Minnesota State University, Mankato

Curriculum Proposal

Please type or select the requested information. Print completed forms, add appropriate paper attachments, and route through MSU's curricular process for recommendations and decisions.

(Check all that apply):
- College: Arts and Humanities
- Undergraduate
- Department: Art
- Graduate
- Program: CIP #

Type of Change:  
- Proposed: Add General Education Category

Title Current: Asian Art

Title Proposed:  

24-Char. Abbrev: (if applicable)

Proposal #: 134
Effective Date of Change:  
- Academic Year: 06-07

For Office Use Only:
Course Designator: Number of credits
- Art 469: 3

Include a course or program description for the Bulletin (30-40 words maximum for courses, 100 for programs):

Rationale or Justification for change:
This course is already listed as a CD related course. But it should also be listed fulfills General Education, category 8

***For General Education or Cultural Diversity Courses Only***

General Education Course:

<table>
<thead>
<tr>
<th>GE Category #</th>
<th>GE Category Name</th>
<th>(Maximum of 3 Categories)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Global Perspective</td>
<td></td>
</tr>
<tr>
<td>N/A</td>
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<td>N/A</td>
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</tbody>
</table>

* For Writing Intensive Courses, attach a description of the kind and quantity of writing.
* For Upper Division Courses, include a description of the respects in which it is broad and general rather than narrow and specific, and so suitable as GE.

Attach paper copies of the following:
- a. Syllabus or course outline.
- b. Course's student learning outcomes associated with each GE competency or CD designation.
- c. List of strategies to be used to assess students' achievement of each GE competency or CD designation.

***For New Courses***

(Check all that apply):
- Instructional Type: Lecture

Course is an elective.
- Course is required for program
- Pre- or Co-requisites:
- Other courses are being changed or eliminated. (Explain.)

Grading Format: □ Grade □ P/N

Course will be offered:
- Fall Semester
- Spring Semester
- Summer Session

☐ Course content or title is similar to courses in other departments. (Attach copy of letter of agreement with other program(s) contacted. Indicate the nature of the discussions and/or resolution of differences or potential conflicts.)

Attach paper copies of the following:
- a. Syllabus or course outline.
- b. Course's student learning outcomes.
- c. A list of resources required to offer and support this course.
- d. A description of how teaching this course will affect department staffing.
- e. If 400/500 level course, an explanation of added expectations of graduate students.

Revised September 2002

RECEIVED
NOV. 7, 2005

MINNESOTA STATE UNIVERSITY, MANKATO
**Minnesota State University, Mankato**

**Curriculum Proposal**

***For Program Proposals***

Attach paper copies of the following:

a. Student learning outcomes for the program.
b. Minutes from department and college curriculum meetings in which action was taken on this proposal.
c. Program Assessment Plan. Forms are available on the Academic Affairs Web site:
   http://www.mnsu.edu/acadaf/words/PRA_SampSLOAssessPlan.doc
d. List of program requirements for New programs, or a list of Current and Proposed program requirements for Redesigned programs.
e. A list of resources required to offer and support this program.
f. A description of how offering this program will affect department staffing.
g. A list of additional library holdings required for this program.

Please include rationale for any proposed changes in number of program credits:

***For Programs Requiring MnSCU Approval***

If any of the following changes are proposed, please fill out and attach MnSCU Program Approval Forms, which are available on the Academic Affairs Web site:
   http://www.mnsu.edu/acadaf/html/curnformsprocesses.htm

