

The Ohio State University Colleges of the Arts and Sciences New Course Request

History of Art

Academic Unit

History of Art

Book 3 Listing (e.g., Portuguese)

570 An Introduction to Buddhist Art and Iconography

Number Title

Intro Buddhist Art

UG

05

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn

Winter

 Spring **X**

Year 2009

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (not to exceed 25 words):

This course examines how Buddhist art conveys the ideal of human perfection as the ultimate attainment of Buddhist practice.

 Quarter offered: **Spring**

 Distribution of class time/contact hours: **2-2hr classes per week**

 Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no): **yes**

 Prerequisite(s): **none**

 Exclusion or limiting clause: **none**

 Repeatable to a maximum of 0 credit hours.

Cross-listed with:

 Grade Option (Please check): Letter **XX** S/U ☐ Progress ☐ What course is last in the series? _____

 Honors Statement: Yes ☐ No **XX** ☒

 GEC: Yes **XX** ☐ No ☐

 Admission Conditions Course: Yes ☐ No **XX** ☒

 Off-Campus: Yes ☐ No **XX** ☒

 EM: Yes ☐ No **XX** ☐

 Honors Embedded Statement: Yes ☐ No **XX** ☒

 Service Learning Course: Yes ☐ No **XX** ☒

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

 Subject Code 302201 Subsidy Level (V, G, T, B, M, D, or P) G

 If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

The course serves as a foundation for understanding the agency of Buddhist art as it relates to Buddhist practice; it lays the groundwork for a fundamental understanding and aesthetic appreciation of the major art forms of Buddhism. As a foundational course on Buddhism, the course fulfills a programmatic requirement for art history majors concentrating on non-Western art.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one): ☐ Required on major(s)/minor(s) ☒ A choice on major(s)/minors(s)
☐ An elective within major(s)/minor(s) ☐ A general elective

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
N/A

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes ☐ No ☒ List: _____

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: n/A

6. Expected Section Size: 40 Proposed number of sections per year: 1

7. Do you want prerequisites enforced electronically? (see OAA manual for what can be enforced) Yes ☒ No ☐

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms): Not Applicable ☒


9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to asccurrofc@osu.edu.

CONTACT PERSON: Myroslava M. Mudrak__E-MAIL: mudrak.1@osu.edu PHONE: 688-8178

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1.  BARBARA HAEGGER 5/7/08
Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2.  LISA FLORMAN 5/7/08
Academic Unit Graduate Studies Committee Chair Printed Name Date

3.  Andrew Shelton 5/8/08
'ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

**The Ohio State University
General Education Curriculum (GEC)
Request for Course Approval Summary Sheet**

1. Academic Unit(s) Submitting Request

History of Art

2. Book 3/Registrar's Listing and Number (e.g., Arabic 367, English 110, Natural Resources 222)

History of Art 570

3. GEC areas(s) for which course is to be considered (e.g., Category 4. Social Science, Section A. Individuals and Groups; and Category 6. Diversity Experiences, Section B. International Issues, Non-Western or Global Course)

VPA: Arts and Humanities Breadth Category (Analysis of Texts and Works of Art: Culture and Ideas)

4. Attach:

- A statement as to how this course meets the general principles of the GEC Model Curriculum and the specific goals of the category(ies) for which it is being proposed;
- An assessment plan for the course; and
- The syllabus, which should include the category(ies) that it satisfies and objectives which state how this course meets the goals/objectives of the specific GEC category(ies).

5. Proposed Effective Date Spring 2009

6. If your unit has faculty members on any of the regional campuses, have they been consulted? n/a

7. Select the appropriate descriptor for this GEC request:

☐ Existing course with no changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet and the course syllabus.

☐ Existing course with changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet, the course change request, and the course syllabus.

☒ New course. Required documentation is this summary sheet, the new course request, and the course syllabus.

