

**San José State University**  
**Department of Art and Art History**  
**ARTH/ASIA 70C, Section 1, Arts of Asia**  
**Spring Semester 2020**

**Course and Contact Information**

<b>Instructor:</b>	<b>Mariachiara Gasparini, Ph.D.</b>
<b>Office Location:</b>	Art Building 117
<b>Email:</b>	<a href="mailto:mariachiara.gasparini@sjsu.edu">mariachiara.gasparini@sjsu.edu</a>
<b>Office Hours:</b>	Tu-Th 9:30-10:30 or by appointment
<b>Class Days/Time:</b>	Tu-Th 10:30 – 11:45 a.m.
<b>Classroom:</b>	Art Building 133
<b>Prerequisites:</b>	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](http://www.sjsu.instructure.com). You are responsible for checking with this website frequently for announcements, information on your grades, etc.

**Course Description**

This course will lead students through the visual arts and material culture created in Asia; from India to Japan, including the Himalayas, from the Neolithic period to the 20<sup>th</sup> century. The material (architecture, painting, printing, sculpture, ceramics, textile, lacquerware) will be discussed chronologically and thematically; however, when possible, it will be re-contextualized in the contemporary period. **The course will include a two-day mandatory academic writing workshop, two quizzes, two video-related assignments, a midterm paper**

**proposal (for the final), and a final paper on two objects held in the Asian Art Museum in San Francisco or in the Cantor Center at Stanford.** Other possible extra assignments or workshops will be determined and might be assigned 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 and Recommended 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.**

However, the following book is highly recommended to have an overview of the material covered in class (through other selected readings on Canvas).

**D. Neave, L. Blanchard and M. Sardar. *Asian Art* (Pearson, 2015).**

Also, in order to write good papers, you can refer to:

**S. Barnet. *A Short Guide to Write About Art* (Pearson, 2014) (Library)**

**Henry M. Sayre. *Writing About Art* (Online Edition 2012) (in Files in Canvas).**

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 during the semester.

### **Library Liaison**

**Gareth Scott**

email: [gareth.scott@sjsu.edu](mailto: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](mailto:art@sjsu.edu)

### **Course Requirements and Assignments**

**Please be on time and do not leave early.** You will have in-class assignments; therefore, it is to your advantage to attend regularly. 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 related 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 Responses and Questions

Every week you are asked to submit online a short analytical and critical response and a question related to the readings to possibly lead a ten minute-discussion in class. Please note that these assignments will be automatically opened and locked (in Canvas) every week after class (please check the schedule below and the assignments/modules in Canvas). **NO LATE QUESTIONS OR RESPONSES 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 response. (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 after class. **PLEASE NOTE that the ppt do not 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 two assessment consisting of a quiz, a historical timeline, and an object comparison or recognition (5% each). **Historical Timeline** will be discussed and constructed together since the first day of class. **The QHO will be evaluated on the basis of analysis, logical process, and clarity demonstrated.**

- **No makeups will be given for these assignments.**

### Midterm Exam

A 500-word **paper proposal** for the final exam. You should research two objects from the Asian Art Museum in San Francisco (FREE ON THE FIRST SUNDAY OF THE MONTH) or the Cantor Center at Stanford (FREE ENTRANCE) from different geographic areas to compare and discuss (for example: a Chinese and a Japanese Buddha; Korean and Chinese ceramics, etc.).

- Please note that **this not a researched paper** but only a proposal for the final exam, therefore, at this stage you are **ONLY** asked to submit the proposal as a double-spaced 12-point Times New Roman paper.
- **But**, if you include information from the museum, from a docent, or from the textbook, then you **MUST CITE YOUR SOURCES. 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, even if you've changed the word order; **(2)** summarizing or paraphrasing in your own words 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, from the museum, from the class lectures, from the readings must be documented unless you are sure it is common knowledge. **Citations:** If you use information from brochures, journals, books, labels, wall text, docent, readings, class lectures, or the website of the museum, you must document your sources. Put quotation marks around the passage you have copied and use a superscript number for your citation. Even if you paraphrase you must place a citation at the end of the sentence (in the form of a superscript number – use numbers consecutively – do not repeat numbers) and place the citation in the form of an endnote or footnote. Also include a bibliography, which is another separate sheet of paper attached **AFTER** the endnotes. **Please for citations, foot/endnotes and Chicago Manual of Style refer to the instructions provided during the Academic Writing Workshop that will be uploaded to Canvas after the workshop as ppt. AVOID Wikipedia, Answers.com, About.com; use only reliable sources.**

