade will be assigned to students involved in cheating systems.

E. Textbook


Other reading assignments from handouts or from the library.
Art 280  Introduction to Eastern Art
Course Outline

The purpose of this course is to introduce the student to the arts of India, China, and Japan. This discussion will be situated within a general inquiry into the 1) basic ideas, 2) beliefs, and 3) attitudes of these cultures as they inform their representation of self and world. In this way we shall attempt to arrive at an understanding of Asian art on the basis of its underlying cultural assumptions.


I. The Beginnings of Indian Culture: Mohenjo-daro and Harappa.
The pre-Aryna, “Indus Valley Civilization” ca. 2500-1500 B.C.
Remains at the cities of Mohenjo-daro and Harrapa
Artifacts foreshadowing later developments:
Priest (?) figurine from Mohenjo-daro
Male torso from Harappa
Torso of dancer from Harappa
Copper Figurine of dancing girl from Mohenjo-daro
Seal with “proto-Siva” figure and inscription
Seal with bull and inscription

The Brahmancial Texts
Rig Veda (ancient hymns of Aryans)
Upanishads (philosophical expositions)
Mahabharata (strife between the royal Kauravas and Pardavas)
Bhagavad-gita (poem in the Mahabharata; King Arjuna, Krishna)
Ramayana (Rama, Sita, the monkey Hanuman)

Images of Hindu Deities
Vishnu Asleep on the Cosmic Serpent. Temple at Deogarh
Brahma. Haccappyagudi Temple, Aihole
Siva Nataraja, Lord of the Dance. Cleveland Museum of Art
Siva and Paravati on Kailasa. Kailasanatha, Ellora
Siva Mahesvara. Elephanta
Nandi, the white bull. Ellora
Descent of the Ganges. Mahamallapuram
Genesha, elephant headed god.
Surya and Indra (the Sun and Rain god)
Hindu Metaphysics, Deities, and the Art of South Asia
Readings: Lee, chapters 8, 9, 10, 11.

The Metaphysical

atman
maya
karma
yoga
moksha

Brahman
lila
samsara
prana
bhakti

Tat tvam asi
(That art Thou)

The Social

Brahma
varna
(four castes)

The Deities

Vishnu
vahanas
(vehicles)

Siva
Nandi
(white bull)

Siva
hamsa
Garuda
(nsun bird)

Kshatriya
Vaisaya
Sudra

consorts

Panchamas
Paravati
Kali

Parvati

Lakshmi

Shakti

Ganesha

The Hindu Temple

Vastupurusamandala
Vastu the Site (dwelling of god)
Purusa the Essence (notion of god)
Mandala the Form (body of god)

Essential Terms:
Mt. Meru or Mt. Kailasa (the abode of Siva)
garbha griha: (lit. womb chamber) sanctuary of temple
sikhara: (lit. mountain peak) tower directly above sanctuary
mandapa: assembly hall
pradaksina-pathe: circumambulatory passage around sanctuary
lingam or phallus: symbol of Siva
mithuna: amorous couples
yab-yum: conjunction of a god and goddess
Development of Hindu Temple:
Temple of Deogarh 5th-6th century
Bhubaneswar, Orissa 8th-13th century
Kandarya Mahadeva Temple, Khajuraho ca. 100

Paths to Enlightenment: Buddhist Art in India, Java, China, and Japan.
Readings: Lee, chapters 5, 6, 7.

The Life and Teachings of the Buddha (ca. 563-483):
Prince Siddhartha, surname Gautama, son of Queen Maya and King Suddhodana,
born in the small kingdom of Kapilavastu near the Nepalese border. Known as
Shakyamuni (“Sage of the Shakya Clan”).

Events in the Life of the Buddha:
Conception (Queen Maya’s Dream”)
Birth
Prophecy of the Sage Ajita
Life in the Palace
The Four Encounters
The Great Departure
Six years of Wandering and Asceticism
Meditation under the Bodhi Tree at Bodhi Gaya (dhyana mudra)
Temptation of the Demon Mara
Calling the Earth to Witness (bhumisparsa mudra)
The Four Noble Truths and the Eight-fold Path
First Sermon in the Deer Park at Sarnath
“Turning of the Wheel of the Law” (dharmacakra mudra)
Public Ministry of 45 Years
Death and Nirvana (paranirvana) at Kusignagara
Cremation and Enshrining of the Relics in Eight Stupas
Formation of the Sangha or Order of Monks

Buddhist Architecture:
Stamba (isolated column):
Lion column at Laurya Nandangarh (243 B.C.)
Lion column from Sarnath
Bull Column from Rampurva
Stupa (reliquary mound), Chaitya (sanctuary hall), Vihara (monastic residence):
Bhaja
Bharut
Karli
Sanchi
Borobudur, Java

Stupa Terms:
vedika (fence), torana (gate), anda (egg–hemispherical dome), harmika (central axis), pradaksina-pathe (circumambulation path)

The Buddhist Image:
Aniconic representation of the Buddha (the Buddha’s presence indicated by symbols only): The Dharma-cakra (wheel of law), Stupa, Bodhi tree, etc.

Iconic representations of the Buddha: Urna (third eye, ushnisha (cranial protuberance), mudras (hand positions, abhaya mudra (reassurance), vara mudra (sole), dharma-cakra mudra (tuning of the wheel of the law).

