

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

Course and Contact Information

Instructor:	Mariachiara Gasparini, Ph.D.
Office Location:	Art Building 117
Email:	mariachiara.gasparini@sjsu.edu
Office Hours:	Tu-Th 10:30 – 11:30 a.m.
Class Days/Time:	Tu-Th 09:00 – 10:15 a.m.
Classroom:	Art Building 133
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 will be contextualized in the contemporary period. The course will include a mandatory academic writing workshop, a quiz, a midterm exam, an optional field trip to the Asian Art Museum in San Francisco with relative assignment for extra credit, a final in-class written exam, and other small

assignment related to video-documentaries and other material. Other possible extra assignments or workshops will be determined during the semester.

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:

Denise Patry Leidy. *The Art of Buddhism: An Introduction to its History and Meaning*. Boston and London: Shambhala, 2008/2009.

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/> 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>

Department Advising

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART

116, 408-924-4320, art@sjsu.edu

Course Requirements and Assignments

Please be on time and do not leave early. During class, I might provide original and unpublished material 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. 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 INFORM ME AT THE BEGINNING OF THE SEMESTER IF YOU HAVE WORK, FAMILY, OR OTHER SCHEDULE CONFLICTS.

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.** 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 of the readings. If a word or information in the text is not clear or is unfamiliar to you, you are expected to research it and take note.

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 online 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.

Reading Summaries and Presentations (23%)

Every week you are asked to submit online a short summary of the readings in your own words, and at least 3-5 questions for the class, and/or an analytical and critical response to possibly lead a 10 min. discussion. You are free to bring in images or any pertaining material. Two or more students might be chosen to introduce the topic of the week, comment on the readings, and lead a brief discussion.

- Weekly readings = 1% or 2% (which will be subtracted from the final grade if the related required summaries are not submitted online. **NO LATE SUMMARIES WILL BE ACCEPTED.** An exception will be made only for those students who have enrolled later. However, they will have only a week to submit the previous reading summaries. These should be emailed directly to me).

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 uploaded to Canvas. **PLEASE NOTE that the ppt do not always include all the information provided in class, therefore I advise you to TAKE NOTES AND WRITE COMMENTS OR QUESTIONS 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.**

Quiz, Historical Timeline, and/or Object Comparison/Recognition (QHO): There will be an in-class assessment consisting of a quiz, a historical timeline, and an object comparison or recognition (10%).

Historical Timeline will be discussed and constructed together since the first day of class. **This assignment will be evaluated on the basis of analysis, logical process, and clarity demonstrated.**

- **No make-ups will be given for this assignment.**

Midterm Exam (25%)

- A 1000-word object report (word limit +/- 10%; 12-point font, double spaced, formatted according to *Chicago Manual of Style 16th edition*) distributed in week 6 (09/26), to be submitted by week 9 (10/15). Please follow the instructions provided in the Workshop ppt (that you will find on Canvas) and in the rubric attached here below.

Final Examination (35%)

- An in-class written exam based on artworks that will be shown on screen. Instructions will be provided later. The final exam will require the use of a personal computer.

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

ACADEMIC WRITING WORKSHOP

The Academic writing workshop on Week 5 (09/17) is **MANDATORY**.

PLEASE NOTE:

- All writing assignments and exams will be marked for grammar, clarity, conciseness, and coherence.
- **ALL the papers assigned are DUE by BEGINNING of class and should be uploaded to Canvas.**
- ALWAYS email your paper to yourself.
- If for any reason you cannot submit your paper via Canvas, please (exceptionally) email it to me. Please note I will check date and time of submission.
- **NO LATE PAPERS.**
- **No excuses accepted.**

