

**San José State University**  
**Department of Art and Art History**  
**ARTH/ASIA 193B, Section 1, East West in Art**  
**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 13:30-14:45
<b>Classroom:</b>	Art Building 135
<b>Prerequisites:</b>	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.

**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 examines cross-cultural artistic encounters between the Western world (Europe and the Americas) and Asia through comparative, thematic sessions (that will cover an extended period, from the 4th cent. BCE to the contemporary period). Since Baron Ferdinand von Richthofen (1833-1905) coined the term “Silk Road” in 1877, the arts developed across the complex network of roads and sea routes from China to Europe has captivated the attention of the academic and scientific world. However, the “Silk Road” can be intended as a conceptual idea of cultural and artistic interactions that have always occurred in history, and that can be extended to the Americas in the modern period. The course covers a broad range of media such as sculptures, paintings, architectural elements, and textiles in comparison and their development and evolution over the centuries. This material will be discussed and re-evaluated from different perspectives in various lectures and recontextualized in the contemporary period. After a first part dedicated to ancient Eurasia, the course will focus on the opening of “new” sea routes that brought European missionaries to Asia and Asian slaves to the Americas, and the relative forms of art created. Finally, the last part of the course will disclose different types of socio-political and artistic interactions between East and West today.

## Course Goals

The course aims to help students to become familiar with the multicultural artistic interactions occurred in Eurasia and in the Americas over the centuries, to understand their historical complexity, the processes related to the transformation of styles and forms of art according to region and material available.

## Course Goals and Student Learning Objectives

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

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

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

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

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

## Learning Outcomes

Students will systematically compare and contextualized ideas, values, images, cultural artifacts, economic structures, technological developments, and attitudes of people from various EurAsian cultures, in both western and eastern parts of the world. Students will identify the historical context of their ideas and cultural traditions as represented in works of art and how they have influenced European and American culture. In addition, students will come to understand how these cultures have changed in response to internal and external dynamics.

## Required Texts/Readings and Other Material

The **REQUIRED** books for this course are:

Susan Whitfield ed. *Silk Roads: Peoples, Cultures, Landscapes*. University of California Press, 2019. (Please note that this book introduces only specific topics but does not cover everything. For this reason, other readings have been integrated and uploaded to Canvas. **You are also recommended to use historical and modern maps and atlas, and comparative timelines**).

Mariachiara Gasparini. *Transcending Patterns: Silk Road Cultural and Artistic Interactions through Central Asian Textile Images*. University of Hawai'i Press, 2019 (Recommended).

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

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 checking your participation 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.

### **Reading Responses**

Every week you are asked to submit online a **short analytical and critical response** related to the readings for a ten minute-discussion in class, and a **timeline** including places, objects, and main information covered in the readings. Please note that these assignments will be automatically opened and locked (in Canvas) every week after class (please ALWAYS check the schedule below and the assignments/modules in Canvas). **NO LATE 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** in order to have a personal survey ready for the quizzes, and the final exam, or, when possible, sketch the objects presented during the lectures. Also, you are required to **USE MAPS AND TIMELINES** to understand and compare time periods, empires, reigns, kingdoms, events etc.

**Quiz, Historical Timeline, and/or Object Comparison/Recognition (QHO):** There will be two in-class 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.**

### **Other assignments**

During the semester you will have small in-class and at-home assignments related to the material studied. The total of all of them will be worth 20% of your overall (final) grade.

### **Midterm Exam**

A 500-word **paper proposal** for the final exam. You should research an object held in a local museum and investigate the influence that this had on an Eastern culture (if the object is Western) or on Western culture (if the object is Eastern) (For instance: how a blue and white Chinese porcelain has influenced British tea culture,

or how and why it has been reproduced in form of a gadget, maybe a magnet sold in Chinatown; how a Japanese ukiyo-e printing influenced contemporary comic books in the USA etc.).

- Please note that **this not a researched paper** but only a proposal for the final digital 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 that will be provided in class and uploaded to Canvas. 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.**
- **Choose your topic/subject wisely because you are not allowed to change it for the final project (you can only extend it or link it to something else).**

### **Final Examination**

- A **researched (digital) project** related to the object/s of art or art technique **proposed in the previous midterm paper.**
- You are expected to **base your project on a map(s) and include photos of the objects or art technique, with related content.** On the map you should trace and discuss the evolution or/and development of your object or technique.

