

San José State University
Department of Art & Art History
ARTH 193A-02, Worlds of Art & Culture, Spring 2017

Course and Contact Information

Instructor:	Josine Eikelenboom Smits, Ph.D.
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Email:	josine.smits@sjsu.edu
Office Hours:	Monday 2:15-2:45PM ; Tuesday and Thursday 2:00-2:45 PM; or by appointment
Class Days/Time:	TuThu 4:30-5:45PM
Classroom:	Art Building 135
Prerequisites:	Satisfaction of Writing Skills Test; Completion of lower division GE Core; Upper division standing; Completion of or current enrollment in 100W is strongly recommended.
GE/SJSU Studies Category:	Area V: Culture, Civilization, and Global Understanding
Department Office:	ART 116, (408) 924-4320
Department Contact:	Website: www.sjsu.edu/art Email: art@sjsu.edu

Faculty Web Page and MYSJSU Messaging

Course materials such as the syllabus, major assignment handouts, slide presentations and readings etc. may be found on the Art History Course Webpage at <http://arth.sjsu.edu/home/index.php>. The user name is “arth” and the password will be revealed in class.

You are responsible for regularly checking with the messaging system through MySJSU.

Slide lists with image information and short readings (poems, quotations, letters, and links to websites) will be emailed to students the night before the lecture. Use these lists to take notes in class. They will subsequently be posted on the course webpage together with the slide presentations.

Course Description

“He who knows himself and others,
will also recognize that East and
West cannot be set apart.”
--Johann Wolfgang von Goethe (1749-1832)

This course is devoted to the theme of Earth Life Art. Illustrated lectures will introduce students to historical and global perspectives on the relationship between nature and humankind. They will discover the interconnectedness between culture and the natural environment by studying such wide-ranging topics as the

indigenous arts of Australia and North America; the landscape painting of medieval China and Japan; the Zen garden and the tea ceremony. They will witness the growth of an ecological awareness among the landscape painters of the Romantic era in Germany, England and France, who shared common fields of interest with the scientists of their time. Hands-on projects and group discussions will allow students to delve deeply into the environmental concerns, innovative strategies, and creative responses of artists working today.

GE Learning Outcomes (GELO)

Upon successful completion of this course, students will be able to:

1. Compare systematically the ideas, values, cultural artifacts, economic structures, technological developments, or attitudes of people from more than one culture outside the U.S.
2. Identify the historical context of ideas and cultural traditions outside the U.S. and how they have influenced American culture.
3. Explain how a culture outside the U.S. has changed in response to internal and external pressures.

Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

1. Articulate the relationship of selected works of contemporary art to the cultures from which they derive.
2. Respond affectively as well as intellectually to works of art from different societies, present and past.

ARTH 193A offers you the opportunity to work toward the outcomes listed above. Their successful completion depends in large part upon your efforts.

Students are strongly encouraged to take courses to satisfy GE Areas R, S, and V from departments other than their major department.

Texts/Readings

There will be no textbook for this course. Instead, you will be assigned a selection of readings which have been scanned and posted on the Art History Course Webpage: <http://arth.sjsu.edu/home/index.php>
See the following list as well as the course schedule below. The study guides which accompany the readings can also be found on the art history course webpage.

-Abley, Mark, ed. *The Parting Light: Selected Writings of Samuel Palmer*, 28-31, 100-103, 108, and Plate II. Manchester: Carcanet Press, 1985.

-Anderson, E. N. "Flowering Apricot: Environmental Practice, Folk Religion, and Daoism." In *Daoism and Ecology: Ways within a Cosmic Landscape*, edited by N. J. Girardot, James Miller, and Xiaogan Liu, 157-183. Cambridge, Mass.: Harvard UP, 2001.

-Bashō, Matsuo. *The Narrow Road to the Deep North and Other Travel Sketches*. Translated by Nobuyuki Yuasa, 71-95, 146. London: Penguin Books, 1966.

-Dunaway, Finis. "Reframing the Last Frontier: Subhankar Banerjee and the Visual Politics of the Arctic National Wildlife Refuge." In *A Keener Perception: Ecocritical Studies in American Art History*, edited by

Alan C.Braddock, and Christoph Irmischer, 254-274. Tuscaloosa: U of Alabama P, 2009.

