

# San José State University

## Department of Art and Art History

### ARTH 193B, East Meets West: The Silk Road, Section 1, FALL 2017

*"The most dangerous world view is the world view of those who have not viewed the world."*

Alexander von Humboldt (1769-1859)

<b>Instructor:</b>	J.D. Movassat, Ph.D.
<b>Office Location:</b>	Art Building 115
<b>Telephone:</b>	(408) 924-4336
<b>Email:</b>	<a href="mailto:Johanna.Movassat@sjsu.edu">Johanna.Movassat@sjsu.edu</a>
<b>Office Hours:</b>	MW 7:30-9:00 a.m.
<b>Class Days/Time:</b>	MW 9:00-10:15 a.m.
<b>Classroom:</b>	Art Building 135
<b>GE/SJSU Studies Category:</b>	Fulfills SJSU Studies Courses (Upper GE) Area V

#### ***Faculty Web Page, Canvas, arth.sjsu.edu, and MYSJSU Messaging***

The faculty web page can be reached through the Quick Links>Faculty Web Page links on the SJSU home page. Copies of the syllabus can be found on Canvas, arth.sjsu.edu (see below for access information), and <http://www.sjsu.edu/art/documents/greensheets/>.

Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found on the Canvas course website at [www.sjsu.instructure.com](http://www.sjsu.instructure.com). You are responsible for checking with this website frequently for announcements, information on your grades, etc.

All reading materials and power points can be found on <http://arth.sjsu.edu>. **User: arth; password: ---**

Access to Turnitin is through Canvas. You will need to be aware of this because you will be submitting your term paper assignment electronically by the beginning of class on the day it is due.

You are also responsible for regularly checking with the messaging system through MySJSU for all information concerning enrollment and university issues.

#### ***Department of Art & Art History***

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors go to the following: <http://www.sjsu.edu/art/> or the Art & Art History department office in Art 116, (408) 924-4320, [art@sjsu.edu](mailto:art@sjsu.edu).

#### **Prerequisites for ARTH 193B**

Passage of the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C- not accepted), and completion of Core General Education are prerequisite to all SJSU Studies courses. Completion of, or co-registration in, 100W is strongly recommended. A minimum aggregate GPA of 2.0 in GE Areas R, S, & V shall be required of all students.

#### **Course Description**

*ARTH 193B, FALL 2017, Movassat*

This course will demonstrate the rich diversity of art forms that developed from the interactions of the various peoples of the East and West, from the fourth century B.C. to the end of the nineteenth century, primarily along the routes known collectively as the Silk Road. Coined in the nineteenth century by Ferdinand von Richthofen, the term “Seidenstrasse” or the Silk Road is not one road, but a network of land and sea routes that stretch some 5000 miles connecting the East and the West. Along this road passed inventions such as paper, maps, the compass and the astrolabe, to name a few, in addition, to the glorious material known as silk. This course will study art works produced at either end of, and along, the Silk Road to follow the passage of ideas and motifs that demonstrate the connections of cultures and peoples at either ends of the globe. A study of these art works, from architecture, painting, manuscripts, textiles, ceramics, metalwork, and other forms of art, including contributions by women, can help students understand the influences of history and geography, as well as religion, culture, and politics, on art production. More importantly, perhaps, students will see that the arts of the past still influence the present. The emphasis of the course will be on the production of art outside the US, however, these arts will in turn have a profound affect on the development of American culture and society. The give and take between the East and West is something that continues to this day. It is hoped that through the study and discussion required in the course that students will come to appreciate the rich tapestry of the cultural traditions of the world and reach a more sound understanding of the similarities and differences in diverse human cultures.

### **Course Goals and Student Learning Objectives**

**Upon successful completion of this course, students will be able to do the following:**

(GELO1) Students shall be able to compare systematically the ideas, values, images, cultural artifacts, economic structures, technological developments, or attitudes of people from more than one culture outside the U.S.

(GELO2) Students shall be able to identify the historical context of ideas and cultural traditions outside the U.S. and how they have influenced American culture.

(GELO3) Students shall be able to explain how a culture outside the U.S. has changed in response to internal and external pressures.

(GELO4) Courses will address significant achievements of the human intellect and imagination in a comparative context to understand and appreciate different ideas, cultures, values, religions, institutions, languages, and peoples of the world.