1. **Creation** of an entirely new program.
2. **Redesign** of existing programs, which takes any of the following forms:
   - Addition or deletion of a program option. Options are part of program design in which 30-50% of the courses are required as part of a common core for all students, and which offers curriculum alternatives greater than 30% of the total number of credits in the major. Options are appropriate to baccalaureate or masters programs.
   - Addition or deletion of a program emphasis. Emphases are part of program design in which more than 50% of the courses are required as part of a common core for all students, and which offers curriculum alternatives with a minimum of nine credits. Emphases are appropriate to associate and baccalaureate programs.
   - Change in program name.
   - Change in program CIP #.
   - Change in TOTAL program credits.
   - Change in degree award. For example, changing a B.A. to B.S.
   - Creation of a new degree award in a related academic area. Examples include creation of a certificate program from an existing degree program, or a new degree program from an existing degree program (e.g., Art History BA from Art BA.)
3. **Relocation** of an existing program. This is a proposal to move an existing program from one site to be exclusively offered at another site, and requires closing the program offered at the original site. For example, a program offered both on-campus and through extended campus is to be offered only at the extended campus site.
4. **Replication** of an existing program. This is a proposal to offer an existing program at a new site, which may be an existing MnSCU-approved site, or another campus of the same institution. Replicated programs are offered at both the original site and the new location.
5. **Suspension** or **reinstatement** of a program. This proposal suspends admission of students into an existing program, and is good for three years. Reinstatement proposals request the reopening of student admissions into a given program.
6. **Closure** of a program. This proposal requests closure of an existing program and its from an institution's official inventory of academic programs. Unless a department seeks to re-open a suspended program, it should be closed within three years of suspension.
**Signature Page**

**Department**
- Recommended (Category/ies: )
- Not Recommended (Category/ies: )

Comments:

**College Curriculum Committee**
- Recommended (Category/ies: )
- Not Recommended (Category/ies: )

Comments:

**College Dean**
- Recommended (Category/ies: )
- Not Recommended (Category/ies: )

Comments:

**General Education Subcommittee**
- Recommended (Category/ies: )
- Not Recommended (Category/ies: )

Comments: GENERAL COURSES ARE NOT IN GEN ES

**Undergraduate Curriculum and Academic Policy Committee**
- Recommended (Category/ies: )
- Not Recommended (Category/ies: )

Comments:

**Faculty Association Graduate Committee**
- Recommended
- Not Recommended

Comments:

**Graduate Dean**
- Recommended
- Not Recommended

Comments:

**Academic Affairs Council**
- Recommended (Category/ies: )
- Not Recommended (Category/ies: )

Comments:

**Senior Vice President and Vice President for Academic Affairs**
- Approved (Category/ies: )
- Not Approved (Category/ies: )

Comments:

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**Minnesota State University, Mankato**

Curriculum Proposal

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Revised September 2002
SURVEY OF ASIAN ART
Art History 469 • Spring 2005
Mondays & Wednesdays
12:15-1:55
Alisa Eimen, Instructor

Scope of the Course
This is a broad survey course that is designed as an introduction to the arts of Asia. Over the course of the semester, we will travel from Pakistan to Japan, studying over four millennia of advancements and shifts in art making and its interpretation through the present day. The material is simply too vast to be comprehensive, so the course is designed to introduce you to key masterpieces, monuments, and moments in the history of South Asia, China, and Japan. Our main emphasis will be to consider formal qualities of the works we study in relation to their socio-cultural contexts, including underlying aesthetic principles, cultural references, values, and goals shaping artistic production.

Contact Information
Email alisa.eimen@mnsu.edu
Office/Phone N139a (Nelson Hall) / 389.2886
Office hours Mondays 1-3, Wednesdays 12:30-1:30, & by appointment

Course Schedule & Reading Assignments*
* All reading assignments are in Sherman E. Lee’s A History of Far Eastern Art unless otherwise noted.

Mon. 1/31 What is Asian Art?

Unit 1 Art as Artifact

Wed. 2/2 Indus Valley Civilization (pp.18-28)
Recommended: www.harappa.com
Mon. 2/7  Chinese Bronze Age Art (29-56)
Wed. 2/9  Qin and Han Dynasty Art (57-72)
Mon. 2/14 Early Art in Japan (74-78)

**Unit 2**

**The Development of Buddhist Art**

Wed. 2/16 **Excursion Paper Due**
The Beginnings of Buddhist Art (80-99)

Mon. 2/21 **Paper Topic Due**
Early Images of the Buddha (99-128)

Wed. 2/23 Early Buddhist Art in China (151-163)