-Lang, William L. "Big Water, Great River: Two Ways of Seeing the Columbia." In *Landscapes and Communities on the Pacific Rim: Cultural Perspectives from Asia to the Pacific Northwest*, edited by Karen K.Gaul, and Jackie Hiltz, 130-146. Armonk, NY: M.E.Sharpe, 2000.

-Morphy, Howard. "Inner Landscapes: The Fourth Dimension." In *The Oxford Companion to Aboriginal Art and Culture*, edited by Sylvia Kleinert, and Margo Neale, 129-136 and fig.220. Oxford UP, 2000.

-Noakes, Vivien, ed. *Edward Lear: Selected Letters*, 96-98, 124-126. Oxford: Clarendon Press, 1988.

-Thomas, Greg M. *Art and Ecology in Nineteenth-Century France: The Landscapes of Théodore Rousseau*, 173-196, 214-217. Princeton UP, 2000.

-Weintraub, Linda. *To Life! Eco Art in Pursuit of a Sustainable Planet*, 53-57, 183-188, 230-236. Berkeley: UC Press, 2012.

**In addition, the following books have been placed on reserve in the King Library for your reference:

Beidleman, Linda H. *Plants of the San Francisco Bay Region: Mendocino to Monterey*. Berkeley: UC Press, 2013 (available electronically).

Bornstein, Carol, et al. *California Native Plants for the Garden*. Los Olivos, CA: Cachuma Press, 2005.

Lanner, Ronald M., *Conifers of California*. Los Olivos, CA: Cachuma Press, 1999.

Pavlik, Bruce M., et al. *Oaks of California*. Los Olivos, CA: Cachuma Press, 1991.

Smith, James P., et al. *Field Guide to Grasses of California*. California Natural History Guides 110. Berkeley: University of California Press, 2014.

Stuart, John D., et al. *Trees and shrubs of California*. California Natural History Guides 62. Berkeley: University of California Press, 2001.

Turner, Mark et al. *Wildflowers of the Pacific Northwest*. Portland, OR: Timber Press, 2006.

***The following textbook is optional but highly recommended: Barnet, Sylvan. *A Short Guide to Writing About Art*. Tenth edition or older.

Other equipment / material

A sketchbook (8x6 in.) and a mobile phone with GPS will be required for journal entries and iNaturalist observations.

Library Liaison

Rebecca Kohn is the liaison librarian for Art and Art History at King Library. She can be reached via e-mail (rebecca.kohn@sjsu.edu) or by telephone at 408.808.2657. Her office is located on the 4th floor of King Library and she welcomes students to contact her with research questions.

University Library Resources specific to ARTH193A are available online at:
<http://libguides.sjsu.edu/EarthLifeArt>

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](#) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Examinations: There will be one midterm and one final examination. Each will account for **25%** of your final grade. They will be non-cumulative. Material covered will be from class lectures and from the assigned readings. The midterm as well as the final examination will include one or all of the following: image identifications and analyses, image comparisons (CLO 1,2), short answer questions (GELO 1,2,3) and essay questions (GELO 1,2,3; CLO 1,2). These exam essay questions will be based on the study guides for readings posted on the Art History Course Webpage (<http://arth.sjsu.edu/home/index.php>). Be ready to connect the study guide questions to the materials learned in class.

Make-up exams will only be given for valid, **documented** medical emergencies. I must be notified before the time of the exam of your absence and documentation must be provided before a make-up test will be scheduled.

Cheating will result in a grade of "0".

See course schedule below for the exam dates.

Term Essays: By the end of this semester you will have written a minimum of 3000 words as part of the GE requirements for Area V. Assignments will include journal entries in the sketchbook, answers to study guides, exam essays and the two term essays described below. Each of the two term essays will account for **15%** of your final grade. Submit by the assigned dates (post the file on Canvas Assignments with Turnitin, and provide a hardcopy in class).

For **Essay #1** you will visit one of the following Museums: The Cantor Arts Center at Stanford University (free admission, closed Tuesday); the De Young, which is one of the Fine Arts Museums of San Francisco (closed Monday); or the Asian Art Museum in San Francisco (closed Monday). Most museums are closed on either Monday or Tuesday. Make sure to check before you go.

