

San José State University
Department of Art & Art History
ARTH 193A-02, Worlds of Art & Culture, Spring 2021

Course and Contact Information

Instructor:	Josine Eikelenboom Smits, Ph.D.
Office Location:	Art 121
Telephone:	Email preferred
Email	josine.smits@sjsu.edu
Office Hours:	Thursday 10:30-11:30 AM and 1:30-2:30PM; or by appointment Zoom link available by email request and on Canvas
Class Days/Time:	TR 3:00-4:15 PM Zoom link available by email request and on Canvas
Classroom:	ART135
Prerequisites:	Satisfaction of Writing Skills Test; Completion of lower division GE Core; Upper division standing; Completion of or current enrollment in 100W is strongly recommended.
GE/SJSU Studies Category:	Area V: Culture, Civilization, and Global Understanding

Department 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](tel:408-924-4320), art@sjsu.edu

Course Format and MYSJSU Messaging

For the Spring 2021 semester this course has adopted a blended online format of asynchronous lectures and weekly synchronous class meetings for Q&A sessions, in-class workshops and discussions. Course materials such as the syllabus, major assignment handouts, slide presentations and readings etc. may be found on Canvas ([Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>). You are responsible for regularly checking with the messaging system through MySJSU.

Course Description

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

This course is devoted to the theme of Earth Life Art. Illustrated lectures will introduce students to historical and global perspectives on the relationship between nature and humankind. They will discover the interconnectedness between culture and the natural environment by studying such wide-ranging topics as the indigenous arts of Australia and North America; the landscape painting of medieval China and Japan; the Zen garden and the tea ceremony. They will witness the growth of an ecological awareness among the landscape painters of the Romantic era in Germany, England and France, who shared common fields of interest with the scientists of their time. Hands-on projects and group discussions will allow students to delve deeply into the environmental concerns, innovative strategies, and creative responses of artists working today.

GE Learning Outcomes (GELO)

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

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

Course Learning Outcomes (CLO)

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

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

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

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

Texts/Readings

There will be no text book for this course. Instead, you will be assigned a selection of readings which have been scanned and posted on Canvas.

See the following list as well as the course schedule below. The study guides with questions which accompany the readings can also be found on Canvas.

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

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

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

- Dunaway, Finis. "Reframing the Last Frontier: Subhankar Banerjee and the Visual Politics of the Arctic National Wildlife Refuge." In *A Keener Perception: Ecocritical Studies in American Art History*, edited by Alan C.Braddock, and Christoph Irmischer, 254-274. Tuscaloosa: U of Alabama P, 2009.
- Lang, William L. "Big Water, Great River: Two Ways of Seeing the Columbia." In *Landscapes and Communities on the Pacific Rim: Cultural Perspectives from Asia to the Pacific Northwest*, edited by Karen K.Gaul, and Jackie Hiltz, 130-146. Armonk, NY: M.E.Sharpe, 2000.
- Morphy, Howard. "Inner Landscapes: The Fourth Dimension." In *The Oxford Companion to Aboriginal Art and Culture*, edited by Sylvia Kleinert, and Margo Neale, 129-136 and fig.220. Oxford UP, 2000.
- Noakes, Vivien, ed. *Edward Lear: Selected Letters*, 96-98, 124-126. Oxford: Clarendon Press, 1988.
- Thomas, Greg M. *Art and Ecology in Nineteenth-Century France: The Landscapes of Théodore Rousseau*, 173-196, 214-217. Princeton UP, 2000.
- Weintraub, Linda. *To Life! Eco Art in Pursuit of a Sustainable Planet*, 53-57, 183-188, 230-236. Berkeley: UC Press, 2012.

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

- Beidleman, Linda H. *Plants of the San Francisco Bay Region: Mendocino to Monterey*. Berkeley: UC Press, 2013 (available electronically).
- Bornstein, Carol, et al. *California Native Plants for the Garden*. Los Olivos, CA: Cachuma Press, 2005.
- Lanner, Ronald M., *Conifers of California*. Los Olivos, CA: Cachuma Press, 1999.
- Pavlik, Bruce M., et al. *Oaks of California*. Los Olivos, CA: Cachuma Press, 1991.
- Smith, James P., et al. *Field Guide to Grasses of California*. California Natural History Guides 110. Berkeley: University of California Press, 2014.
- Stuart, John D., et al. *Trees and shrubs of California*. California Natural History Guides 62. Berkeley: University of California Press, 2001.
- Turner, Mark et al. *Wildflowers of the Pacific Northwest*. Portland, OR: Timber Press, 2006.

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

Other equipment / material

A sketchbook (6x8 in.) and a mobile phone with GPS will be required for journal entries and iNaturalist observations.

Library Liaison

Gareth Scott is the liaison librarian for Art and Art History at Dr. Martin Luther King, Jr. Library. He can be reached via e-mail: Gareth.Scott@sjsu.edu or by telephone at (408) 808-2094. His office is located on the 4th floor Administration Offices of King Library and he welcomes students to contact him with research questions.

