San José State University  
Department of Art and Art History  
ARTH 70C Arts of Asia, Section 1  
Spring Semester 2019

Course and Contact Information

Instructor: Mariachiara Gasparini, Ph.D.  
Office Location: Art Building 117  
Email: mariachiara.gasparini@sjsu.edu  
Office Hours: Fridays 8:30-9.30 a.m. and 12:25 a.m.-1:25 p.m. by appointment  
Class Days/Time: Fridays 09:30 a.m.-12:15 a.m.  
Classroom: Art Building 135  
Prerequisites: W 1/2/3/4 English- Completed or a post-baccalaureate  
Units: 3

Additional Contact Information

* E-mail is generally the best method of contact during non-office hours.
* Please allow 48-hours for an e-mail response.
* Emergency: 911, Campus Escort: 42222
* Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

Course Format

Lecture

Faculty Web Page 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, http://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. You are responsible for checking with this website frequently for announcements, information on your grades, etc.

Course Description

This (object-based) course will lead students through the visual arts and material culture created and performed in Asia, from India to Japan, including the Himalayas, from the Neolithic period to the twentieth century. Architecture, painting, sculpture, and ceramics, will be the main media discussed chronologically and thematically. The material above will be contextualized in the contemporary period. The course will include two mandatory workshops (an initial one on academic writing and a final one on Asian Art today), and two optional field trips.
(to the Cantor Center at Stanford and to the Asian Art Museum in San Francisco), with relative assignments for extra credit. Details about workshops and field trips will be discussed in class and posted online beforehand.

**Course Goals**

The course aims to help students to become familiar with the multicultural artistic interactions occurred in Asia over the centuries, to understand its historical complexity, the processes related to the evolution of various unique or similar styles and forms of art, the role that Buddhism played in the shaping of Asian cultures and arts, and, their development and evolution in the past and the present.

**Student Learning Objectives GE/SJSU - Studies Learning Outcomes (LO)**

To introduce students to major Asian art trends, and key social issues. Upon successful completion of this course, students will be able to:

LO1 - Identify a broad range of Asian art, as well as demonstrate a more detailed knowledge of some of the key figures and exhibitions of the period.

LO2 - Recognize the historical context of ideas and cultural traditions of Asia.

**Course Content Learning Outcomes**

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

LO3 - Identify the historical context of the art and ideas of Asian culture, as represented in works of art.

LO4 - Understand a culture outside the US in a comparative context.

**Required Texts/Readings**

Although the course covers various topics, it will focus on the important role that Buddhism had in the shaping of Asian cultures and arts.

In this regard the following textbook is required:


Other readings, assignments, videos, and extraneous information can be found under the weekly modules on Canvas.

How to access Canvas: Go to [http://www.sjsu.edu/at/ec/canvas/](http://www.sjsu.edu/at/ec/canvas/) and use your SJSU ID and password to log in.

For problems and issues contact the Help Desk at 408-924-2377.
Optional materials and supplementary learning materials, such as web resources and writing guides will be available through the Canvas course website.

**Library Liaison**

**Gareth Scott**  
email: gareth.scott@sjsu.edu  
phone: (408) 808-2094  
Dr. Martin Luther King, Jr. Library  
4th Floor Administration Offices

Art and Art History Resources: [https://libguides.sjsu.edu/Art](https://libguides.sjsu.edu/Art)

**Department Advising**  
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**Course Requirements and Assignments**

**Attendance is mandatory: please be on time and do not leave early.** During lectures, I might provide original and unpublished material (including physical objects collected in Asia) not found in the readings. You will have in-class assignments; therefore it is to your advantage to attend regularly. **PLEASE NOTE that I will take attendance.** I understand that there may be occasions when you are sick, or you have an obligation that you feel you need to prioritize over this class on a given day, but please send me a quick note **IN ADVANCE** (at least 24 hours prior to class) to keep me informed. However, you are responsible for the content of both lectures and readings whether you attend class or not. If you are absent, always try to get notes from a classmate. If we do not have class I will be taking attendance through Canvas response essays or other assignments.  
**PLEASE NOTE:** Each student will be evaluated on his/her active participation in all the activities.

