

AHIS 125 g
Arts of Asia I: Antiquity to 1300
Fall 2014
MW 12:00–1:20 ZHS 159

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Teaching Assistants: Rika Hiro and Yoonah Hwang

This course is an introduction to the rich artistic traditions of Asia from Neolithic times to the fourteenth century CE. A wide range of materials from China, India, Korea, Japan, and Cambodia will be examined, including tomb complexes, religious monuments, imperial cities as well as ritual bronzes, devotional sculptures, painted scrolls, and ceramics. We will study these structures and objects within their respective historical contexts, focusing particularly on the societal forces that contributed to their form, function and meaning. Through critical analysis of the visual materials, we will explore concepts and questions that were central to the formation of group and individual identities across Asia in pre-modern times. We will also pay attention to the ways in which cultural monuments came to acquire enduring value and relevance through museum display and cultural preservation practices of our times. No prior knowledge of Asia is required.

LEARNING OBJECTIVES

Upon completing this course, you will hopefully:

- 1) Better understand the human condition through close study of artistic traditions in Asia over a long period of time; and develop a critical appreciation for various forms of human expression in material culture across Asia.
- 2) Gain a deeper understanding of how and why Asia is an important part of world history and contemporary society.
- 3) Learn to analyze visual materials critically and to make arguments based on such analyses.
- 4) Learn to read and interpret analytically and independently; and articulate your ideas verbally and in writing.
- 5) Learn to evaluate ideas from multiple perspectives and formulate informed opinions on complex issues in world history.

ASSIGNED TEXTS

1. Sherman E. Lee, *A History of Far Eastern Art*, Fifth Edition (Prentice Hall, 1994), available for purchase at USC Bookstore. Two copies are on course reserve in the Leavey Library.
2. Online Course Reader, available for download on Blackboard.

All readings must be completed prior to the lecture for which they are assigned. You are strongly encouraged to print out readings in pdfs and take notes. Whenever there is an in-class discussion about readings, you will need to bring them to class.

STUDY MATERIALS

Study materials are posted on Blackboard throughout the semester. They include lecture handouts, scan images, and key terms. You are expected to review these materials on a regular basis, as they will help you prepare for exams and paper assignments. All image identifications and key terms in exams will be taken from this set on Blackboard.

COURSE REQUIREMENTS

1. Regular Attendance and Active Class Participation: Participation constitutes 10% of your grade. You are expected to attend lectures and sessions regularly and be prepared to participate in class discussions. All absences due to illnesses, school-related activities, and other emergencies must be cleared with the instructor and TAs beforehand or afterward. Any unexplained absences will be counted against your participation grade.

2. Pop quizzes: Nine will be given in lectures and sections at random throughout the semester. The highest scoring seven will be counted toward your course grade.

3. Two Midterm Exams: Chronology and geography of Asia; definition of key terms; two pairs of image identification and discussion.

4. Final Exam: Two pairs of image identification and discussion; definition of key terms; one long essay question.

5. Papers: Two papers will be assigned throughout this course. The aim of these exercises is to help improve your skills in formulating arguments with the use of visual materials. Additional details will be given at the time of each assignment.

Grading:

Quizzes 7%	First paper 10%
First midterm 15%	Second paper 20%
Second midterm 18%	Class participation 10%
Final exam 20%	

STUDENTS' NEEDS:

Students who need special accommodations based on a disability are required to register each semester with the Disability Services and Programs. In addition, a letter of verification to the instructor from the DSP is needed for the semester you are enrolled in this course. If you have any questions concerning this procedure, please contact the course instructor and the DSP at 213-740-0776, STU 301.

ACADEMIC INTEGRITY AND CONDUCT

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that

individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code, as well as descriptions of behaviors that violate the University's standards, the appropriate sanctions against violators, and review and appeal processes in Sections 10 to 15; all the pertinent pages are available as a downloadable PDF through the course website under Documents and Assignments.

All mobile phones and any other sound-producing devices must be turned off before entering the classroom. Computers are allowed in class for note-taking only. If there are any reports of abuse, the instructor will ban computer use altogether.

COURSE SCHEDULE

Week One: Early Cultures I

August 25: Course Introduction

August 27: Pre-Historical Times in Asia

- Lee, *A History of Far Eastern Art*, 18–28.
- Reader: Gregory L. Possehl, *The Indus Civilization: A Contemporary Perspective* (Alta Mira Press, 2002): 111–125.

*No Discussion Sections in Week One

Week Two: Early Cultures II

September 1: Labor Day: No Class

September 3: Shang

- Lee, *A History of Far Eastern Art*, 29–41.
- Reader: Robert Thorp and Richard Vinograd, *Chinese Art and Culture* (Abrams, 1999): 55–87.

Week Three: Early Cultures III

September 8: Zhou

- Lee, *A History of Far Eastern Art*, 41–56.

September 10: Qin

- Lee, *A History of Far Eastern Art*, 57–60.
- Reader: Lothar Ledderose, *Ten Thousand Things: Module and Mass Production in Chinese Art* (Princeton University Press, 2000): 51–73.

