ART 117A: Arts of India and Southeast Asia  
(Thailand, Cambodia, Burma, Vietnam, Indonesia)  

Fall 2008  
California State University, Sacramento  
M/W 12:00-1:15 PM,  
Library 1522  

Professor: John Listopad  
Office: Kadema Hall room 186, Phone: 278-6166  
Office hours: Mondays and Wednesdays 3:15-5:00 pm (and by appointment)  
E-mail: listopad@csus.edu  
CSUS Faculty Website: http://www.al.csus.edu/art/listopad.php  

COURSE DESCRIPTION:  
ART 117A is a General Education course in Area C-4 (Further Studies in the Arts and Humanities). It covers the development of art in India and Southeast Asia (i.e., Cambodia, Thailand, Burma (Myanmar), Vietnam, and Indonesia,) from pre-historic periods to the present. Throughout this course, important sites in India and Southeast Asia will be used as examples. Lectures will include slide and video presentations. The main religious practices in India and Southeast Asia will be introduced at the beginning of the semester.  

There will be a class visit to the Asian Art Museum of San Francisco on a date to be determined after the first week of class on a Friday, Saturday, or Sunday during the semester to see the exhibition Afghanistan: Hidden Treasures from the National Museum, Kabul which opens on October 24th and the exhibition from the permanent collection Arts of the Islamic World from Turkey to Indonesia which is ongoing.  

COURSE OBJECTIVES:  
Upon successful completion of ART 117A, students will have acquired:  
1. Increased knowledge and appreciation of the forms, contents, and contexts of India and Southeast Asia and visual culture  
2. A terminology appropriate in the discussion of Asian art  
3. A familiarity with important cultural heritage sites in each country studied.  
4. Direct experience with the artistic production through exhibitions, artists, artworks, and other resources available in the region  
5. More advanced skills in research and the articulation of visual concepts  
6. Analytic and critical thinking abilities  

REQUIREMENTS AND GRADING:  
This course counts for 3 units and is letter graded. Regular participation in class is of the utmost importance and attendance will be taken. There will be two exams and one paper. Grades for the course will be determined according to the following formula: 35% for each of the two exams and 30% for the paper. Each test will consist of slide identification and essay. The basic slide identification should include the title or name of the object, the name of the artist (if known), the specific period or culture represented. Essays will require discussion of the significant art historical features and relationships to philosophical, religious practices and political issues. (See the grading rubrics for the Term Paper and Examinations below.) Attendance and class participation will comprise the remaining 10% of the grade.  

Extra credit up to a maximum of 5% of the total Grade can be acquired by writing one page (300 words typed) response to the special reserve reading materials submitted the day that the subject is covered in class, as well as short papers on South and Southeast Asian art lectures, symposia, and exhibitions attended outside of class.  

Attendance will be used as an independent variable applied after other grades have been averaged. Specifically, 4 unexcused absences imply one letter grade lower. If you know that you will miss a class, email me in advance. If you are ill or have an emergency, I must receive an email notification within 24 hours of the missed class. Be on time: Not only is it a disruption to the rest of the class, but attendance will be taken immediately at the start of each class it is your responsibility to make sure that I record your attendance if you are late.  

CELL PHONE AND LAPTOP COMPUTER POLICY:
To avoid classroom disruption, all cell phones must be **turned off** or set on the **silent mode**; laptop computers may **not** be used during the lecture except in cases when they have been approved as an academic accommodation for someone with a disability. Please discuss your situation with the instructor.

**ACADEMIC GUIDANCE AND SUPPORT:**
To meet with the instructor during office hours (days/times listed above), sign up on the list on the office door (Kadema 186). To schedule an appointment outside of office hours, contact the instructor directly.

If you have a disability and require academic accommodation, please provide verification from the Office of Services to Students with Disabilities, Lassen Hall 1008 (278-6955). Also, please discuss your accommodation needs with the instructor at the beginning of the semester.

**READINGS**
Required texts (Reading assignments are taken from the textbooks and reserve materials):

Additional books and scholarly articles will be put on reserve at the library. Students are required to read all assignments prior to the designated lecture.

**EXAMINATIONS:**
Exams will be based on information from both lectures and readings. A slide list, posted online for each lecture, will indicate approximately 10 works that students are expected to learn for the following exam. These are also illustrated in the textbook and should be learned prior to the lecture. As there are roughly 14 lectures for each exam, this will mean roughly 140 images and accompanying information to master – do not wait until the day before the exam to begin memorizing the material, master it as we go along.

**MAKE-UP EXAM POLICY:**
Make-up exams will be given only under special circumstances. If student knows in advance that he or she has a serious conflict with a scheduled exam, it is his or her responsibility to discuss the situation with the instructor as soon as possible. If an illness or unexpected emergency prevents a student from coming to the exam, the student should contact the instructor within 24 hours of the day on which the exam was held.

**EXTRA CREDIT ESSAYS/PAPERS**
A one page (300 words typed) response to the readings, which is turned in on the homework date specified for a grade of check plus, check, or check minus.

