ART 1317: The Art of Non-Western Traditions
Melia Belli

Contact Information:
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* If you use this phone number, be sure to leave a detailed message stating my name, your name and the course number/ name. Please note that this is a shared phone number. The best way to reach me is via e-mail.

This course satisfies the University of Texas at Arlington core curriculum requirement in language, philosophy, and culture.


Course Description: This is a survey course of non-Western art history, which considers the artistic traditions of Asia, Islam, Africa, and the pre-Columbian Americas within their cultural, historical, and religious contexts.

Student Learning Objectives:
1. Introduce students to some of the best known examples of art and architecture from various non-Western cultures. Students will investigate the practices of art and its history, learning to think critically and to question the relationship between art and artist, as well as that of patrons and the power of economical, political, and religious involvement in its development. In this capacity, creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information will all be addressed and the ability to connect choices, actions and consequences to ethical decision-making will be discussed.
2. Familiarize students with socio-historical and religious backgrounds against which these works of art were made and their contemporary uses and interpretations.
3. Students will be able to clearly communicate the concepts of art history, the development of artists and their various artistic practices, genres and styles, in both written and verbal capacities, while learning to develop and maintain an
independent artistic voice and identity of their own. In this capacity, effective
development, interpretation and expression of ideas through written, oral, and
visual communication will be gained and evaluated.

4. Broaden students’ cross-cultural understandings of “art.”

5. Students will engage in the art community and become aware of the multi-faceted
world of art and all it has to offer through visits to local galleries and/or museums,
in which specific assignments working directly with the artworks themselves, will
play an integral part in their comprehension of their own personal role in the
world of art and its history. In this capacity, intercultural competence, knowledge
of civic responsibility, and the ability to engage effectively in regional, national,
and global communities, shall support the student’s personal engagement and
comprehension of the art.

6. Students are highly encouraged to form study groups and to support each other
throughout the course when compiling research for their museum papers. In this
capacity, they will be asked to consider different points of view and to work
effectively with others to support a shared purpose or goal.

Requirements and Grade Breakdown:

ATTENDANCE: Students are permitted two undocumented absences, excluding the
first day of class. After this, absences not documented by an official note from a doctor or
other professional will result in half a letter grade being deducted from their overall
grade.

It is your responsibility to sign the attendance sheet each class so that I know you were
present.

ELECTRONIC DEVICES: Cell phone (including texting) and laptop use is not
permitted in class. If you are caught texting or using a laptop during class, two points will
be deducted from your overall grade.*

*If you anticipate an emergency situation and need to be reachable during class time, please notify me
before class.

There are no exceptions to the two above clauses.

Signature Assignment:
The one page Exhibition Critique Paper will be assigned and discussed allowing
students enough time to choose, research, and visit one of several museum exhibition
options, which exhibit artworks and/or artifacts covered in the course this semester. This
assignment will be ungraded and used for course assessment purposes. Students will use
the knowledge and skills they gain in class from lectures and readings to analyze and
discuss the exhibition, both in terms of its art historical themes and the presentation and
display techniques applied, as well as the overall production of the exhibition as an
artwork itself. In doing so, they will make direct references to various art historical
theories used in the coordination of an exhibition, use artistic terms and vocabulary that support their critique, as well as detail the cultural, political, and historical circumstances which support the exhibition’s art historical theme and its relevancy in today’s modern art market. This paper will develop the research and analytical skills needed to evaluate artifacts and artworks used in many professional art oriented communities, such as museums, galleries, and auction houses. It also will support the student’s ability to think critically, communicate their ideas and skills effectively in both verbal and written capacities, and underscore their comprehension of the ability to engage effectively in regional, national, and global communities, shall support the student’s personal engagement and comprehension of the art.

For Non-Art History majors & those not writing a paper:
1) Attendance to the Islamic art and culture lecture and one hard copy typed page response: 5%†
2) 2 exams, the first is worth 15%, the second and third are each worth: 40%
3) Extra Credit: 1. Attend and write a response to the class fieldtrip to the Dallas Museum of Art at the end of the semester. 2. Attend and write a response to the class fieldtrip to the Dallas Hindu Temple. You may participate in both activities and are welcome to bring up to two guests. Each fieldtrip and response is worth 2 possible extra points of overall grade. Field trips and the Islamic art and culture lecture responses should be double spaced, typed, and submitted in hard copy. Responses must follow grammatical rules and have complete sentences (no bullet points).

