

Semester at Sea, Course Syllabus
Colorado State University, Academic Partner

Voyage: Spring 2017
Discipline: Art
Course Number and Title: ART 100 Introduction to the Visual Arts (Section 2)
Division: Lower
Faculty Name: Julia Sapin
Semester Credit Hours: 3
Prerequisites: None

COURSE DESCRIPTION

This course will explore the development of visual arts, focusing on how certain visual concepts flourished specifically within Asian and African cultures. You will become accustomed to the language used to discuss art and the visual concepts that have shaped and continue to shape artistic development. You will learn to identify multiple aesthetic values systems and their impact on contemporary art forms, and how visual material is used to achieve diverse ends in different cultures around the world. Probing aesthetic value systems as employed and molded by significant artists in these cultural contexts, the course structure will provide a comparative context within which to view these developments. These visual cultures also provide a window on social, religious, economic, and political trends in these regions. Course readings will accentuate connections between visual and societal tendencies. Assessment will revolve around your grappling with readings in online journals, demonstrating that knowledge in in-class essay exams, and expanding upon that knowledge with a term paper that explores an artist or artistic trend of particular interest to them within the cultural areas considered by the course. As we circumnavigate the globe, we will build our knowledge through our reflections upon and assimilation of experiences in each of the cultures we visit.

LEARNING OBJECTIVES

Core Curriculum – Exploration of the development of visual arts.

Intended learning outcomes:

- Compare and contrast aesthetic concepts, articulate historic changes, trace artistic influences in contemporary art, and develop understanding of why art is created in Asian and African contexts.
- Understand and articulate: fundamental visual concepts; significant visual advances in the field; multiple aesthetic value systems; contributions of significant artists; commonalities with related disciplines; and primary methods of expression.

COURSE REQUIREMENTS

Journal posts (8): 10 points each/80 points total	20%
In-class writing prompts (8): 10 points each/80 points total	20%
Field Assignment (associated with Field Class): 80 points	20%
Final Comparative Essay incorporating visuals: 120 points	30%
Participation: 40 points	10%
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Total: 400 points	100%

NO REQUIRED TEXTBOOKS

REQUIRED VIEWING-There will be videos and readings on reserve in the Course Folder for you.

TOPICAL OUTLINE OF COURSE

Depart Ensenada — January 5

B1 — January 8: **Introductions; overview of course**
View in class: Chimamanda Ngozi Adichie, “The Danger of a Single Story”

B2 — January 10: **Workshop: exploring the language of visual analysis (handout in class)**

Honolulu — January 12

B3 — January 13: **Introduction to Hinduism: Iconography and Underlying Concepts**
View for class: Puja: Expressions of Hindu Devotion (Smithsonian, 1996), 10 min.
Read for class: Diana L. Eck, *Darsan: Seeing the Divine Image in India*, 3rd edition (Columbia University Press, 1998), 3-31.

Post 1 *How are images valued in a Hindu context? How does this perception of value differ from how images’ importance is gauged in other religions? Why is the quality of sight so important in the Hindu religion?*

B4 — January 15: **Buddhism and Buddhist iconography**
View for class: *Genius of the Ancient World 1: The Buddha* (BBC, 2015), 60 min.
How does Buddhist iconography accentuate the primary tenets of the Buddhist religion? How does the formulation of Buddhist iconography compare to Hindu iconography? How does it compare to other world religion’s iconography, such as Christianity?

B5 — January 18: **Chinese Perceptions of Nature: Ink Painting**
Read for class: Excerpt from *The Analects of Confucius: A Philosophical Translation*, trans. Ames and Rosemont (New York: Ballantine Books, 1999), 71-75.
Post 2 *Based on your reading of this excerpt from The Analects, what would you say are the primary concerns of Confucianism? How do these differ from those of Buddhism? In class we will consider how Confucianism has informed art historically and in the present in China, looking at works by Guo Xi, Wang Meng, and Zhang Huan.*

No class January 19

B6 — January 21: **Skirmishes of Love and War: Heian- and Kamakura-period Handscrolls**
In Japan we see the development of some very different aesthetic systems. What are some of the notable characteristics? How do they differ from what we encountered in China?