For ASC units, after approval by the academic unit, the documentation should be forwarded to the ASC Curriculum Office for consideration by the appropriate college curriculum committee and the Arts and Sciences Committee on Curriculum and Instruction (CCI). For other units, the course should be approved by the unit, college curriculum committee, and college office, if applicable, before forwarding to the ASC Curriculum Office. E-mail the syllabi and supporting documentation to ascurofc@osu.edu.

9. Approval Signatures

Academic Unit

Date

College Office/College Curriculum Committee

Date

Colleges of the Arts and Sciences Committee on Curriculum and Instruction

Date

Office of Academic Affairs

Date

To: College of the Arts Curriculum Committee

From (Contact Person): Myroslava M. Mudrak
Chair, Curriculum Committee, History of Art
(614)-688-8178
mudrak.1@osu.edu

Re: New Course Proposal
History of Art 570: An Introduction to Buddhist Art and Iconography

The History of Art Department recently revised its curriculum to reflect a clearer distinction between the undergraduate and graduate programs of instruction. Almost all undergraduate courses covering the Western world are now offered at the 200-500-levels. History of Art 570 is being proposed to address the need for more courses in a non-Western area that would fulfill a requirement for the undergraduate major. Students are required to take at a minimum of 20 hours at the 500-level or above. With the exception of a few offerings at the 500-level, most of the courses that students would take in non-Western fields art concentrated at the 600-level. History of Art 570 will serve as a foundational course for advanced courses in Asian art.

GEC Objectives:

History of Art 570 fulfills the **Analysis of Texts and Works of Art: Culture and Ideas** category of the Arts and Humanities Breadth Category of the General Education Curriculum. The stated goals and rationale for that category are as follows:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.

Learning Objectives:

- 1. Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.*
- 2. Students describe and interpret achievement in the arts and literature.*
- 3. Students explain how works of art and literature express social and cultural issues.*

History of Art 570 addresses these objectives in several important ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning. The course is thus strongly interdisciplinary, since it presents the social, religious, and historical contexts as integral to an understanding of artistic developments and draws parallels with similar phenomena in other areas of cultural achievement. Because the course concerns the principles of Buddhism as a whole, it also provides many opportunities for cross-cultural comparison, not only among those civilizations covered by the course, but also between them and our contemporary context. In addition, HA 570 emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those covered by the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the student's overall critical and analytic abilities, just as the paper and essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

History of Art 570

The Aesthetics of Human Perfection: An Introduction to Buddhist Art and Iconography

05 Credit Hours GEC VPA

UG 2-2hr classes per week

No prerequisites

Sophomore standing or permission of instructor

Instructor:

John C. Huntington, Professor

Office: 231 Hayes Hall

Office Hours: Except for the times that I am teaching, I am generally available from
about 2:00 to 7:00 p.m. daily. You are welcome to drop in at any time.

Telephone: Office 688-8198; Home 888-1083 (No home calls after 10:00 PM)

Email: <huntington.2@osu.edu>

This course fulfills the General Education Curriculum (VPA) requirement in the Breadth Category of the Arts and Humanities (Analysis of Texts and Works of Art: Culture and Ideas). The General Education Goals and Objectives of this category are as follows:

Arts and Humanities: Analysis of Texts and Works of Art

Culture and Ideas

Goals/Rationale:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Learning Objectives:

1. Students develop abilities to be knowledgeable observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.
2. Students describe and interpret achievement in the arts and literature.
3. Students explain how works of art and literature express social and cultural issues.

Rationale for GEC course:

Through the study of specific examples of Buddhist art, the course will introduce students who would have little familiarity with Asian culture and its religions to the basic principle that underlies Buddhist practice: the attainment of human perfection. Students will learn to recognize specific Buddhist features of Buddhist art across a broad geographical swathe of Asia with the expectation that they will learn to appreciate the socio-cultural and geo-political contexts that differentiates the art of one region from another, even though the art may still embody Buddhism's fundamental precepts of moral and ethical behavior. By analyzing and learning to interpret the meaning of particular visual attributes, students will attain a basic understanding of Buddhism and its practices.

