

UMBC UGC New Course Request: ASIA 330 (cross-listed with new course ART 355)

Date Submitted: September 29, 2015

Proposed Effective Date: Spring 2016

	Name	Email	Phone	Dept
Dept Chair or UPD	Preminda Jacob	pjacob2@umbc.edu	X52150	Visual Arts
Other Contact	Irene Chan	ichan@umbc.edu	X53537	Visual Arts

COURSE INFORMATION:

Course Number(s)	ART 355
Formal Title	The Dao of Intermedia
Transcript Title (≤30c)	
Recommended Course Preparation	
Prerequisite NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	One of the following: ART 210 or ART 215 or ASIA 100 Must be passed with a "C" or better
Credits	3.0
Repeatable?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	3.0 This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.
Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

PROPOSED CATALOG DESCRIPTION (no longer than 75 words):

This course explores the connection between art and the everyday through lectures, and readings of Asian philosophy. The course consists of discussions about the philosophy and how traditional and contemporary artists/craftspeople have related the philosophy to their work. Students learn traditional arts/crafts such as brushpainting, papermaking, paper/textile decorative arts as well as creating art that is both physical material and performative. No prior visual arts experience needed.

RATIONALE FOR NEW COURSE:

1. Students learn about Daoism not only with readings, lectures, and discussions but also with their regular art and craft practice and creating individual projects. Students also examine the influence of Eastern philosophy to modern and contemporary Western art.
2. The Visual Art prerequisite is a choice of either core courses ART 210 Visual Concepts I (studio core) or ART 215 Introduction to Art and Media Studies. Since any of the prerequisites can be taken from non-Visual Arts students, any student can take this course as an upper-level elective course.
3. This course has been offered six times as the topics course ART 465 Intermedia Studio.
4. Students count this course towards a Visual Arts degree in Print Media: BFA degree or a possible course choice towards a BA degree or minor degree.

ATTACH COURSE OUTLINE (mandatory):

The course outline is attached. This course will be offered once per year.

Asian Studies Program

University of Maryland, Baltimore County
1000 Hilltop Circle
Baltimore, Maryland 21250

PHONE: 410-455-2094

FAX: 410-455-1045

WEB: <http://www.umbc.edu/asianstudies>

April 15, 2015

UGC

To Whom It May Concern:

The Asian Studies Program is requesting a permanent cross-listing with the new course, ART 3XX, The Tao of Intermedia. The Asian Studies listing would be ASIA 330.

The pre-requisites for the ASIA 330 portion of the course would be ASIA 100. We would request that the same Culture and Arts/Humanities designations also apply to ASIA 330.

Best regards,



Dr. Constantine N. Vaporis
Founding Director, Asian Studies Program
Presidential Research Professor, 2013-16
Professor of History
Affiliate Professor, Gender & Women's Studies
University of Maryland, Baltimore County

ART 465/ASIA 300-02: Intermedia Studio: The TAO of INTERMEDIA SYLLABUS

SPRING 2014

MW 2:00 p.m.-3:50 p.m.
UMBC

Prof. Irene Chan

Office Hours: 339A, MW 1245-145pm and by appt.
x53537, ichan@umbc.edu

Lectures and demonstrations of Taoism and intermedia and its various techniques/philosophies. Experimentation with various processes, tools, and materials for individual ideas, imagery, and experience. Keep a portfolio of all work done in and out of class. Materials list is attached.

Requirements:

- Consistent attendance, active participation in discussion and critiques.
- Projects (Three plus Final Project) and critiques.
- Readings and writings. **YOU MUST DO ALL THE READINGS!!** Hand in half page minimum comments on each assigned reading. Put your name, title of reading, and reading no. (e.g. "R1") on top.
- To keep a resource notebook/sketchbook for notes, handouts, thoughts, and drawings on your own out of class. (I will ask to see this). Sketches to design and plan out your work. This is a place to explore your thoughts, and try out your ideas, so fill up the pages!
- Asian brushpainting of two feet per week. At the end, we will bind them into books or scrolls
- Students will be required to make one major trip to either DC, NYC, and/or Baltimore gallery/ museums and to write a reflective/critical paper in your sketchbook. Gallery/ museum critical review information sheet will follow.
- Portfolio review: mid-term, and end of semester. Bring all your work done in and out of class. Save everything!
- Midterm Proposal for final project. If you do not submit a midterm proposal, your final project will be reduced one grade.
- Final Project. Experience and express Tao and Intermedia

READINGS: Required, available at UMBC Campus Bookstore

Tanizaki, Jan'ichirō. In Praise of Shadows. Leete's Island Books. 1988.

