

Degree programme	Type	Course
East Asian Studies	OB	3

Contact lecturer

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Teaching staff

Roberto Figliulo

Group languages

You can consult this information at the [end](#) of the document.

Prerequisites

No prerequisites are required to enroll in this course.

Objectives

The main aim of this subject is to provide an introduction to the basic characteristics of artistic and cultural production in East Asia. Its purpose is to help develop an interdisciplinary vision of East Asian Studies.

Learning outcomes

1. Knowing, comprehending, describing and analysing the values, beliefs and ideologies of East Asia.
2. Utilising different tools for specific purposes in the fields of history, literature, linguistics, thought and art.
3. Carrying out the documentary search in the specific languages of East Asia.
4. Using the specific terminology of history, literature, linguistics, thought and art.
5. Assessing the obtained results in the information search process in order to update the knowledge about history, literature, linguistics, thought and art.
6. Recognising the connotations of the specific cultural references in the field of East Asia and assessing the influence in the interlinguistic and intercultural communication.
7. Knowing and comprehending the art and popular culture of the countries of East Asia.
8. Applying knowledge of the art and popular culture to the analysis and comprehension of written texts in the languages of East Asia.
9. Knowing the great literary, philosophical, and artistic movements of East Asia.
10. Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
11. Developing self-learning strategies.
12. Respecting the diversity and plurality of ideas, people and situations.

13. Respecting the gender equality.
14. Working in teams in an international, multilingual and multicultural context.
15. Working in interdisciplinary and intercultural groups.
16. Ensuring the quality of one's own work.

Contents

Part 1 - Artistic tradition in East Asia

The first part of the subject presents artistic tradition in East Asia (China, Japan and Korea). We will see how aesthetic ideas and artistic practices have spread throughout this geographic region. We will firstly focus on artistic production related to religion and its rituals, and then on painting and calligraphy, exploring the main aesthetic concepts of literati art. As both the aspects of artistic tradition in question also constitute social practices, we will analyse their links with local daily life.

Part 2 - Modern and contemporary art in East Asia

In the second part of the subject we will analyse the main trends in modern and contemporary art in East Asia. We will focus on the most notable artists and artistic movements to understand how artistic production has evolved in the last century. We will analyze the relationships established between local art and the global context from the 19th century onwards, and how artistic production in the last century has been highly conditioned by and constantly related to major changes in East Asian societies.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Group assignments.	15	0.6	1, 2, 3, 4, 7, 9, 10, 12, 13, 14, 15
Individual and/or group tutorials.	2	0.08	1, 5, 7, 9, 10
Assignments of analysis of artworks and primary and secondary sources.	13	0.52	1, 2, 4, 6, 7, 8, 9, 10, 12, 13
Individual assignment.	15	0.6	1, 2, 4, 6, 7, 8, 9, 10, 11, 13, 16
Individual assignment: readings, watching visual material, etc.	14	0.56	1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 13, 16
Oral presentations	2	0.08	1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16
Lectures.	40	1.6	1, 7, 9, 12
Debates	5	0.2	1, 2, 4, 6, 7, 9, 10, 12, 13, 14, 15, 16

To achieve the established objectives, this subject mainly involves lectures. Particular emphasis will be placed on the analysis of artworks and primary and secondary sources, in which the active participation of students, through comments, discussions and debates, will be fundamental. The work students carry out will mainly consist of group presentations, debates and discussions, written assignments. Over the course of the semester the lecturer will hold individual and/or group tutorials to help students with their work.

Annotation: within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continuous assessment activities

Title	Weight	Hours	ECTS	Learning outcomes
Written exam	30%	2	0.08	1, 2, 4, 5, 6, 7, 9, 10, 11, 12, 13, 16
Seminars' reports	20%	5	0.2	1, 4, 6, 7, 10, 11, 12, 13, 14, 15, 16
Group work	30%	20	0.8	1, 2, 3, 4, 6, 7, 8, 9, 10, 12, 13, 14, 15
Individual written assignment	20%	17	0.68	1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 16

In case of retaking, maximum grade will be 5 (Pass).

Assessment

Assessment is continuous. Students must provide evidence of their progress by completing various tasks and tests. Tasks and tests deadlines will be indicated in the course schedule on the first day of class. The information on assessment activities and their weighting is a guide. The subject's lecturer will provide full information when teaching begins.

Review

When publishing final marks prior to recording them on students' transcripts, the lecturer will provide written notification of a date and time for reviewing assessment activities. Students must arrange reviews in agreement with the lecturer.