- The format for a reading journal entry is a dialogue between the author and you
- Make your own copies of the articles on reserve so that you can write on them. First read the entire article slowly all the way through, underlining important passages as you read. You may need to read some texts two or three times to understand them. Take your time, most essays cannot be read through quickly like fiction.
- Introduce the essay/paper entry with a brief summary of the entire reading
- After your summarizing statement, proceed to a dialogue format: Go back through the readings and reread the passages you underlined. Quote or paraphrase the most interesting sentences you underlined from the entire reading.
- Respond to each selected quotation or paraphrase: agree, disagree, question, comment. The quality of your dialogue depends upon the effort you make to understand the author’s point.

**TERM PAPER:**
There is a required essay of at least 10 double-spaced, typed pages (12-point type, one-inch margins). Students are free to choose at least two objects of Indian or Southeast Asian art from the Asian Art Museum’s collection or the other recommended exhibitions listed on the syllabus. Students will analyze the objects chosen for their subjects, religious concepts, techniques, functions, and styles. Illustrations of the objects chosen should be included in the paper. Students need to write the paper in their own words. If any passages from books, articles, or web sites are quoted or paraphrased, footnotes must be used to identify the sources. All quoted material must be set within quotation marks or otherwise set off from the rest of the text (long quotations may
be indented and have a different spacing: see a style guide). Plagiarism is not acceptable and will result in a failing grade on the assignment.

If you have any doubts about the meaning of the term plagiarism, consult the University Library website:
http://library.csus.edu/content2.asp?pageID=353

Sources of reference: Students are required to use a minimum of four approved references on the topic chosen. As the choice of reference materials is part of the grading considerations for the Term paper, you are welcome to have the instructor review your topic and sources at any time prior to submission. Any information taken from a web site must be cited.

Style guide: Students should follow the guidelines of one of the major writing style guides such as the Chicago Manual of Style.

TERM PAPER IS DUE ON THE DAY OF THE SCHEDULED FINAL EXAM, DEC 19, 2008 WITH NO LATE EXCEPTIONS

Museums that may have permanent installations of Asian Art on Display and possibly temporary exhibitions of Asian art in Northern California

Asian Art Museum, San Francisco:
Website: http://www.asianart.org
Location: 200 Larkin Street
Hours: Tuesday –Sunday, 10:00 am to 5:00 pm (open until 9:00 pm on Thursdays)

Crocker Art Museum, Sacramento:
Website: http://www.crockerartmuseum.org
Location: 216 O Street, Sacramento, CA 95814
Hours: Tuesday –Sunday, 10 am to 5.00 pm (open until 9.00 pm on Thursdays)
Free admission from 10 am to 1:00 pm on Sundays.

GRADING RUBRIC FOR TERM PAPER

Information Competence Assignment completion: 5 points
Relevance of topic to the course; originality and clarity of thesis: 15 points
Logic of argument development (composition): 20 points
Strength of visual evidence: 15 points
How clearly and concisely the conclusion sums up the argument and evaluates the thesis: 5 points
Quality of scholarly sources: 10 points
Accuracy of citation usage and format (footnote and bibliography): 10 points
Quality of writing (grammar, syntax, punctuation, spelling, etc.) and overall presentation = 20 points

• A: Exemplary, 100-90 pts: In the case of a paper, the essay follows the instructions; is well-organized, carefully written and edited; and has very few errors in grammar, spelling, or punctuation. An A+ essay may go beyond the assignment, providing additional information or showing extra effort and original thought.

• B: Superior, 89-80pts: In the case of a paper, the essay is fairly well organized and edited, with only a few errors in grammar, spelling or punctuation, and follows the instructions.

• C: Satisfactory, 79-60 pts: In the case of a paper, the essay may have some weaknesses in organization and editing. It will not address all aspects of the assignment and may reflect a partial misunderstanding of material covered in the course.

• D: Unsatisfactory, 69-60 pts: In the case of a paper, the essay has serious weaknesses in organization and editing. It did not address important aspects of the assignment and also reflects a weak grasp of material covered in the course.

• F: Failure, 60-0 pts: In the case of a paper, the essay falls far short of the assignment, is seriously flawed in structure and grammar, and may include some plagiarism (excessive plagiarism will result in a grade of zero and also may be reported to the University's Judicial Affairs Officer, in accordance with Sacramento State policy).

GRADING RUBRIC FOR EXAMINATIONS
• **A: Exemplary:** In the case of an exam, the slide identifications are almost error-free and the essays address all of the issues set forth in the instructions, showing a mastery of the material covered in the lectures and assignments.

• **B: Superior.** In the case of an exam, the slide identifications have very few errors and the essays address most of the issues set forth in the instructions. It is clear that the student has mastered most of the material covered in the lectures and assignments.

• **C: Satisfactory:** In the case of an exam, the slide identifications may have some errors but the basic recognition of most of the material is adequate. Essays do not address all aspects of the question and show some misunderstanding of the material. However, the student seems to have grasped many of the essential issues.

