

AH 103-001

World Art:

Themes in Asian Art

Monday/Wednesday/Friday, 10:00 – 10:50
Fine Arts Building Room 208

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SYLLABUS

Course Overview

This course introduces the art of East Asia, mainly focusing on China and Japan, but also examining art in India and Korea. The course syllabus combines chronology with a thematic approach, giving a sense of historical development while examining specific cultural manifestations or media. Students will learn to identify and distinguish between works from different periods and related cultures through methods of visual analysis, as well as gain an understanding of the cultural context of East Asian art. No prior experience with art history or Asian culture is expected.

The course is divided into four sections. **Early East Asia** will examine the beginnings of visual culture in the region, home to some of the world's earliest and finest surviving human creations. **Buddhism** investigates the Indian origins of one of the world's great religions and follows the development of artworks that emanate from it. **Painting in East Asia** explores two-dimensional visual depiction and the quintessential ideals, materials, and formats that characterize it. **Applied Arts** will show how arts that are often described as merely "functional" had a major impact on East Asian visual culture.

This course is designed for undergraduate students. No prior experience with Asian art or culture is expected.

Course Objectives

Students in this course should gain a broad understanding of the context within which Asian art developed. In addition to becoming familiar with important works of Asian art, they should learn how these works were conceived and executed, and why they are considered important. As a class, we will also learn to identify and distinguish Asian artworks according to such aspects as style, artist, and period through methods of visual analysis, and to express what we learn in coherent written form. Finally, because Asia was the birthplace of some of the world's most advanced historical cultures, it is hoped that students will gain not only knowledge of, but respect for, a region of the world very different from their own.

Course Requirements

Exams: A Midterm Exam and a Final Exam will be given. The makeup of these exams will include multiple choice, short answer, and essay sections. Each exam will be worth 30% of the semester grade.

Paper: Each student is required to produce a comparison/contrast paper on two works selected from a class file located in ARTstor. I will be uploading images to the file throughout the semester. The paper must be two pages in length and include a bibliography (Sources Consulted) and reference notes for all material quoted or information taken from published sources. Further details concerning the paper will be distributed during the first half of the semester. The paper will count for 20% of the final grade.

Pop Quizzes: There will be four pop quizzes in the course of the semester. Each will be worth five percentage points toward the final grade and will relate to the reading assigned for the day that the quiz is given. Since there are no makeups of quizzes for unexcused absences, the best way to avoid getting a “zero” on a quiz is to read the selection and attend class. Excused absences on quiz days will be made up by completing a short writing assignment on the particular quiz topic.

Required work: Exams – 60%; Paper – 20%; Quizzes (4) – 20% = 100%

Grading scale: 90%+ - A; 80-89% - B; 70-79% - C; 60-69% - D; below 60% – E.

Course readings – The reading assignments are very important preparation for class sessions. I have done my best to make them as short and focused as possible. Class discussions will assume that students have done the reading, so it is advisable to be prepared. Although there will be some handouts, most readings will be available through the UK Libraries InfoCat, “Course Reserves” tab, by selecting the instructor and course number and entering a password which will be posted during class.

Write Course Reserve Password for this course here --> _____

For student reference, several general texts on Asian art have been placed on physical reserve in the Lucille Little Fine Arts Library. They are listed at the end of this syllabus and can be used in writing the course paper, as well as for course background and exam preparation.

Attendance – Because this is a course dealing with the history of visual art, class attendance is extremely important. The discussions in class and your notes about them will be, along with your readings and visual materials, your most important points of reference to prepare for the exams. Therefore, it is advisable that students do their very best to attend all class sessions.

- A Session Participants list will be passed around at the beginning of each class, then placed at the front of the room. Each member should sign in legibly to get credit for attending that session. I will take absences into account when deciding to raise or lower marginal grades.

Note-taking – Taking notes is an essential part of absorbing and retaining the material in class lectures. Students are required to have a notebook with enough blank pages to log notes for all of the course’s thirty-eight (38) lecture sessions. Each lecture will entail 2-3 pages of notes, so a notebook of 100 pages should be sufficient. In particular, image headings and instructor notes on the white board should be carefully copied. In addition to the notebook, a folder for holding handouts will be useful.

Participation: All class members are expected to be prepared for class and to demonstrate it by active participation in class discussion. On occasions when the class breaks up into small groups to address a specific task or topic, each member should contribute as much as possible to the objective of their group.

Class Visit to the Cincinnati Art Museum – A visit to view works of Asian art at the Cincinnati Art Museum will be scheduled for a Saturday during the semester, probably in late February. While it is unlikely that every class member will be able to participate on that day, those who are unable to attend the scheduled visit will need to visit on their own and complete a writing assignment on their experience. Arrangements will be made so the largest number of students are able to attend the Saturday class visit.

Academic Honesty –

Cheating - Students are encouraged to interact with each other regarding classroom work as much as possible – *except* when an exam is being given. Each student's work must be her/his own. Exams are monitored.

Plagiarism - Plagiarism is a serious offence that can result in a failing grade and punishment by the University. See the handout “Plagiarism: What is it?” to learn how to avoid plagiarism when writing papers.

Course Incompletes – These are granted only under exceptional circumstances. The basic requirements for an incomplete are: 1) you must be passing the course; 2) there must be only one significant assignment outstanding; 3) you must have an insurmountable problem that prevents you from completing the course. If you believe this describes your case, you must request an incomplete from me.

