

**College of San Mateo
Official Course Outline**

1. **COURSE ID:** ART 105 **TITLE:** Asian Art and Architecture **C-ID:** ARTH 130
Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours; and 96.0-108.0 Homework hours
Method of Grading: Grade Option (Letter Grade or Pass/No Pass)

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

AA/AS Degree Requirements:

CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities

CSU GE:

CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)

IGETC:

IGETC Area 3: ARTS AND HUMANITIES: A: Arts

3. **COURSE DESCRIPTIONS:**

Catalog Description:

Introductory survey on Asian art and architecture with a focus on China, Japan, Korea, South Asia and Southeast Asia from the prehistoric to contemporary periods.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Assess Asian art and architecture from the prehistoric to the contemporary periods employing appropriate art historical terminology.
2. Analyze Asian art and architecture from the prehistoric to the contemporary periods in terms of historical context and cultural values.
3. Recognize the impact of one's own cultural and personal value judgments in assessing the merits of Asian art and architecture from the prehistoric to the contemporary periods.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

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

1. Demonstrate knowledge of art historical methodologies.
2. Employ art historical terminology to describe and analyze Asian art and architecture from the prehistoric to the contemporary periods.
3. Apply a range of art historical methodologies to Asian art and architecture from prehistory to the contemporary era to derive meaning from a variety of perspectives.
4. Use historically and culturally specific terminology to discuss Asian art and architecture from the prehistoric to the contemporary periods.
5. Identify the impact of cultural and historical influences on the formal and conceptual aspects of Asian art and architecture from the prehistoric to the contemporary periods.
6. Compare and contrast Asian art and architecture from different regions, historical periods, and cultures from the prehistoric to the contemporary periods.
7. Assess the roles of art, architecture, and the artist in Asia from the prehistoric to the contemporary periods.
8. Differentiate between personal preferences and historical and cultural criteria as standards for judging the merits of Asian art and architecture from the prehistoric to the contemporary periods.

6. **COURSE CONTENT:**

Lecture Content:

1. South and Southeast Asia - The Rise of Cities and Birth of Great Religions
 - A. The Harappan Civilization
 - B. The Vedic Period and the Origins Of Hinduism
 - C. Buddhism And Buddhist Art
 - D. Jainism And the Depiction Of the Divine
 - E. Other Traditions of Sculpture
2. South and Southeast Asia - Religious Art in the Age of Royal Patronage: The Medieval Period
 - A. The Ritual And Artistic Developments Of Hinduism
 - B. Early Hindu Temples

- C. The Convergence Of Jain, Buddhist, And Hindu Traditions
- D. Buddhism In Sri Lanka
- E. Later Developments In Temple Architecture
- F. Medieval Paintings And Manuscripts
- G. South Asian Textiles And the International Trade Market
- 3. South and Southeast Asia - India Opens to the World: The Early Modern Period
 - A. The Arrival Of Persian Court Culture and the Spread Of Islam
 - B. The Delhi Sultanates and Their Contemporaries
 - C. The Deccan Sultanates, Vijayanagara, And Southern India
 - D. The Mughal Empire
 - E. Europeans and European Art In India
 - F. Art And Architecture Of the Rajput Courts
 - G. Painting From the Pahari Courts
 - H. Visual Traditions Of The Sikh Religion
- 4. South and Southeast Asia: India and the International Scene: The Modern and Contemporary Periods
 - A. A Mixture Of Traditions: European And Indian Art In the Eighteenth And Nineteenth Centuries
 - B. The Architecture Of Empire
 - C. Visions Of The Modern In the Early Twentieth Century
 - D. Independent South Asia
 - E. Contemporary Art: Globalization, Diaspora, Heritage
- 5. South and Southeast Asia - At the Crossroads: The Arts of Southeast Asia
 - A. Prehistory
 - B. Trade
 - C. Indigenous Art
 - D. The Arrival Of Indic Religions
 - E. The Great Flowering
 - F. Rise Of Islam
 - G. Ayutthaya
 - H. Burma
 - I. Modern Times
- 6. China - Ritual and Elite Arts: The Neolithic Period to the First Empires
 - A. Neolithic Artifacts
 - B. Ancestor Worship
 - C. Zhou Dynasty Ritual And Political Arts
 - D. The Tomb Of the First Emperor Of The Qin Dynasty
 - E. Han Dynasty Funerary Arts, Daoism, and Confucianism
- 7. China - Looking Outward: The Six Dynasties and Sui and Tang Dynasties
 - A. Six Dynasties Pictorial Arts
 - B. Six Dynasties Buddhist Cave Sites
 - C. Six Dynasties and Tang Calligraphy
 - D. Sui and Tang Imperial City Planning And Tombs
 - E. Sui and Tang Dynasty Handscroll Paintings
 - F. Tang Buddhist Art and Architecture
 - G. Decorative Arts for the Tang Elite
- 8. China - Art, Conquest, and Identity: The Five Dynasties Period and Song and Yuan Dynasties
 - A. Southern Tang Court Painting
 - B. Southern Tang And Northern Song Landscape Painters
 - C. Northern Song Courtly Arts
 - D. Song Literati Painting and Calligraphy
 - E. Southern Song Court Painting, Calligraphy, and Patronage
 - F. Southern Song and Yuan Religious Art and Architecture
 - G. Yuan Court Painting
 - H. Yuan Literati Painting
- 9. China - The City and the Market in Chinese Art: The Ming and Qing Dynasties
 - A. Ming and Qing Politics and Architecture
 - B. Ming and Qing Ceramics
 - C. Ming Professional Painters
 - D. Ming Literati Painters
 - E. Ming and Qing Female Painters
 - F. Qing Court Painters

