

## COURSE CONTENT

<b>Course Code</b>	DD2000
<b>Course Title</b>	Introduction to the Histories of Southeast Asian Art
<b>Pre-requisites</b>	DD1003
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

This is a foundational survey course covering works of art, artefacts and sites from Southeast Asia. It begins with the early cultures of prehistory and ends by investigating persisting traditions found in 20<sup>th</sup>-21<sup>st</sup> century artworks from Southeast Asia. You will study and question the dynamics, themes, and complexities that distinguishes the region geographically and artistically. You will develop literacy over a range of visual representations by considering their aesthetics, symbolic attributes, and cultural/historical significances. You will cultivate and apply these knowledge through independent research, critical thinking, oral presentations, written tests and assignments. This will provide a foundation for further research and study of art in Southeast Asia.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Identify and analyse the most representative works of art, artefacts and sites of Southeast Asia in relation to diverse socio-historical contexts
2. Critically analyse and respond to texts by key thinkers, who have shaped the field of Southeast Asian art histories.
3. Apply and demonstrate visual literacy skills and critical approaches to seeing, thinking about, and writing on Southeast Asian art.
4. Present research and thinking on Southeast Asian art in a clear and cohesive manner.
5. Engage in class discussions and critiques of responses to Southeast Asian artworks in a constructive manner.

### **Course Content**

This course surveys the art historical traditions in Southeast Asia, through a study of architecture, sculpture, painting, pottery, textiles and metal objects. Materials, formal compositions, and varied functions are probed to discover the artworks' purposes, broader contexts of manufacture, and significances. Buddhist and Hindu worldviews are explored in relation to the ancient dynasties that ruled shifting territories, as well as the diverse alternative traditions that the region encompasses.

Is it possible to look at what is produced or created in Southeast Asia as having particular traits or characteristics? If so, how may we see and discuss them? Are the arts in this region merely derivative or transplanted from elsewhere?

If the visual cultures of Southeast Asia are impacted by dynamic (internal and external) forces and embodies multi-faceted practices, how then may we consider, interpret, and articulate their impulses, developments, and transformations?

## Class Assignments

### Visual Analysis Quiz:

You will practice quick visual reading, analysis and writing on familiar images and art forms from Southeast Asia

### The Oral Presentation:

You will work as a team to research a particular topic in-depth, critically analyse an artwork's formal and iconographic qualities, intrinsic meanings and art historical significance, and its effective communication.

### Response Paper:

You will read and respond critically to a chosen text that has shaped the field of Southeast Asian art histories.

### Final Assessment:

You will apply and demonstrate acquired visual literacy skills and critical approaches to seeing, thinking about and writing on Southeast Asian art

## Assessment (includes both continuous and summative assessment)

Component	Course ILO Tested	Related Programme LO or Graduate Attributes	Weight	Team/Individual
Visual Analysis Quiz	ILO 1,2,3		15%	Individual
Response Paper	ILO 2, 3,4		10%	Individual
Oral Presentation	ILO 2, 3, 4, 5		25%	Team
Final Assessment	ILO 1, 2, 3, 4		30%	Individual
Tutorial Participation	ILO 1, 2, 3, 4, 5		20%	Team & Individual
Total			100%	

## Reading and References

1. Barbier, Jean Paul, and Douglas Newton, eds. *Islands and ancestors: indigenous styles of Southeast Asia*. Prestel Pub, 1988.
2. Calo, Ambra. *Trails of bronze drums across early Southeast Asia: exchange routes and connected cultural spheres*. Institute of Southeast Asian Studies (ISEAS), 2014.

3. Chaturachinda, G, et al., *Dictionary of South & Southeast Asian Art*, Silkworm Books, Bangkok, 2004. N7300.C495
4. Coedes, George. *The Making of South East Asia*. Univ of California Press, 1966.
5. Fraser-Lu, Sylvia. *Burmese Crafts: Past and Present*. Oxford Univ Press, 1994.
6. Frederic, Louis. *The Art of Southeast Asia: Temples and Sculpture*. Harry N. Abrams, 1965.
7. Girard-Geslan, Maud. *Art of Southeast Asia*. Abrams, 1998.
8. Kerlogue, Fiona. *Arts of Southeast Asia*. London: Thames & Hudson, 2004.
9. Koay, Susie. *Modernity and beyond: themes in Southeast Asian art*. Singapore Art Museum, 1996.
10. Maxwell, Robyn. *Textiles of Southeast Asia: Trade, tradition and transformation*. Tuttle Publishing, 2012.
11. Miksic, John Norman, and Goh Geok Yian. *Ancient Southeast Asia*. Taylor & Francis, 2016.
12. Rawson, Philip S. *The Art of Southeast Asia: Cambodia, Vietnam, Thailand, Laos, Burma, Java, Bali*. Thames and Hudson, 1967.
13. Sabapathy, T. K. "Developing Regionalist Perspectives in South-East Asian Art Historiography." *Second Asia Pacific Triennale* (1996).
14. Taylor, Michael Paul, ed. *Fragile Traditions: Indonesian Art in Jeopardy*. University of Hawaii Press, 1994.
15. Turner, Caroline, ed. *Tradition and Change: contemporary Art of Asia and the Pacific*. University of Queensland Press, 1993.