For Art History Majors & those writing a paper:
Requirements are the same as for non-majors, but students are also required to write a paper, attend a tutorial at the campus writing center (for which proof is required), and meet with the instructor at least once during the semester to discuss the paper topic: 40% of the overall class grade.

Exams are given less emphasis for students writing papers.

Grade breakdown of exams for majors:
3 exams, the first is worth 15%, the second and third are each worth: 20%

Exam Format: Exams include an image identification component (images will be posted on Blackboard (under “Course Materials”). These images will be accompanied by all of the information you will be required to learn for the exams. There will also be an essay section for each exam. For the images, you will be required to provide their dates, media, artist and patron (if known) and brief discussion of their significance. The essays are taken from study questions that will be distributed before

† If you are unable to attend the lecture, please inform me beforehand.
each lecture. **Essays and image i.d.s should incorporate class readings, which are accessible on Blackboard.**

Exams are not cumulative.

**Exam Format:**
Exams include an image identification component (images will be taken from the class website) and an essay section. For the images, you will be required to provide their dates, media, artist and patron (if known) and brief discussion of their significance. The essays are taken from study questions that will be distributed before each lecture. **Essays and image i.d.s should incorporate class readings.**

Exams are not cumulative.

**Paper Format:**
For your paper, you are asked to go to a local museum or other cultural site and select an object or group of objects that has been made in a region of the world covered in this course.

Once you have selected your object, you will write a short paper, which should be between 5-7 pages in length, typed, and double spaced.

Footnotes should be used when appropriate. Plagiarism is not acceptable and will be reported to the appropriate college authority. Do not copy more than three words in a row. If you are uncertain about citation methods, ask me.

You should utilize at least 3 academic sources, apart from your textbook (no websites, although articles accessed via JSTOR are acceptable). You must acknowledge your sources in an attached bibliography.

All references should be in the Chicago style:
http://www.chicagomanualofstyle.org/tools_citationguide.html

**The breakdown of your paper should be as follows:**
1. Introductory paragraph, which should include the full title and provenance of the object that you have chosen, the reason why you chose it, and a short description of the object.

2. A stylistic analysis of your work of art.

3. Brief discussion about the patron, artist, possible functions and meanings of the work as it relates to the religious and or social context in which it was made. If any of these aspects are unknown, offer suggestions as to why this may be so.

4. A consideration of the larger context in which this work was made—what was the artistic climate at the time that this work was executed? You may compare your piece to other contemporaneous works or those that are functionally or stylistically similar from a different historical period.

5. You may also include a consideration of the current work on your topic.
6. An original conclusion in which you do not reiterate exactly what you said in your paper, but instead use it as an opportunity to make new observations.

7. Proof that you visited the museum in the form of a brochure, receipt or ticket and proof that you visited the campus writing center.

**Possible Museums/ cultural sites in the DFW:**
Dallas Museum of Art, the Japanese garden in Ft. Worth, The Crow Collection of Asian Art in Dallas, and the Kimbell Museum of Art in Ft. Worth. Many of these sites also have libraries where you may be able to obtain information for your paper.

**College/ University General Policies:**

**Drop Policy:** Effective Fall 2006, adds and drops may be made through late registration either on the Web at [MyMav](#) or in person in the academic department offering the course. Drops may continue in person until a point in time two-thirds of the way through the semester, session, or term. Students are responsible for adhering to the following regulations concerning adds and drops.

a. A student may not add a course after the end of the late registration period.

b. No grade is posted if a student drops a course before 5:00 p.m. CST on the Census Date of that semester/term.

c. A student entering the University for the first time in Fall 2006, or thereafter, may accrue no more than a total of 15 semester credit-hours of coursework with a grade of W during his or her enrollment at the University.

d. A student may drop a course with a grade of "W" until the two-thirds point of the semester, session, or course offering period. A student may drop a course after that point only upon approval of the appropriate official.

e. Exceptions to this policy may be entertained because of extraordinary non-academic circumstances. Under such circumstances, approval must be received from the instructor, department chair, dean, and the Office of the Provost.