LeGuin, Ursula K. Lao Tzu Tao Te Ching: A Book About the Way and the Power of the Way, Shambhala, 1997, or Waley, Arthur. The Way and Its Power, Grove Press, or

other translations of Lao Tzu's Tao Te Ching

Kai Wang. The Mustard Seed Manual of Painting: A Facsimile of the 1887-1888 Shanghai Edition of the Text. Princeton University Press, 1997.

Readings are on this course's Blackboard.

I am available for individual instruction on all studio work days. Grading is on class attendance, *participation, tutorials, midterm, and final. Your growth in expressing your ideas through drawing is as important as your technical grasp of the medium, so, **ASK MANY QUESTIONS!**

Attendance and participation are mandatory--not only for receiving information, but for interacting and collaborating with your peers. Sign in at beginning of class. More than 3 excused absences will affect your grade. Each late arrive or leave early counts as half an absence. In special cases of serious health, personal and family emergency, notify me immediately.

Buddy system: Make a buddy so that if you are absent, you get notes, assignment info, and handouts from him/her. You are responsible for picking up handouts and getting info to each other.

Grading: Participation 15%. Assignments, homework, and papers 50% Resource Notebook/ Sketchbook-outside work, visitations to museums and/or galleries 15%. Midterm & Final Project 20%.

A Above the expectations of the course. Outstanding participation and attendance.

B Above average assignments and mastery over tools, materials and conceptualizing.

C Average execution of assignments, participation/attendance.

D Well below average work, attendance/participation in critiques

F Unsatisfactory work, attendance/participation in critiques

By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. To read the full Student Academic Conduct Policy, consult the UMBC Student Handbook or the UMBC Policies section of the UMBC Directory. Projects may not be shared with another course. One different exhibition review per course.

SPRING 2014 SCHEDULE
ART 465: INTERMEDIA STUDIO:
THE TAO OF INTERMEDIA: EASTERN/WESTERN PHILOSOPHIES
PROF. IRENE CHAN

1/27-2/12

**THE BEGINNING:
NOTHINGNESS
LINES-EMPTINESS**

Concept: linearity, individuality, wu wei
Calligraphy, brushpainting

READINGS

- Lao-Tzu's Taoteching, Introduction by Red Pine (Bill Porter) **2/5 R1**
The Tao: The Sacred Way: Some Words of Beginning by Tolbert McCarroll **2/5 R1**
Tao Te Ching: Taoing p. 3. Consider Beginnings, Chapter 1 **2/5 R1**
Lost Japan. Chapter 6: Calligraphy: The Signs of Ginza by Alex Kerr **2/12 R2**
Mustard Seed: The Fundamentals of Painting, p. 28-34. Book of Orchid & Book of Bamboo **2/12 R2**

2/17-2/26

**WOOD
TREES**

Concept: chance, changes, balance, center
Papermaking
Project 1 due 2/26

READINGS

- Taoism: Way Beyond Seeking. Chapter 3: The World As Organic Process by Alan Watts **2/19 R3**
Tao Magic: The Secret Language of Diagrams and Calligraphy. Eternal Change by Laszlo Legeza **2/19 R3**
Tao: The Chinese Philosophy. Introduction. by Rawson & Legeza **2/19 R3**
Tao Te Ching: Turning Back Chapter 28
Mustard Seed: Book of Trees

3/3-3/12

**EARTH
ROCKS-STONE**

Concept: pos/neg-yin/yang polarities
Rubbings, takuhon, relief/stencil printing
MIDTERM PROPOSAL DUE 3/12

READINGS

- Tao: The Watercourse Way. Chapter 2: The Yin-Yang Polarity by Alan Watts &
Al Chung-liang Huang **3/5 R4**
Chinese Medicine. The Basic Principles Behind Chinese Medicine **3/5 R4**
by Tom Williams, Ph.D
In Praise of Shadows by Jun'ichirō Tanizaki **3/12 R5**
Mustard Seed: Book of Rocks