**Readings and Related Media:** We will read thematic texts, scholarly articles, and watch short videos, documentaries, or digital reconstruction of objects of art and monuments. **You are expected to come to class having completed the readings, studied related media, and fully prepared to be engaged in discussions and explore concepts and ideas they address.** Some of the assigned readings might result more complex than others; you are not expected to remember every single word, but rather **scan and skim the texts** and acquire a general overview of the subject and/or topic discussed, in order to identify and underline the main points to present in class. If a word or information in the text is not clarified or unfamiliar, you are expected to research it and take note. More detail will be provided on the first day of class.  
**PLEASE NOTE:** the readings will cover only some of the material that will be presented in class; therefore I advise you to revise the Power Points slides that will be posted on Canvas after class.
• **Skimming** is reading rapidly to get a general overview of the material.
• **Scanning** is reading rapidly to find specific facts.
• While **skimming** tells you what general information is within a section, **scanning** helps you locate a particular fact.

**Oral presentation and Discussion (see Rubrics below):**
Every week you are asked to upload to Canvas and bring in a summary of the readings in your own words (**two copies – one for me and one for you**), and at least 3-5 questions for the class to possibly lead a 15 min. discussion. You are free to bring in images or any pertaining material. Two or more students will be chosen to introduce the topic of the week, comment on the readings, and lead a brief discussion.

**Images:** This is an Art History class, therefore, images are extremely important! Try to memorize what you see and connect styles and patterns! Class lectures will often refer to materials studied. It is highly recommended that you regularly devote time to study the PowerPoint slides posted online. I advise you to write a short comment or a note for each slide in order to have a personal survey ready for the object reports and comparisons, and the final exam, or, when possible, sketch the objects presented during the lectures.

**Quizzes, Historical Timelines, and/or Object Comparisons/Recognition (QHO):** To encourage you to keep up with the material, there will be in-class solo and group “low-stakes” assessments in the form of quizzes, historical timelines, and objects comparison or recognition, about every other week, in the first 30 minutes of class. The lowest two scores will be dropped. **Historical Timelines** will be discussed and constructed in class together since the first day of class. They will be evaluated on the basis of analysis, logical process, and clarity demonstrated. You will find some examples of Historical Timeline on Canvas. Use them as templates to design your timelines.

- No make-ups will be given for these assignments.
- The grade for a two/three-student QHO will be a **group grade**.

**Initial and Mid-term Examinations**

- An initial short essay after the second week of class. **To be uploaded online (Canvas) FOR THIS TIME ONLY a hard copy is not required.** This will be 10% of your final grade.
- A1000 word object report distributed in week 6, to be submitted by week 9. A guideline will be provided later. This will be 30% of your final grade.

**Final Examination or Evaluation**

- You can choose to write a 1500 word essay (about one of the three topics that will be assigned) or submit a portfolio of works done in class during the semester (also as a website . i.e. Story Maps) which should be revised and/or edited according to the guideline that will be provided before the due date.
- The topics will be assigned and discuss in class three weeks before the due date.
You are free to submit a draft of your paper/portfolio and discuss it with me to receive feedback a week prior to the due date.

This will be 30% of your final grade.

PLEASE NOTE:

- Other assignments (in class and at home) might be given in the due course of the semester.
- All writing assignments and exams will be marked for grammar, clarity, conciseness, and coherence (see Rubrics below).
- ALL the papers assigned are DUE by BEGINNING of class. NO LATE PAPERS. No excuses accepted. ALL the papers must be handed in form of a hard copy and be uploaded to Canvas (by the beginning of class, unless otherwise specified). Turnitin will be used to check for plagiarism.

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!!

PLEASE NOTE: After the evaluation of the initial short essay assignment, there will be a MANDATORY ACADEMIC WRITING WORKSHOP, to prepare you for the following midterm and final examinations.