- **PLEASE NOTE THAT ONLY DOC OR DOCX. FILES WILL BE ACCEPTED, NOT PDF OR PAGE! PLEASE CONVERT your file accordingly. I WILL NOT read and grade papers submitted as pages or pdfs or AFTER THE DEADLINE.**
- **Cheating will result in a grade of 0.**

### **Final Examination**

- A 1000-word final **researched paper** related to the two objects proposed to in the previous midterm paper.
- You have to include photos of the objects (from different angles and important or relevant details), and, possibly, of yourself in front or next to them.
- **PLEASE NOTE** that you should follow the instructions provided during the Academic Writing Workshop (uploaded as ppt to Canvas after the workshop)
- Please don't forget to provide a **bibliography including 3 to 5 reliable sources** (as per instructions).
- The paper should be submitted as double-spaced 12-point Times New Roman doc. or docx. file.
- As per the midterm, **PLEASE NOTE THAT ONLY DOC OR DOCX. FILES WILL BE ACCEPTED, NOT PDF OR PAGE! PLEASE CONVERT your file accordingly. I WILL NOT read and grade papers submitted as pages or pdfs or AFTER THE DEADLINE.**

**PLEASE NOTE THAT I WILL ENABLE TURINITIN IN CANVAS.**

**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.

The two-day Academic Writing Workshop on **02/13** and **02/18** is **MANDATORY**. **5% will be subtracted from the final grade for not attending.**

**PLEASE NOTE:**

- All writing assignments and exams will be marked for grammar, clarity, conciseness, and coherence.
- **ALL 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 LAST-MINUTE excuses will be accepted.**
- Assignments and exams can be made up only in the event of illness or a comparable unforeseeable event **UPON RECEIPT OF EVIDENCE**. Makeups are given only at the discretion of the professor and possibly in a format different from the regularly scheduled exam.

**Determination of Grades:**

- 30% - Assignments (including Summaries 26%, two video-related assignments - 2% each).
- 10% (5%+5%) - Quizzes, Historical Timelines and/or Object Comparisons (QHO).
- 25% - Midterm
- 35% - Final Exam

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

100% - 98% A+; 97% - 93% 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.

**Please note that I will make every effort to respond to your email as soon as possible within 48 hours.**

**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](mailto: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](#) at <http://www.sjsu.edu/gup/syllabusinfo/>."