Mon. 2/28 Early Buddhist Art in Japan (163-188)

Wed. 3/2 Images of “Pure Land” in Japan (324-347, 353-356, 415-416)

Mon. 3/7 Zen Buddhist Art (417-449)

Wed. 3/9 **Exam**

**Unit 3**

**Temples, Mosques, & Tombs**

Mon. 3/14 What is Hinduism and Hindu art? (190-237)

Wed. 3/16 **Museum Visit:** Meet at Minneapolis Institute of Art, 12:30-1:30

3/21–3/28 **Spring Break**

Wed. 3/30 North and South Indian Temples (238-251)


Wed. 4/6 **Term Paper Draft Due**
Imperial Cities (Dehejia 303-309, Lee 468-417)
Unit 4

An Introduction to Asian Painting

Mon. 4/11 Mughal Painting (Lee 251-256)
Wed. 4/13 Song Dynasty Painting (358-382)
Mon. 4/18 Yuan ard Ming Dynasty Painting (455-467, 476-491)
Wed. 4/20 Term Paper Due
Japanese Scroll and Screen Painting (347-357, 510-547)
Mon. 4/25 Japanese Woodblock Prints (547-556)
Viewing: Clips from Utamaro o Meguru Gonin no no Onna (Utamaro and His Five Women), dir. Mizoguchi Kenji, 1945; & Yukinojo Henge (An Actor’s Revenge), dir. Ichikawa Kon, 1963
Wed. 4/27 Exam

Unit 5

Modern & Contemporary Asian Arts

Wed. 5/4 Modern Asian Art and Architecture [eReserve: Excerpts from Partha Mitter, Art and Nationalism in Colonial India, 1850-1922 (Cambridge, 1994).]
Mon. 5/9 Position Paper Due
Viewing: Clips from Earth, dir. Deepak Mehta, 1998
Discussion: What’s Asian about Asian Art?
Wed. 5/18 Final Exam
Course Structure & Requirements

Grading:
Your grade will be based on the following elements: two exams (10% ea.), two short papers (10% ea.), one longer paper (25%), a final exam (25%), and participation/attendance (10%). In order to receive a passing grade, all assignments must be completed. There will be no extra credit, make-up exams, or incompletes.

Class & Museum Attendance:
It is imperative that you arrive on time for every class meeting because the lectures will regularly introduce additional material not covered in your readings. In addition, two of your three papers depend on visits and observations at two different Minneapolis museums: the Minneapolis Institute of Arts and the Walker Art Center. Thus, your punctual attendance and participation in class will be reflected in 10% of your grade.

Readings:
The main text for this course is Sherman E. Lee’s A History of Far Eastern Art (New York: H. N. Abrams). Because no textbook is entirely satisfactory, I will be placing additional readings on eReserve as noted above in the course schedule. The assigned pages listed with each class meeting supplement the lecture and discussion and are to be read in advance.

Examinations*:
Exams (10% ea.):
→ Dates: March 9 and April 27
These exams will be comprised primarily of essay questions, both short and long. They will test your understanding of the works of art, artistic concepts, and their place in the larger socio-cultural contexts as discussed in class and in the readings. Unlike other art history courses you may have taken, slides will be used as visual aids rather than as images to be identified. While image recognition remains important, the emphasis will be on artistic and historical significance.

Final Exam (25%):
→ Date: May 18
The final exam is comprehensive. It will consist of two parts (an hour per part) that are intended to help you synthesize the developments and objects addressed over the course of the semester. The first part of the exam will be similar in style to the previous two exams, but with an emphasis on cross-period and cross-cultural comparisons. These questions will not be designed to trick you; rather, they will be broad in scope, enabling you to clarify what you have learned over the semester (e.g., How do images of the Buddha change over the centuries? How is landscape regarded in the different painting traditions? etc.) The second part of the final exam will challenge you to write a coherent and critical essay that addresses the relationship between modern/contemporary Asian art and the art of the past.