Select 2 works of **non-western** art from the museum collection which are related in a meaningful way to each other and to the natural environment. Introduce your topic with a thesis statement (underline your thesis statement). Compare and contrast the selected works. Write your analysis and conclusions in 3 pages (double-spaced; not including illustrations) (CLO 1,2). Include illustrations in an appendix with captions. Attach your museum ticket or other proof of attendance to the submitted essay. Submit online to Canvas

Assignments as well as a hardcopy in class.

Assignment Due: Beginning of class February 23rd.

Essay #2 will be a research paper on contemporary environmental art (1960 to the present day). Find a minimum of 3 reliable sources on a topic of your choice.

*Claim the topic (on a first-come, first-serve basis) by posting a one-paragraph description on Canvas Collaborations and by dating your entry on the Google Doc sign-up sheet.

**Construct a thesis statement defining your theme (underline your thesis statement). Analyze and interpret the selected project or work of art, place it in its historical and environmental context, identify the creative environmental strategies employed by the artist (refer to the *Art and Environment: Creative strategies* handout posted on the course webpage), and draw your conclusions. Minimum of 3 pages (double-spaced; not including quotations, bibliography and notes) (GELO 1,2,3; CLO 1,2). Provide illustrations with captions in an Appendix. Submit the essay online to Canvas Assignments as well as a hardcopy in class.

Assignment Due: Beginning of class April 27th.

***Based on your topic and essay submission, you will be assigned to a group. Post the essay on Canvas People to your group members for review in preparation for the group presentations.

Assignment Due: Beginning of class May 2nd.

Your essays must demonstrate your ability to write clearly, coherently and concisely. The second term paper must also demonstrate your ability to use sources and to cite your references properly, using the Chicago Manual of Style format. See the link to Quick Chicago as well as the writing rubric below:

http://www.chicagomanualofstyle.org/tools_citationguide.html

Writing Rubric: (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 “0”.

In addition, refer to the following manuscript format requirements:

Format for Both Essays:

- a. **Title Page** – your name, class and section time, instructor's name and assignment description (e.g. Essay #1) AND an engaging title. (Do *not* include your name, etc. on page 1 of the body of your essay.)
- b. **Minimum of 3 (three) full pages for the body of the essays.**
- c. **Font** - 12 point Times New Roman (nothing larger).
- d. **Double spaced; one-inch margins.**
- e. **STAPLE!** Do *not* use a folder.
- f. Include an appendix with illustrations and captions.

Final Examination

The final examination will cover the second half of the course. It will have the same format as the Midterm (see above) and will include one or all of the following: image identifications and analyses, image comparisons (CLO 1,2), short answer questions (SLO 1,2,3), and essay questions (SLO 1,2,3; CLO 1,2). These exam essay questions will be based on the study guides for readings that cover the second half of the course, as posted on the Art History Course Webpage (<http://arth.sjsu.edu/home/index.php>). Be ready to connect the study guide questions to the materials learned in class. Questions about the group presentations may be included in the final examination.

Grading Information, Determination of Grades

Participation: Your results on 10 sketchbook drawings of native California plants (7) and trees (3), your postings of drawings and photos on Canvas with a short narrative, and of photos and identifications on <https://www.inaturalist.org/> will contribute 10% of your participation grade. *Assignment due: Beginning of class, April 20th.*

Active participation in classroom workshop activities, class discussions and group presentations will contribute another 10% of your grade (GELO 1,2,3; CLO 1,2).

Medical or counseling documentation is required for making up late or missed work.

Failure to complete the term essays, midterm and the final exam will result in a failing grade for the course.

Extra Credit Options:

An extra credit option (3%) will be announced in class toward the end of the semester.

Course Grade Breakdown:

Midterm	25%
Final Exam	25%
Term Essay #1 (Museum paper)	15%
Term Essay #2 (Environmental art)	15%
Participation	20%

Final grades will be determined by your percentage score as follows:

A+: 97% - 100%	A : 93% - 96.9%	A- : 90% - 92.9%
B+: 87% - 89.9%	B : 83% - 86.9%	B- : 80% - 82.9%

C+: 77% - 79.9%

D+: 67% - 69.9%

F : ≤ 59.9%

C : 73% - 76.9%

D : 63% - 66.9%

C- : 70% - 72.9%

D- : 60% - 62.9%

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.”

Classroom Protocol

Please arrive on time. If you do arrive late, take your seat quietly. Do not pack up early. **Turn off your cell phone.** You may use your laptop in the two front rows, but only for taking notes. You may be asked to submit your notes by email for verification at any time. Abide by the student conduct code.