3/17-3/21

SPRING BREAK

3/24-4/2

WATER

WATER

Concept: chi, feng shui (wind/water), letting nature decide/follow nature

Suminagashi

Project 2 due 3/26

READINGS

18. View, Vol I, No. I. John Cage by Point Publications **3/26 R6**

Craft Horizons: Japan. Yanagi and the Folk Movement by Isao Kumakura **3/26 R6**

Road to Heaven: Encounters with Chinese Hermits. When the Tao Comes to Town

by Bill Porter. **3/26 R6**

Tao Te Ching: Easy by Nature, Chapter 8

Mustard Seed: Water in Book of Rocks

4/7-4/16

FIRE

LIGHT

Concept: Color, order/chaos, patterns, the Tao of physics

Orizome, shiborizome

READINGS

Wholeness & the Implicate Order. Chap. 1: Fragmentation and Wholeness by David Bohm **4/7 R7**

Guth's Grand Guess. from Discover Magazine, April 2002. by Brad Lemley **4/7 R7**

Origami: From Angelfish to Zen by Peter Engel p. 1-85 **4/16 R8**

Decorative Paper. Chap. 6: Orizomegami. Chap. 11: Suminagashi by Diane V. Maurer-Mathison

Both Hard Copy Reserve

Mustard Seed: Books of Grasses, Insects, Flowering Plants, Feathers-and-Fur, Plum, Chrysanthemum, your choice

4/21-4/30

METAL

Concept: te (virtuality), wu wei (nonaction), experience

Performance and personal experience, Thought action/nonaction, writing

Project 3 due 4/23

READINGS

Essays on the Blurring of Art and Life. The Real Experiment, Art Which Can't Be Art, Right Living by Allan

Kaprow **4/21 R9**

Craft Horizons: Japan. Tea by Rand Castle **4/21 R9**

Book of Tea. Chapter 2: The Schools of Tea. Chapter 3: Taoism & Zennism. Chapter 5: Art Appreciation by

Kabuzo Okakura **4/21 R9**

Mustard Seed: Book of Jên-Wu (figures with other living things)

5/5-5/12

ONCE AGAIN: A NEW BEGINNING

Completion of the Cycle

Scrolls and Book Arts

FINAL PORTFOLIO DUE 5/7

READINGS

Books, Boxes, & Portfolios: Binding, Conservation, and Design, Step-by-Step. The Scroll.

by Franz Zeier. Hard Copy Reserve

Japanese Bookbinding: Instructions from a Master Craftsman. Handscroll, Wraparound Case, Chapter 3: Base

Procedure Binding.

Looking at Chinese Painting. Chap. 3: Mounting by Wang Yao-t'ing

5/12 **FINAL PROJECT**

5/12 *Brushpaintings Bound Due*

THREE PROJECTS

(in the order you choose)

An experience for self.

Memory, Time, Writing, Performance, Action

A sensory experience for others.

Hear, Touch, See, Taste, Feel

A material that has physical weight.

That can be touched, handled.

Due Dates

P1. February 26

P2. March 26

P3. April 23

FINAL PROJECT

Your idea.

Final Project Proposal due Midterm March 12

Final Project due May 12

Some criteria for grade evaluation:

IDEA	<ul style="list-style-type: none">• freshness/uniqueness of creative statement• how well the intent of piece with its philosophy(ies)
is resolved MATERIALS together	<ul style="list-style-type: none">• selection/alteration of materials and how well they work
DESIGN	<ul style="list-style-type: none">• extent of exploration/experimentation• form, color, spatial relationships, transitions between parts, variety, continuity, and termination of parts• work is complete. Has gone through a process of "gathering, resolving, making, editing, finishing". Work is whole. (Should not be able to add something or take something away without it changing meaning.)
APPROACH	<ul style="list-style-type: none">• willingness to take personal aesthetic and conceptual risks• how your work and ideas relate to the philosophies we discuss• how your experience, process, thoughts, articulation are integrated/considered into Taoism, intermedia, and western philosophies and processes.• carries idea through to a point of visual resolution• consistent/productive use of time• work outside of class• studio workmanship (safety, studio maintenance)
CRAFTSMANSHIP piece.	<ul style="list-style-type: none">• level of craft supports idea/feeling of piece. craftsmanship does not distract intent of• structure and sequence integrates with whole form and movement of piece and fully supports philosophical idea(s).