

**Request for Renewal of Art 176:
Survey of Global Art II
as an FG course**

**Leeward Community College
Fall 2007**

COURSE DESCRIPTION.....	2
CHANGES	2
HALLMARK 1.	2
HALLMARK 2.	3
HALLMARK 3.	4
HALLMARK 4.	5
HALLMARK 5.	6
HALLMARK 6.	6
COURSE SYLLABUS.	8

Course Description

ART 176 SURVEY OF GLOBAL ART II

This course will examine artistic production of major societies from 1500 to the present.

Student Learning Outcomes

1. Students will learn how art expresses world views and reflects societies' organization and interaction with other cultures.
2. The course will analyze the religious, political, and economic factors that have shaped culture in different parts of the globe at different times.
3. The course will present the aesthetic frameworks that societies have devised to give form and function to artworks.
4. Students will gain an understanding of how art reveals the beliefs and practices that contribute to the lives of the world's diverse communities.

Changes

No changes have been made to Art 176, Survey of Global Art II, since the original request for Foundations designation was approved.

Assessment

Samples will be used with explanations demonstrating how the Hallmarks have been met since the course was approved for FG designation.

Hallmark 1.

Provide students with a large-scale analysis of human development and change over time. (Note: the two FG courses Art 175 and Art 176 will together to cover the whole time period from pre-history to present.)

Survey of Global Art II covers a time period from ca. 1500 CE to the present.

Hallmark 2.

Analyze the development of human societies and their cultural traditions through time in different regions (including Africa, the Americas, Asia, Europe, and Oceania) and using multiple perspectives.

Week 1 - Introduction: the Discipline of Art History and Text Introduction

Week 2 - The Early Renaissance in Europe: Humanizing Religious Experience

Week 3 - The Renaissance in Sixteenth-Century Europe: the Artist as Hero Emerges

Week 4 - The Baroque, Realism and Rococo in Seventeenth-and Eighteenth-Century Europe: the Exaggerated, the Classical, and the Descriptive

Week 5 /Exam 1

India after 1100: Profusion of Detail in Ornament and Painting

Week 6 - 7 China after 1280: Working Within and Extending Traditions

Week 8 - 9 Japanese Art after 1392: Depicting the Beauty of Nature and of the "Floating World"

Week 10/Exam 2 - The Americas after 1300: the Arts of Empires and Nomadic Cultures, and the Impact of Colonization

Week 11 - Pacific Cultures: the Sacred Interconnections Among gods, Humans, Ocean, and Land

Week 12 - Africa in the Modern Era: Communicating Secular Authority and Communing with the Spirit World

Week 13 - Eighteenth-and Early Nineteenth-Century Neoclassicism and Romanticism in Europe and the United States: the Enlightenment and the Individual in Focus

Week 14 - Nineteenth-Century Realism to Impressionism in Europe and the United States: The Rise of the Avant-Garde

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Week 16 - Later Twentieth-Century Postmodernism in Europe and the United States: Bringing the Margins toward the Center

The perspectives employed are to treat the visual arts not in isolation but within the context of history, geography, politics, religion, and other humanistic studies. Emphasis is also put on the significance of the works of art themselves.

Study Questions:

- The term Renaissance means “rebirth” of Antiquity. In Northern Europe, there was no such embrace of ancient ideals and learning the way there was in Italy. Take some time to account for the changes in 15th Century Northern European art. Why did artists change art and make it more realistic, more secular? What are the reasons? How are these features evident in the art?
- What are the connections between France/Flanders and Spain/Portugal in the period? How did these connections influence the art?
- What are some of the main differences in painting in the first half and the second half of the 15th Century?

- What are the political events of this time, including the involvement of the popes as artistic patrons?
- The artistic contribution of women began to figure into art history. What are the factors that enabled women to receive recognition for their art?
- What were Martin Luther's connections to artist? How did his ideas impact art?
- What features are shared by Baroque architecture in Italy and France?

Sample Exam Questions:

- While artists of the Middle Ages remained humble and anonymous Renaissance artists seem to have been filled with pride and the need for self-aggrandizement. Describe three of the great "artistic personalities" of the Renaissance, and suggest ways in which their personalities may have been reflected in their art.
- Compare and contrast the general differences between two artists from the Early Renaissance and two artists from the High Renaissance. Use examples. What changes took place in works of the High Renaissance and how are these reflected by the artists you have chosen?