Course Description:

As a "non-theistic" religion, Buddhism does not, in any manner, address the notion of an Abrahamic "God." Instead, it defines and demonstrates what the perfected person should become through dedication and practice of the Buddhist methodology (Dharma). As attested by the earliest known evidence from ca. the 2nd century BCE, Buddhist teachers used works of art to aid in expressing the principles of their religion and for setting goals for its practitioners. Throughout its subsequent history, Buddhist art has tended to display the positive side of the doctrines and practices—in essence, modeling what the individual could be, should be, and would be—if the viewer understood clearly the message of the art and followed its implicit instructions. This course is especially focused on how teachers and artists of Buddhism have worked together to create one of the world's most lavish communications systems, one that explains individual salvation and personal perfection—two key principles of one of the great religions of the world. A study of Buddhist art across Asia produced over a huge span of time makes it possible to determine which practices were emphasized and what impact they had on the life of the court, monastic communities, and the population at large. The course will introduce an approach to religion that American students generally have little exposure to and will provide a basic understanding of Buddhist patterns of moral and ethical behaviors.

Course Objectives:

- 1) To provide a general knowledge about Buddhism and its three major methodologies: Hinayana, Mahayana, and Vajrayana;
- 2) To understand Buddhist practices as engendered by the arts;
- 3) To attain an aesthetic appreciation for the major art forms of Buddhism.

Course Readings:

- 1) Draft chapters of a book in preparation by John C. Huntington. *The Aesthetics of Human Perfection: An Introduction to Buddhist Art and Iconography*.

Individual chapters will be made available as PDF files accessible over the Internet at:

<http://huntingtonarchive.osu.edu/Projects/JCHArticles/JCHMasterIndex.html>

2) Other readings specific to each class (see Schedule of Lectures) will be posted in the course website at: <http://huntingtonarchive.osu.edu/studyslide.html> listed by course (HA 570) and lecture numbers (1-18).

Research Paper:

Students are expected to produce a 10-15-page paper. The subject and form of delivery of the paper will depend on the degree of exposure the individual student has had to the content of the course or extent of his/her knowledge about the culture of the region. After consulting with the instructor, students can either:

- 1) choose a topic to suit their own interests as long as the topic is related to the course content (topic should be decided upon early in the quarter from a list provided by the instructor);
- 2) expand on a topic provided (intended for students who have no prior knowledge of Buddhism);
- 3) explore a topic in depth, e.g., an iconographic motif, image type, or architectural structure, summarizing the expertise of others while introducing their own perspective or insights on the subject;
- 4) produce a full-fledged research paper working from a stated hypothesis (reserved for advanced undergraduates who have an Asian-language background).

Students are expected to begin reading on their subject early in the quarter and develop a bibliography using standard reference sources (e.g., *Art Abstracts* or the *Bibliography of the History of Art*). Guidelines for the format of the paper will be distributed separately. The paper will be evaluated on the basis of the following discrete categories: a) intellectual content, creativity, and insight (50%); b) organization of ideas and presentation (25%); and c) mechanical skills, including grammar, punctuation and citation format (25%).

Method of Instruction:

Primarily, slide-lecture and discussion techniques will be used in the course, although there will be numerous “no slide” days or classes where the images will consist of didactic graphics. These will usually be posted on the Huntington Archive web site. <http://huntingtonarchive.osu.edu/studyslide.html> listed by course number (HA 570) and lecture number (1-18). Invariably, some individuals will wish to discuss the ideas in this course in more detail than the usual class format allows. Students are always welcome to come to my office for further discussion of any topic.

Student Responsibilities:

This is a class that the student will have to attend regularly! Taking notes, studying the visual material on the Huntington Archive web site, and doing the readings are an absolute necessity. There will be two exams, a midterm, and a final at the university appointed time. Unless there is a physical emergency, such as a car accident, no one may be absent from an examination without prior permission. The grade for a no-show is E.