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

Course Requirements and Assignments

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

Examinations: There will be one midterm and one final examination. Each will account for **20%** of your final grade. They will be non-cumulative. Material covered will be from class lectures and from the assigned readings. The midterm as well as the final examination will include one or all of the following: image identifications and analyses, image comparisons (CLO 1,2), short answer questions (GELO 1,2,3) and essay questions (GELO 1,2,3; CLO 1,2). These exam essay questions will be based on the study guides for readings posted on Canvas. Be ready to connect the study guide questions to the materials learned in class.

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

Cheating will result in a grade of "0".

See course schedule below for the exam dates.

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

For **Essay #1** you will visit one of the following Museums: The Cantor Arts Center at Stanford University (free admission, closed Tuesday); the De Young, which is one of the Fine Arts Museums of San Francisco (closed Monday); or the Asian Art Museum in San Francisco (closed Monday). Most museums are closed on either Monday or Tuesday. Make sure to check before you go. **Note: if the museums are closed due to Covid-19, a virtual museum visit may be substituted.**

Select 2 works of traditional **non-western** (i.e. neither American nor Western European) art from the museum collection which are inspired by nature. Describe how they are related to each other and to the natural environment in a meaningful way. Introduce your topic with a thesis statement (underline your thesis statement). Compare and contrast the selected works. Write your analysis and conclusions in 3 pages (double-spaced; not including illustrations) (CLO 1,2). Include illustrations in an appendix with captions. Attach your museum ticket or other proof of attendance to the submitted essay. Submit online to Canvas Assignments.

Assignment Due: Beginning of class February 18th.

Essay #2 will be a research paper on contemporary environmental art. Find a minimum of 3 reliable sources on a topic of your choice.

Choose a project or work of art that fulfills all of the following requirements: 1) It was created between 1960 and the present day. 2) It promotes an ecological world view and/or addresses current issues or crises in the natural environment. 3) It is not by one of the artists featured in class (Subhankar Banerjee, Andy Goldsworthy, Ant Farm, Maya Lin, Margaret Mee, Edward Burtynski-*Water*, Tom Killion). 4) It has not yet been claimed by one of your fellow students in the sign-up list (select different artists to avoid overlap).

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

**Construct a thesis statement defining your theme (underline your thesis statement). Analyze and interpret the selected project or work of art; place it in its historical and environmental context; identify the creative environmental strategies employed by the artist (refer to the ARTH193A *Art and Environment: Creative strategies* handout posted on Canvas); and draw your conclusions. Place the images with captions in an Appendix. Minimum of 3 pages (double-spaced; not including quotations, bibliography and notes, and illustrations) (GELO 1,2,3; CLO 1,2).

***Provide an annotated bibliography (for tips on how to analyze sources see the handout posted on the Course Webpage). Include illustrations with captions in an Appendix. Submit the essay online to Canvas Assignments as well as a hardcopy in class.

Assignment Due: Beginning of class April 29th.

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

Assignment Due: May 4th.

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

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

Writing Rubric: (5-point rubric for writing, as suggested by GE Assessment)

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

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

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

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

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

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

In addition, refer to the following manuscript format requirements:

Format for Both Essays:

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

Final Examination

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

Grading Information, Determination of Grades

Participation: Your results on 10 sketchbook drawings of native California plants (7) and trees (3), your postings of drawings and photos on Canvas with a short narrative, and of photos and identifications on <https://www.inaturalist.org/> will contribute **10%** of your participation grade. **See course schedule below for the due dates.**

Active participation in classroom workshop activities, class discussions and group presentations will contribute another **20%** of your grade (GELO 1,2,3; CLO 1,2).

Medical or counseling documentation is required for making up late or missed work. Failure to complete the term essays, midterm and the final exam will result in a failing grade for the course.

Extra Credit Options:

There are no extra credit options for this course.

Course Grade Breakdown:

Midterm	20%
Final Exam	20%
Term Essay #1 (Museum paper)	15%
Term Essay #2 (Environmental art)	15%
Participation	30%

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

A+ : 97% - 100%

A : 93% - 96.9%

A- : 90% - 92.9%

B+: 87% - 89.9%
C+: 77% - 79.9%
D+: 67% - 69.9%
F : ≤ 59.9%

B : 83% - 86.9%
C : 73% - 76.9%
D : 63% - 66.9%

B- : 80% - 82.9%
C- : 70% - 72.9%
D- : 60% - 62.9%

Passage of the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C- not accepted), and completion of Core General Education are prerequisite to all SJSU Studies courses. Completion of, or co-registration in, 100W is strongly recommended. A minimum aggregate GPA of 2.0 in GE Areas R, S, & V shall be required of all students.”

Classroom Protocol

Please arrive on time in Zoom class meetings. Keep your video turned on. Abide by the student conduct code. Your attendance and active participation in class is critical to your success as a student. If you miss a class meeting due to illness, make sure you obtain the notes from your fellow students. Catching up is *your* responsibility.

NOTE that University policy F69-24, “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>”

Student Support Services

Our campus has developed the Spartan Support Network to bring students together with specific campus resources promoting academic success. I have agreed to participate in this program and may refer you to it if I believe you may benefit from the services provided by Spartan Support Network to succeed in this course.