### **Learning Outcomes**

Students will compare systematically the ideas, values, images, cultural artifacts, economic structures, technological developments, and attitudes of people from various Asian cultures, including, but not limited to, Chinese, Japanese, Southeast Asian, Indian, Iranian and both western and eastern Islamic traditions. Students will identify the historical context of their ideas and cultural traditions as represented in works of art and how they have influenced Western and American culture. In addition, students will come to understand how these cultures have changed in response to internal and external pressure, especially as it regards the works of

*ARTH 193B, FALL 2017, Movassat*

women. As part of the GE requirements for Area V, this course will provide a minimum of 3000 words of writing including both in-class and out-of-class assignments.

## **REQUIRED TEXTS/READINGS**

### **Recommended Texts:**

Optional: Movassat, *Large Vault at Taq-i Bustan: A Study in Late Sasanian Royal Art*, Mellen, 2005. Harvey, *Writing with Sources*; Barnet, *A Short Guide to Writing about Art*. Harvey and Barnet are handbooks on writing. I would urge you to take a look at these. They are on reserve in the library. All of the above are available in the bookstore and are on reserve in the library.

**Readings:** I have included a number of *required* readings and website supplements on the arth.sjsu.edu course web site. In addition a number of texts have been placed on reserve in the library for your use. A list of reading assignments can be found on the course schedule below.

## **COURSE REQUIREMENTS and ASSIGNMENTS**

### **Examinations:**

**Writing Exams:** Three (3) short writing exams (each 1-2 pages) will take place throughout the semester; I will drop your lowest exam score. The exams may include image identification and analysis (GELO 1), short answer questions on the images and/or readings (GELOs 2 and 3) or short essays based on the images and/or the readings (GELOs 1 and 4).

All writing exams will be marked for grammar, clarity, conciseness and coherence. This will be 30% of your grade.

**NO makeup exams will be administered; no early or late exams.**

**Final Examination:** The final examination will cover the last third of the class. As with the above writing exams the final may include image identifications and analyses, comparisons of images, identification of terms, short answer questions, and essay questions; the final may include questions about the class oral presentations.

Many of the questions that will be posed will have been answered in the class group work, or will have appeared in a less comprehensive form on one of the short writing exams. Be prepared to expand upon your previous answers.

All exams, including the writing exams and final, will focus on the material provided in the class lectures and the assigned readings. Therefore, attendance in class is crucial. Absences will result in a student missing vital information for these exams. The final is worth 15%. (GELOs 1-4)

### **Term Paper – Museum Paper on Connections:**

You are required to submit a term paper this semester. Information about this paper is on Canvas. It **MUST** be submitted on Canvas (and will run through Turnitin to check for plagiarism) by the beginning of class on the due date.

It must demonstrate your ability to write clearly, concisely, coherently, with good use of grammar, spelling, punctuation, sentence construction, and paragraphs.

ARTH 193B, FALL 2017, Movassat

The paper must also demonstrate your ability to use sources and properly cite your references. Make special note of the writing rubric at the end of the syllabus.

Included in this term paper is a required trip to a museum outside of class meeting times. Some museums may charge an entrance fee. If you anticipate any difficulty in meeting this course requirement, please consult with me in the first two weeks of the semester.

The paper is **DUE by BEGINNING of class. NO LATE PAPERS. No excuses accepted. Don't forget to submit your paper to Canvas (by the beginning of class). SEE Term Paper and Format on Canvas for specific details.** Before you start your paper, review the recommended "TIPS" to help you write well (also on Canvas).

The paper is 30% of your final grade. NO LATE PAPERS will be accepted! (GELOs 1 and 4)

**Plagiarism:** Plagiarism is a **serious academic offense** with grave consequences. Please be scrupulous about documenting your sources. You are plagiarizing when **you fail to cite your sources** so that someone else's words and ideas appear to be your own. Here are three common ways people plagiarize:

- (1) **forgetting to put quotes** around words or sentences **you have copied** directly into your text from another source;
- (2) **summarizing or paraphrasing or changing the word order** of the work of someone else **without** giving the source;
- (3) **borrowing facts** from a text that are **not common knowledge** (a fact is considered common knowledge if it appears without a reference to its author in three other general texts). Remember, information taken from your textbook, class lectures, or readings **must be documented** unless you are sure it is common knowledge.

