

SEMESTER AT SEA COURSE SYLLABUS
University of Virginia, Academic Sponsor

Voyage: Spring 2016
Discipline: Art History
ARTH 1559-101: Introduction to World Art
Division: Lower
Faculty Name: Margaret McCann
Credit Hours: 3 - Contact Hours: 38

Pre-requisites: none

COURSE DESCRIPTION

This class introduces the architecture, sculpture and painting of the major cultural realms encountered on this semester at sea: Japan, China, India and Southeast Asia, and Africa. Art's function in society, as shaped by religion, politics, patronage/ individuals, will be discussed. Some cross cultural comparisons of eastern and western art will give students a sense of the different value systems art can reflect.

COURSE OBJECTIVES

1. Students will gain an understanding of art history's basic terms, and of the evolving ways that the idea of "art" has been considered around the world over time.
2. Students will gain knowledge of the most celebrated, representative, or influential monuments of art - architecture, sculpture, painting, etc. – in the regions we visit from Asia to Africa.
3. Students will learn to appreciate art in physical and historical context, exploring the diverse cultural points of view (values) that shape it, and understanding its expressive function – religious/spiritual, political – in society.
4. Students will develop analytical visual skills to comprehend the relationship of form (style) and content (meaning) in artworks.
5. Students will strengthen oral and written skills describing their understanding of art history in a research paper and power point presentation.

REQUIRED TEXTBOOKS

AUTHOR: Fred Kleiner and Christin Mamiya
TITLE: "Gardner's Art Through the Ages"
PUBLISHER: Thomson/ Wadsworth
ISBN #: 0 -15-505090 -7
DATE/EDITION: most recent

TOPICAL OUTLINE OF COURSE

Classes will meet for 75 minutes every other day at sea, with 25 class meetings in total, including the final exam.

Depart Ensenada- January 5:

A1- January 7: mapping the course

- overview of countries/regions visited with exploration of predominant religious/secular values influencing art of these regions: polytheism/folk religions, Shinto, Buddhism, Confucianism, Taoism, Hinduism, Islam, Christianity, Communism, etc.

- in-class writing assignment: describe the basic differences between the religions discussed today - is human relationship with gods, nature, or society (fellow humans) more important? due TBD

- read Gardner “Introduction” pp. 1 – 13, and “The Birth of Art” - 15-16, 21-24

A2- January 9: defining terms

- how art differs from magic (cave painting), decoration
- craft/ “techne” vs. aesthetics/ “fine art”
- art history vs. criticism, history, archeology, anthropology/sociology
- tradition vs. iconoclasm or progress

HW – 1) watch “Cave of Forgotten Dreams”

A3- January 11: paleolithic art

- examples in Oceania, Japan, China, India, Africa
- Neolithic Revolution - cities, civilization, architecture; Three Age System

HW – read Garner pp. 191-198 (“The Art of Early China”)

Honolulu: January 12 – 1 day

A4- January 14: early China

- Neolithic China; Shang Zhou dynasties: zoomorphic ceramics, sculpture
- development of religion/spiritual values: Confucianism, Taoism
- Qin, Han dynasties – Great Wall, terra cotta warriors; shrines

HW – read Gardner, pp. 204 – 208; 210 – 212 “The Art of Early China”

A5- January 17: Buddhist Art in China

- Silk Road brings Buddhism
- Tang dynasty cave complexes
- writing and calligraphy

HW – watch “Confucius”

Study Day: January 19

A6- January 20: Chinese painting

- Tang, Song, Yun, Qing dynasties (scroll, screen)
- Marco Polo and Kubla Khan
- Socialist Realism (poster, mural aided by photography)
- contemporary Neo-Realism and the influence of the west; war

HW – read Gardner “The Art of Early China,” p. 200; pp. 217 – 221; “The Art of Later China,” 763 -766; 769 - 775

A7- January 22: – Chinese and Japanese architecture

- religious influence: Confucianism, Taoism; Shinto, Buddhism (Zen)
- pagodas; castles and temples, Ise shrine
- influence on west; Frank Lloyd Wright

HW – read Gardner pp. 779 – 782 “The Art of Later Japan”

Begin research for Field Lab presentation and paper: 4000 word essay, describing the religious, cultural and historical importance of 10 artworks total (see below) – and present this in a 5-10 minute oral (power-point) presentation with 10-15 images - both due March 31:

- 1 Japanese isometric perspective landscape painting
- 1 Chinese landscape painting
- 1 Chinese zoomorphic bronze
- 1 Chinese architectural example of your choice
- 2 Buddhist temples from Vietnam (or Cambodia) and Myanmar
- 1 Indian miniature painting
- 1 African sculptures
- 2 other art/architecture examples of your choice