Classroom Etiquette –

- Please turn off cell phones before class begins.
- Class must begin promptly in order to cover the necessary material.
- Except for an emergency (such as sudden illness) students should not leave the classroom unless cleared with me before class.
- Please take care of restroom and other needs before class begins.
- Only class materials should be on desks during classtime.
- Beverages in class are fine; food is not, as it is messy and distracting to others.
- Recording devices are allowed, but must be first approved by me. They are recommended for non-native speakers of English.

CLASS SCHEDULE

January 9 – Practical concerns, introductions, class overview, writing sample

January 11 – Asian Geography (handout).

January 14 – Historical Periods of East Asia (Charts: Lee 10-16).

January 16 – Languages of East Asia: Chinese, Korean, and Japanese

ANCIENT EAST ASIA

January 18 – Early Asian Civilizations (Lee 18-28).

January 23 – Carved Jades and Cast Bronzes of China's Shang and Zhou Dynasties (Stokstad 399-402).

January 25 – The Imperial Tomb Complex of Qin Shihuangdi (handout).

January 28 – Imperial Arts of Qin Dynasty China.

January 30 – Tomb Art of Han Dynasty China (Lee 57-61, 67-70).

February 1 – Funerary Art of Tang Dynasty China (handout).

BUDDHISM

February 4 – Introduction to Buddhism (Lee 80-82).

February 6 – Early Buddhist Art in India (Stokstad 371-377).

February 8 – Indian Buddhist Sculpture (Stokstad 378-382).

February 11 – The Iconography of Buddhism (handout).

February 13 – Crossing Boundaries I: Early Buddhist Sculpture Style in East Asia (Lee 156-171).

February 15 – Crossing Boundaries II: Tang/Nara Dynasty Buddhist Style in China and Japan (Lee 171-188).

February 18–Major East Asian Buddhist Sects and Their Art (handout).

February 20 – Buddhist Art in Heian Period Japan (Lee 316-318; Stokstad 430-433; Mason 120-121).

February 22 – Helpers on the Road to Enlightenment: The Bodhisattvas Ksitigarbha and Avalokitesvara (J. Jizō and Kannon) (Lee 397-404).

February 25- The Creation of a Buddhist Image (no reading).

February 27 – Midterm Review.

February 29 - Midterm Examination.

PAINTING AND CALLIGRAPHY

March 3 – Beginnings of East Asian Painting (Lee 53-56, 61-66).

March 5 – Early Chinese Handscroll Painting (Lee 288-294; Stokstad 404-405, 407-408).

March 7 –Calligraphy and Ink Painting Workshop (handout).

March 17 – Painting in Tang China and Nara Japan (Lee 296-298, 302-305; Sullivan 162-163; Stokstad 414-415)

March 19 – Chinese Northern Song Painting (Sullivan 165-179).

March 21 – Chinese Southern Song Painting (Stokstad 416-19; Sullivan 180-83).

March 24 – The Tale of Genji Scrolls of Heian Japan – I (Lee 347-57)

March 26 – The Tale of Genji Scrolls of Heian Japan – II (no reading).

March 28 – NO CLASS – ALL DAY ADVISING FOR FALL 2008

March 31 – The Frolicking Animals and Tales of Mt. Shigi Scrolls (Stokstad 435-437).

April 2 – *Chan (Zen)* Ink Painting (Lee 378-382; Mason 194-203, 283-285).

April 4 – NO CLASS – ALL DAY ADVISING FOR FALL 2008

April 7 – Screen Painting in Japan (Lee 531-541).

April 9 – – Japanese Gardens (handout)

April 11 – Woodblock Prints of the “Floating World” Stanley-Baker (186-190)

APPLIED ARTS

April 14 – Architecture in East Asia (handout)

April 16 - Chinese Ceramics (Rawson 212-214, 230-243).

April 18 – Japanese Ceramics (Mason 207-210, 238-242, 319-322).

April 21 – Lacquerware in East Asia (Rawson 174-179; Yonemura 3-8).

April 23 – Asian Art and the West (Europe/America) (no reading).

April 25 – Review for Final Exam

Week of April 28 – May 2 – Final Exam

Books on reserve

The following books have been put on physical reserve in the Fine Arts Library:

Lee, Sherman E.

A history of Far Eastern art / Sherman E. Lee ; edited by Naomi Noble Richard.

Englewood Cliffs, N.J.: Prentice Hall, c1994.

N7336 .L43 1994c

Lee, Sherman E.

A history of Far Eastern art / Sherman E. Lee

New York : H.N. Abrams, 1982.

Fine Arts Library

N7336 .L43 1982

Mason, Penelope E.,
History of Japanese art /
New York : Abrams, 1993.
N7350 .M26 1993

Stanley-Baker, Joan.
Japanese art
New York, N.Y. : Thames and Hudson, 1984
N7350 .S7 1984

Addiss, Stephen
How to look at Japanese art / Stephen Addiss with a chapter on gardens by Audrey
Yoshiko Seo.
New York : Harry N. Abrams, 1996
N7350 .A375 1996

Sullivan, Michael,
The arts of China
Berkeley, Calif. : University of California Press, c1999
N7340 .S92 1999

Thorp, Robert L.,
Chinese art & culture
Upper Saddle River, N.J. : Pearson/Prentice Hall, c2006
No call number available

Craven, Roy C.
Indian art : a concise history
New York, N.Y. : Thames and Hudson, 1997
N7301 .C7 1997