**Citations:** When you use information from books, peer-reviewed journals, the wall text plaques at the museum, docents, readings, class lectures, or the website of the museum, you must document your sources.

Even if you *paraphrase* you must **CITE!**

**USE** peer-reviewed sources!!

**DO NOT USE** the following: Wikipedia, Answers.com, About.com, etc., BLOGS, ENCYCLOPEDIAS.

Do **NOT** use GROVE/OXFORD Art Online as a **REQUIRED** source. You can only use it as a starting point - it's a great place to **START** but do **NOT** include it in your required sources.

Be a careful researcher, be **SKEPTICAL** about sources unless they are *peer-reviewed*.

### **Computer Problems?**

Viruses, hard drive crashes, disk failures, program inconsistencies, printer out of ink, printer out of paper, inability to access internet, "the dog ate my assignment," I've heard them all. Get a jump/flash drive and save your paper on it; better yet, email your paper to yourself! You can print it out, or work on it anywhere a computer is available. Check out the Computer Center on the second floor of the Student Union:

<http://as.sjsu.edu/ascs/index.jsp>, if you need computer assistance, or at the ML King Library on campus:

<http://library.sjsu.edu/student-computing-services/student-computing-services-center>.

**No email or campus mail deliveries will be accepted.**

NO EMAILED papers will be accepted.

ARTH 193B, FALL 2017, Movassat

NO papers under the door of my office nor turned into the Art Office.

**NO LATE PAPERS.**

NO excuses will be accepted.

Submitting your paper ONLY on Canvas does NOT supersede handing me a hard copy.

ALWAYS make a hard and an electronic copy of your paper (email your paper to yourself!).

DON'T FORGET to submit your paper to CANVAS (it will go through Turnitin.)

**All papers are DUE by BEGINNING of class.**

### **Oral Presentations**

Students will be placed into groups of 4-5 students. This is worth 15% of your final grade. (GELOs 1-4).

- The presentations are limited to **15 minutes** per group.
- The topics can range widely – you are not limited to art works but can discuss religion, politics, historical events, characters, works of art, literature, music, food, battles, monuments, sites, travelers, etc., etc.
- Topics must be approved ahead of time.
- Guidelines as to how to conduct the presentation will be handed out separately and placed on the web site.
- The grade for this presentation will be a **group grade**. Therefore, it is important that each member of the group participate in the preparation and presentation. Practice is key to a successful presentation and a good grade. See below for attached rubric; see website for specific information. (See rubric below for presentation grade.)
- After each presentation, group members and their classmates will be required to **evaluate** the group's presentation. Presenters and students will fill out and sign evaluations; for the audience this is part of the **class participation grade**. As extra credit, any student who asks an intelligent question during the Q&A period after each presentation will receive one (1) extra credit point. These will be added to your final grade.
- **Sign-ups** for the order of the presentations will take place mid semester (see schedule).
- **If you are late for a presentation, please stay outside until the presentation is over and you hear the applause.**

### **Library Liaison**

Our library liaison is Elisabeth Thomas. She can be reached via email at [Elisabeth.Thomas@sjsu.edu](mailto:Elisabeth.Thomas@sjsu.edu). We will have a library session with her to be announced. Art and Art History Library Resources are available online at [libguides.sjsu.edu/Art](http://libguides.sjsu.edu/Art). All of the University Library Resources can be accessed at [libguides.sjsu.edu/az.php](http://libguides.sjsu.edu/az.php)

### **Class Participation**

Part of your grade will be based on your participation in class, class discussions, short essays as responses to the discussions/lectures, and class group work (including your audience participation in the oral presentations). Topics for discussion will focus on the various reading assignments and questions will be posed either through handouts distributed before the class, or images projected which refer to the text and/or other reading assignments. In some cases, the class will be divided into groups and “play detective” using the

*ARTH 193B, FALL 2017, Movassat*

information provided in the lectures and readings. Each student will be evaluated on his/her active participation in these activities. This is 10% of your final grade. (GELOs 1-4)

**Extra Credit**

I will give you the chance to earn some extra credit this semester either through outside essays or art searches. But DO NOT rely on this extra credit to pull up your grade. It can only help a little bit!