**Americans with Disabilities Act:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 92-112 - The Rehabilitation Act of 1973 as amended. With the passage of federal legislation entitled *Americans with Disabilities Act (ADA)*, pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

As a faculty member, I am required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Student responsibility primarily rests with informing faculty of their need for accommodation and
in providing authorized documentation through designated administrative channels. Information regarding specific diagnostic criteria and policies for obtaining academic accommodations can be found at www.uta.edu/disability. Also, you may visit the Office for Students with Disabilities in room 102 of University Hall or call them at (817) 272-3364.

**Academic Integrity:** It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University.

"Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts." (Regents’ Rules and Regulations, Series 50101, Section 2.2)

**Student Support Services Available:** The University of Texas at Arlington supports a variety of student success programs to help you connect with the University and achieve academic success. These programs include learning assistance, developmental education, advising and mentoring, admission and transition, and federally funded programs. Students requiring assistance academically, personally, or socially should contact the Office of Student Success Programs at 817-272-6107 for more information and appropriate referrals.

**Electronic Communication Policy:** UTA has adopted the University “MavMail” address as the sole official means of communication with students. MavMail is used to remind students of important deadlines, advertise events and activities, and permit the University to conduct official transactions exclusively by electronic means. For example, important information concerning registration, financial aid, payment of bills, and graduation are now sent to students through the MavMail system. All students are assigned a MavMail account. Students are responsible for checking their MavMail regularly. Information about activating and using MavMail is available at http://www.uta.edu/oit/email/. There is no additional charge to students for using this account, and it remains active even after they graduate from UT Arlington. To obtain your NetID or for logon assistance, visit https://webapps.uta.edu/oit/selfservice/. If you are unable to resolve your issue from the Self-Service website, contact the Helpdesk at helpdesk@uta.edu.

**Schedule of Classes and Readings**
(Unless stated otherwise, all readings are in *Gardener’s Art through the Ages; non-Western Perspectives*, 12th edition). Additional readings are accessible on Blackboard.

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† I reserve the right to change the content of this portion of the syllabus during the semester.
Week 1 08/23: Introduction to the course; the Art of Prehistoric South Asia 

Week 2 08/30: Buddhist art in South Asia 

Week 3 09/06: Hindu Art in South Asia 

Saturday 09/08: Class fieldtrip to a local Hindu Temple for extra credit.
1605 N. Britain Road, Irving, TX 75061 (note; as this is a place of worship, please dress conservatively; no shorts, miniskirts, tank tops, etc. Before entering the temple, you will be required to remove your shoes, but may keep your socks on) 
Meet there at 12:00 p.m.

Week 4 09/13: non class in lieu of fieldtrip 09/08

Week 5 09/ 20: Indo-Islamic Art and review for exam I 

Week 6 09/27: Exam I; Neolithic, Bronze Age, and Qin and Han Art in China 
For further information on Qin and Han era tombs, see: http://faculty.sxu.edu/~rabe/asia/china/lady.html (and) http://depts.washington.edu/chinaciv/archae/2liudiag.htm

Week 7 10/04 Buddhist art in China 
Reading: 54-68

Week 8 10/11 Chinese Secular painting and gardens 
Week 09 10/18: The Arts of Ancient and Buddhist Korea and Japan, Review for Exam II

Week 10 10/25: Exam II and Islamic Art of the Umayyads of Middle East and Southern Spain

Week 11 11/01: The Arts of Africa (Southern African Rock Art, Benin, Masquerade in West Africa)

Week 12 11/08: Pre-Columbian art I- the Arts of Mesoamerica (Olmec, Maya, and Aztec)

Week 13 11/15: Pre-Columbian Art II- the Arts of the Andes(Chavin, Paracas, Sipan, and the Incas), Review for final exam

Week 14 11/22: Thanksgiving!

Week 15 11/28: No class in lieu of field trip on Saturday 12/01 for a docent led tour of the Pre-Columbian collection at the Dallas Museum of Art beginning at 12:00 p.m.
1717 North Harwood
Dallas TX 75201

Week 16: Final Exam and submission of papers