*Note: There will be no make-up exams without official documentation of unavoidable circumstances.
Paper Assignments*

**Excursion Paper (10%)**:

→ Due: February 16
This short paper assignment is designed to help you familiarize yourself with the very large, diverse, and likely unfamiliar continent of Asia. During the second week of class, you will be assigned a few cities in Asia. Your task will be to write a cogent, concise, and well-written two-page proposal, clarifying where the cities are, how you will travel to them, and which art-historically relevant sites you will see on the excursion. Travel guidebooks, Web sites for travel and tours, and your textbook will be adequate reference material for this assignment. Additional instructions will come with your particular assignment.

**Term Paper (25%)**:

→ Paper Topic Due: February 21
→ Paper Draft Due: April 6
→ Revised Paper Due: April 20

This paper challenges you to familiarize yourself with a work of art at the Minneapolis Institute of Arts (MIA), its original context, and address how it fits into a larger context and the MIA collection; in other words, how does it contribute to global understanding. Imagine yourself to be a curator at the MIA. You have the possibility of acquiring for the collection one of the works listed below, and you must persuade the Trustees of the Institute to purchase it. You will need to research the object well and prepare a good, concise bibliography of the works you consult, many of which are on reserve. In your paper, which should be six pages in length, you need to do the following:

- describe the work in some detail (formal analysis)
- determine the object’s date, clarifying how you have come to this date
- identify the work, addressing iconography and other elements that aid identification
- address the work’s original context (why was it made? to what end? function? location?)
- propose how you would display the work (this may differ from how it is currently installed)
- clarify the acquisition’s contribution to the current collection and what it brings to Minnesota

This assignment consists of two main parts. The first is to familiarize yourself with the literature published about the topic. Your bibliography should include at least five sources, both book and scholarly article (if you are uncertain where to begin, please see me as soon as possible). You will need to get a head start on this part of the assignment. Visit the MIA as soon as you can, select the work that most interests you, and start your research. The second aspect of this assignment, which will not be successful without adequate research, is to support your position regarding the artwork with your research. Comparative material might be useful in terms of dating the work, identifying it, and addressing its context, but it is important to keep the MIA object at the center of your paper. In short, you are writing a position paper with the intention of persuading your reader: through solid research and writing. Remember to always cite your sources using an acceptable form (MLA or Chicago). Please avoid quoting wall labels and MIA Web site text; an important element of this assignment is conducting library research.
The objects:
Indian stone Uma-Mahesvara, 97.36 (Gallery 211)
Indian bronze Śiva Nataraja, 29.2 (G211) Indian stone Vishnu, 90.67 (G211)
India, Portrait of Fakir Khan and Sons, 89.107 Japanese Deep Jar, 82.9.1 (G205)
Japanese wooden Amida Buddha, 78.20 (G220) Japanese Landscape (ink/paper), 78.22.4
Chinese bronze fang-i, 50.46.6 (G214) Chinese bronze yu, 50.46.122 (G214)
Chinese Squatting Drummer, 2003.101 (G215) Chinese handscroll, River Landscape, 84.82

Visit the MIA Web site for directions, hours, and other information: <www.artsmia.org>.

Position Paper (10%):
→ Due: May 9
Art history is a discipline founded in the western scholarly tradition and is based on categorizing artworks through theories of development and influence. However, as art historians begin to shift their attention beyond the traditional canon of fine, western art, some scholars are beginning to rethink the purpose and methods of the discipline in general.

With this paper, I want you to weigh in on the discussion. This assignment calls for no research. Instead, you will need to visit the Walker Art Center after April 17, view works on display by the artists listed below, and formulate your position on the usefulness of the label “contemporary Asian (or Chinese, Indian, Japanese) art.” What does such a designation bring to the objects it points toward? Is the work or the artist Asian? In today’s world, what does it mean to be contemporary? Asian? And is there any relevance to bringing these terms together as an art historical label? In order to write a successful paper, (1) think through these issues carefully, (2) take a position, (3) pick one work of art on display to help make your case (i.e., How do elements in the work, its iconography, style, context, or the artist support your viewpoint?), and (4) write a well-written two-page paper that is analytical and critical.