Grading:

Attendance and participation in classroom discussions	10%
Term paper	15%
Midterm Examination	25%
Final Examination	50%

The exams will consist of two portions:

1) Visuals:

Ten representative works of art are projected; students will have two minutes to identify each object, its period or date, the artist (if appropriate), and to write a brief statement as to its stylistic, iconographic, and socio-cultural importance. Scoring is done on a deduction of points basis, according to the scale provided.

The visuals count for approximately 1/3 of each the midterm and final examinations.

2) Essays:

Two to four essay topics, almost invariably with alternate questions, will be on both the midterm and final examinations. They will be graded on maturity of knowledge and comprehension of the topic in the cultural and religious contexts. The essays count for approximately 2/3 of the midterm and final examinations.

Scoring of Visuals

-00	4.0	=	A
-02	3.7	=	A-
-04	3.3	=	B+
-06	3.0	=	B
-08	2.7	=	B-
-10	2.3	=	C+
-12	2.0	=	C
-14	1.7	=	C-
-16	1.3	=	D+
-18	1.0	=	D
-24	0.3	=	E

Images for Study: <http://huntingtonarchive.osu.edu/>, and click on the "Projects" and go to "Course Support" where you will find the courses listed by number.

Schedule of Lectures:

Week 01:

Lecture 01: Introduction to the course.

Part 1. Course description and student responsibilities.

Part 2. Geography of Asia.

Part 3. Major centers of Buddhism.

Lecture 02: Fundamentals of Buddhism.

- Part 1. Northern Indian religious setting at the time of the rise of Buddhism.
- Part 2. Life and death of Siddhartha Gotama (Shakyamuni Buddha).

Week 02:

Lecture 03: Early Pilgrimage practice methodologies for the laity.

- Part 1. The Stupa and the cult of pilgrimage (gaining merit by doing).
- Types of relics: Body, places of actions, reminders.

Readings: See John C. Huntington, PowerPoint segment:
 "Svayambhu Mahachaitya as one of the Astamaha Sairira Stupas."

PDF downloads:

<http://huntingtonarchive.osu.edu/Projects/JCHArticles/JCHMasterIndex.html>

"Sowing the Seeds of the Lotus: A Journey to the Great Pilgrimage Sites of Buddhism," part I [Lumbin^a and Bodhgayā], in *Orientalism*, vol. 16, no. 11 (Nov. 1985), pp. 46-61.

"Sowing the Seeds of the Lotus: A Journey to the Great Pilgrimage Sites of Buddhism," part II [R[~]ipatana M@gadāva], in *Orientalism*, vol. 17, no. 2 (Feb. 1986), pp. 28-43.

"Sowing the Seeds of the Lotus: A Journey to the Great Pilgrimage Sites of Buddhism," part III [Īrāvasti and Sāḍkāśya], in *Orientalism*, vol. 17, no. 3 (Mar. 1986), pp. 32-46.

"Sowing the Seeds of the Lotus: A Journey to the Great Pilgrimage Sites of Buddhism," part IV [Vaiṣali and Rājagṛha], in *Orientalism*, vol. 17, no. 6 (Jul. 1986), pp. 28-40.

"Sowing the Seeds of the Lotus: A Journey to the Great Pilgrimage Sites of Buddhism," part V [Kūṣinagara, Appendices and Notes], in *Orientalism*, vol. 17, no. 9 (Sept. 1986), pp. 46-58.

Lecture 04: Early pilgrimage practice methodologies for the laity.

- Part 2. The Stupa as transcendent and sacred space.