Grading Information

- **Readings and Oral Discussions. 1% or 2% (depending on the week readings) will be subtracted from the final grade** for every 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 possibly in a format different from the regularly scheduled exam.
- **EXTRA CREDIT (up to 7%) will be given only to those students who will visit (optional) the Asian Art Museum in San Francisco and complete a relative assignment about museum studies and art displays (12/01).** PLEASE NOTE: The Asian Art Museum in San Francisco offers free general admission every first Sunday of the month.
- **WORKSHOPS: 5% will be subtracted from the final grade for not attending.**

Determination of Grades:

- 30% - Assignment and Participation (including Summaries 23%, three Short Essays - 2% each -, 1% general participation).
- 10% - Quizzes, Historical Timelines and/or Object Comparisons (QHO).
- 25% - Midterm Object Report
- 35% - Final Exam

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

93% and above A; 92% - 90% A-; 89% - 88% B+; 87% - 83% B; 82% - 80% B-; 79% - 78% C+; 77% - 73% C; 72% - 70% C-; 69% - 68% D+; 67% - 63% D; 62% - 60% D-; below 60% 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> for more details.

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 practice. 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.

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

Course Schedule

ARTH/ASIA 70C, Section 1: Arts of Asia - Fall Semester 2019

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
1	08/22	COURSE INTRODUCTION Please bring a printed copy of the syllabus.
2	08/27 (1%)	INTRODUCTION TO ASIAN ART AND CULTURE <ul style="list-style-type: none"> D. Neve, L. Blanchard, and M. Sardar. <i>Asian Art</i>. (“Introduction” XII-XXIII).
	08/29 (1%)	<ul style="list-style-type: none"> F. Hančar. “The Eurasian Animal Style and the Altai Complex” <i>Artibus Asiae</i>; Vol. 15, No. 1/2 (1952):171-194.
3	09/03 (Last day to drop class without a W)	ANCIENT ASIA <ul style="list-style-type: none"> S.E. Lee. <i>Far Eastern Art</i>: Chapter 1 (18-28), Chapter 2 (29-44), Chapter 3 (45-56). Please have a look at: Ai Wei Wei (Contemporary Chinese Artist) https://www.theartstory.org/artist-ai-weiwei-artworks.htm In-class Video: TED Talk: A Rosetta Stone.
	09/05 (2%)	
4	09/10 (Last day to submit Credit/ No Credit grading option) (1%)	EARLY IMPERIAL ASIAN ART <ul style="list-style-type: none"> S.E.Lee. <i>Far Eastern Art</i>: Chapter 4 (57-78). L. Kesner. “Likeness of No One: (Re)presenting the First Emperor’s Army.” <i>Art Bulletin</i>. Vol.77. No. 1 (1995), 115-132.
	09/12	In-class video documentary “The Emperor’s Ghost Army” + related SHORT (300-500 words) ESSAY (AT HOME TO BE SUBMITTED ONLINE BY NEXT DAY AT 5 P.M.). Prompt TBD. (2%)
5	09/17	MANDATORY ACADEMIC WRITING WORKSHOP
	09/19 (1%)	DEVELOPMENT AND EVOLUTION OF BUDDHIST ART <u>Part 1 - Stupas, Pillars and the Creation of the Buddha figure</u> <ul style="list-style-type: none"> <i>The Art of Buddhism</i>, Chapter 1 (9-29) and 2 (31-55). Asia Society’s website: Art of Gandhara http://sites.asiasociety.org/gandhara/.
6	09/24 09/26	<u>Part 2 - Buddhist Caves Along the Silk Road</u> <ul style="list-style-type: none"> <i>The Art of Buddhism</i>, Chapter 3 (57-79).