- **PLEASE NOTE** that you should follow the instructions provided in class (uploaded as ppt to Canvas after the workshop)
- Please don't forget to provide a **bibliography including at least 5 reliable sources** (as per instructions).
- **I WILL NOT grade project submitted AFTER THE DEADLINE.**

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

**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:**

- 15% - Reading Responses and Participation
- 10% (5% each) - Quizzes, Historical Timelines and/or Object Comparisons (QHO).
- 20% - Small in-class and at home assignments
- 25% - Midterm
- 30% - Final Exam

**GRADES ON CANVAS ARE NOT WEIGHTED.**

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 24-48 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 193B: East West in Art - Spring Semester 2020

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
<b>COURSE INTRO</b>		
<b>1</b>	01/23	Please print and bring a copy of the syllabus.
<b>BEYOND THE “SILK ROAD”</b>		
<b>2</b>	01/28	<p>Book: 20 Mapping the Silk Roads; 40 Photography of central Asia; 50 Where the grass meets the sky; 124 The roof of the world.</p> <ul style="list-style-type: none"> <li>• Watch the video-documentary <i>In the footsteps of Marco Polo</i> and include your favorite scene and the reason in your weekly reading response <a href="https://www.wliw.org/marcopolo/2008/12/04/watch-the-full-episode/">https://www.wliw.org/marcopolo/2008/12/04/watch-the-full-episode/</a></li> <li>• Explore the photo gallery of Michael Yamashita, select a picture of the Silk Road and in a few words explain why it caught your attention. <a href="https://www.michaelyamashita.com/Portfolio/1/thumbs">https://www.michaelyamashita.com/Portfolio/1/thumbs</a></li> </ul>
<b>NOMADIC PEOPLE</b>		
	01/30	Book: 60 Gold from the earth; 64 The ‘wandering Scythians’ and other steppe pastoralists; 70 The steppe and the Chinese world; 77 The steppe and the Iranian world; 82 The steppe and the Roman world.
<b>3</b>	02/04	<p>Book: 89 The wings of the Turks; 97 Stones on the steppe: a mortuary landscape; 105 Belts, daggers and earrings of gold: steppe luxuries.</p> <ul style="list-style-type: none"> <li>• Watch the video-documentary: “Horse-Lords: A Brief History of the Scythians” <a href="https://www.youtube.com/watch?v=-IAxEtT3lfA&amp;t=146s">https://www.youtube.com/watch?v=-IAxEtT3lfA&amp;t=146s</a></li> </ul>
	02/06	<ul style="list-style-type: none"> <li>• Read “Making Art from the Materials Left Behind at the US-Mexico Border” <a href="https://hyperallergic.com/309764/making-art-from-the-materials-left-behind-at-the-us-mexico-border/">https://hyperallergic.com/309764/making-art-from-the-materials-left-behind-at-the-us-mexico-border/</a> and “California Gold Rush” <a href="https://www.history.com/topics/westward-expansion/gold-rush-of-1849">https://www.history.com/topics/westward-expansion/gold-rush-of-1849</a> and explore the website: “Ellis Island” <a href="https://www.nps.gov/elis/index.htm">https://www.nps.gov/elis/index.htm</a></li> <li>• <b>IN-CLASS DISCUSSION/WORKSHOP</b> (please bring your laptop) on <b>nomadism and immigration.</b></li> </ul>
<b>RELIGIONS</b>		
<b>4</b>	02/11 (Last Day to Add Courses & Register Late)	<p>Book: 137 Settlers from the steppe: the Kushan, Hephthalites and other empires; 144 Buddhism and Christianity on the Silk Roads.</p> <ul style="list-style-type: none"> <li>• <b>Case study:</b> The three hares. Read <a href="https://chinesepuzzles.org/three-hares/">https://chinesepuzzles.org/three-hares/</a> and explore the website: “The three hares project” <a href="http://www.chrischapmanphotography.co.uk/hares/page7.htm">http://www.chrischapmanphotography.co.uk/hares/page7.htm</a></li> </ul>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
	02/13	<p>Book: 153 Buddhism and trade: moving eastwards from Gandhāra to China; 201 Sculpting men and gods: influences across Eurasia.</p> <ul style="list-style-type: none"> <li>• Explore and read <b>all sections</b> (on the right) of the Asian Society’s website: Art of Gandhara <a href="http://sites.asiasociety.org/gandhara/">http://sites.asiasociety.org/gandhara/</a>.</li> <li>• Ancient Greek may have built China’s famous Terracotta Army – 1,500 years before Marco Polo <a href="https://www.independent.co.uk/news/science/china-terracotta-army-ancient-greek-sculptors-alexander-the-great-marco-polo-a7357606.html">https://www.independent.co.uk/news/science/china-terracotta-army-ancient-greek-sculptors-alexander-the-great-marco-polo-a7357606.html</a></li> <li>• Watch the video-documentary: <i>Gandhara the Renaissance of Buddhism</i>. <a href="https://www.youtube.com/watch?v=x4jSQm7Eaug&amp;t=499s">https://www.youtube.com/watch?v=x4jSQm7Eaug&amp;t=499s</a></li> </ul>