B7 — January 23: **Zen in the Arts of the Muromachi and Momoyama Periods**
Read for class: Daisetz T. Suzuki, “What is Zen?,” in *Zen and Japanese Culture* (Princeton, NJ: Princeton University Press, 1959), 3-18.
Post 3 *What are the concepts central to Zen? How does this focus differ from*

Hinduism? Confucianism? In class we will consider how Zen philosophy is mirrored in historical as well as contemporary Japanese visual culture.

Kobe — January 24-28

B8 — January 30: Reflections on Japanese experiences (**in-class writing prompt 1**)
Chinese Perceptions of Nature: Gardens

View for class: *The Chinese Garden Court at The Metropolitan Museum of Art* (New York: Metropolitan Museum, 2008), 10 min.

What aesthetic characteristics do you recognize from your previous encounters with Chinese art in this class? How are those aesthetic similarities achieved in different media (materials)?

Shanghai — January 31 – February 5

B9—February 7: Reflections on Chinese experiences (**in-class writing prompt 2**)
The Dong Son, Sa Huynh, and Cham Cultures of Vietnam

Due **Field Class contemplative essay**

B10 — February 9: **Syncretic Symbols of Buddhism in Vietnam**

Once again we encounter Buddhism, but in a different cultural context.

What are the central aesthetic values here as opposed to those in a Zen context in Japan? Why do Buddhist images look so dissimilar in different cultures?

Ho Chi Minh City — February 10-14

B11 — February 16: Reflections on Vietnamese experiences (**in-class writing prompt 3**)
Indigenous Forms of Worship in Burma/Myanmar: Nats

No Class — February 17

B12 — February 19: **Buddhism in Burma/Myanmar**

Watch for class: Donald Stadtner, “Sacred Sites in Burma” lecture, UBC, 2011, 60 min.

Post 4

How is sacredness indicated aesthetically in Burma? Are there specific aesthetic characteristics you can trace across media? How does this compare with other cultures we have studied?

Yangon — February 20-24

B13-February 26: Reflections on Burmese/Myanmar experiences (**in-class writing prompt 4**)
Indian Spirituality

Read for class:

Vidya Dehejia, “Experiencing Art: The Viewer, the Art, the Artist,” in *Indian Art* (London: Phaidon Press, 1997), 11-22.

The concept of rasa informs the very foundation of artistic expression in India. How does it differ from the way in which modern art in a Euroamerican context is viewed, as Dehejia presents it in the reading?

B14 – February 28: Hindu Expressions: Dravidian Architecture and the Dancing Shiva of Chola

This class will take up where the previous discussion left off: how does rasa differ from the Hindu philosophy that undergirds the viewing of Hindu gods?

Cochin (Kochi) – March 1–6

**B15-March 8: Reflections on Indian experiences (in-class writing prompt 5)
Introduction to African Art: Artistic Meanings in Africa**

B16–March 11: Rock Art of Southern Africa

Read for class: J. D. Lewis-Williams, “The Narrative Approach,” *Discovering Southern Rock Art* (Claremont, South Africa: David Philip Publishers, 1990), 22-33.

Watch for class: Nigel Spivey, “The Day Pictures were Born,” segment 2 of *How Art Made the World*, BBC, 2005, 20:20-41:20.

Post 5 *What elements inform the aesthetics of rock art in Southern Africa? Consider the role played by media, tools, and the reason the works were made if we accept J. D. Lewis-Williams’ theory. How do these aesthetic formulations differ from what we have seen in Asia?*

Mauritius *World*, BBC, 2005, 20:20-41:20. March 12

B17 – March 14: Symbols of Sacred and Spiritual Authority among Bantu-Speaking Peoples

Gold was of tremendous aesthetic value to the Bantu-speaking people of Southern Africa. How does their use of gold differ from that in Burma? In class we will consider the similarities and differences of spiritual and politically guided uses of this medium.

No Class – March 15

B18–March 17: The Art of Apartheid

Read for class: Shannen Hill, “Introduction,” in *Biko’s Ghost: The Iconography of Black Consciousness* (Minneapolis: University of Minnesota Press, 2015), xiii-xxiii.

