

THE AMERICAN ACADEMY OF ART
Syllabus for World Art and Culture Art 104
SUMMER 2008

INSTRUCTOR NAME:	Kimberly Northrip
OFFICE HOURS & CONTACT INFORMATION:	Phone: (312) 461-0600 Fax: (312) 294-9571 Knorthrip@aaart.edu
CREDIT HOURS:	<u> X 3 or 5 </u> Semester Hours
COURSE SCHEDULE:	
PREREQUISITES:	Fin 101; Fin 102
COURSE DESCRIPTION:	This survey course will investigate the art of diverse, non-western cultures across the globe. Students will investigate and critique the art of India, China, Japan, Africa and Muslim art of the near east. Students will visually analyze the art of diverse cultures, applying theoretical modes of analysis and investigation. Students will also focus on the historic and social contexts of artistic production, and will investigate the role that indigenous religion and colonial contact play on the styles and production of art. Students will also research contemporary art produced in these countries, focusing on the role that audience and globalism plays in art and aesthetics. Students will participate in seminar discussions, visit museum, screen films, read and respond to fiction, non-fiction and research materials.
TEXTBOOKS AND MATERIALS	
REQUIRED TEXTBOOK (S)	<ul style="list-style-type: none"> • Bowker, John. (2006). <i>World Religions</i>. London, England: Dorling Kindersley Ltd., Paperback. ISBN 075661723 • Hosseini, Khaled. (2007). <i>A Thousand Splendid Suns</i>. New York, New York: Riverhead Books, Hardback. ISBN 9781594489501 • O'Riley, Michael Kampen. (2006). <i>Art Beyond the West</i> 2nd ed. Upper Saddle River, NJ: Pearson Education Inc., Paperback. ISBN 0131751522 • Westermann, Mariet, ed. (2005). <i>Anthropologies of Art</i>. New Haven: Yale University Press, Paperback. ISBN 0300103530 <p><u>Recommended texts:</u></p> <ul style="list-style-type: none"> • Adams, Laurie. (2003). <i>World Views: Topics in Non-Western Art</i>. New York, NY: McGraw Hill Inc., Paperback. ISBN 0072872020 • Hosseini, Khaled. (2003). <i>The Kite Runner</i>. New York, New York: Riverhead Books, Paperback. ISBN 1594480001 • Lipson, Charles. (2004). <i>Doing Honest Work in College</i>. Chicago, IL: University of Chicago Press, Paperback. ISBN 0226484734 • Moxey, Keith and Michael Ann Holly, eds. (2003). <i>Art History, Aesthetics, Visual Studies</i>. New Haven, CT: Yale University Press, Paperback. ISBN 0300097891

REQUIRED RESOURCES & SUPPLIES	
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LEARNING OBJECTIVES:

Upon completion of this course, the student should be able to do the following:

Research the art of non-western cultures; visually analyze the images and information presented; think and respond critically displayed images, art historical styles, artists or methodologies.

Evaluate argument and produce clear, cohesive, reasoned prose utilizing critical art methodologies and anthropological information to explain one's theories, ideas or conclusions.

Use internet and library resources to develop effective research skills and technological literacy.

Demonstrate an understanding of the different historical and stylistic chronologies and the evolution of non-western art across cultures.

Identify the common motives and techniques used to produce art across cultures and evaluate the divergent art objects and styles produced in response to these motives.

Apply multi-cultural or transcultural methods in personal art production or philosophy, focusing on the role of a global art sphere and the role that cultural identity plays in contemporary art.

INSTRUCTIONAL METHODS:

Class will be conducted as a discussion seminar. Students will review a range of images collected into a power point presentation, and will discuss the art in question. Instructor will provide historical context and information about the selected images; students will be expected to answer questions about the objects' functions, materials, style and significance as a visual and historical object. Students will demonstrate their understanding of the theories and materials through class participation and the completion of required readings and homework assignments.

GRADING:

Culture critiques (2)	15% each
Research paper	35%
Final project	25%
Participation	10%

COURSE POLICIES:

Attendance and Tardies. Because this is primarily a discussion class, regular attendance is necessary. Attendance and tardy policies have been established by the American Academy of Art; students should refer to the attached sheet for more information. An unexcused absence includes, but is not limited to, being absent the entire class, leaving class at break or arriving to class more than 30 minutes late. If you must be absent or late to class, please see me in advance, or contact me via email. Excusing absences and tardies will be left to the discretion of the registrar. Students are responsible for all information or assignments missed during their absence. Students with excused absences may arrange to make up missed work at my discretion and convenience.

Standards for Written Work. Assignments and written work must adhere to standard collegiate forms of style. Students may reference either the MLA or the Chicago Manual of Style; questions about style should be addressed before assignments are due. Students may schedule time with me to review a draft of their paper, but must do so one week prior to the paper's due date. Papers should be typed, double-spaced, font size no larger than 12 point, margins no greater than 1 inch, and multiple-page documents must be numbered. Papers will be penalized for editing and citation mistakes. **Papers with an excessive number of editing mistakes will receive a failing grade, regardless of content.**

Always retain a copy of your paper on disk and a hard-copy of your paper in case the original is lost or damaged.

Submitting Assignments. Assignments should be submitted at the beginning of class. Papers should be stapled and should contain a works cited page. Students may email copies of assignments if necessary, but should bring a hard copy of their assignment to the next class meeting.