Provincial Roman Style in Gandhara:
Seated Buddha
Standing Buddha, Lahore Museum
Standing Bodhisattva, Museum of Fine Arts, Boston (125)

Indigenous Indian Style in Mathura:
Seated Buddha from Mathura
Bodhisattva of Friar Bala from Mathura

The Gupta Style from Mathura and Sarnath:
Standing Buddha from Mathura
The First Sermon from Sarnath

The Expansion of the Buddhist Pantheon:
Avalokitesvara (Bodhisattva of Infinite Compassion; Ch. Guanyin; J. Kannon)
Bodhisattva Padmapani (Holder of the Blue Lotus)
Maitreya (Buddha of the Future)
Vairocana (Cosmic Buddha)
Amitabha (Buddha of the Western Paradise (Ch. Ami-to-fu; J. Amida)
Transmission of the Image of the Buddha:
  Afghanistan:
    Colossal Buddhas (Vairocanas), Bamiyan
  Java:
    Dhyani Buddha, Borobudur
  China:
    Colossal Buddha, Yungang, Shenxi
    Sakyamuni and Prabhutaratna
    Vairocana, longmen, Honan
  Japan:
    Shaka Triad, Horyu-ji, Nara
    Amida Triad, fresco, Horyu-ji, Nara

Examination I

   The village at Banpo, Shanxi Province
   Painted pottery at Banpo, Muzhayao and Banshan (cl. 1) Kansu
   White and black pottery at Dawenkou and Weifang, Shandong

   The Idea and Role of Ruler: King (wang), Heavan (tian), Son of Heaven (tianzi),
   Mandate of Heaven (tianming), emperor (huangdi)
   The Royal Tombs at Anyang, Henan. Shang dynasty
   Bronze Ritual Vessels: ding (cauldron), gu (wine cup), guang (wine container), hu (container), ban (water basin)
   Bronze Decor: Taotie (glutton), dragon, tiger, phoenix, cicada

   Banpo Village
   Erlitou Palace
   The Great Wall
   Han Ritual Hall
   Chang'an (modern Xian)
   Forbidden City
The Tradition of Didactic Chinese Figure Painting. From the Han to the Song Dynasty.
Stone and clay tile reliefs from Shandong and Sichuan Province
Gu Kaizhi, *Admonitions of the Court Instructress*. Southern Dynasties
Sarcophagus with Stories of Filial Piety. Northern Dynasties
Yen Liben, *Thirteen Emperor Handscroll*. Tang dynasty
Zhang Xuan, *Ladies Preparing Newly Woven Silk*. Tang Dynasty
Gu Hengzong, *Night Revels of Han Xizai*. Five dynasties Period.

Dwelling Amid Streams and Mountains: The Art of Chinese Landscape Painting.
From the Tang through the Song dynasty.
Wei Xian, *A Noble Scholar*. Five dynasties
Fan Kuan, *Travellers Amid Streams and Mountains*.
Ma Yuan, *On a Mountain Path in Spring*.
Xia Gui, *Twelve Views from a Thatched Hut*. Southern Song

Bamboo, pine tree, and prunus.
Wen Tong, *Bamboo*. Northern Song
Wang Tingyun, *Secluded Bamboo and Withered Tree*. Jin dynasty
Huang Gongwang, *Dwelling in the Fuchun Mountains*. Yuan dynasty
Ni Zan, *Bamboo Rock and Tall Tree*. Yuan dynasty
The Rongxi Studio. Yuan dynasty
Shen Zhou, *Scholar with a Staff*. Ming dynasty
Hong Ren, *The Coming of Autumn*. Qing dynasty

Examination II.

Ceramic ware and figurines of the Jomon and Yayoi periods
Dotaku
Haniwa
Tomb of Emperor Nintoku (100)


Terms: Kami (spirit), Amaterasu (Sun Goddess), torii (gate), naiku (inner shrine), chigi (barge boards), katsugi (billets)
Shinto Art:
Ise Shrine
Natchi Waterfall

Yamato-e: The Indiginous Art of Japan.
Gengi Monogatari Emaki (Illustrated handscroll of the Tale of Genji, written by Lady Murasaki Shikibu), Heian Period (443, cl. 33)
Toilet box with cart wheels. Heian period (447)
Garment box with plover and iris design. Heian period
Portrait of Minamoto no Yoritomo. Kamakura period
Heiji Monogatari Emaki (Illustrated handscroll of the Heiji Wars). Kamakura period
Kano Eitoku, Cypress tree. Monoyama period

The Art of Zen Buddhism.
Muto Shui, Portrait of Muso Soseki
Josetsu, Catching a Catfish with a Gourd
Sesshu, Haboku (splashed-ink) Landscape
Ryoan-ji (Temple of the Peaceful Dragon) 15 c
Chado (The Way of Tea): Sen-no-Rikyu, Tai-an Tea House. Raku ware, tea ware, and utensils

Rimpa:
Sotatsu and Koetsu, Flowering Grasses of the Four Seasons
Sotatsu, Thunder Gond and Wind God
Korin, White and Red Prunus in Spring
Hoitsu, Summer Rain and Autumn Wind

Ukiyo-e:
Moronobu, Street Scene in the Yoshiwara District
Kaigetsudo Ando, Courtesan
Masanobu, The Play of Kanadohan Chushingura at the Ichimua Theater 1745
Haranobu, A Courtesan, Kamuro, Komuso
Utamaro, Bust of a Beautiful Lady Dressed in a Kimono
Sharaku, Otani Onji III Endohei
Hokusai, The Great Wave at Kanagawa
Hiroshige, Rain Showe on Ohashi Bridge

Examination III

7