Post 6 *How do choices of color, shape and medium affect aesthetics for use? What characteristics are noted in Hill’s introduction? In class we will consider how those aesthetic choices compare with politically motivated work we see today.*

Cape Town – March 19-24

B19-March 25: **Reflections on South African experiences (in-class writing prompt 6)**
Asante Culture: Sites and Symbols of Asante royalty
Watch for class: Gus Casely-Hayford, "The Kingdom of Asante," *Lost Kingdoms of Africa* (BBC, 2012), 60 min.
Watch for class: Dr. Peri Klemm and Dr. Beth Harris, "Sika dwa kofi (Golden Stool)," in *Smarthistory*, August 9, 2015, 8 min.
Once again we see gold being heavily relied upon for its symbolic value. What is its value in this case, compared with that in Burma and historical Southern Africa. How does this usage compare with the ways in which we value gold in our own societies?

B20 – March 27: **Beliefs in the Afterlife and Funerary Sculpture in Ghana**
Watch for class: *Coffins to Die For*, Al Jeezera English (2009), 5 min.
Read for class: Dele Jegede, "Kane Kwei," in *Contemporary African Art: Five Artists, Diverse Trends* (Indianapolis Museum of Art, 2000), 52-56.
We began this course looking at mortuary art. How do Ghanaian coffins compare with Shang funerary bronzes? How do these coffins differ with the aesthetics of burial in your own culture?

No Class – March 29

B21 – March 30: **Kente cloth: Symbols of Status**
Watch for class: *Introduction to Kente Weaving in Ghana* (PrekeseMedia Africasankofa, 2010), 6 min.
Read for class: Doran H. Ross, "Asante Cloth Names and Motifs," in *Wrapped in Pride: Ghanaian Kente and African American Identity* (UCLA Fowler Museum of Cultural History, 1998), 106-125.
Post 7 *It is instructive to think about the aesthetics at play here in comparison to Zen aesthetics or Vietnamese Buddhist aesthetics. Consider the importance of color in the symbolism of Kente cloth. How does the use of color in this context compare to other usages we have studied? In class we will also consider the role of color in contemporary Ghanaian art.*

Tema – March 31-April 3

B22 – April 5: **Reflections on Ghanaian experiences (in-class writing prompt 7)**
Berber Origins of Morocco

B23 – April 7: **Roman Ruins in Morocco: Volubilis**
Watch for class: *End of the Roman Road: Volubilis, Morocco* (Wanderlusts, 2009), 3 min.
Post 8 *What comparisons can we make between Berber Moroccan architecture and the Roman structures of Volubilis? How do they differ*

in function? What role does scale play in informing us of the respective value of these architectural styles in their specific cultural contexts?

B24 – April 9: Moroccan Islamic Architecture (The Ben Youssef Madrasa in Marrakesh)
Watch for class: Building the Moroccan Court (Metropolitan Museum, 2013), 18 min.
How does the Moroccan court differ in style from Roman and Berber precedents? In class we will consider the role Islamic philosophy played in molding architectural forms that developed in its wake.

Study Day – April 10

Casablanca – April 11- 14

B25 Finals-April 16: Reflections of Moroccan experiences (in-class writing prompt 8)
Final essay due

Arrive Hamburg – April 19

FIELD WORK

Semester at Sea field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class. Field Classes constitute at least 20% of the contact hours for each course.

Field Class and Assignment

The Field Class for this course will take place on Sunday, 28 January in Kobe, Japan.

In order to contemplate the impact of Zen Buddhism on Japanese art forms and culture, we will be experiencing the practice of Zen Buddhism at Shunkōin, a sub-temple of Myōshinji Temple, and studying the rock garden (*kare sansui*) at Ryōanji Temple in Kyoto, Japan.

Zen in Situ

Having done some initial reading about Zen in preparation for the field class assignment, in Japan we will have a chance to visit a Zen temple and experience Zen meditation in two different settings, both quietly sitting with no visual stimulation and sitting with visual stimulation. The former will take place at Shunkōin, a sub-temple of Myōshinji Temple, the latter at the nearby Ryōanji Temple, home of a famous “dry landscape” (*kare sansui*) garden. Through these experiences, I would like you to develop a better understanding of the function of visual forms in a Zen context and an overarching sense of the importance of impact of Zen in Japanese culture.

In order to process these experiences, you will write a contemplative essay on expressions of Zen in Japanese Culture. First, you will address your physical experience of meditation both with and without visual stimulation. Secondly, you will choose a visual work to analyze (from a store of images in the course's electronic folder) based on your new understanding of the function of visual stimulation in a Zen context (5pp/approximately 1000 words).