<b>5</b>	02/18	<p>Book: 169 Christian monasticism in Africa and Asia; 177 Revering the bones of the dead: relic worship in Buddhism and Christianity.</p> <ul style="list-style-type: none"> <li>• Create an account to access the Dunhuang Caves and search and explore <b>Mogao Cave 017</b> (in the list of caves below) <a href="https://www.e-dunhuang.com/">https://www.e-dunhuang.com/</a> and read “The paintings and manuscripts from cave 17 at Mogao” <a href="https://www.khanacademy.org/humanities/art-asia/imperial-china/tang-dynasty/a/the-paintings-and-manuscripts-from-cave-17-at-mogao-1-of-2">https://www.khanacademy.org/humanities/art-asia/imperial-china/tang-dynasty/a/the-paintings-and-manuscripts-from-cave-17-at-mogao-1-of-2</a></li> <li>• The <b>Shōsō-in Repository</b>: <a href="https://smarthistory.org/the-shosoin-repository/">https://smarthistory.org/the-shosoin-repository/</a></li> <li>• M. Gasparini. <i>Transcending Patterns</i>; 159-165.</li> <li>• <b>Research a European Christian cathedral’s treasury</b> (for instance: Trier, Essen, Aachen, Perugia, Sens etc.) and compare it with the Asian ones above. Explain, in a few words, your comparison (please include a few examples).</li> </ul>
	02/20	<p>Book: 347 Zoroastrianism the spread of ancient religion; 357 Manichaeism: its flourishing and demise.</p> <ul style="list-style-type: none"> <li>• “Manichaean Art” <a href="http://www.iranicaonline.org/articles/manichean-art#prettyPhoto">http://www.iranicaonline.org/articles/manichean-art#prettyPhoto</a></li> <li>• Please have a look at the Ceremonial Zoroastrian bowl in the Asian Art Museum in San Francisco <a href="http://searchcollection.asianart.org/view/objects/asitem/19387/18?t:state:flow=59d629cf-bd12-4f7b-b6ea-0289509896ac">http://searchcollection.asianart.org/view/objects/asitem/19387/18?t:state:flow=59d629cf-bd12-4f7b-b6ea-0289509896ac</a></li> <li>• <b>Case Study</b>: J. A. Lerner. “Zoroastrian Funerary Beliefs and Practices Known from the Sino-Sogdian Tombs in China.” <i>The Silk Road</i> 9 (2011): 18-25.</li> </ul>
<b>6</b>	02/25	<p>Book: 233: Arabia: the land of frankincense and myrrh; 256 Islam: a new faith on the Silk Roads; 434 Judaism in the Indian Ocean world.</p> <p><b>Case Study</b>: “Hagia Sophia” (Please watch the three related videos: “Hagia Sophia: Istanbul,” Theotokos mosaic, apse, Hagia Sophia, Istanbul,” and “Hagia Sophia as mosque”).</p>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
		<a href="https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/a/hagia-sophia-istanbul">https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/a/hagia-sophia-istanbul</a>
	02/27	<ul style="list-style-type: none"> <li>• E. Mikkelsen. “The Vikings and Islam” (Chapter 39), <i>The Viking World</i> ed. Stefan Brick and Neil Price (Routledge, 2011), 543-549.</li> <li>• The Oseberg Viking Ship Burial <a href="http://irisharchaeology.ie/2012/09/the-oseberg-viking-ship-burial/">http://irisharchaeology.ie/2012/09/the-oseberg-viking-ship-burial/</a></li> </ul>
<b>URBAN SETTLEMENTS</b>		
7	03/03	Book: 160 Linked economics: Buddhist monasteries and cities; 203 Ai Khanoum: a Greek colony in Central Asia; 212 Hills and valleys of sands; 226 Oasis kingdoms of the Taklamakan.
	03/05	Book: 283 Arteries of the Silk Roads; 291: Uncovering great cities and temples. <ul style="list-style-type: none"> <li>• “Nara capital built in the shadow of the Chinese empire and under the influence of the Silk Road” <a href="https://heritageofjapan.wordpress.com/6-nara-period-sees-the-nurturing-of-chinese-culture/in-the-shadow-of-the-chinese-empire/">https://heritageofjapan.wordpress.com/6-nara-period-sees-the-nurturing-of-chinese-culture/in-the-shadow-of-the-chinese-empire/</a></li> <li>• Bernard O’Kane. “From Tents to Pavilions: Royal Mobility and Persian Palace Design.” <i>Ars Orientalis</i>. Vol. 23, 249-268.</li> </ul>
8	03/10	<ul style="list-style-type: none"> <li>• Read the Introduction of Eduard W. Said, <i>Orientalism</i> (Routledge, 1978), 9-36.</li> <li>• “Colonial and Neocolonial Urban Cultures” <a href="https://www.britannica.com/topic/urban-culture/Colonial-and-neocolonial-urban-cultures">https://www.britannica.com/topic/urban-culture/Colonial-and-neocolonial-urban-cultures</a></li> <li>• <b>Case Study in comparison:</b> Chinatown <a href="https://www.pbs.org/kqed/chinatown/resourceguide/story.html">https://www.pbs.org/kqed/chinatown/resourceguide/story.html</a></li> </ul>
	03/12	<b>QHO 1 MIDTERM SUBMISSION</b>
<b>MERCHANTS, TRADE, AND MONEY</b>		
9	03/17	Book: 294 Great empires of the Silk Roads; 303 Money and mints. <ul style="list-style-type: none"> <li>• S. Whitfield. “A Horde of Kushan Coins,” in <i>Silk Slave and Stupas: Material Culture of the Silk Road</i> (University of California Press, 2018), 17-80.</li> <li>• N. MacGregor. “Credit Card.” <i>A History of the World in 100 Objects</i>. (Penguin Books: 2010), 647-651</li> </ul>
	03/19	Book: 245 Camels and caravanserai: traversing the desert. <ul style="list-style-type: none"> <li>• M. Gasparini. <i>Transcending Patterns</i>; 126-133.</li> </ul>
10	03/24	Book: 112 The caftan: fashion across the Silk Road; 310 Silkworms and mulberry trees: Silk Road settlers; 316 Complex looms for complex silks; 325 Yarns, textiles and dyes.