**Get to Know Me**

My office hours are for you. Make sure you get to know me during the semester. I'm here to help you and sometimes with a bit of advice I can make your studying more successful.

**Grading:** Two (2) out of three (3) writing exams (total 30%); the final, 15%; the term paper (30%); the oral presentation, 15%; class participation, 10%.

The following is the grade scale for the final course grade based on percentages:

95-100%, A	90-94%, A-	86-89%, B+	83-85%, B	79-82%, B-	75-78%, C+
72-74%, C	68-71%, C-	65-67, D+	62-64%, D	59-61%, D-	below 58%, F.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus. [University policy F69-24](http://www.sjsu.edu/senate/docs/F69-24.pdf) at <http://www.sjsu.edu/senate/docs/F69-24.pdf> states that "Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class."

**The New University Policy on a Grade of "Incomplete"**

The days when you could miss some major assignments during the semester, and work out a deal to get an incomplete and finish them later, are **at an end**. In "days of olde," it was not uncommon for students to arrange to finish work long after the semester ended by taking an "Incomplete" instead of a letter grade. The University is cracking down on this practice. So, know this from the beginning: you must complete and submit all work on schedule. Anything missing will be counted as a "0" and there will be **no** opportunity to submit it after the due date.

You should know what the assignments are and when they are due. Everything is listed on this syllabus. The website has all the handouts and readings. Check your grades on the website throughout the semester to see what you are missing. The semester ends when the semester ends.

**Classroom Protocol**

Each person is of intrinsic worth and is thus worthy of respect in all interactions; please keep this awareness at the forefront of your considerations as you enter and exit the classroom, and as you comport yourself in the class (and in all of your other classes as well).

Treat guests with **respect and courtesy**.

Respectful behavior includes **silence when others are speaking, entering the room quietly** and inconspicuously, leaving the room during session **only as a matter of greatest urgency**, being **attentive** to the

*ARTH 193B, FALL 2017, Movassat*

class in progress, **raising your hand** if you wish to be acknowledged, and ***refraining from all other interactions (personal and electronic)*** while class is going on.

This specifically includes refraining from cell phone use in any way during class (turn **OFF** your cell phone when you are in class), and engaging in the use of your computer **ONLY** for note-taking and electronic text reference. I reserve the right to **CLOSE** your laptop if I see you busy with affairs outside the class's purview

**ARTH 193B (Section 1), FALL 2017, Course Schedule\***

<b>Weeks</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
1-2	8/23 8/28	<b><i>Introduction, The Silk Road</i></b> <b>Contact, Exchange, Syncretism: Art and Trade</b> <b>Language of Art: West vs. East, East vs. West, “Apples &amp; Oranges”</b> <u>Readings:</u> “DNA Tests Reveal 1 <sup>st</sup> Foreign Workers in China,” “Hostilities Put Aside, India and China Reopen Silk Road,” “Kazakhstan...Reopening of the Silk Road,” “The Fable of the Rat” <u>Website Supplements:</u> Tarim Mummies: The Dead Tell a Tale...
2-4	8/30 9/6 9/11	<b><i>The Silk Road: Ancient Sources</i></b> <b>The Conquerors: Emperor Mu Wang and Xi Wang Mu, Alexander of Macedonia, the Achaemenids, Seleucids, Bactrians, Kushans, Parthians</b> <u>Readings:</u> “Monsoons, Mude and Gold,” “The Leek Green Sea,” “The History of Silk” <u>Website Supplements:</u> Han Dynasty Histories, Achaemenids, Alexander the Macedonian, Persepolis, Zoroastrianism, Seleucids, Nemrud Dagh – Virtual, Parthians, Dura Europos <b>Monday, September 4, LABOR DAY (Campus Closed)</b> <b>Wednesday, September 6, Last Day to DROP</b> <b>Wednesday, September 13, Last Day to ADD</b>
4-6	9/13 9/18, 20 9/25	<b><i>The Sasanians and the Greater Iranian World</i></b> <u>Readings:</u> Movassat, <i>Taq-i Bustan</i> , Introduction, pp. 57-84, Chapters 3 and 4, and Appendix A, “Lions, Silks and Silver,” “The Ear Commands the Story” <u>Website Supplements:</u> Sasanian art along the Silk Road, Sasanians/Sassanians, Fravahar – Khvarna(eh) <u>Exam:</u> <b>Exam 1, WEDNESDAY, September 20</b> (may include info on syllabus)
6-8	9/27 10/2, 4 10/9	<b><i>On the Path of Buddhism</i></b> <b>Central Asia, the Sogdians, T’ang Chinese, Southeast Asia</b> <u>Readings:</u> “Emperor Wu Ti’s Interest in Central Asia,” “Western Influences on Some 6 <sup>th</sup> Century Northern Chinese Ceramics,” “Sogdians in China: A Short History and Some New Discoveries” <u>Website Supplements:</u> Kushans, Oldest Oil Paintings Discovered in Bamiyan, Samarqand/Samarkand, Khitan and Liao Dynasties
8-10	10/11 10/16, 18 10/23, 25	<b><i>Trade between East and West: Islam, the Merchants, Mongols and Mings</i></b> <b>Arabs, Persians, Mongols, Timurids, Safavids, Ottomans, Ming Chinese</b> <u>Readings:</u> “Iran Between East and West,” “Silk Road or Paper Road,” “The Art and Science of Water,” “East Meets West Under the Mongols,” “Siyah Qalam and Gong Kai,” “The Traveler: Ibn Battuta,” “The Explorer: Marco Polo,” “The Diplomacy of the Sons,” “The Navigator: Ahmad Ibn Majid,” “The Admiral: Zheng He”