Hallmark 3.

Offer a broad, integrated analysis of cultural, economic, political, scientific, and/or social development that recognizes the diversity of human societies and their cultural traditions.

This course reaches beyond the Western tradition to examine the arts of other regions and cultures, from the 15th century to the present. It covers not only the world's most significant paintings and works of sculpture and architecture but also drawings and prints; photographs; works in metal, ceramic, and glass; textiles; jewelry; furniture and aspects of interior design, once considered only utilitarian. The non-Western arts and cultures are studied from a global perspective within an integrated sequence of Western and non-Western art.

The primary approach taken in this course is contextualism, the study of art in its historical and cultural context. The scope is enormous and shows how diverse people have represented their world and expressed their ideas and ideals through art. This course draws upon many other disciplines and diverse methodologies.

Study Questions: Southeast Asia, Chinese and Korean Art, Japanese Art, Art of the Americas, Art of the Pacific Cultures, and Art of Africa in the Modern Era

- What are the similarities and differences between the Buddhist and Hindu phases of Indonesian art?
- Consider the way in which British Colonialism and Indian independence impacted the arts.
- Why did Chinese scholars and artists fluctuate between Confucianism and Daoism?
- What was the impact of Chinese influence on the Japanese Nanga painting?
- What was the impact of Western influences on Japanese art in the Meiji and Modern periods?
- How are the Northwestern and Southwestern Native American art similar and different?
- Why is the spirit realm important in African art? In what ways does divination play a

role?

- What is the relationship between African art and Western art?
- What was the colonization of Africa and its impact on the dispersal of its cultural artifacts?

Sample Essay Questions:

- How did British influence enter India? Discuss the impact of the British Empire on the art and architecture of India. Reference specific works of art and architecture.
- Trace the development of the image of the Buddha from Indian to Chinese to Korean to Japanese art. Do the characteristics each culture gives to the Buddha tell us anything special about themselves?
- Discuss the significance of the tea ceremony in Japan. What are its origins? Does it have other purposes besides the drinking of tea? What was its impact on the arts? Identify any significant individual and his/her role, distinctive phrases, special utensils and other particular features of the ceremony.
- What features did the Aztecs and the Incas share in their art?
- Why has the divide between craft and art persisted in the art of indigenous peoples?
- How are African traditional art forms known to us today? In what contexts are African art objects used?

Hallmark 4.

Examine processes of cross-cultural interaction and exchange that have linked the world's peoples through time while recognizing diversity.

Art 176 provides students with a cross-cultural exchange. Political, social, economic, historical, and cultural issues are integrated through an analysis of global processes, and causes.

Study Questions:

- What are some connections between the Grand Tour and art?
- How did the Enlightenment impact changes in art and culture?
- Outline some of the main features of the different Rococo styles in Europe?
- What factors made Paris the capital of the art world at the beginning of the nineteenth century?
- Why did Orientalism become such a prominent trend in nineteenth-century art?
- How do photography and Impressionism interrelate?
- What do Fauvism, The Bridge, and Blue Rider all share?
- What are some of the defining features of early modern architecture in Europe and America?
- Consider Cubism and its influence on artists in France, Italy, and Russia.
- How did European artists use abstraction after World War II?
- What are the main characteristics of Pop Art?
- Why are Conceptual and Performance Art Significant?
- How does Globalism exist in the International scene since 1945?

Sample Exam Question

- Several of the great nineteenth-century painters dealt with important issues or scandals still applicable today--corporal punishment, war and peace, man's social responsibility, for example. If **Goya**, **Gericault** or **Delacroix** were painting today, which contemporary issues might they wish to address? Choose one controversy for each man. For example, which artist might care about oil spills, world hunger, etc. Be specific. Tell why and from what painting or source leads to believe in the issue which you have related to each artist.
- If you could have your portrait painted by any artist that we have studied from the Neo-Classical/Romantic period through the Impressionist/Post Impressionist period which one would you choose and why? Money is no object. How would you want to be posed and what would you be wearing? See if any portrait by any of the artist in the textbook would come close to how you would like to be painted.

Hallmark 5.