5 days - **Yokohama: January 24-25** – In-Transit: January 26 **Kobe: January 27-28**

A8- January 29: Chinese and Japanese painting vs. western painting

- isometric vs. western recessive perspective/vanishing point; realism vs. decoration
- Japanese prints and Post-Impressionism, Japonisme
- post WW II Japanese art

6 days - **Shanghai: January 31-February 1**

FIELD LAB - Jan. 31

Shanghai Museum (traditional Chinese art) + M 50 Museum (contemporary)

Students will tour the museums and choose 3 examples of Chinese art – 1 traditional landscape painting, 1 zoomorphic bronze, and 1 of their own choice – to include in their field research paper (see p. 3). Salient aspects of Chinese sculpture, painting, etc. examined in prior classes (see above Jan. 14, 17, 20, 22, 29) will be examined.

In-Transit: February 2-3 **Hong Kong: 4-5**

A9- February 6: Chinese and India architecture compared

- Nelsons Wu’s “Indian Mountain of God vs. Chinese City of Man”
- basic forms (circle, square; stupa, pagoda) and spiritual values – Hindu, Buddhism, Confucianism, Taoism
- the influence of geography and climate on art

5 days - **Ho Chi Minh (Vietnam): February 8-12**

A10- February 13: Vietnam and Cambodia

- Angor Wat (Cambodia)
- Borobudur, Java
- Nagara and Dravidian architecture

HW - read Garner pp. 168 – 189 “The Art of S and SE Asia Before 1200”

A11-February 15: early India

- Indus vs. Mesopotamia, Egypt, Greece – sculpture, seals; trade
- development of religious narratives - Aryan Vedas, Ganges Upanishads
- Maryan dynasty 305 BCE – Ashoka; Buddhist iconography – wheel, pillar, stupa (3D mandala)
- Hindu/ Buddhist coexistence

HW – watch “Tathagatha Buddha: The Life & Times of Gautama Buddha”

5 days - **Yangon (Myanmar): February 18 – 23**

A12- February 22: - Gupta classical Buddha

HW – read Gardner pp. 749 – 760 “The Art of S and SE Asia After 1200”

A13- February 24: Indian painting

- Ajanta cave paintings
- miniatures – comparison to western painting

6 days – **Cochin (India): Feb. 27 – March 3**

FIELD LAB option #2 - Feb. 27 Cochin (India) - Kerala Museum – Indian Miniature painting, etc. Students will tour the museums and choose 3 examples of Indian painting or sculpture — to consider including in their field research paper (see p. 3). Salient aspects of Indian art will be examined.

A14- March 3: Egypt, Greece, Rome – overview; Mediterranean cultures

HW – read Gardner pp. 409 – 419 “Early African Art”

Study Day: March 5

A15- March 6: Africa Art - 500 BCE-1800 CE:

- rock art - Apollo caves
 - Nok (Sudan), Lydenberg (S. Africa); Igbo – Ukwu (lower Niger) 1000 – 1800 CE
 - Inland Niger Delta (W. Sudan); Jenne; Ile-Ife; Zimbabwe; Lalibela (Ethiopia); Benin (lower Niger); Sapi (W. Atlantic coast)
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Port Louis (Mauritus) : March 9

A16- March 9: review for midterm – highlights

HW – review study guide for midterm

Study Day: March 11

A17- March 12: MIDTERM exam

Cape Town: March 15 – 20

A18- March 20: 19th c. African Art

- San Art (S. Africa); art of Cameroon and Gabon; Kongo; Dogon (Mali); Ivory Coast

HW – read Gardner pp. 941-958, “19th – 20th c. African art”

A19- March 22: 20th c. African Art

- Benin, Yoruba (Nigeria); Akan, Asante (Ghana); Yoruba (Nigeria)

HW – read Gardner pp. 357-378 “Art of the Islamic World”

A20- March 24: overview - Islamic Art

- architecture (mosques) ; tiles, painting, luxury
- comparison to other monotheistic religious art (Judaism, Christianity)

HW – read Gardiner pp. 825 – 83; 861-862 academicism; “From Neoclassicism to Romanticism”

5 days – (Ghana) Tema: March 27 – 29 Takoradi: March 30 – 31

A21- March 31: Colonialism, Orientalism, and Africa's Influence on Modern Art

- Islam, Christianity
- Primitivism – Symbolism (Gauguin)
- Cubism (Picasso)
- Expressionism

HW – hand in Field Lab research paper – see description p. 6 *

HW - prepare 5-10 minute oral presentation w/10-15 images, of your research paper

A22- April 2: oral presentations, part 1

HW – review study guide

A23- April 4: oral presentations, part 2

HW – review study guide

5 days - **Casablanca: April 7 – 11**

Study Day: April 11

A24- A Day Finals, April 12 – FINAL exam + hand in field research paper

April 16: Disembarkation Day

FIELD WORK

Experiential course work on Semester at Sea is comprised of the required field lab led by your instructor and additional field assignments that span multiple ports. Field work will place art studied in lectures in context.