		<p><u>Website Supplements</u>: Seljuks, Mongol Invasions, Pax Mongolica, Tiles of Infinity, Timurids, Safavids, Ottoman Empire, Ming Dynasty, Map of China drawn by Fr. Matteo Ricci, Chinese Porcelains – Topkapi Museum</p> <p><u>Exam</u>: <b>Exam 2</b>, WEDNESDAY, October 18</p>
11-14	<p>10/30 11/1</p> <p>11/6, 8</p> <p>11/13, 15 11/20</p>	<p><b><i>Europe and America Meet the East: “Chinoiserie,” “Orientalism,” and “Japonisme”</i></b></p> <p><b><i>Europe Meets India</i></b>  <u>Readings</u>: “Mythical Animals in Mughal Art,” “Pagoda on the Channel,” “India’s Western Fantasy,” “Aina Mahal”  <u>Website Supplements</u>: Mughal Empire, Orientalism including “Chinoiserie,” East Meets West in Venice</p> <p><b><i>Europe Meets China</i></b>  <u>Readings</u>: “Beauvais Tapestries,” “How to Understand Chinese Painting,” “European Sector of Chang Chun Yuan,” “Oriental Export Lacquerwares,” “A Matter of Taste”  <u>Website Supplements</u>: Art Through Time: Converging Cultures, Landscape Painting in Chinese Art</p> <p><b><i>Europe Meets Japan</i></b>  <u>Website Supplement</u>: Japonisme  <u>Exam</u>: <b>Exam 3</b>, MONDAY, November 20</p> <p><b><i>Japan and Impressionism</i></b>  <u>Readings</u>: “Japanese Export Art of the Edo Period”  <u>Assignments</u>: (The tour to the Cantor is optional.)</p> <p><b><i>**Tour to the Cantor Museum, SATURDAY, Nov. 4 (11:00 a.m.)**</i></b>  <b><i>- Museum Paper TOPIC due in class, museum objects, Wed., Nov. 8</i></b>  <b><i>- Oral Presentation Topics and sign-up for the presentations, Mon., Nov. 13</i></b>  <b><i>- Museum Paper <u>Annotated Bibliography</u> due on Monday, November 20</i></b></p> <p><b><i>Wednesday, 11/22, and Thanksgiving Holidays (11/23-24) – No classes</i></b></p>
15-17	<p>11/27, 29 12/4, 6 12/11</p>	<p><b><i>East-West Connections</i></b>  <u>Student Oral Presentations</u> – Begin on Monday, November 27  <u>Assignment</u>:  <b><i>- <u>Term Paper</u> due MONDAY, Dec. 11, submit in class, by the BEGINNING of class, and electronically to CANVAS without the Appendix.</i></b>  <b><i>ABSOLUTELY NO LATE PAPERS will be accepted.</i></b>  <b><i>**Last Day of Instruction, Monday, Dec. 11 – Awards Celebration!**</i></b></p>
17-18		FINAL EXAM SCHEDULE