Include at least one component on Hawaiian, Pacific, or Asian societies and their cultural traditions.

The course has a Hawaiian component as well as Pacific and Asian. The Hawaiian/Pacific component consists of more than an hundred images and text that discuss their cultural traditions. In addition the textbook covers the art of India after 1200, Chinese art after 1280, and Japanese art after 1392.

Learning Objectives for the Hawaiian/Pacific component include:

1. Identifying and being able to articulate the major monuments and vocabulary of the Pacific
2. Interpret the meaning of the populating of the Pacific.
3. Examining the four cultural areas of the Pacific.
4. Evaluating the impact of European contact on culture in Polynesia and Oceania.
5. Appraising the influence of missionaries from the United States on Hawaii.
6. Analyzing the modern art of Oceania.

Discussion topics include:

1. How were boats ornamented and what role did they play in Oceania?
2. What materials were shared across this huge expanse of the globe?
3. How does bark cloth fit into Hawaiian culture? What are its connections to Polynesian culture?
4. What are kahili?
5. Why are the Pacific cultures linked culturally? What are the commonalities?

Hallmark 6.

Engage students in the study and analysis of writings, narratives, texts, artifacts, and/or practices that represent the perspectives of different societies and cultural traditions.

Students in Art 176, Survey of Global Art II, examine a variety of primary and secondary source

writings that give perspectives of different societies and cultural traditions.

The textbook used includes in each chapter what is called “Art and its Context”. For example it discusses:

- Cennino Cennini on Painting
- Buon Fresco
- Altars and Altarpieces
- Women Artists in the Late Middle Ages and the Renaissance
- The Printed Book
- The Vitruvian Man
- French Baroque Garden Design
- Grading the Old Masters
- Science and the Changing Worldview
- Foundations of Indian Culture
- Tantric Influence in the Art of Nepal and Tibet
- Foundations of Chinese Culture
- Marco Polo
- Foundations of Japanese Culture
- Craft or Art?
- Boats in Oceania
- Foundations of African Culture
- Iron as a Building Material
- Academies and Academy Exhibitions
- How to be a Famous Artist in the 19th Century
- Modern Artists and World Culture
- Federal Patronage for the American Art During the Depression
- Avant-Garde in Nazi Germany
- Recent Controversies over Public Funding for the Arts

These kinds of readings are enriching and reach beyond art objects to help give them a context in which they exist.

Students are often required to engage in critical analysis of these kinds of readings.

LEEWARD COMMUNITY COLLEGE
Arts and Humanities Division
Course Syllabus
ART 176 - SURVEY OF GLOBAL ART II (3 credits)

Catalog Course Description:

This course will examine artistic production of major societies from 1500 to the present.

Co-requisites:

None

Prerequisites:

ENG 21 or ENG 22 with a grade of C or better or equivalent

Recommended Preparations:

ART 101

Textbooks and other Resources:

Stokstad, Art History, Volume II, Third Edition

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Course Content

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COURSE REQUIREMENTS

1. There will be three **(3) exams**. One exam will follow each of the above units. The format for each exam will be given in greater detail and explained more thoroughly beforehand. Generally, the format will consist of essays and comparisons (100 pts each)
2. **Non-Western Comparison Paper** You will be assigned to compare and contrast two dimensional and three dimensional works of art from four different Non-western cultures.(100 pts)
3. **Art Activities**
You will have 7 Art Activities to complete. The first 6 are each worth 15 points for a total of 90 points. The last one is worth 5 points. An additional 5 points can be earned by participating on various bulletin boards posted throughout the semester.

Grading Policy:

3 Exams = 300 pts

1 Paper = 100 pts

7 Art Activities = 100 points

Total points for the final letter grade is: 500

500-450 = A

449-400 = B

399-350 = C

349-300 = D

Below 300 = F

Student with Disabilities Statement:

Leeward Community College abides by Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, which stipulate that no student shall be denied the benefits of an education "solely by reason of a handicap." Students with documented disabilities who believe that they may need accommodations in this class are encouraged to contact the Coordinator of the KAKO'O 'IKE (KI) program as soon as possible to ensure that such

accommodations are implemented in a timely fashion. The KI office is located in L-208, across from the elevator in the library building or call for information at 455-0421.