Remember, the Walker does not reopen to the public until April 17. Please do not try to visit the galleries before this date.

The artists:
Rirkrit Tiravanija (Shadowland exhibit) Isamu Noguchi (The Shape of Time)
Anish Kapoor (Variations on Convention exhibit) Japanese Gutai (The Shape of Time)
Sheela Gowda (Urban Cocktail exhibit) Yoko Ono (The Shape of Time)
Huang Yong Ping (Urban Cocktail)

Visit the Walker Web site for directions, hours, admission fees, and additional information: <www.walkerart.org>.

*Note: All papers must be typed, double-spaced, corrected for grammar and punctuation, and printed in 12-point Times New Roman font with 1-inch margins.
Online Resources:
The Minneapolis Institute of Art has an online program I recommend for review and further study <http://www.artsmia.org/arts-of-asia/asia.cfm>.

The Metropolitan Museum of Art has a useful resource online called the Timeline of Art History. Visit <www.metmuseum.org> and follow the links to the timeline (under “What’s online”).

Grading standards:
A represents work of definitely superior quality
B represents a better-than-average level of performance
C represents an average-level of performance
D represents below-average performance
F represents an unacceptable level of performance

Please note that academic dishonesty will not be tolerated. Plagiarism, cheating, and collusion will result in a failing grade and can result in expulsion. The following is an excerpt from the Student Handbook:

It is the intent of Minnesota State University, Mankato to encourage a sense of integrity on the part of students in fulfilling their academic requirements. To give students a better understanding of behaviors that may constitute academic dishonesty, the following definitions are provided.

Plagiarism - Submission of an academic assignment as one's own work, which includes critical ideas or written narrative that are taken from another author without the proper citation. This does not apply only to direct quotes, but also to critical ideas that are paraphrased by the student.

The following examples are all acts of plagiarism:

* submitting the work of others as your own
* submitting others' work as your own with only minor changes
* submitting others' work as your own without adequate footnotes, quotations, and other reference forms
* multiple submission of the same work, written or oral, for more than one course without both instructor's permission, or making minor revisions on work which has received credit and submitting it again as new work.

Cheating -- Use of unauthorized material or assistance to help fulfill academic assignments. This material could include unauthorized copies of test materials, calculators, crib sheets, help from another student, etc.

Collusion -- Assistance to another student or among students in committing the act of cheating or plagiarism.

Additional needs:
MSU provides students with disabilities reasonable accommodation to participate in educational programs, activities, or services. Students with disabilities requiring accommodation to participate in class activities or meet course requirements should first register with the Office of Disability Services, located in 0132 Memorial Library (389.2825, TDD 711) and then contact me as soon as possible.
PROPOSING ART 469 (ASIAN ART) AS A GENERAL EDUCATION CATEGORY 8 COURSE

a) Syllabus: see attached

b) The students will be able to describe, analyze, and evaluate various socio-cultural (including religious), humanistic and artistic elements that influence the relationship between various Asian nations.

This course is associated with the second learning outcome of category 8, because it will enable students to recognize and acknowledge differences between various Asian nations.

Students will be able to analyze specific international problems, such as the relationship between the "West" and Asian cultures.

By learning more about values and belief-systems associated with various Asian countries, the students increase their knowledge concerning their own role as world citizens.

c) HOW TO ASSESS GENERAL EDUCATION CATEGORY 8 ACHIEVEMENT:

- Essay questions on the exams and the "excursion" assignment will help to assess the degree to which the students can describe various socio-political and cultural elements and they way they influence the relationship between various Asian nations.

- Various parts of the lectures and exams, and the museum assignments and term paper will focus on specifics works of art, thus making it possible to assess
the students’ knowledge of formal qualities of art and how these reflect socio-cultural contexts.

- The "position" paper is an opportunity to assess how the students analyze specific international problems, such as the issue of the growing globalization.

- Various articles will address such issues as the colonization of Asia, and the class participation and exams will make it possible to assess whether or not the students understand their role and responsibility as a world citizen.