Course Description:

This course explores the visual cultures of East Asia (China, Japan, Korea), and the Republic of China (Taiwan). The course readings will include an introduction to the literature, art, religion, architecture, and philosophy from antiquity to the present. Throughout the course we will take close account of the broader cultural and historical contexts in which art was made. Our topics include the ongoing tension in East Asian art between foreign and the indigenous, the role of ritual in East Asian visual culture, the re-uses of the past, the changing loci of patronage, and the formats and materials of East Asian Art. The emphasis on the Republic of China-Taiwan will be on contemporary film, video, and art, viewed in relation to traditional and modern Chinese visual arts and literature, colonialism and globalism.

Course Objectives:

1. Acquire basic knowledge of the history and aesthetics of Asian Art.
2. Identify basic knowledge of the philosophy, beliefs, and foundation of the arts and culture of Asia.
3. Ability to identify the nuanced aesthetics of the arts and culture of China, Korea, Japan, and the Republic of China (Taiwan).
4. Acquire a basic understanding of modern and contemporary art from Asia.
5. Ability to understand and apply current scholarships in Asian Art.

Grades:

Grades will be based on two exams, weekly quizzes, and 2 short essays (1-4 pages).

1. 2 exams 50% (each worth 25%)
2. 2 short essays (each worth 15%)
3. Contribution 20% (10% attendance and 10% participation- quiz at the beginning of each class)

Attendance: Required

There will be a quiz at the beginning of each class. 5 identifications and 2 short answers based on the weekly readings. Each quiz is worth 10 points.

Barring an emergency situation, the professor must be notified of an absence prior to class or the absence will be considered “unexcused” and result in 2 points off weekly quiz and attendance.
1. **2 unexcused absences** are equivalent to missing two weeks of school and will be **not acceptable**.

2. **An Excused absence** will require a document from the doctor due to an illness or note from a family member due to a family emergency.

**Exams (Total of 50% with each exam 25% of the final grade)**

**Midterm Exam - October 6, 2016**

**Final Exam December 15, 2016**

Exams will be short answer identify and essay style designed to test your general understanding of concepts, periods, and artists discussed in class. The in-depth content and quality of your answers will determine your grade.

Make-up exams will be allowed only if (1) have been notified in advance of an adequate, university-excused absence before the time of the test or (2) in case of illness, I am given a note by a doctor (written on that doctor’s letterhead) indicating the nature of the illness. A make-up exam must be taken before the next scheduled exam. If these conditions are not met, a zero will be recorded as the student’s grade for the missed exam.

**NO Computer/Smart Phone Use during Class**

Students will **not** be allowed the use of personal computers or smart phones during class. Inattentiveness due to web surfing and text messaging, the “tap-tap-tapping” that disturbs the person next to you, and the various technical glitches that call for scrambling for plugs and re-boot are unnecessary distractions from a contemplative and collective learning environment.

**Writing Assignments (2 papers -30%)**

**Two Short Papers 1-4 pages each (15%)**:  
1st paper due October 20, 2016

2nd paper due November 17, 2016

Students will select a topic of inquiry from the topics covered on the syllabus. The topic should be discussed with Professor Starkman. Students will 1) provide a brief introduction; 2) review 2 scholarly articles from peer-reviewed journals; 3) provide synthesis/critique of the reviewed articles; and 4) offer brief conclusion.

**Formatting**

- 12 point, Times New Roman font
- No extra spacing between sections
- Re-set all margins to 1 inch
- No quotes exceeding two lines of text
- Insert page numbers on each page
- Works cited page (APS A style)

**Reviewed articles Must be drawn from:**
1. Scholarly journals available through JSTOR (accessed through UST webpage) and/or Project Muse available from a campus computer at http://muse.jhu.edu/
2. Most recent hard copy articles of those stored electronically are permissible.
3. Reviewed articles must be at least 10 pages in length.

Paper Format

I) Section 1: 1 page introduction to the topic
   A. What is the topic to be covered?
   B. What is the main research question and its corollaries?
   C. Why have you decided to write about this topic?
   D. What preconceptions/knowledge do you already have about this topic and what do you hope to learn?

II) Section 2: 1-2 pages Review and write annotated bibliographies for the 2 articles
Published in a peer-reviewed from the approved sources. Each annotated bibliography should be about one, double-spaces page.
Each annotated bibliography should cover one author at a time and largely be written in your own words.