		<b>MONDAY, December 18, 8:00-9:30 a.m.</b>
--	--	--

		<b>**Please note time carefully; DO NOT BE LATE!**</b>
--	--	--

*\*This schedule is tentative and may change as we progress through the course.*

## ARTH 193B

### Writing Rubrics (5-point rubric for writing, as suggested by GE Assessment)

**5** – Outstanding response with superior supporting examples or evidence; unusual insights, creative and original analysis, reasoning, and explanation; superior mastery of content; goes well beyond minimum required for the assignments. Excellent use of sources and citations.

**4** – Interesting throughout, flows smoothly, good transitions. Well-organized for topic. Good use of mechanics and sentence structure. Good use of sources and citations.

**3** – Interesting most of the time; flows smoothly but some poor transitions. Organized but some weaknesses and minor mechanical errors. Weak use of sources and some lack of proper citation.

**2** – Interest lowered by lapses in focus. Flow is interrupted by many poor transitions. Organization weak, strays from topic. Some serious mechanical errors. Lack of use of sources.

**1** – No clear focus; jerky and rambling. Poorly organized. Many mechanical errors and weak sentence structure. No sources.

**0** – Plagiarized papers will result in a “O”.

### Class Discussion Rubric (5-point rubric; applies to each group member)

**5** – Critical contribution: Presents provocative questions or discussion points that extend beyond the question/topic posed and/or makes insightful, critical (evaluative) comments. Contributes new information and/or insights. Refers to specific readings/sources/lectures in discussion. Does not repeat what other members say.

**4** – Exhibits good insights into and/or understanding of the question/topic posed. Refers to readings/sources/lectures in general in discussion. May repeat what other members say but adds. Comments extend beyond 3 but less than 5.

**3** – Informational: Refers to points of information, issues of clarification related to the question/topic posed. Mentions readings/sources/lectures in discussion. Repeats what other members say.

**2** – Speaks, but comment or discussion points do not expand understanding of the issues.

**1** – Attends, but does not speak.

**0** – Did not attend discussion.

### Oral Presentation Rubric (5-point rubric; applies to each group member)

**5** – Well balanced participation by all group members. Complete, accurate, well-organized presentation of information. Interesting, original, factual presentation with clear, uncluttered, colorful visuals; no typos on visuals. Very professional delivery, professional appearance, professional mannerisms (no bouncing from side to side, twisting, etc.), excellent eye contact with the audience, confident, voice clearly heard, pitch of voice varies, no “umms/ahhs,” minimal reliance on notes, excellent flow of information. Speakers do not repeat each other. Well choreographed; graceful passing from one speaker to another. Those not speaking limit their movements so as not to distract the audience. Well rehearsed.

**4** – All group members have significant participation. Complete, accurate information given. Presentation is interesting but visuals are adequate. Some typos or cluttering on visuals. Appearance is good, but could be better. Good eye contact, voices can be heard, a few “umms/ahhs” creep in; some reading of notes. Speakers may repeat each other slightly. Choreography good. Obviously rehearsed. Good organization and good inflection. Those not speaking limit their movements so as not to distract the audience.

**3** – Most group members participate, but there seems to be an unequal contribution. Some information given; not complete or perhaps slightly inaccurate. Appearance is acceptable; mannerisms may be problematic. Visuals adequate but typos and/or cluttering distracts from the presentation. Problems with eye contact, problems with voices, some stumbling, mumbling, and/or “umms/ahhs,” notes are referred to. Organization is acceptable. Non-speakers may be distracting to the audience. Obviously needs more rehearsal.

**2** – One or two main speakers; little participation from other group members, or repetition of what two main speakers present. Uninteresting or uninformative, or lacking in originality. May be repetitive of what other groups have done. Appearance and

*ARTH 193B, FALL 2017, Movassat*

mannerisms are distracting. Or individual speakers repeat each other. Poorly organized; poor choice of visuals, or lack of discussion on apparent points. Little eye contact, and/or distracting mannerisms. Poor vocal inflection, “umms/ahhs,” monotone, soft, mumbling, stumbling, referring to notes. Rehearsal seems to have been half-hearted.