## **Course Policies and Student Responsibilities**

### **(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities. No late submission will be accepted.

### **(2) Punctuality**

You are expected to be punctual for all classes. If you are more than 15 minutes late, you will be deemed as absent.

### **(3) Absenteeism**

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

## Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

## Planned Weekly Schedule\*

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<b>Southeast Asia as a region; mapping and defining a region.</b>  Introduction to the module. Scope, materials, approaches and tasks.	<b>1,3</b>	<b>Lecture:</b> Introduction to Southeast Asia.  <b>Visual Analysis Workshop:</b> How to engage critically with images.
2	<b>Early cultures, artefacts and art.</b>  Materials and their fabrication. Pottery, metal objects, technologies, human/animal/mythological representations	<b>1,2,5</b>	<b>Lecture:</b> Early Cultures.  <b>Reading Workshop:</b> How to engage critically with written texts.  <b>In-class discussion:</b> What is "Southeast Asia"? What makes "Southeast Asia"?
3	<b>Buddhist architecture and sculpture from Indonesia, 3<sup>rd</sup>-9<sup>th</sup> centuries CE.</b>  Focus on Mendut and Borobudur. Conceptions of the stupa and the mandala. Icon and narrative.	<b>1,2,3,4,5</b>	<b>Lecture:</b> Imprints of the Buddha, Indonesia.  <b>Student presentations:</b> Early cultures, ceramics and Bronze.

4	<p><b>Buddhist architecture and sculpture from Cambodia.</b></p> <p>Symbolic mountains and stupas. Icons, narrative and portraits.</p> <p>Focus on the Bayon.</p>	1,2,3,4,5	<p><b>Lecture:</b> Imprints of the Buddha, Cambodia.</p> <p><b>Student presentations:</b> Buddhist Art from Indonesia.</p>
5	<p><b>Buddhist themes and images from Thailand and Myanmar (Burma).</b></p> <p>Sculpture and painting.</p>	1,2,3,4,5	<p><b>Lecture:</b> Imprints of the Buddha, Thailand and Myanmar (Burma).</p> <p><b>Student presentations:</b> Buddhist Architecture from Cambodia.</p>
6	<p><b>The mountain and its symbolism; the temple-mountain.</b></p> <p>Hindu architecture and sculpture from Java and Bali, 9<sup>th</sup>-15<sup>th</sup> centuries CE.</p> <p>Focus on Prambanan, Balinese Pura.</p>	1,2,3,4,5	<p><b>Lecture:</b> Hindu Art, Java and Bali</p> <p><b>Student presentations:</b> Buddhist art from Thailand and Burma.</p> <p><b>Mid term Quiz:</b> covering material from lectures 2-5.</p>
7	<p><b>The temple-mountain in Cambodia.</b></p> <p>Hindu architecture and sculpture in Cambodia, 7<sup>th</sup>-15<sup>th</sup> centuries CE.</p> <p>Representations of religious and political authority through mythology and portraiture.</p> <p>Focus on Angkor Wat.</p>	1,2,3,4,5	<p><b>Lecture:</b> Hindu Art, Cambodia</p> <p><b>Student presentations:</b> Hindu architecture and sculpture from Java and Bali.</p>
8	<p><b>Buddhist images in Southeast Asia.</b></p> <p>Representations of crowned Buddhas and bodhisattvas.</p> <p>Representations of goddesses; conceptions of the goddess, the female and of <i>shakti</i>.</p>	1,2,3,4,5	<p><b>Lecture:</b> Crowned Buddhas, Bodhisattvas, and Goddesses.</p> <p><b>Student Presentations:</b> Hindu architecture and sculpture in Cambodia.</p> <p><b>Critical Response paper due.</b></p>
9	<p><b>Alternative traditions of sculpture in Southeast Asia; “folk” or “root” or “indigenous” traditions.</b></p>	1,2,3,4,5	<p><b>Lecture:</b> Alternative Traditions of Sculpture in Southeast Asia.</p>

	Human, animal and mythological representations in clay, wood, metal and stone.		<b>Student presentation:</b> Crowned Buddhas, Bodhisattvas, and Goddesses.
10	<b>Material cultures</b>  Traditions of pottery, fabric and wood carving in Southeast Asia; survey of materials, forms, functions and symbolic attributes.	<b>1,2,3,4,5</b>	<b>Lecture:</b> Material cultures.  <b>Student presentations:</b> Alternative traditions of Sculpture in Southeast Asia. "Folk" or Indigenous Traditions.
11	<b>The persistence of tradition.</b>  Revivals and inventions. Traditions in the modern to the present.	<b>1,2,3,4,5</b>	<b>Lecture:</b> The Persistence of Tradition.  <b>Student presentations:</b> Traditions of Fabric and Carving from Southeast Asia.
12	<b>Reconsidering Southeast Asia as a region.</b>  Summary of module.	<b>1,2,3</b>	<b>Revision of module</b>
13	<b>Final Assessment</b>	<b>1,2,3,4</b>	<b>Final Assessment</b>