   A) Author’s main research question and hypothesis.
   B) Author’s basic theoretical reasoning for the relationship.
   C) Author’s methodology and data.
   D) Author’s conclusions.

Sample of annotated bibliography


This article discusses the aftermath of a conflict and its affect on the next generation, their collective memory. It also focuses on the need to make use of the collective memory of the post-conflict generation in order that history won’t repeat itself and conflict arises again. Hoffman uses the South Truth and Reconciliation Committee as an example to prove that the “world of violence cannot be righted but it can be rectified (source).”

The author explains that systematic violence which is meant to humiliate such as torture is the worse kind that affects collective memory and the way it is interpreted could affect the resurgence or reduction of conflict. As the post- generation is the hinge between the past and future and much depends on how it turns from one to another. Therefore the method of transmission of these memories is important in order to “remember without hating”. When the author talks about post generation she defines it as the children of both the victims and the perpetrators, who through collective memory and guilt could re-start the conflict in a reverse manner where the children of the victim would turn on the children of the perpetrator.
The author concludes that the only way that remembering without hurting could occur is if there is
dialog between the children of the victim and perpetrator so that memory would be truly collective in
the sense that each would hear the others memories as well would understand and identify with the
other.

III) Section 3: 1 page Provide a synthesis and critique of the two articles.
1) Are the scholars asking the same questions or not? Discuss.
2) Are the scholars defining key concepts the same way or are their large differences?
3) Do the scholars use a different methodology or not? Discuss
4) Discuss the conclusion of each author whether you agree or not with the final
   conclusion.

IV) Section 4: Provide a 1 page conclusion in which you:
   A) Summarize the paper and arrive at a conclusion about the state of the literature.
   B) Summarize what you learned about the topic from your review.

In summary section to the bibliography, please identify the degree to which there is debate and/or
consensus within the two articles reviewed. In conclusion, what was different and/ or the same about
the approaches of the scholars working from different perspectives?

Short Essays Submitted at the beginning of class on the day due (no late papers accepted)

October 20th and November 17th

Computer crashes, returned emails, and other technology gremlins:

A late paper, due to technology glitches, will still be considered late. A paper is penalized one letter
grade for being late, and note accepted for any points after five calendar days late.

Therefore, please consider the following standard recommendations.

Periodically back up your work on an external drive device. If you do not have an external drive, then
email yourself copies of the paper periodically. Make sure your paper exists somewhere in addition to
your hard drive. Do not email your paper as a way to meet the deadline. Hard copies must be submitted
on the day due. You will be asked to email a copy and your professor will discuss this.

Late Papers: Should a paper not be submitted by the due date and time, one letter grade will be
deducted. The student then has five calendar days to submit the paper. Each day one letter grade is
taken off. If the paper is not submitted within this time, the paper will not be accepted and a zero will be
recorded for the grade.

Plagiarism

Plagiarism is a representation of another person’s work as your own (for example, directly quoting from
another source without using quotation marks). See the University of St. Thomas’ Regulation on
“Scholastic Dishonesty” for discussion and range of available penalties.
Plagiarism will be punished to the maximum extent possible. If a student is found to have committed an act of scholastic dishonesty, I will recommend the most severe penalty.

**Contribution Grade (20%)**

This portion of the student’s grade is based upon the student’s contribution to the learning environment and process in the classroom. Showing up to class each day and being attentive starts the student at 50% of the Contribution grade. Comments, questions, and responses to professor inquiries over the course of the semester are worth additional points. The statement made, here, is that “just showing up” will be detrimental to your weekly grade. Any student found disruptive to the classroom environment and asked to leave will sacrifice all of his or her contributions points.

A 93-100  
A- 90-92  
B+ 89-87  
B  84-86  
B-80-83  
C+ 77-79  
C  74-76  
C- 70-73  
D+ 67-69  
D  60-66  
F <59

**ADA Statement**

Any student with a disability requiring accommodations in this course must contact Counseling and Disability Services in Crooker Center. This office can be reached at (713-525-6953) or 3162. The professor is unable to unilaterally grant ADA consideration to students.

**Course Requirements:**

**Portions of the following books will be required reading.**

Copies of the readings will be available on Blackboard.


Additional Recommended Course Readings on Blackboard.