- G. Qing Individualist and Eccentric Painters
- 10. China - The Push for Modernization: 1912 to the Present
 - A. Republican-Era Pictorial Arts, 1912–1949
 - B. Communist-Era Political Arts, 1949–1976
 - C. Post-Cultural Revolution Painting, 1976 To the Present
 - D. Painters Working Outside Mainland China
 - E. Installations, Performances, And New Media, 1980s to the Present
- 11. Korea and Japan - An Unknown Land, A People Divided: Korean Art from Prehistory to Present
 - A. Neolithic And Bronze Age
 - B. Three Kingdoms Period
 - C. Buddhism And Korea
 - D. Queen Seondeok
 - E. Unified Silla Kingdom
 - F. Goryeo Dynasty
 - G. Joseon Dynasty
 - H. Colonization And War
 - I. Art in North Korea
 - J. Art in South Korea
- 12. Korea and Japan - The Way of the Gods and the Path of the Buddha: Japanese Art from Prehistory to the Asuka Period
 - A. Shamanism And The Development Of Shinto
 - B. Jomon Period
 - C. Yayoi Period
 - D. Kofun Period
 - E. The Sun Goddess Amaterasu and The Shinto Shrine at Ise
 - F. Early Buddhist Art
- 13. Korea and Japan - External Influences and Internal Explorations: The Nara and Heian Periods in Japan
 - A. Nara Period
 - B. Heian Period
- 14. Korea and Japan - Strife and Serenity: Kamakura, Muromachi, and Momoyama Periods in Japan
 - A. Kamakura Period
 - B. Muromachi (Ashikaga) Period
 - C. Momoyama Period
- 15. Korea and Japan - From Isolation to Internationalism: Edo Period to the Present in Japan
 - A. Closed Doors: Edo Period
 - B. Meiji Period
 - C. Showa Period
 - D. From 1989 to the Present

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Discussion
- C. Field Trips

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Written assignments based upon lectures, discussions and reading of the text.

Students write analyses of works of art, based upon style, technique and provenance.

Reading Assignments:

Weekly readings from the assigned texts, articles and handouts.

Other Outside Assignments:

Students attend field trips to art museums and galleries.

Students collaborate for group presentations.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Exams/Tests
- C. Papers
- D. Quizzes
- E. Written examination
- F. Representative methods of evaluation must include: A. Essay Exams B. Written essays, assignments, and/or research projects May also include: A. Classroom discussions B. Objective exams C. Projects and presentations D. Quizzes

10. **REPRESENTATIVE TEXT(S):**

Possible textbooks include:

- A. Holcombe, C.. *A History of East Asia: From the Origins of Civilization to the Twenty-First Century*, 2 ed. Cambridge University Press, 2017
- B. Atac, M-A.. *Art and Immortality in the Ancient Near East*, 1 ed. Cambridge University Press, 2018

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Course Originator: Rebecca Alex