

## SEMESTER AT SEA COURSE SYLLABUS

**Voyage: Spring 2014**

**Discipline: Art History**

**ARTH 1559: Introduction to World Art**

**Lower Division**

**Faculty Name: Fred Levine**

**Pre-requisites:**

There are no pre-requisites for this course.

**COURSE DESCRIPTION:**

What is art? Who makes it and why? How can art serve to explain and enhance the experience of the journey on which we are traveling and of the world around us? In addressing these issues this course will introduce students to the skills of visual analysis and interpretation while investigating major monuments of the world's cultures. We will examine a range of media emphasizing the way art functions as an aesthetic object, a thing of beauty and as an artifact of the self and society, an expression of the religious, psychological, social and political environment from which it emerges.

**COURSE OBJECTIVES:**

1. To develop skills in perception, comprehension and appreciation in dealing with a variety of visual art forms and motifs.
2. To encourage the close analysis of visual materials.
3. To explore a range of questions and methods appropriate to explaining the form and content of works of art.
4. To examine the intellectual structures basic to the study of art and art history.
5. To encourage the understanding of art as a visual language.
6. To develop skills in the understanding of art and representing those perceptions in verbal expression.

**REQUIRED TEXTBOOKS:**

**AUTHOR:** Stokstad, Marilyn and Michael Cothren

**TITLE:** Art History Portable Edition, Book 3, A View of the World, Part One 4/E 2011

**PUBLISHER:** Pearson Prentice Hall

**ISBN:** ISBN-10: 0205790933 | ISBN-13: 9780205790937

**AUTHOR:** Stokstad, Marilyn and Michael Cothren

**TITLE:** Art History Portable Edition, Book 5, A View of the World, Part Two 4/E 2011

**PUBLISHER:** Pearson Prentice Hall

**ISBN:** ISBN-10: 020579095X | ISBN-13: 9780205790951

## TOPICAL OUTLINE OF COURSE

### **B1- January 13: Course Introduction**

### **B2- January 15: Art and Architecture of Hawaii and Polynesia**

**Readings: Stokstad and Cothren: pp. 860-861, 868-874, 877**

January 17: Hilo

### **B3-January 18 TBA**

### **B4- January 21: Japan and China: Sacred Structures**

**Readings: Stokstad and Cothren: pp. 335, 338-341, 358-367**

### **B5- January 23: Calligraphy, Screen and Scroll Painting**

**Readings: Stokstad and Cothren: pp. 337-338, 343-350, 357, 361-375, 791-799, 800-806, 813-815, 818-828**

### **B6- January 26: Buddhist Sculpture in Japan and China**

**Readings: Stokstad and Cothren: pp. 325, 338-341, 344-345, 360-367, 371-372**

### **B7- January 28: Gardens**

**Readings: Stokstad and Cothren: pp. 268, 273-275, 288, 800-803, 816**

**Lee: pp. 441-445, 449, 470-471**

January 29-February 3: Yokohama, Transit, Kobe

### **B8- February 5: Chinese Ceramics and Bronzes**

**Readings: Stokstad and Cothren: pp. 325-333, 342-343, 348-350**

**Lee; pp. 29-52, 69-72, 384-396**

February 6-11: Shanghai, Transit, Hong Kong

### **B9- February 13: Borobudur and Angkor Wat**

**Readings: Stokstad and Cothren: pp. 320-323**

**Lee: pp. 146-149, 263-276**

February 17-22: Ho Chi Minh City

### **B10- February 21: Thailand, Burma, Vietnam**

**Readings: Stokstad and Cothren pp. 319-320, 777-779**

**Lee: pp. 139-145, 276-277**

February 22-23: Singapore

**B11- February 26: Ancient India**

**Readings: Stokstad and Cothren: pp. 291-297**

**Lee: pp. 18-23**

February 27-March 4: Rangoon

**B12- March 6: Buddhist Temples in India**

**Readings: Stokstad and Cothren: pp. 297-302**

**Lee: pp. 89-99, 122-128**

**Mitter: pp. 13-33**

**B13- March 8: Buddhist Sculpture in India**

**Readings: Stokstad and Cothren: pp. 302-306**

**Lee: pp. 80-129**

March 9-14 Cochin