Assignment Format and Submission:

- NO EMAILED or MAILED papers will be accepted.
- NO papers under the door of my office nor turned into the Art Office.
- NO LATE PAPERS.
- NO LAST MINUTE excuses will be accepted.
- Submitting your paper ONLY online 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.
PLEASE NOTE: 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/ascsc/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.

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 three hours per unit per week) for instruction, preparation/studying, or course-related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

Get to Know Me

My office hours are for you. Make sure you get to know me during the semester. I am here to help you and I will be glad to provide you with more information, and feedback.

Grading Information

- **Readings and Oral Discussions.** 1 point will be subtracted from the final grade for each reading not completed and, therefore, a summary not handed in.
- Assignments and exams can be made up only in the event of illness or a comparable unforeseeable event UPON RECEIPT OF EVIDENCE. Make-ups are given only at the discretion of the professor and maybe in a format different from the regularly scheduled exam. However, up to 20 POINTS will be subtracted from the final grade.
- **EXTRA CREDIT** (up to 15 points on the final grade) will be given only to those students who will visit (optional) the Cantor Center and/or the Asian Art Museum in San Francisco and complete a relative assignment about museum studies and art displaying (TBD). **PLEASE NOTE:** The Cantor Center offers free admission six days a week (closed on Tuesday), and the Asian Art Museum in San Francisco offers free general admission every first Sunday of the month.
- **WORKSHOPS:** 10 points will be subtracted from the final grade for each workshop not attended.

The course requirements are weighted as the following:

- 15% - Attendance, Participation, and Professional Conduct (including Oral Presentations and Discussions)
- 10% - Quizzes, Historical Timelines and/or Object Comparisons (QHO)
- 15% - Short Essay
- 30% - Mid-term exam
- 30% - Final exam

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.

**PLEASE NOTE:** Except in cases of documented emergencies, incomplete grades are not given in this course.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at [http://www.sjsu.edu/senate/docs/F13-1.pdf](http://www.sjsu.edu/senate/docs/F13-1.pdf) for more details.

**Additional note:**
This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

**Department Advising**
For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: [http://www.sjsu.edu/art/](http://www.sjsu.edu/art/) or the Art & Art History department office in ART(H)/(PHOT) 116, 408-924-4320, art@sjsu.edu

**Classroom Protocol**
Students are expected to be punctual for class and actively engaged during all class meetings. **Cell phones, smartphones, or other devices that detract from full attention should be turned off or silenced. Laptops, tablets, etc. can be used ONLY if they are required for a specific assignment by the professor.** Students are not allowed to eat at all during class, and the only drink that they’re allowed to have in class is water.