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
	03/26	<ul style="list-style-type: none"> <li>• <b>Read: Peter Linenthal. <i>Jaya's Golden Necklace (A Silk Road Tale)</i> and select an art work among those studied to date and <b>write a short tale about/including it.</b></b></li> </ul>
<b>SPRING RECESS (03/30-04/03)</b>		
<b>SEA ROUTES AND SLAVES</b>		
<b>11</b>	04/07	Book: 374 Interconnected seas; 386 Travelling the treacherous seas: pirates, storms and sirens; 394 Ships and shipbuilding.
	04/09	<ul style="list-style-type: none"> <li>• M. Pirazzoli-t' Serstevens. "The Brunei Shipwreck: A Witness to the International Trade in the China Sea around 1500." <i>Silk Road</i> 9 (2011): 5-17</li> <li>• <i>Lost at Sea: Art Recovered from Shipwreck</i> (at Asian Art Museum in San Francisco, until March 22, 2020). <a href="http://www.asianart.org/exhibitions/lost-at-sea">http://www.asianart.org/exhibitions/lost-at-sea</a></li> </ul>
<b>12</b>	04/14	Book: 415 Pirates and slaves on the South China Sea; <ul style="list-style-type: none"> <li>• Susan Whitfield. "The Unknown Slave," in <i>Silk, Slaves and Stupas: Material Culture of the Silk Road</i>. University of California Press, 2018; 250-272.</li> </ul>
	04/16	<ul style="list-style-type: none"> <li>• K.H. Corrigan, "Asian Luxury Exports to Colonial America," in <i>Made in the Americas: The New World Discovers Asia</i> (38-51).</li> <li>• F. L. Lee. "The Influence of Slavery through Contemporary Art" <i>The New York Times</i>. <a href="https://www.nytimes.com/2006/06/13/arts/13wils.html">https://www.nytimes.com/2006/06/13/arts/13wils.html</a></li> </ul>
<b>GLASS, METALWORK, AND CERAMICS</b>		
<b>13</b>	04/21	Book: 188 Ores from the mountains: mining and metallurgy; 420 From beads to bowls: glass production and trade. <ul style="list-style-type: none"> <li>• J. Rowson. "Central Asian Silver and Its Influence on Chinese Ceramic." <i>Bulletin of the Asia Institute</i>. New Series, Vol. 5 (1991): 139-151.</li> </ul>
	04/23	Book: 338 Ceramics from Mesopotamia to China. <ul style="list-style-type: none"> <li>• Yuka Kadoi. "How Islamic Ornament was Reworked in China." <i>Beiträge zur Islamischen Kunst und Archäologie</i>. Band 3 (2012); 237-252.</li> </ul>
<b>PAPER AND PRINTING</b>		
<b>14</b>	04/28	Book: 331 Paper and printing. 403: Astronomy and navigation. <ul style="list-style-type: none"> <li>• S. Whitfield. "A Chinese Almanac." <i>Silk Slaves and Stupas: Material Culture on the Silk Road</i>: 219-249.</li> </ul>
	04/30	<ul style="list-style-type: none"> <li>• <b>Research and, in a few words, compare <i>The Diamond Sutra</i>, <i>The Book of Kells</i>, and the Gutenberg Bible.</b></li> </ul>