**B14- March 16: MIDTERM EXAMINATION**

**B15- March 19: Hindu Temples**

**Readings: Stokstad and Cothren: pp. 308-318, 772-775**

**Mitter: pp. 33-71**

March 21: Port Louis

**B16- March 22: Hindu Sculpture**

**Readings: Stokstad and Cothren: pp. 308-315**

**Lee: pp. 190-197, 217-237**

**Mitter: pp. 45-57**

**B17- March 24: Islamic Architecture in India**

**Readings: Stokstad and Cothren: pp. 771, 778-781**

**Mitter: pp. 107-114, 131-137**

**B18- March 27: Mughal Painting**

**Readings: Stokstad and Cothren: pp. 781-786**

**Mitter: pp. 114-131, 137-141**

March 28-April 2: Cape Town

**B19- April 4: Rock Art of Southern Africa: The San**

**Readings: Stokstad and Cothren: pp. 406-408**

**Willett: pp.43-65**

**Garlake: pp. 29-49**

**B20- April 6: Art of Southern Africa**  
**Readings: Stokstad and Cothren: pp. 417-418**  
**Garlake: pp. 141-165**

**B21- April 9: Art of the West African Kingdoms**  
**Readings: Stokstad and Cothren: pp. 406-416, 879-901**  
**Garlake: pp. 117-139**

April 10-14: Tema

**B22- April 16: Islamic Art of North Africa**  
**Readings: Stokstad and Cothren: pp. 261-264, 266-270**

**B23 April 18: Islamic Art of Spain**  
**Readings: Stokstad and Cothren: pp. 268-269, 273-275**

**B24 April 21 FINAL EXAMINATION**

April 23-27: Casablanca

**B25- April 29 Voyage Review**

May 2: Arrive in Southampton

### **FIELD WORK**

Divided into two large shrine compounds Ise Shrine is the most sacred shrine in Japan. We will visit the Outer Shrine first. The Outer Shrine is dedicated to Toyuke no Omikami, the goddess of the harvest. Following lunch we will visit the Inner Shrine dedicated to the sun goddess, Amaterasu Omikami, believed to be the ancestor of the Japanese royal family.

First established 2000 years ago, the shrines are ritually rebuilt every 20 years, the last rebuilding taking place in 2013.

Students will read about the architecture and the nature of Shinto prior to the visit. Observations will be discussed when class resumes. Students will write a 4-6 page paper tracing the historical and aesthetic development of Shinto architecture and the Ise shrine in particular.

### **METHODS OF EVALUATION / GRADING RUBRIC**

Midterm Examination	20%
Voyage Journal	20%
Final Examination	20%
Field Paper	20%
Participation	20%

### **PARTICIPATION**

The use of electronic devices is not permitted in this classroom: that includes computers, tablets,

phones, etc. Please turn off these devices as you enter the classroom. The use of these devices during lectures will result in your being marked absent.

Participation in class will stimulate a wide range of interests, sharpen your creative insights and generally help to enhance your life. The primary ingredient in class participation is your attendance.

Attendance in this class is mandatory.

It is imperative that you attend each class meeting. Each session is unique. None can or will be repeated.

Unexcused absences will result in the reduction of your final course grade.  
Students leaving class early without an excuse will be marked absent for the day.  
Students reading in class will be marked absent for the day.  
Students sleeping in class will be marked absent and asked to leave.

Your participation in class is evaluated at 20% of your final course grade.

### **RESERVE LIBRARY LIST**

AUTHOR: Garlake, Peter  
TITLE: Early Art and Architecture of Africa  
PUBLISHER: Oxford University Press  
ISBN #: 978-0192842617  
DATE/EDITION: 2002/1<sup>st</sup>

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

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

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

### **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]."