Readings: See John C. Huntington "Symbolic Systems Inherent in Stupas" at:
<http://huntingtonarchive.osu.edu/Encyclopedia%20Buddhist%20Icon/07%20Stupa%20Charts/StupaCharts18.html>

Week 03:

Lecture 05: Early pilgrimage practice methodologies for the laity

- Part 3. Surrogate pilgrimage and the ritual of "pilgrimage"

Readings: See John C. Huntington's
 "Pilgrimage as Image: the Cult of the A[~]ṣamahāprātihārya," part I, in *Orientalism*, vol. 18, no. 4 (April 1987), pp. 55-63.
 Pilgrimage as Image: the Cult of the A[~]ṣamahāprātihārya," part II, in *Orientalism*, vol. 18, no. 8 (August 1987), pp. 56-68.

Lecture 06: Early pilgrimage practice methodologies for the laity.

Stupas of "actions" and "reminders" throughout the world.

- 1) Indic: Amaravati, Gandhara, Kaghanhalli.
- 2) Sri Lanka: Kelaniya and the 16 sites.
- 3) Burma: Swedagon.

- 4) Thailand: Phrapathom chedi.
- 5) China: Fa men si.
- 6) Tibet: Gyantse.

Readings: Sections of unpublished manuscript, *The Aesthetics of Human Perfection*:
<http://huntingtonarchive.osu.edu/Projects/JCHArticles/JCHMasterIndex.html>

Week 04: The rise of images

Lecture 07: Early Buddha images and the notion of the benefits of "seeing the Buddha."

Readings: "The Origin of the Buddha Image: Early Image Traditions and the Concept of Buddhadasanapunya," in *Studies in Buddhist Art of South Asia*, edited by A. K. Narain, Delhi, 1985, pp. 23-58 PDF available on the Huntington Archive website:
<http://huntingtonarchive.osu.edu/Projects/JCHArticles/JCHMasterIndex.html>

Lecture 08: The rise of Madhyamika and the notion of the Bodhisattva

Readings: The Heart Sutra. See "Selected Sutras" at:
<http://huntingtonarchive.osu.edu/studypages/internal/sutras/sutraMasterIndex.html>

Week 05: New being of perfection

Lecture 09: The beginning of the image of the Bodhisattva; The Six Perfections and the Tathagata Garbha theory.

Readings: The Six Perfections. See "Selected Sutras" at:
<http://huntingtonarchive.osu.edu/studypages/internal/sutras/sutraMasterIndex.html>

Lecture 10: The many faces of Bodhisattva Yana

- Part 1. The Buddha as Bodhisattva
- Part 2. The Bodhisattva as benefactor
- Part 3. The Practitioner as Bodhisattva

Week 06: MIDTERM

Lecture 11: The Bodhisattva (cont'd); Maitreya as the Buddha to come.

Readings: "The Iconography and Iconology of Maitreya Images in Gandhāra," in *Journal of Central Asia*, vol. VII:1 (July 1984), pp. 133-179. See:
<http://huntingtonarchive.osu.edu/studypages/internal/677.02%20Chinese%20Buddhist%20Art/ChineseBuddhismMasterIndex.html>

Lecture 12: The Bodhisattva (cont'd); Avalokiteshvara the Perfection of Compassion.

Readings: Chapter 24 of the Lotus Sutra; the Great Compassion Dharani.
 See: <http://huntingtonarchive.osu.edu/studypages/internal/sutras/sutraMasterIndex.html>

Week 07:

Lecture 13: Other major Bodhisattvas.

Kshitigarbha
Manjusri
Samantabhadra
Sarvarvarniviskhambhin
Akashagarbha
Vajrapani
Gaganaganga (Avalokiteshvara's surrogate)

Readings: Sections of unpublished manuscript, *The Aesthetics of Human Perfection*:
<http://huntingtonarchive.osu.edu/Projects/JCHArticles/JCHMasterIndex.html>

Lecture 14: The female Bodhisattvas or Buddhas;

“Woman as wisdom and the origins of female persona in Buddhism.”

Reading: Mullin, Glenn H., with Jeff. J. Watt. *Female Buddhas: Women of Enlightenment in Tibetan Mystical Art* (Art from the Collection of the Shelley & Donald Rubin Foundation). Santa Fe, New Mexico: Clear Light Publishers, 2003.