• **D: Unsatisfactory:** In the case of an exam, the slide identifications are seriously flawed. The student was unable to arrive at even an approximate recognition of several of the works of art. The essays are weak in content and do not reflect an adequate grasp of the material.

• **F: Failure:** In the case of an exam, there is little evidence that the student can recognize the works of art or discuss the critical issues associated with them.

**EXTRA CREDIT ESSAY/PAPER GRADING RUBRIC**

See the expanded subjective criteria under the Term Paper Grading Rubric above.

### SCHEDULE OF CLASSES AND READINGS

(More extra-credit reserve readings will be added)

1st **week** (Sept 1 Labor Day - Holiday)  
(Most 3) India (Dehejia, Ch. 2, pp. 24-37; Mitter, Intro pp. 7-10)  
Indus civilization (2500 - 1500 B.C.) and Aryan invasion  
(Dehejia, Ch. 2, pp. 38-47; Mitter, Ch. 3 pp. 33-45, Ch. 4 pp. 76-82)  
Religions in India: Buddhism (i.e., Hinayana, Mahayana, and Tantrism) Hinduism, Jainism, and Islamic

2nd **week** (Sept 8 & 10) India (Dehejia, Ch. 3, pp. 51-76 and Ch. 4, pp. 78-96; Mitter, Ch. 2 pp. 13-23)  
Period of Buddhist dominance: Maurya, Shunga, Andhra, and Kushana periods (400 B.C. - 4th century A.D.).  
Focus on rock-cut architecture, stupas, and sculptures.

All students are strongly encouraged to attend the Ming Dynasty Symposium on Sunday September 14 from 1pm to 4pm in the Samsung Auditorium at the Asian Art Museum, San Francisco. There is a $15 symposium fee plus museum admission.

3rd **week** (Sept 15 & 17) India (Dehejia, Ch. 4, pp. 96-100, Ch. 5, pp. 101-134, and Ch. 6, pp. 135-149; Mitter, Ch. 2 pp. 28-31, Ch. 3 pp. 45-55)  
Period of Hindu dominance: Gupta and Post-Gupta (5th-7th centuries)  
Focus on Buddhist architecture and Hindu rock-cut architecture of the Deccan and Western Deccan (e.g., Ajanta, Ellora, Aurangabad).  
Last period of Buddhist art in India: Pala-Sena periods (8th - 12th centuries): Bodh Gaya, Nalanda, and Sarnath and their Tibetan/Burmese successors.

4th **week** (Sept 22 & 24) India (Dehejia, Ch. 8, 183-204, Ch. 9, pp. 206-228, and Ch. 10, pp. 229-246; Mitter, Ch. 3 pp. 57-63)  
Southern dynasties: Pallava, Chola, and Madura periods (6th - 12th centuries)

5th **week** (Sept 29 & Oct 1) India (Dehejia, Ch. 7, pp. 153-183; Mitter, Ch. 3 pp. 63-71, Ch. 4 pp. 71-74)  
Southern dynasties continued: Pallava, Chola, and Madurai periods (6th - 12th centuries)  
Art of the Northern Dynasties and Orissa in the Eastern Region (Mitter, Ch. 5 pp. 84-104)  
Art of the Sultanate Kingdoms and Vijayanagar, pre-Mughal painting

6th **week** (Oct 6 & 8)  
Art of the Mughal period (16th-17th centuries) (Dehejia, Ch. 11, pp. 247-272, Ch. 12, pp. 282-286; Mitter, Chs 6 & 7)  

7th **week** (Oct 13) Holiday  
(Oct 15) **EXAM I**
8th week (October 20 & 22) Southeast Asia (Kerlogue, Ch. 3)
   Hindu visions

9th week (October 27 & 29) Southeast Asia (Kerlogue, Ch. 3)
   Hindu Visions

10th week (Nov 3 & 5) Southeast Asia (Kerlogue, Ch. 4)
   The Imprint of the Buddha

11th week (Nov 10 & 12) Southeast Asia (Kerlogue, Ch. 4)
   The Imprint of the Buddha
   EC Reserve reading: “Early Thai Buddhist Sculpture Reappraised,” from Art from Thailand: 49-64

12th week (Nov 17 & 19)
   REVIEW AND EXAM II

13th week (Nov 24 & 26) Southeast Asia (Kerlogue, Ch. 5)
   Islamic Concepts in Southeast Asia (Kerlogue, Ch. 6)
   Chinese Influence

14th week (Dec 1 & 2) South Asia (Dehejia Chapters 15, 16 and 17 to page 411, Mitter Ch 9)
   Southeast Asia (Kerlogue, Ch. 6)
   Colonial occupation and responses

15th week (Dec 8 & 10) South Asia (Dehejia Chapter 17 pg. 411 to end, Mitter Ch 10, Ch 11, and Ch 12)
   Southeast Asia (Kerlogue, Ch. 7)
   Modern Times

16th week (Dec 19 Date of scheduled Final Exam)
   Modern Times continued

   TERM PAPER DUE IN CLASS DEC 19 WITH NO LATE EXCEPTIONS
   NO FINAL EXAM