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

Fall 2010
M/W 1:30-2:45 p.m., Kadema 145

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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.

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 (It is due in class on Wednesday December 8). 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.

**Extra credit** can be acquired by writing short reports on South and Southeast Asian art lectures, symposia, and exhibitions. Attendance will be used as an independent variable applied after other grades have been averaged. Specifically, 3 absences imply one letter grade lower.

**READINGS:**

Required texts (Reading assignments are taken from the textbooks):

Some books will be put on reserve at the library. Students are recommended to read all assignments in the required text for each week.

**EXAM:**

Exams will be based on information from both lectures and readings. A slide list, distributed at the lecture, will indicate approximately 10 works that students are expected to learn for each exam. These are also illustrated in the textbook.

**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. Regular attendance is very important. A **grade penalty** will be charged if you have had more than **three unexcused** absences during the semester. To be eligible for extra credit, you cannot have more than **three unexcused** absences.

The make-up exam will be given at the Testing Center. Students need to make the appointments
on line. The fees for the exam is $6/exam. The make-up exam can be taken only during the exam section. The Testing Center document can be found at https://examreg.webapps.csus.edu/makeupexam/makeup.asp

Students need to send the confirmation of date and time of the exam to Prof. Chirapravati two days before the exam.

GRADING RUBRIC

- **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. 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**: 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. 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**: 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. 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**: 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. 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**: 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. 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).
**W: Authorized Withdrawal:** The “W” grade is assigned by the University if a student withdraws from a course after the census date, but within the deadlines. Effective Fall 2010, the University has set a new limit of 18 units on the “W” grades a student can earn. For more information, go to: [http://www.csus.edu/schedule/Fall2010Spring2011/registration.html#late](http://www.csus.edu/schedule/Fall2010Spring2011/registration.html#late)

**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 Thai or Burmese art from the Asian Art Museum’s collection in the Southeast Asian galleries. Students will analyze the objects chosen for their subjects, religious concepts, historical background, 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 this term, consult the University Library website:

[http://library.csus.edu/content2.asp?pageID=353](http://library.csus.edu/content2.asp?pageID=353)

**Sources of reference:** Students are required to use a minimum of four references on the topic chosen. 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*.

For free, one-on-one help with writing in any class, visit the University Reading and Writing Center in Calaveras 128. The Reading and Writing Center can help you at any stage in your reading and writing processes: coming up with a topic, developing and organizing a draft, understanding difficult texts, or developing strategies to become a better editor. To make an appointment or a series of appointments, visit the Reading and Writing Center in CLV 128 or call 278-6356. We also offer real-time online tutoring and small-group tutoring. For current Reading and Writing Center hours and more information, visit the website at [www.csus.edu/writingcenter](http://www.csus.edu/writingcenter).

**Note:** Your research paper is eligible for the Witt prize for the best art history research paper, usually around $300, awarded at the Student Award presentation in February.
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 use only for taking notes. You require to sit in the front row of the classroom.

SCHEDULE OF CLASSES

August 30: Introduction & Experiencing Art
   India (Deheljia, Ch. 2, pp. 24-37): Indus civilization (2500 - 1500 B.C.)
Sept. 1: India (Deheljia, Ch. 3, pp. 49-76): Stories in Stone
   - Religions in India: Buddhism (i.e., Hinayana, Mahayana, and Tantrism) Hinduism, Jainism, and Islamic

Sept. 6: Labor Day Holiday: NO CLASS
Sept. 8: India (Deheljia, Ch. 3, pp. 77-100): After Alexander
   - Period of Buddhist dominance: Maurya, Shunga, Andhra

Sept. 13: India (Deheljia, Ch. 5, pp.101-134): Cave Monasteries and Cave Temples
Sept 15: India (Deheljia, Ch. 6, pp. 135-153): Seeing the Divine
   - Period of Hindu dominance: Gupta and Post-Gupta (5th-7th centuries)

Sept. 20: India (Deheljia, Ch.8, pp. 183-204 & Ch. 9 205-228): A Riddle in Stone and Holy Ground
   - Southern India: Pallava, Chola, and Madura periods (6th-12th centuries)
Sept 22: India (Deheljia, Ch. 10, 183-204 and Ch. 11, 247-272): God in Their Mist and Linear Abstractions

Sept 27: India (Deheljia, Ch. 13, pp. 297-334): Vision of Paradise
   Islamic art of Mughul period
Sept 29: India (Deheljia, Ch. 13, pp. 297-334): Vision of Paradise
   Islamic art of Mughul period

Oct. 4: REVIEW Indian Art and pick up take home essay exam

Oct. 6: Exam Indian Art

Oct 11: Southeast Asia (Kerlogue, Introduction)
Oct 13: Southeast Asia (Kerlogue, Ch. 1) and Cambodia (Jessup, Ch. 1)
Oct 18: Southeast Asia (Kerlogue, Ch. 2)
Oct 20: Southeast Asia (Kerlogue, Ch. 3, pp.69-78)

Oct 25: Cambodia (Jessup, Ch. 2)
Oct 27: Cambodia (Jessup, Chs. 3 and 4)

**Sunday Oct 31: The class will visit the Asian Art Museum of San Francisco, 2-4 p.m.**

Nov. 1: Cambodia (Jessup, Ch. 5)
Nov. 3: Cambodia (Jessup, Ch. 6)

Nov. 8: Cambodia (Jessup, Ch. 7)
Nov. 10: Southeast Asia (Kerlogue, Ch. 3, pp. 82-106 and Ch. 3, pp. 110-125)

Nov. 15: Thai Art (McGill and Chirapravati, Ch 2 and catalogue section)
Nov. 17: **Review slide exam for Southeast Asian and take home exam**

**Nov. 22: Slide Exam for Southeast Asian Art**
**Nov. 24: Take home exam due in class**

**Nov. 29:** Thai art (McGill and Chirapravati, Ch 2 and catalogue section)
**Dec. 1:** Thai art (McGill and Chirapravati, Ch 3 and catalogue section)

**Dec 7:** Burmese Art (McGill and Chirapravati, Ch 1 and catalogue section)
**Dec. 9:** Burmese Art (McGill and Chirapravati, Ch 3 and catalogue section)
and **TERM PAPER DUE IN CLASS**