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
<b>CONTEMPORARY PERIOD</b>		
<b>15</b>	05/05 05/07	<p>Book: 269 Lutes, pipa and ouds: The Silk Road spread of the stringed instrument.</p> <ul style="list-style-type: none"> <li>• Watch: Coldplay vs. Beyonce. <i>Hymn for the Weekend</i> <a href="https://www.youtube.com/watch?v=YykjpeuMNEk">https://www.youtube.com/watch?v=YykjpeuMNEk</a></li> <li>• Coldplay vs Rihanna. Princess of China <a href="https://www.youtube.com/watch?v=1Uw6ZkbsAH8">https://www.youtube.com/watch?v=1Uw6ZkbsAH8</a> Kathy Perry. <i>Unconditionally</i> at AMA 2013 <a href="https://www.youtube.com/watch?v=iXqcjgX-I9E">https://www.youtube.com/watch?v=iXqcjgX-I9E</a></li> <li>• Bruno Mars accused of cultural appropriation: <a href="https://www.nme.com/news/music/bruno-mars-accused-cultural-appropriation-2261789">https://www.nme.com/news/music/bruno-mars-accused-cultural-appropriation-2261789</a></li> </ul> <p><b>QHO 2 (online)</b></p> <p><b>THIS WEEK NO CLASSES</b></p>
	<b>05/19 FINAL EXAM 12:15-2:30 PM</b>	<b>FINAL EXAM to be submitted online by 2.30 pm.</b>

### ARTH 193B

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

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

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

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

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

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

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