Week Four: Early Cultures IV

September 15: Han

- Lee, *A History of Far Eastern Art*, 60–72.

September 17: Koguryo and Kofun

First paper due

- Lee, *A History of Far Eastern Art*, 72–78.
- Reader: Gina Barnes, *The Rise of Civilization in East Asia: The Archaeology of China, Korea and Japan* (Thames and Hudson, 1999): 222–260.

Week Five: First Midterm

September 22: Midterm Review

September 24: First Midterm

*No Discussion Sections in Week Five

Week Six: Religion and Ritual I

September 29: Buddhism, Gandhara, Mathura

- Lee, *A History of Far Eastern Art*, 80–109.
- Reader: Richard H. Robinson and Willard L. Johnson, *The Buddhist Religion* (Wadsworth Publishing, 1982): 5–37.

October 1: Gupta

- Lee, *A History of Far Eastern Art*, 110–150.

Week Seven: Religion and Ritual II

October 6: Bamiyan and Kucha

- Lee, *A History of Far Eastern Art*, 151–155.
- Reader: Llewelyn Morgan, *The Buddhas of Bamiyan* (Cambridge: Harvard University Press, 2012), 51–80.
- Reader: Rajeshwari Ghose, *Kizil on the Silk Road* (Marg, 2008), 9–23.

October 8: Northern Wei

- Lee, *A History of Far Eastern Art*, 156–163.
- Reader: Angela Howard et al, *Chinese Sculpture* (Yale University Press, 2006): 230–48.

Week Eight: Religion and Ritual III

October 13: Tang China

- Reader: Roderick Whitfield, *Cave Temples of Mogao: Art and History on the Silk Road* (Getty Conservation Institute and the J. Paul Getty Museum, 2000): 70–91.
- Reader: Victor Mair et al, *The Hawaii Reader in Traditional Chinese Culture* (University of Hawaii Press, 2004): 349–58.

October 15: Asuka and Nara Japan

- Lee, *A History of Far Eastern Art*, 163–185.

Week Nine: Religion and Ritual IV

October 20: Unified Silla

- Lee, *A History of Far Eastern Art*, 186–189.
- Reader: Mark Harrell, “Sokkuram: Buddhist Monument and Political Statement in Korea.” *World Archaeology* 27, no. 2 (1995): 318–35.

October 22: Hindu Art in India

- Lee, *A History of Far Eastern Art*, 190–237.

Week Ten: Religion and Ritual V

October 27: Angkor

Second Paper Due

- Lee, *A History of Far Eastern Art*, 263–276.
- Reader: Eleanor Mannika, *Angkor Wat: Time, Space, Kingship* (University of Hawaii Press, 1996): 1–26.

October 29: Midterm Review

Week Eleven: Second Midterm

November 3: Second Midterm

November 5: Rise of Calligraphy and Painting in China

- Lee, *A History of Far Eastern Art*, 286–306.
- Reader: Lothar Ledderose, “Chinese Calligraphy: Its Aesthetic Dimension and Social Function,” *Oriental Art*, no. 10 (1986): 35–50.

*No Discussion Sections in Week Eleven

Week Twelve: Courtly Art I

November 10: Song Literati Culture

- Lee, *A History of Far Eastern Art*, 358–382

November 12: Heian

- Lee, *A History of Far Eastern Art*, 323–328, 345–537.
- Reader: Murasaki Shikibu, *Tale of Genji* (Viking, 2001): 707–716, 753–763.
- Reader: Yoshiaki Shimizu, “The Rite of Writing: Thoughts on the Oldest Genji Text,” *RES: Anthropology and Aesthetics* 16 (Autumn 1988): 54–63.

Week Thirteen: Courtly Art II

November 17: Koryo

- Lee, *A History of Far Eastern Art*, 384–396.
- Reader: Chung Yang-mo, “The Art of the Korean Potter: From Neolithic Period to the Choson Dynasty,” in *Arts of Korea*, ed. Judith G. Smith, 232–241, selected plates (Metropolitan Museum of Art, 1998).

November 19: The Mongol Empire

- Reader: Christopher I. Beckwith, *Empires of the Silk Road* (Princeton: Princeton University Press, 2009), 184–195.

- Reader: Nancy S. Steinhardt, *Chinese Imperial City Planning* (University of Hawaii Press, 1990): 147–160.

Week Fourteen: Courtly Art III

November 24: Chinese Painting of the Yuan Dynasty

- Lee, *A History of Far Eastern Art*, 450–467.

November 26: Thanksgiving: No Class

Week Fifteen: Courtly Art IV

December 1: Kamakura

- Lee, *A History of Far Eastern Art*, 397–416.
- Reader: Yoshiaki Shimizu, ed., *Japan: The Shaping of Daimyo Culture, 1185-1868* (National Gallery of Art, 1988), excerpts.

December 3: Final Review

Final Exam, December 12 (Friday), 11 a.m.–1 p.m.