Course Schedule Fall 2016

(Hint: You will see the quiz questions and/or the related information on your mid-term and final exams)

**Fall 2016 (8/22-12/5)**

Aug 22 Mon First Day of Classes

**August 25** Introduction to Asian Art and Culture

August 26 Friday Last Day to Add

**September 1** Quiz Finish Overview of East Asia

**Unit 1: Art in China**

1. Art in the Tomb (Clunas, pp. 9-43)
2. Art at Court (Clunas, pp. 45-87)

September 5 Mon Labor Day (no classes; University closed)

September 6 Last Day to Withdraw w/o Academic Penalty (Drop)

**September 8 Quiz**

**Unity 1: Art in China**

1. Art in the Temple (Clunas, pp. 89-133)
2. Art in the Life of the Elite (Clunas, pp. 135-171)

**September 15 Quiz**

**Unit 1: Art in China**

1. Art in the Market Place (Clunas, pp. 173-223)
2. Contemporary Art and China
September 22 - Quiz

Unit 2: Korea: Art and Archaeology

1. Prehistoric Period (Portal, pp. 9-41)
2. Three Kingdoms and Unified Silla Period (Portal, pp. 43-77)

September 29 Quiz

Unit 2: Korea: Art and Archaeology

1. Goryeo Period (Portal, pp. 79-107)

October 6 1st Exam (1st Hour of Class)

Unit 2: Korea: Art and Archaeology

1. Folk Art of the Late Joseon (Portal, pp. 143-165)
2. Twentieth Century (Portal, 167-193)
3. Contemporary Korean Art Tansaekhwa and the Urgency of Method (Kee, Introduction)

October 10-11 Mon-Tue Fall Break

October 13 Quiz

Unit 3 Japan: History of Japanese Art –

1. An Approach to Japanese Art and Culture, Japan Before Buddhism (Smith, pp. 8-27)
2. The Arts of Buddhism (Smith, pp. 28-49)

October 20 Quiz 1st Short Paper Due at the Beginning of Class

Unit 3 Japan Mostly 4 pages of text and catalog entries with images and text.

1. Painting the Older Traditions (Smith, pp. 50-79)
2. The Shogun’s Painted Culture- Fear and Creativity in the Japanese States (1760-1829) (Screech, pp. 7-55)

October 27 Quiz

Unit 3: Japan

1. Lacquerware (Smith, pp. 96-115)
2. Arts of the Tea Ceremony (Smith, pp. 116-133)
3. Porcelain of the Edo and Meiji Periods (Smith pp. 163-177)
4. Painting the Newer Traditions (Smith, pp. 178-195)
5. The Art of Ukiyo-e (Smith, pp. 196-232)
November 3 Quiz

Unit 4: Republic of China (Taiwan)

1. Is Taiwan Chinese? The Impact of Culture, Power, and Migration on Changing Identities (Brown, pp. 1-13)
2. Emperor’s Treasure Chinese Art from the National Palace Museum (pp 1-30, selections from the catalog – these are catalog entries – image with short description of the object - 1,5,8,9,16,17,18,21,27,32,33,37,39,41,50,52,53,55,67,70,76,85,90,91,92,95,104,126,140, 141

November 10 Quiz

Unit 4: Republic of China (Taiwan)

2. Taiwan Film
3. Edward Yang, Taipei Story
4. Ang Lee, Eat, Drink, Man, Woman
5. Wei Te Sheng – Warriors of the Rainbow

November 17 Quiz 2nd Short Paper Due at the beginning of class

Unit 4: Republic of China (Taiwan)

1. Contemporary Art and Taiwan
2. Readings from Artist Catalogs
3. Yeh Shih Chiang
4. Yeh Wei Li
5. Venice Biennale Taiwan Pavilion
6. Hsu Chia Wei

November 23-24 Wed-Friday Thanksgiving Break

December 1 Quiz

Unit 5 Contemporary Art and Asia

1. Ai Wei Wei – Royal Academy of Arts Exhibition 2015
2. Xu Bing- Book From the Sky 1989
3. Song Dong and Yin Xiuzhen
4. Do Ho Suh, Yang Haegue, Bahc Yiso, Kim Beom
5. Gutai, Mono Ha, Hiroshi Sugimoty, Kusama, Tabaimo
6. Rikrit Teravanija, Tiffany Chung
December 5 Monday Last Day of Classes

December 6 & 9 Tuesday and Friday Study Days

December 15 Final Exam

December 19 Mon Final Grades Due in Registrar’s Office at noon

December 20 Tuesday Final Grades Released to Students

Journals on Asian Art

Archives of Asian Art

Ars Orientalis

Orientations

Arts Asia Pacific

Artibus Asiae

Art of Asia