**1-0** - Very poor presentation all around. Little or few redeeming features. Did rehearsals ever take place? Lack of just about everything. No presentation.

### **ARTH 193B**

#### **Bibliography of Required Readings**

Beach, Milo C. “The Ear Commands the Story: Exploration and Imagination on the Silk Road.” *Art Institute of Chicago Museum Studies* 33 (2007): 8-19, 90.

Blair, Sheila S. “East Meets West under the Mongols.” *Silk Road Foundation Newsletter* 3 (December 2005). [http://www.silkroadfoundation.org/newsletter/vol3num2/6\\_blair.php](http://www.silkroadfoundation.org/newsletter/vol3num2/6_blair.php)

Bloom, Jonathan M. “Silk Road or Paper Road?” *Silk Road Foundation Newsletter* 3 (December 2005). [http://www.silkroadfoundation.org/newsletter/vol3num2/6\\_bloom.php](http://www.silkroadfoundation.org/newsletter/vol3num2/6_bloom.php)

Carvalho, Pedro de Moura. “Oriental Export Lacquerwares and Their Problematic Origin.” *Jahrbuch des Kunsthistorischen Museums Wien* 3 (2001): 246-261.

Covington, Richard. “The Art and Science of Water.” *Saudi Aramco World* 57 (May/June 2006): 14-23. <http://www.saudiaramcoworld.com/issue/200603/the.art.and.science.of.water.htm>.

“DNA Tests Reveal 1<sup>st</sup> Foreign Worker in China.” *China View*. 2006. <http://www.chinaview.cn>.

Feltham, Heleanor. “Lions, Silks and Silver: The Influence of Sasanian Persia.” *Sino-Platonic Papers* 206 (August 2010): 1-51.

Fong, Wen C. “How to Understand Chinese Painting.” *Proceedings of the American Philosophical Society* 115 (August 20, 1971): 282-292.

“History of Silk.” *Silk Road Foundation*. 2007. [www.silk-road.com/artl/silkhistory.shtml](http://www.silk-road.com/artl/silkhistory.shtml).

“Han Emperor Wu-ti's Interest in Central Asia and Chang Chien's Expeditions.” *Silk Road Foundation*. 2007. <http://www.silk-road.com/artl/wuti.shtml>.

Impey, Oliver. “Japanese Export Art of the Edo Period and Its Influence on European Art.” *Modern Asian Studies* 18 (1984): 685-697.

Jaffer, Amin. “The Aina Mahal: An Early Example of ‘Europeanerie’.” *Marg* 51 (June 2000): 26-39.

Jaffer, Amin. “India’s Western Fantasy.” *The World of Interiors* (2006): 70-77.

Kahn, Harold L. “A Matter of Taste: The Monumental and Exotic in the Qianlong Reign.” In *Viewpoints: Readings in Art History*, edited by Carole Gold Calo, 66-76. New Jersey: Prentice Hall, 1994.

*ARTH 193B, FALL 2017, Movassat*

Lim, Kevin. "Kazakhstan Beckons with the Reopening of Old Silk Road." *Today Online* (July 6, 2015).  
<http://www.todayonline.com/print/1358756>

Lunde, Paul. "The Admiral Zheng He." *Saudi Aramco World* 56 (July/August 2005): 45-48.  
<http://www.saudiaramcoworld.com/issue/200504/the.admiral.zheng.he.htm>

Lunde, Paul. "The Explorer Marco Polo." *Saudi Aramco World* 56 (July/August 2005): 37-40.  
<http://www.saudiaramcoworld.com/issue/200504/the.explorer.marco.polo.htm>

Lunde, Paul. "The Fable of the Rat." *Saudi Aramco World* 56 (July/August 2005): 2-3.  
<http://www.saudiaramcoworld.com/issue/200504/the.fable.of.the.rat.htm>

Lunde, Paul. "The Leek Green Sea." *Saudi Aramco World* 56 (July/August 2005): 12-19.  
<http://www.saudiaramcoworld.com/issue/200504/the.leek-green.sea.htm>