Plagiarism. Papers MUST contain a works cited page and all sources MUST be cited in-text using an accepted method of citation (MLA, Chicago, etc.). Plagiarism is a serious violation and students will be severely penalized for any instances of plagiarism, whether accidental or deliberate. Papers found to contain ANY instances of plagiarism will receive a failing grade. Additional instances of plagiarism will result in a failing course grade and possible disciplinary actions. Students are strongly encouraged to visit the Irving Shapiro Library website at www.aaartlibrary.com to find additional information about MLA citation methods; students may also speak with the instructor regarding citation methods BEFORE the assignment is due. Information about the Academy's policy on Academic Integrity is available in the student handbook.

Late or missed assignments. Late assignments will be penalized one-half letter grade for each late day. In extreme situations, students may make arrangements for an extension only if they have spoken with the instructor prior to the assignment's due date. Assignments are due

on the assigned date regardless of a student's attendance in the class. **Work that is more than 3 weeks late will not be accepted for credit. Late final projects will not be accepted.**

Participation. A percent of the student's final grade will be determined by class participation. Because there will be in-class discussion, failure to come prepared or participate will negatively effect a student's grade.

All assignments, due dates and course materials are subject to change.

LAB POLICIES:

ATTENDANCE: Two (2) is the maximum number of days you are allowed to miss per semester before a failing grade will be given (regardless of class grades) in a class that meets once per week. This course will move at a fast pace with the majority of work being done in class. It is strongly recommended that you attend every class, using absences only in the case of emergencies. ATTENDANCE will be taken at the BEGINNING and at the END of every class period. Make sure that you are in class for the duration of the entire period. THREE TARDY instances or LEAVING EARLY will equal ONE ABSENCE.

MAKE-UP WORK:

SPECIAL NEEDS: Any student with special needs or difficulties in learning and/or in completing course requirements should notify the instructor immediately so that available, reasonable accommodations can be arranged. Documentation of the student's disability and how it impacts their participation must also be submitted to the Academic Dean.

Course Topical Outline:

WEEK/DATE	CLASS TOPICS & OBJECTIVES	READINGS & ASSIGNMENTS
1:	Introduction to course and review of course policies and procedures. Discuss methods for analyzing unfamiliar art and review terms for cultural and anthropological critiques.	Read chapter 4 on China and chapter on Buddhism and Chinese religion in Bowker text.
2:	Discuss early Chinese art and empire, focusing on the relationships between the form and function of ancient objects.	Read Hay essay in <i>Anthropologies</i> .
3:	Examine the relationship between art and religion in Chinese art; review late Chinese art, focusing on watercolor and ink work and the stance taken by Hay in his essay.	Read Pellizzi essay in <i>Anthropologies of Art</i> .
4:	Review the terms introduced in the Pellizzi essay. Discuss contemporary Chinese art and evaluate the relationship between art and technology in modern China.	First set of cultural critiques due next week.

5:	Turn in first cultural critique. Complete our discussion of contemporary Chinese art and begin discussing the art and empire of Japan.	Read chapter 5 on Japan and Korea and chapter on Japanese religion in Bowker.
6:	Review the art of Japan, focusing on the relationship between the indigenous culture and neighboring spaces (primarily China).	Read reserve essay on <i>japonisme</i> and European art and Belting essay in <i>Anthropologies</i> ; prepare topics for research paper.
7:	Present research paper topics in class. Discuss 19 th century Japanese illustration and fine art; review the terms and concepts described in the Belting essay.	Read chapter 6 on the Pacific and upcoming museum visit.
8:	Review cross-cultural connections between Europe and Japan, focusing on the influence of woodblock prints in 19 th century art and the rise of manga in popular culture.	Research papers due next week.
9:	Turn in research papers. Define Pacific art and evaluate artistic migrations across space; identify a “Pacific” aesthetic and compare this aesthetic to the art of China and Japan. Discuss the museum visit and evaluate the role our ethnic or racial identities play on our perceptions of art.	Read chapter 7 on Africa, Brett-Smith and Morphy essays in <i>Anthropologies</i> .
10:	Complete our discussion of Pacific art and begin discussing early African tribal and kinship art; discuss Brett-Smith and Morphy essays from <i>Anthropologies</i> .	Read Grimshaw and Errington essays in <i>Anthropologies</i> .
11:	Continue our discussion of African art, focusing on contact art and the role of colonialism and slavery in art and cultural production. Second set of cultural critiques due next week; discuss Grimshaw and Errington essays.	Second set of cultural critiques due next week; begin reading <i>One Thousand Splendid Suns</i> .
12:	Turn in second cultural critiques. Discuss architecture and art of the near east. and apply these concepts to Islamic art.	Read chapter on Islam in Bowker text.
13:	Examine the relationship between art and religion in Islamic art. Investigate the cross-cultural art of Moorish Spain, and discuss textile and contemporary arts in Near Eastern nations.	Reading TBA.
14:	Complete our discussion of Islamic art and architecture and contemporary art. Begin working on final projects in class.	Finish reading <i>One Thousand Splendid Suns</i> for discussion in class next week.
15:	Discuss novel and work on final projects, due in class next week.	Work on final projects, due next week.
16:	Present final projects in class.	