Independent Field Assignments

For each port of call, take photographs to capture an aspect of your visual experience of that culture. Those experiences will be incorporated into your in-class writing prompt upon your return to class after visiting that port. The visuals will be incorporated into your final comparative essay.

METHODS OF EVALUATION / GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
94-96%: A	84-86%: B	70-76%: C	
90-93%: A-	80-83%: B-	60-69%: D	

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea classes is mandatory, but it is at the instructor's discretion to assign a grade to the participation and attendance requirement. Remember to include information concerning the evaluation of Field Assignments and the Field Classes, which must constitute at least 20% of the total grade in a course.

Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

LEARNING ACCOMMODATIONS

Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation. A memo from the student's home institution verifying the accommodations received on their home campus is required before any accommodation is provided on the ship. Students must submit this verification of

accommodations pre-voyage as soon as possible, but no later than November 19, 2016 to academic@isevoyages.org.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS AND FILMS FOR THE LIBRARY

Videos (in order of appearance in syllabus):

Puja: Expressions of Hindu Devotion (Smithsonian, 1996)

<https://www.youtube.com/watch?v=b9LSdqRLIVM>

Genius of the Ancient World 1: The Buddha (BBC, 2015)

http://www.metmuseum.org/toah/hd/jilh/hd_jilh.htm

The Chinese Garden Court at The Metropolitan Museum of Art (Met, 2008)

<https://www.youtube.com/watch?v=C92bYFQDTzA>

Donald Stadtner, "Sacred Sites in Burma" lecture (U. of British Columbia, 2011)

<https://www.youtube.com/watch?v=ccRLrKjsOsM>

Nigel Spivey, "The Day Pictures were Born," segment 2 of *How Art Made the World*, BBC, 2005, 20:20-41:20.

<https://www.youtube.com/watch?v=eQWKpKbvc9M>

Gus Casely-Hayford, "The Kingdom of Asante," *Lost Kingdoms of Africa* (BBC, 2012)

<https://www.youtube.com/watch?v=SOExGlwMnw4>

Dr. Peri Klemm and Dr. Beth Harris, "Sika dwa kofi (Golden Stool)," in *Smarthistory*, August 9, 2015, accessed May 21, 2016, <http://smarthistory.org/sika-dwa-kofi-golden-stool/>.

On YouTube: https://www.youtube.com/watch?v=6bsWW4Ke_Hs

Coffins to Die For (Al Jeezera English, 2009)

<https://www.youtube.com/watch?v=aZsafO2welo>

Introduction to Kente Weaving in Ghana (PrekeseMedia Africasankofa, 2010)

<https://www.youtube.com/watch?v=O8n-kxPFHVA>

End of the Roman Road: Volubilis, Morocco (Wanderlusts, 2009)

<https://www.youtube.com/watch?v=AATNj1vo5DE>

Building the Moroccan Court (Metropolitan Museum, 2013)

<https://www.youtube.com/watch?v=Og6cTlwBTrk>

Articles (also in order of appearance):

Diana L. Eck, *Darsan: Seeing the Divine Image in India*, 3rd edition (Columbia University Press, 1998), 3-31.

Excerpt from *The Analects of Confucius*, trans. Ames and Rosemont, 71-75.

Daisetz. T. Suzuki, "What is Zen?," in *Zen and Japanese Culture* (Princeton University Press, 1959), 3-18.

Vidya Dehejia, "Experiencing Art: The Viewer, the Art, the Artist," in *Indian Art* (London: Phaidon Press, 1997), 11-22.

J. D. Lewis-Williams, "The Narrative Approach," *Discovering Southern African Rock Art* (Claremont, South Africa: David Philip Publishers, 1990), 22-33.

Shannen Hill, "Introduction," in *Biko's Ghost: The Iconography of Black Consciousness* (Minneapolis: University of Minnesota Press, 2015), xiii-xxiii.

Dele Jegede, "Kane Kwei," in *Contemporary African Art: Five Artists, Diverse Trends* (Indianapolis Museum of Art, 2000), 52-56.

Doran H. Ross, "Asante Cloth Names and Motifs," in *Wrapped in Pride: Ghanaian Kente and African American Identity* (UCLA Fowler Museum of Cultural History, 1998), 106-125.