	(2%) OBJECT DISTRIBUTION FOR THE MIDTERM EXAM	<ul style="list-style-type: none"> • F. Jinshi. <i>The Caves of Dunhuang</i>, Chapter 4 (34-45). • The Diamond Sutra https://www.bl.uk/collection-items/the-diamond-sutra • About expeditions and collections please have a look at the International Dunhuang Project's website: http://idp.bl.uk/ • For information regarding specific caves and high-resolution photos have a look at Digital Dunhuang's website: https://www.e-dunhuang.com/index.htm <p>as Video Documentaries: Bamiyan, Dunhuang and Bezeklik Caves.</p>
7	10/01 (1%) 10/03 (1%)	<p>- <u>The Evolution of Buddhist Art in China, Korea, and Japan</u></p> <ul style="list-style-type: none"> • <i>The Art of Buddhism</i>, Chapter 4 (81-99) and 5 (101-125). <p>- <u>The Evolution of Buddhist Art in Southeast Asia</u></p> <ul style="list-style-type: none"> • <i>The Art of Buddhism</i>, Chapter 8 (163-187).
8	10/08	(in group) (10%)
	10/10 (1%)	<p>ESE AND JAPANESE PAINTING AND PRINTING</p> <p><u>Painting</u></p> <ul style="list-style-type: none"> • W. Yaoting. <i>Looking at Chinese Painting</i> (13-42). • S. Addiss. <i>How to Look at Japanese Art</i> ("Secular and Zen Painting" 54-75). • Yang Yongliang: https://www.yangyongliang.com/
9	10/15 (1%) MIDTERM EXAM SUBMISSION DUE BY 5 P.M.	<p><u>Part 2-Ukiyo-e</u></p> <ul style="list-style-type: none"> • S. Addiss. <i>How to Look at Japanese Art</i>. ("Woodblock Prints" 94-114) • M. Murase. <i>Emaki: Narrative Scrolls from Japan</i> ("Tale of Genji" 64-70). <p>Japonism: https://www.theartstory.org/movement-japonism.htm</p>
	10/17 (1%) NO CLASS HOME ASSIGNMENT RELATED TO THE READINGS AND VIDEOS by 5 pm.	<p><u>Part 3-Tattoos, Ukiyo-e, and Manga.</u></p> <ul style="list-style-type: none"> • B. Koyama-Richard. <i>One Thousand Years of Manga</i> (9-35 and 222-223). • S. E. Thompson. <i>Tattoos in Japanese Prints</i> (5-31; 34-35). <p>Do the readings and watch the linked videos.</p> <ol style="list-style-type: none"> 1. https://youtu.be/xf0WjeE6eyM 2. https://youtu.be/k_mG-Ka4mv8 3. https://youtu.be/8Kb_WBChA5U <p>Please respond in 200 words to this prompt: What is your impression of the relation between ancient Japanese drawing, printmaking, and tattoos, and modern anime, manga, and tattoos? (1%)</p>