Week 08:

Lecture 15: The Chan, Son, and Zen traditions.

Part 1. The legend (or history) of Bodhidharma.
Part 2. The development of Chan in China.

Readings: McRae, John R. *The Northern School and the Formation of Early Chan Buddhism*. Honolulu: University of Hawaii Press, 1986.

Lecture 16: The Art of Chan/Zen.

Part 1. Paintings.
Part 2. Japanese Gardens and Aesthetics.

Readings: Fontein, Jan and Money L. Hickman. *Zen, Painting & Calligraphy*. Boston: Museum of Fine Arts, 1970. (On reserve in the Fine Arts Library.)

Week 09:

Lecture 17: An Introduction to Tantra.

Lecture 18: Tantra, pt. 2.

Week 10:

Lecture 19: Review and Summary.

FINAL EXAM.

Students with disabilities: Any student who feels that he or she may need an accommodation based on the impact of a disability should contact me to discuss your specific needs. I usually rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Academic misconduct: OSU professors are required to report suspected cases of academic misconduct to the Committee on Academic Misconduct. (The University's rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oaa/procedures/1.0.html>)

The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material that you find on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

Assessment Goals and Methods:

1. Students will learn to describe and interpret Buddhist works of art and recognize them as embodying the precepts of moral and ethical behavior.
2. Students will learn the requisite terminology to be able to distinguish types of Buddhist art.
3. By developing skills in visual analysis, students will learn to recognize specific iconographic attributes in Buddhist art and their meaning.
4. Students will engage in cross-cultural comparisons and learn to distinguish geo-cultural differences in the visual representation of Buddha in major centers of Asia.
5. By examining works of art, students will acquire a basic understanding of Buddhism and its practices.
6. Students will hone their critical and analytical skills by articulating in clear, precise, and careful writing, the principles and goals of Buddhist practice.

The proposed course is structured to teach toward these goals, test for them, and help students realize their individual potential to meet them. The criteria that will be used in assessing the degree to which the goals have been met will be similar to those the instructor will have used in grading the exams and papers.

An evaluation of the work that students will be required to undertake during the course, specifically their performance on exams and the quality of their written papers, will supply the information as to whether assessment goals are being met. Evidence of a student's having gained

the requisite vocabulary to provide description and interpretation of works of art (objectives #1, #2, #3, #6) will be gauged in their essay responses when asked to identify specific works of art and to place them within the cultural context of Buddhism; the student's ability to recognize common or shared attributes (visual analysis and iconography) represented in Buddhist art will be tested by exam questions that will require them to define the meaning of these attributes and explain their function within the practice of Buddhism (objectives #2, #3, #5); students will demonstrate their ability to identify artistic centers and point to geo-cultural differences by the inclusion of a map question on exams and by writing a comparison essay, pointing out shared and contrasting features and by providing the factual knowledge supporting their comparative discussion (objective #4); the term paper will require students to discuss individual works of art as expressions of Buddhist precepts of moral and ethical behavior and the aesthetics of human perfection (objectives #5, #6).

Since this course is being proposed for the first time, students' assessment of the course will be critical in determining whether the main objectives have been met. In addition to the required SEI, students will be required to complete a departmental survey in which they will respond to a set of questions aimed at assessing the strengths and weaknesses of the course. Specifically, students will be asked to respond whether the course met their expectations or not; whether it opened new areas of study for them; whether the organization of the course was an effective means of introducing them to Buddhist art as a whole; and whether they learned the vocabulary and feel confident in distinguishing attributes to be able to differentiate between different representations of the Buddha. These evaluations will be collected and evaluated by the Instructor and Associate Chair of the Department, who together will determine whether areas of the course content and organization might be improved, or whether the course should be repeated, unaltered, until a second round of student responses can be collected, at which point the course will be again reassessed .