**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/).”
Course Schedule

ARTH 70C: Arts of Asia - Spring Semester 2019

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tbody>
<tr>
<td>1</td>
<td>01/25</td>
<td>COURSE INTRODUCTION</td>
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<td>Please bring a printed copy of the syllabus.</td>
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<tr>
<td>2</td>
<td>02/01</td>
<td>INTRODUCTION TO ASIAN ART AND CULTURE</td>
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<td>- Please have a look at: Ai Wei Wei (Contemporary Chinese Artist)</td>
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<td><a href="https://www.theartstory.org/artist-ai-weiwei-artworks.htm">https://www.theartstory.org/artist-ai-weiwei-artworks.htm</a></td>
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<td>In-class Video: TED Talk: A Rosetta Stone.</td>
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<td>3</td>
<td>02/08</td>
<td>EARLY IMPERIAL ASIAN ART</td>
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<td>- S. E. Lee. <em>Far Eastern Art</em>, “Chapter 4” (57-78).</td>
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<td>- L. Kesner. “Likeness of No One: (Re)presenting the First Emperor’s Army,”</td>
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<td>In-class Video Documentary: Emperor’s Ghost Army.</td>
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<td>4</td>
<td>02/15</td>
<td>NO CLASS – SHORT ESSAY</td>
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<td>5</td>
<td>02/22</td>
<td>QHO 1</td>
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<td>MANDATORY ACADEMIC WRITING WORKSHOP – Please bring your laptop!</td>
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<td>6</td>
<td>03/01</td>
<td>DEVELOPMENT AND EVOLUTION OF BUDDHIST ART IN THE EAST</td>
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<td>Part 1 - Stupas, Pillars and the Creation of the Buddha figure</td>
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<td>- <em>The Art of Buddhism</em>, Chapter 1 (9-29) and 2 (31-55).</td>
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<td>- Asian Society’s website: Art of Gandhara</td>
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<td><a href="http://sites.asiasociety.org/gandhara/">http://sites.asiasociety.org/gandhara/</a></td>
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<td>OBJECT DISTRIBUTION FOR THE MIDTERM EXAM</td>
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<td>7</td>
<td>03/08</td>
<td>Part 2 - Buddhist Caves Along the Silk Road</td>
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<td>- <em>The Art of Buddhism</em>, Chapter 3 (57-79).</td>
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<td>- Digital Dunhuang</td>
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<td>- The Diamond Sutra</td>
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<td>In-class Video Documentaries: Bamiyan, Dunhuang and Bezeklik Caves (tbd).</td>
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<td>Date</td>
<td>Topic</td>
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<td>03/15</td>
<td>- The Evolution of Buddhist Art in China, Korea, and Japan (and Southeast Asia)</td>
<td><em>The Art of Buddhism</em>, Chapter 4 (81-99), 5 (101-125), and 8 (163-187).</td>
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<td>S. Addiss. “Secular and Zen Painting” (54-75) and “Woodblock Prints” (94-114) in <em>How to Look at Japanese Art</em>.</td>
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<td>Yang Yongliang: <a href="https://www.yangyongliang.com/">https://www.yangyongliang.com/</a></td>
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<td>MIDTERM EXAM SUBMISSION</td>
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<td>Field trip to the Cantor Center (optional for extra credit) TBC.</td>
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<td>04/01-04/05</td>
<td>SPRING BREAK-NO CLASSES</td>
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<td>In-class Video Documentary: <em>In the Footsteps of Marco Polo</em>.</td>
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<td>04/19</td>
<td>HIMALAYAN ART</td>
<td><em>The Art of Buddhism</em>, Chapter 7 (147-161) and 12 (247-261).</td>
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<td>Please have a look at: Tserin Sherpa (Contemporary Nepalese Artist)</td>
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<tr>
<td>04/26</td>
<td>MING CERAMICS, ISLAMIC ARCHITECTURE IN CENTRAL ASIA AND MUGHAL ARCHITECTURE IN INDIA</td>
<td>“Miscellanea: Transport and Marketing in the Development of the Jingdezhen Porcelain Industry During the Ming and Qing Dynasties,” in Industry during the Ming and Qing Dynasties, <em>Journal of the Economic and Social History of the Orient</em>, 35 (1992) (278-290).</td>
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Syllabus: ARTH 70C Arts of Asia

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tr>
<td>14 05/03</td>
<td>ASIAN ART IN THE MODERN PERIOD</td>
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<tr>
<td>15 05/05</td>
<td>Field trip to the Asian Art Museum (optional for extra credit)</td>
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<tr>
<td>15 05/10</td>
<td>MANDATORY WORKSHOP: LOOKING AT ASIAN ART TODAY</td>
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<tr>
<td>05/20</td>
<td>Final Exam 07:15-9:30 TBC</td>
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OTHER IMPORTANT DATES

02/05: Last day to drop courses without an entry on student's permanent record.
02/12: Last day to add courses and register late.

ARTH 70C

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 the minimum required for the assignments. Excellent 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 the 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 an "O."

**Oral Presentation Rubric (5-point rubric)**

5 – Well balanced participation. 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, the 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 – Significant participation. Complete, accurate information given. Presentation is interesting but the 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 – Some information is 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. Maybe distracting to the audience. Needs more rehearsal.

2 – Little participation. Uninteresting or uninformative, or lacking in originality. Maybe repetitive. Appearance and mannerisms are distracting. 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.