## Course Schedule

### ARTH/ASIA 70C: Arts of Asia - Spring Semester 2020

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
<b>1</b>	01/23	<b>COURSE INTRODUCTION</b> Please bring a printed copy of the syllabus.
<b>2</b> <b>(2%)</b>	01/28	<b>INTRODUCTION TO ASIAN ART AND CULTURE</b> <ul style="list-style-type: none"> <li>D. Neve, L. Blanchard, and M. Sardar. <i>Asian Art</i>. (“Introduction” XII-XXIII).</li> </ul>
	01/30	<ul style="list-style-type: none"> <li>F. Hančar. “The Eurasian Animal Style and the Altai Complex” <i>Artibus Asiae</i>; Vol. 15, No. 1/2 (1952):171-194.</li> </ul>
<b>3</b> <b>(2%)</b>	02/04 ( <b>Last Day to Drop Courses Without an Entry on Student's Permanent Record (D)</b> ) 02/06	<b>ANCIENT ASIA</b> <ul style="list-style-type: none"> <li>S.E. Lee. <i>Far Eastern Art</i>: Chapter 1 (18-28), Chapter 2 (29-44), Chapter 3 (45-56).</li> <li>Please have a look at: Ai Wei Wei (Contemporary Chinese Artist) <a href="https://www.theartstory.org/artist-ai-weiwei-artworks.htm">https://www.theartstory.org/artist-ai-weiwei-artworks.htm</a></li> </ul> In-class Video: TED Talk: A Rosetta Stone + Discussion.
<b>4</b> <b>(2%)</b>	02/11 ( <b>Last Day to Add Courses &amp; Register Late</b> )	<b>EARLY IMPERIAL ASIAN ART</b> <ul style="list-style-type: none"> <li>S.E.Lee. <i>Far Eastern Art</i>: Chapter 4 (57-78).</li> <li>L. Kesner. “Likeness of No One: (Re)presenting the First Emperor’s Army.” <i>Art Bulletin</i>. Vol.77. No. 1 (1995), 115-132.</li> </ul> Please watch the video documentary “The Emperor’s Ghost Army” ( <a href="https://www.youtube.com/watch?v=BJVxwiLxuME">https://www.youtube.com/watch?v=BJVxwiLxuME</a> ) and write a <b>300-500 word summary of the video (TO BE SUBMITTED ONLINE BY 02/12 at 5 P.M.) (2%)</b>
	02/13	<b>MANDATORY ACADEMIC WRITING WORKSHOP – part 1 (bring your laptop)</b>
<b>5</b> <b>(2%)</b>	02/18	<b>MANDATORY ACADEMIC WRITING WORKSHOP with Librarian Gareth Scott – part 2 (bring your laptop)</b>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
	02/20	<b>DEVELOPMENT AND EVOLUTION OF BUDDHIST ART</b> Part 1 - Stupas, Pillars and the Creation of the Buddha figure <ul style="list-style-type: none"> <li>• <i>The Art of Buddhism</i>, Chapter 1 (9-29) and 2 (31-55).</li> <li>• Asia Society's website: Art of Gandhara <a href="http://sites.asiasociety.org/gandhara/">http://sites.asiasociety.org/gandhara/</a>.</li> </ul>
<b>6</b> <b>(2%)</b>	02/25 02/27	Part 2 - Buddhist Caves Along the Silk Road <ul style="list-style-type: none"> <li>• <i>The Art of Buddhism</i>, Chapter 3 (57-79).</li> <li>• F. Jinshi. <i>The Caves of Dunhuang</i>, Chapter 4 (34-45).</li> <li>• The Diamond Sutra <a href="https://www.bl.uk/collection-items/the-diamond-sutra">https://www.bl.uk/collection-items/the-diamond-sutra</a></li> <li>• About expeditions and collections please have a look at the International Dunhuang Project's website: <a href="http://idp.bl.uk/">http://idp.bl.uk/</a></li> <li>• For information regarding specific caves and high-resolution photos have a look at Digital Dunhuang's website: <a href="https://www.e-dunhuang.com/index.htm">https://www.e-dunhuang.com/index.htm</a></li> </ul> In-class Video Documentaries: Bamiyan, Dunhuang and Bezeklik Caves.
<b>7</b> <b>(2%)</b>	03/03	Part 3 - The Evolution of Buddhist Art in China, Korea, and Japan <ul style="list-style-type: none"> <li>• <i>The Art of Buddhism</i>, Chapter 4 (81-99) and 5 (101-125).</li> </ul>
	03/05	Part 4 - The Evolution of Buddhist Art in Southeast Asia <ul style="list-style-type: none"> <li>• <i>The Art of Buddhism</i>, Chapter 8 (163-187).</li> </ul>
<b>8</b> <b>(2%)</b>	03/10	<b>QHO 1 (5%)</b>