<p>10</p>	<p>10/22 10/24 (2%)</p>	<p>SILK</p> <ul style="list-style-type: none"> • P. Scott. <i>The Book of Silk</i> (“Origins-China and Japan” 21-48). • M. Żuchowska. “From China to Palmyra: The Value of Silk.” <i>Światowit</i> XI (LII)/A 2013: 133-154 • M. Gasparini. “Sino-Iranian Textile Patterns in Trans-Himalayan Areas.” <i>Silk Road Journal</i> (2016): 84-96.
<p>11</p>	<p>10/29 (1%)</p>	<p>CERAMICS</p> <ul style="list-style-type: none"> • J. Rowson ed. <i>Chinese Art</i> (“Ceramics for Use” 212-255).
	<p>10/31 (1%)</p>	<p>LACQUARWARE</p> <ul style="list-style-type: none"> • Lacquerware https://galleryjapan.com/locale/en_US/technique/urushiwork/ • M. Kopplin. <i>Lacquerware in Asia, today and yesterday.</i> (25-78). <p>Have a look at: M. Gasparini. “The Shōsō-in Repository and its Treasure.” https://www.khanacademy.org/humanities/art-asia/art-japan/nara-period/a/the-sh-sin-repository-and-its-treasure</p>
<p>12</p>	<p>11/05 (1%)</p>	<p>THE MONGOL PERIOD</p> <ul style="list-style-type: none"> • M. Rossabi. <i>The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256-1353</i> (“The Mongols and Their Legacy” 12-35).
	<p>11/07</p>	<p>Video Documentary: <i>In the Footsteps of Marco Polo</i> + related assignment. Prompt TBD (2%)</p>
<p>13</p>	<p>11/12 (1%)</p>	<p>TRANS-HIMALAYAN ART</p> <ul style="list-style-type: none"> • <i>The Art of Buddhism</i>, Chapter 7 (147-161), 11(231-246), and 12 (247-261). • Please have a look at: Tserin Sherpa (Contemporary Nepalese Artist) http://rossirossi.com/contemporaryartist/tsherin-sherpa/
	<p>11/14 11/15 last day to withdraw</p>	<p>Traditional Tibetan art workshop (TBD).</p>
<p>14</p>	<p>11/19 (1%)</p>	<p>THE MODERN PERIOD <u>Part 1- Underglaze blue porcelain</u></p> <ul style="list-style-type: none"> • “Miscellanea: Transport and Marketing in the Development of the Jingdezhen Porcelain Industry During the Ming and Qing Dynasties.” Industry during the Ming and Qing Dynasties. <i>Journal of the Economic and Social History of the Orient</i>, 35 (1992) (278-290).
	<p>11/21 (1%)</p>	<p><u>Part 2- Blue Porcelain and Islamic Art and Architecture</u></p> <ul style="list-style-type: none"> • “The Art of Timurid Period” Heilbrunn MET Museum https://www.metmuseum.org/toah/hd/timu/hd_timu.htm

		<ul style="list-style-type: none"> W. B. Denny. "Blue and White Islamic Pottery on Chinese Themes" <i>Boston Museum Bulletin</i>. Vol. 72, N. 368 (1974):76-99.
15	11/26	Revision and discussion.
THANKSGIVING BREAK - NO CLASS ON 11/28-29 OPTIONAL FIELTRIP TO THE ASIAN ART MUSEUM IN SAN FRANCISCO FOR EXTRA CREDIT (UP TO 7%) – SUNDAY 12/01 10:00 a.m.		
16	12/03 (1%)	<u>Part 3- Mughal Art and Architecture of India</u> <ul style="list-style-type: none"> J. Guy and D. Swallow, eds. <i>Arts of India 1550-1900</i> ("The Age of the Mughals" 57-107).
	12/05 (1%) 12/09 last day of instruction	<u>Part 4- Missionaries in China</u> <ul style="list-style-type: none"> K. Kleutghen. <i>Portrayals from a Brush Divine: A Special Exhibition on the Tricentennial of Giuseppe Castiglione's Arrival in China</i> ("Bringing Art to Life: Giuseppe Castiglione and Scenic Illusion Painting," 324-336).
		12/16 FINAL EXAM 7:15-9:30 a.m.

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.

4 – Interesting throughout, flows smoothly, good transitions. Well-organized for the 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 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.

The rubric below will be used to grade your midterm and final exam.

MIDTERM EXAM – ARTH/ASIA 70C - ARTS OF ASIA				
	Weak	Fair/Ok	Strong	%
Does it meet the assignment criteria (format, sources, approach etc.)? 1.5%				
Research question 3.5%				
Does the paper answer the question (that you introduce at the beginning of the paper)? 5.5%				
Evidence/Argumentation 5.5%				
Organization/Flow 3.5%				
Style and spelling 1.5%				
Bibliography 2.5%				
Figures 1.5%				
TOTAL 25%				

FINAL EXAM – ARTH/ASIA 70C - ARTS OF ASIA				
	Weak	Fair/ok	Strong	%
Does it meet the assignment criteria (format, sources, approach etc.)? 1.5%				
Research question 3.5%				
Does the paper/project answer the question (that you introduce at the beginning of the paper)? 10%				
Evidence/Argumentation 10%				
Organization/Flow 3.5%				
Style and spelling 2.5%				
Bibliography 2.5%				
Figures 1.5%				
TOTAL 35%				