FIELD LAB – Participation and Field Paper 20% of grade. The field lab for this course takes place on Jan. 31

option #1

preferred - Jan. 31 - Shanghai Museum (traditional Chinese art) + M 50 Museum (contemporary) – see p. 4

option #2

Feb. 27 Cochin (India) - Kerala Museum – Indian Miniature painting, etc. – see p. 5

***Field Paper:** In a 4000 word essay describe the religious, cultural and historical importance of 10

artworks – due March 31:

- 1 Japanese isometric perspective landscape painting
- 1 Chinese landscape painting
- 1 Chinese zoomorphic bronze
- 1 Chinese architectural example of your choice
- 2 Buddhist temples from Vietnam (or Cambodia) and Myanmar
- 1 Indian miniature painting
- 1 African sculptures
- 2 other art/architecture examples of your choice

FIELD ASSIGNMENTS

- Field Paper: Students will write a 4000 word research essay examining 10 works of painting, sculpture and architecture encountered in ports and in field lab, describing their religious, cultural and historical importance (see description above) – due March 31 (see above)
- Oral Presentation: Students will also present this information in a 5-10-minute oral/power point presentation, with 10 - 15 images.

Recommended Independent Site Visits:

Honolulu: January 12

Yokohama: January 24-25 - Kobe: January 27-28

- Yokohama Museum of Art – modern European and Japanese art
- Ise shrines

Shanghai: January 31-February 1 - Shanghai Museum – Chinese painting, ceramics, bronzes

Hong Kong: 4-5 - Hong Kong Museum of Art – Chinese painting, calligraphy

Ho Chi Minh (Vietnam): February 8-12 - Angkor Wat (Cambodia)

Cochin (India): Feb. 27 – March 3 - Kerala Museum – Indian Miniature painting, etc.

Port Louis (Mauritius) : March 9 - Blue Penny Museum – art, maps

Cape Town: March 15 – 20 - S. African Natl. Gallery – 17th – 19th c. Dutch, French, British art

(Ghana) Tema: March 27 – 29 Takoradi: March 30 – 31

Casablanca: April 7 – 11- Musee Abderrahman Slaoui

METHODS OF EVALUATION / GRADING RUBRIC

Percentage-wise, your final grade reflects:

Participation in discussion - 20%
Midterm Examination - 25%
Field Lab Research Paper – 20%
Oral (power point) presentation – 10%
Final Examination - 25%

ATTENDANCE – Full participation in the course (including class and field lab, and completion of assignments and exams) is expected. Absences require a medical note.

RESERVE BOOKS AND FILMS FOR THE LIBRARY

AUTHOR: Lee, Sherman
TITLE: “History of Far Eastern Art”
PUBLISHER: Pearson Prentice Hall
ISBN: 978-0131830639
DATE/EDITION: 2002/5th

AUTHOR: Mitter, Partha
TITLE: “Indian Art”
PUBLISHER: Oxford University Press
ISBN: 978-019284221 DATE/EDITION: 2001/1st

AUTHOR: Willet, Frank
TITLE: “African Art”
PUBLISHER: Thames and Hudson
ISBN: 978-0500203644
DATE/EDITION 2003/3rd

FILMS - required viewing:

AUTHOR (director): Werner Herzog
TITLE: “Cave of Forgotten Dreams”
PUBLISHER: IFC
ISBN #:
DATE/EDITION: 2010

AUTHOR (director): Hu Mei
TITLE: “Confucius”
PUBLISHER: China Film Group
ISBN #:
DATE/EDITION: 2010

AUTHOR: Allani Sridhar
TITLE: "Tathagatha Buddha: The Life & Times of Gautama Buddha" (aka "The Path Finder")
PUBLISHER: Dharmapatha Creations
ISBN #:
DATE/EDITION: 2007

ELECTRONIC COURSE MATERIALS

AUTHOR: Nelson Wu
TITLE: "Chinese and Indian Architecture: The City of Man, the Mountain of God, and the Realm of the Immortals"
PUBLISHER: George Braziller
ISBN #: 978-0807602102
DATE/EDITION: 1963

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."