	03/12	<b>EAST ASIAN PAINTING</b> <ul style="list-style-type: none"> <li>• W. Yaoting. <i>Looking at Chinese Painting</i> (13-42).</li> <li>• M. Murase. <i>Emaki: Narrative Scrolls from Japan</i> ("Tale of Genji" 64-70).</li> <li>• Yang Yongliang: <a href="https://www.yangyongliang.com/">https://www.yangyongliang.com/</a></li> </ul>
<b>9</b> <b>(2%)</b>	03/17	<b>JAPANESE PRINTING</b> <ul style="list-style-type: none"> <li>• S. Addiss. <i>How to Look at Japanese Art</i>. ("Woodblock Prints" 94-114)</li> </ul> Japonism: <a href="https://www.theartstory.org/movement-japonism.htm">https://www.theartstory.org/movement-japonism.htm</a>
	03/19	Part 3-Tattoos, Ukiyo-e, and Manga. <ul style="list-style-type: none"> <li>• B. Koyama-Richard. <i>One Thousand Years of Manga</i> (9-35 and 222-223).</li> <li>• S. E. Thompson. <i>Tattoos in Japanese Prints</i> (5-31; 34-35).</li> </ul>
<b>10</b> <b>(2%)</b>	03/24 03/26 <b>MIDTERM PAPER</b>	<b>TEXTILES</b> <ul style="list-style-type: none"> <li>• M. Gasparini. "Intertwining History along the Silk Road." <i>Lotus Leaves</i> Vol. 22, N. 1 (2019): 3-17.</li> </ul>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
	<b>SUBMISSION by 5:00 p.m.</b>	<ul style="list-style-type: none"> <li>M. Żuchowska. "From China to Palmyra: The Value of Silk." <i>Światowit</i> XI (LII)/A 2013: 133-154</li> </ul>
<b>11</b>	<b>SPRING RECESS (03/30-04/03)</b>	
<b>12 (2%)</b>	04/07	<b>CERAMICS AND LACQUERWARE</b> <ul style="list-style-type: none"> <li>J. Rowson ed. <i>Chinese Art</i> ("Ceramics for Use" 212-255).</li> </ul>
	04/09	<ul style="list-style-type: none"> <li>Lacquerware <a href="https://galleryjapan.com/locale/en_US/technique/urushiwork/">https://galleryjapan.com/locale/en_US/technique/urushiwork/</a></li> <li>M. Kopplin. <i>Lacquerware in Asia, today and yesterday</i>. (25-78).</li> <li>Have Also a look at: M. Gasparini. "The Shōsō-in Repository and its Treasure." <a href="https://www.khanacademy.org/humanities/art-asia/art-japan/nara-period/a/the-shsin-repository-and-its-treasure">https://www.khanacademy.org/humanities/art-asia/art-japan/nara-period/a/the-shsin-repository-and-its-treasure</a></li> </ul>
<b>13 (2%)</b>	04/14	<b>THE MONGOL PERIOD</b> <ul style="list-style-type: none"> <li>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).</li> </ul>
	04/16	Video Documentary: <i>In the Footsteps of Marco Polo</i> + <b>related assignment (2%)</b>
<b>14 (2%)</b>	04/21	<b>TRANS-HIMALAYAN ART</b> <ul style="list-style-type: none"> <li><i>The Art of Buddhism</i>, Chapter 7 (147-161), 11(231-246), and 12 (247-261).</li> <li>Please have a look at: Tserin Sherpa (Contemporary Nepalese Artist) <a href="http://rossirossi.com/contemporaryartist/tsherin-sherpa/">http://rossirossi.com/contemporaryartist/tsherin-sherpa/</a></li> </ul>
	04/23	
<b>15 (2%)</b>	04/28	<b>THE MODERN PERIOD</b> <u>Mughal Art and Architecture of India</u> <ul style="list-style-type: none"> <li>J. Guy and D. Swallow, eds. <i>Arts of India 1550-1900</i> ("The Age of the Mughals" 57-107).</li> </ul>
	04/30	<u>Missionaries in China</u> <ul style="list-style-type: none"> <li>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).</li> </ul>
<b>16</b>	05/05 05/07	<b>THIS WEEK NO CLASSES</b>  <b>QHO 2 (ONLINE) (5%)</b>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
	<b>05/18</b>	<b>FINAL EXAM (paper is due by noon) Final Exam, 9:45 AM-Noon</b>

**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."

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

<b>FINAL EXAM – ARTH/ASIA 70C - ARTS OF ASIA</b>				
	<b>Weak</b>	<b>Fair/ok</b>	<b>Strong</b>	<b>%</b>
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%				

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Figures 1.5%				
<b>TOTAL 35%</b>				