Your attendance and active participation in class is critical to your success as a student. If you miss a class due to illness, make sure you obtain the notes from your fellow students. Catching up is *your* responsibility.

NOTE that University policy F69-24, “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. Attendance per se shall not be used as a criterion for grading.”

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](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>”

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Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 26	Course Introduction.
2	January 31	Artists and Explorers: Hodges in the Pacific; Easter Island German Romantics: Runge (botany and optics)
2	February 2	Runge continued; Friedrich (meteorology)
3	February 7	Friedrich continued
3	February 9	Workshop #1: Children in Nature; the Sublime -Read Dunaway 254-274, and complete study guide 1. Bring completed study guide to class for discussion.
4	February 14	British Watercolor School; Palmer -Read Abley 28-31, 100-103, 108, and study Plate II.
4	February 16	Turner (geology and optics); Picturesque and the Sublime
5	February 21	Turner continued; Constable (meteorology)
5	February 23	Class visit King Library, Room 213. iNaturalist account sign-up: http://www.inaturalist.org/ Assignment Due: TERM ESSAY #1 (Museum project). Beginning of class February 23.
6	February 28	Constable continued; Lear in the Orient (ornithology) -Read Noakes 96-98, 124-126
6	March 2	French Landscape; Corot (optics)
7	March 7	School of Barbizon: Rousseau (ecology) and Millet -Read Thomas 173-196, 214-217, and complete study guide 2; refer to images for study guide 2.

7	March 9	<p>Workshop #2: Travels to the Orient; Bees and Food Production: Palmer, Constable, Millet. Sheep: Andy Goldsworthy.</p> <p>-Read Weintraub 183-188.</p> <p>-Bring completed study guides to class for discussion.</p>
8	March 14	<p>MIDTERM-March 14</p>
8	March 16	<p>Indigenous art of Australia</p> <p>-Read Morphy 129-136, study fig.220, and complete study guide 3.</p>
9	March 21	<p>Indigenous art of the American Southwest</p>
9	March 23	<p>Indigenous art of the Pacific Northwest Coast</p> <p>-Read Lang 130-146 and complete study guide 4.</p>
10	March 28-30	<p>SPRING BREAK</p> <p>No class</p>
11	April 4	<p>Workshop #3: Rivers: <i>DamNation</i>. Creative strategies for Eco-Art: Maya Lin and Ant Farm.</p> <p>-Read Weintraub 53-57; 230-236.</p> <p>-Bring completed study guides to class for discussion.</p> <p><i>Assignment Due: Shifting Baseline interview with grandparent (oral history)</i></p>
11	April 6	<p>Chinese landscape of the Tang, Five Dynasties and Northern Song</p> <p>-Read Anderson 157-183 and complete study guide 5.</p>
12	April 11	<p>Chinese landscape continued: Northern and Southern Song</p>
12	April 13	<p>Chinese Chan and Japanese Zen painting</p>
13	April 18	<p>Class visit to the Carl W. Sharsmith Herbarium, Duncan Hall.</p> <p><i>Assignment Due: 10 drawings and iNaturalist observations of California native plants and trees.</i></p>
13	April 20	<p>Zen gardens; Muromachi period</p> <p>-Read Bashō, 71-95, 146 and complete study guide 6.</p> <p><i>Native Plant Assignment Due: Turn in sketchbook/journals with plant identifications. Post write-up on Canvas. Beginning of class, April 20.</i></p>

14	April 25	The arts of Japan continued, the tea ceremony; Momoyama period
14	April 27	Workshop #4: Artistic and scientific explorations of South America: Maria Sibylla Merian, Alexander von Humboldt, Frederic Church, Margaret Mee. <i>Assignment Due: TERM ESSAY #2. Beginning of class April 27.</i>
15	May 2	Van Gogh: Japonisme and the late Romantic appreciation of nature (botany)
15	May 4.	Group discussions and in-class work on presentations
16	May 9	Group presentations
16	May 11	Group presentations
17	May 16	Group presentations. Poster session. Last Day of Class.
Final Exam*	May 24	FINAL EXAM- Wednesday, May 24, 2:45-4 PM, in ART 135.

***All information is subject to change based on the progression of the course and the Instructor’s discretion. You will be notified of changes by email.**