Lunde, Paul. "Moonsoons, Mude and Gold." *Saudi Aramco World* 56 (July/August 2005): 4-11.  
<http://www.saudiaramcoworld.com/issue/200504/monsoons.i.mude.i.and.gold.htm>

Lunde, Paul. "The Navigator Ahmad Ibn Majid." *Saudi Aramco World* 56 (July/August 2005): 45-48.  
<http://www.saudiaramcoworld.com/issue/200504/the.navigator.ahmad.ibn.majid.htm>

Lunde, Paul. "The Traveler Ibn Battuta." *Saudi Aramco World* 56 (July/August 2005): 41-44.  
<http://www.saudiaramcoworld.com/issue/200504/the.traveler.ibn.battuta.htm>

Movassat, Johanna Domela. *The Large Vault at Taq-i Bustan: A Study in Late Sasanian Royal Art*. New York: Mellen Press, 2005.

Rajesh, Y.P. "Hostility Put Aside, India and China Reopen Silk Road." *Yahoo News*. 6 July 2006.  
<http://www.yahoo.com>

Siu, Victoria M. "China and Europe Intertwined: A New View of the European Sector of the Chang Chun Yuan." *Studies in the History of Gardens and Designed Landscapes* 19 (1999): 376-393.

Shepherd, Dorothy G. "Iran Between East and West." In *East and West in Art*, edited by Theodore Bowie, 84-105. Bloomington: Indiana University Press, 1966.

Standen, Edith A. "The Story of the Emperor of China: A Beauvais Tapestry Series." *Metropolitan Museum Journal* 11 (1976): 103-117.

Steinhardt, Nancy Shatzman. "Siyah Qalem and Gong Kai: An Istanbul Album Painter and a Chinese Painter of the Mongolian Period." *Muqarnas* 4 (1987): 59-71.

Stone, Caroline. "The Diplomacy of the Sons." *Saudi Aramco World* 57 (May/June 2006): 6-13.

*ARTH 193B, FALL 2017, Movassat*

<http://www.saudiaramcoworld.com/issue/200603/the.diplomacy.of.the.sons.htm>

Strong, Roy. "The Pagoda on the Channel: the Royal Pavilion at Brighton." *FMR: the Magazine of Franco Maria Ricci* (2000): 27-58.

Vaissiere, Etienne de la. "Sogdians in China: A Short History and Some New Discoveries." *The Silkroad Foundation Newsletter* (December 2003).  
[http://www.silkroadfoundation.org/newsletter/december/new\\_discoveries.htm](http://www.silkroadfoundation.org/newsletter/december/new_discoveries.htm)

Valenstein, Suzanne G. "Western Influences on Some 6<sup>th</sup>-Century Northern Chinese Ceramics." *Oriental Art* 49 (2003): 2-11.

Vaughan, Philippa. "Mythical Animals in Mughal Art: Images, Symbols, and Allusions." *Marg* 50 (March 1999): 55-68.

## **University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](#) at <http://www.sjsu.edu/gup/syllabusinfo/>. Below are a few of the policies that might be of interest to you.

### **Consent for Recording of Class and Public Sharing of Instructor Material**

[University Policy S12-7](#), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- "Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material."
  - The instructor of this green sheet will only allow audio recordings within class and only through prior verbal permission. No video recording of the lecture is allowed without prior written permission.
  - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- "Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. **You may not publicly share or upload instructor generated material for this course** such as exam questions, lecture notes, or homework solutions without instructor consent."

### **SJSU Peer Connections**

Peer Connections' free tutoring and mentoring is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. Peer Connections tutors are trained to provide content-based tutoring in many lower division courses (some upper division) as well as writing and

*ARTH 193B, FALL 2017, Movassat*

study skills assistance. Small group and individual tutoring are available. Peer Connections mentors are trained to provide support and resources in navigating the college experience. This support includes assistance in learning strategies and techniques on how to be a successful student. Peer Connections has a learning commons, desktop computers, and success workshops on a wide variety of topics. For more information on services, hours, locations, or a list of current workshops, please visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

### ***SJSU Counseling Services***

The SJSU Counseling Services is located on the corner of 7<sup>th</sup> Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at <http://www.sjsu.edu/counseling>.