ARTH 193A-02, Worlds of Art & Culture, Spring 2021

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 28	Course Introduction. Zoom class meeting (the recurring link for all Zoom class meetings has been posted on the Canvas Home Page)
2	February 2	Artists and Explorers: Hodges in the Pacific; Easter Island German Romantics: Runge (botany and optics) <i>Assignment Due:</i> Set up iNaturalist account on https://www.inaturalist.org/ with username in the following format: LastNameFirstName
2	February 4	Runge continued; Friedrich (meteorology) Zoom class meeting
3	February 9	Friedrich continued
3	February 11	Workshop #1: Children in Nature Zoom class meeting -Read Dunaway 254-274, and complete study guide 1. Start Group Discussion of Study Guide 1 on Canvas
4	February 16	British Watercolor School; Palmer -Read Abley 28-31, 100-103, 108, and study Plate II.
4	February 18	Turner; Picturesque and the Sublime Zoom class meeting In-class Discussion of Study Guide 1. <i>Assignment Due: TERM ESSAY #1 (Museum project). Beginning of class February 18.</i>
5	February 23	Turner continued (geology and optics); Constable (meteorology)

Week	Date	Topics, Readings, Assignments, Deadlines
5	February 25	<p>Constable continued Zoom class meeting</p> <p>-Read Noakes 96-98, 124-126</p>
6	March 2	<p>French Landscape; Corot (optics) -Read Thomas 173-196, 214-217, and complete study guide 2; refer to images for study guide 2.</p> <p>Start Group Discussion of Study Guide 2 on Canvas</p>
6	March 4	<p>Botanical illustrated volumes and Ukiyo-e from the King Library Special Collections Zoom class meeting</p>
7	March 9	<p>School of Barbizon: Rousseau (ecology) and Millet</p>
7	March 11	<p>Workshop #2: Agriculture and Art: Millet, Andy Goldsworthy Zoom class meeting</p> <p>In-class Discussion of Study Guide 2</p> <p>-Read Weintraub 183-188.</p> <p>Group Assignment Due: Post Study Guides 1 and 2 Group Responses on Canvas Discussions</p>
8	March 16	<p>MIDTERM-March 16</p>
8	March 18	<p>Indigenous art of Australia Zoom class meeting</p> <p>-Read Morphy 129-136, study fig.220. Complete study guide 3.</p> <p>Start Group Discussion of Study Guide 3 on Canvas</p>
9	March 23	<p>Indigenous art of the American Southwest -Read Lang 130-146. Complete study guide 4.</p>

Week	Date	Topics, Readings, Assignments, Deadlines
		Start Group Discussion of Study Guide 4 on Canvas
9	March 25	Indigenous art of the Pacific Northwest Coast Zoom class meeting In-class Discussion of Study Guides 3 and 4
10	March 29- April 2	SPRING BREAK
11	April 6	Workshop #3: Rivers: <i>DamNation</i>. Creative strategies for Eco-Art: Maya Lin and Ant Farm. Zoom class meeting -Read Weintraub 53-57; 230-236. Assignment Due: Shifting Baseline interview with grandparent (oral history) Group Assignment Due: Post Study Guides 3 and 4 Group Responses on Canvas Discussions
11	April 8	Chinese landscape of the Tang, Five Dynasties and Northern Song -Read Anderson 157-183 and complete study guide 5. Start Group Discussion of Study Guide 5 on Canvas
12	April 13	Chinese landscape continued: Northern and Southern Song
12	April 15	California Native Basketry Zoom class meeting In-class Discussion of Study Guide 5. Native Plant Assignment Due. Post pictures of sketchbook/journals with plant identifications and narrative on Canvas. Beginning of class, April 15th. Assignment Due: Post California Native Basketry highlight in Canvas Discussions.
13	April 20	Chinese Chan and Japanese Zen painting

Week	Date	Topics, Readings, Assignments, Deadlines
		-Read Bashō, 71-95, 146. Complete study guide 6 Start Group Discussion of Study Guide 6 on Canvas
13	April 22	Zen gardens; Muromachi period Zoom class meeting In-class discussion of Study Guide 6
14	April 27	The arts of Japan continued, the tea ceremony; Momoyama period Group Assignment Due: Post Study Guides 5 and 6 Group Responses on Canvas Discussions
14	April 29	Workshop #4: Artistic and scientific explorations of South America: Maria Sibylla Merian, Alexander von Humboldt, Frederic Church, Margaret Mee. Zoom class meeting Assignment Due: TERM ESSAY #2. Beginning of class April 29.
15	May 4	Van Gogh: Japonisme and the late Romantic appreciation of nature (botany) Assignment Due: Post essay #2 to your group on Canvas People. Beginning of class May 4.
15	May 6	Group discussions and in-class work on presentations Zoom class meeting
16	May 11	Group presentations. Zoom class meeting
16	May 13	Group presentations. After Ice Poster session. Last Day of Class. Zoom class meeting

Week	Date	Topics, Readings, Assignments, Deadlines
Final Exam*	May 24	FINAL EXAM- Monday May 24, 2:45-4 PM.

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