Missed/failed assessment activities

Students may retake assessment activities they have failed or compensate for any they have missed, provided that those they have actually performed account for a minimum of 66.6% (two thirds) of the subject's final mark and that they have a weighted average mark of at least 3.5.

The lecturer will inform students of the procedure involved, in writing, when publishing final marks prior to recording them on transcripts. The lecturer may set one assignment per failed or missed assessment activity or a single assignment to cover a number of such activities. Under no circumstances may an assessment activity worth 100% of the final mark be retaken or compensated for.

Classification as "not assessable"

In the event of the assessment activities a student has performed accounting for just 25% or less of the subject's final mark, their work will be classified as "not assessable" on their transcript.

Misconduct in assessment activities

Any irregularity committed during an assessment (academic fraud, plagiarism, or misuse of AI, unless expressly authorized in the course syllabus) that could lead to a significant change in the grade will result in a grade of 0 for that assessment. If multiple irregularities occur during assessments for the same course, the final grade for that course will be 0. Furthermore, disciplinary proceedings may be initiated against any individual who commits any of these irregularities.

In this course, the use of Artificial Intelligence (AI) technologies may or may not be permitted depending on the activity. The permitted and prohibited uses in each case will be detailed in the course introduction. Students must clearly identify which parts were generated using AI technologies, specify the tools used, and include a critical reflection on how these tools influenced the process and the final result of the activity. A lack of

transparency regarding the use of AI in graded assignments will be considered a breach of academic integrity and may result in a partial or total penalty on the assignment grade, or more severe sanctions in serious cases.

Evaluation activities

30% Written exam

A written exam on the contents of both parts of the subject.

20% Individual written assignment

An individual written analysis of one of various artworks selected by the lecturer.

30% Group work

Preparation, in groups, of a cultural promotion product (more details will be given in classes).

20% Seminars' reports

Group reports on the seminars and debates on the subject's contents held over the semester.

Single assessment

This subject may be assessed under the single assessment system in accordance with the terms established in the academic regulations of the UAB and the assessment criteria of the Faculty of Translation and Interpreting.

Students must make an online request within the period established by the faculty and send a copy to the teacher responsible for the subject, for the record.

Single assessment will be carried out in person on one day during week 16 or 17 of the semester. The Academic Management Office will publish the exact date and time on the faculty website.

On the day of the single assessment, teaching staff will ask the student for identification, which should be presented as a valid identification document with a recent photograph (student card, DNI/NIE or passport).

Single assessment activities

The final grade for the subject will be calculated according to the following percentages:

40% Individual assignment

Individual written assignment and oral exam on a topic chosen from a selection previously indicated by the lecturer.

30% Exam

A written exam on the contents of the subject.

30% Practical assignment

Preparation of a cultural promotion product.

Grade revision and resit procedures for the subject are the same as those for continual assessment.

Bibliography

Part 1

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Bush, Susan, & Shih, Hsio-yen (Eds.). (1985). *Early Chinese texts on painting.* Cambridge: Harvard University Press.

Cervera Fernández, Isabel (1997). *Arte y cultura en China: conceptos, materiales y términos de la A la Z.* Barcelona : Ediciones del Serbal.

Cheng, François (1993). *Vacío y plenitud.* Madrid: Siruela.

Clunas, Craig (1997). *Art in China.* Oxford: Oxford University Press.

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Jungmann, Burglind (2014). *Pathways to Korean Culture - Painting of the Joseon Dynasty, 1392-1910.* London: Reaktion Books.

Kawamura, Yayoi; Cabañas Moreno, Pilar (2024). *Trazo y color: esencias de la pintura japonesa.* Satori.

Lane, Richard (1962). *Maestros de la estampa japonesa: su mundo y su obra.* México: Herrero.

Lee, Dongju (2003). *The Beauty of old Korean paintings: a history and an appreciation.* London: Saffron books.

Lee, Soyoung (2009). *Art of the Korean Renaissance, 1400-1600.* New York: Metropolitan Museum of Art.

Li, Zehou (1994). *The path of beauty: a study of Chinese aesthetics.* Hong Kong; New York: Oxford University Press.

Noma, Seiroku (1978). *The Arts of Japan.* Tokyo: Kodansha International.

Petrucchi, Raphael (Ed.). (2000). *Encyclopédie de la peinture chinoise.* Paris: You Feng.

Paine, Robert T., & Soper Alexander, (Eds.). (1974). *The Art and Architecture of Japan.* Harmondsworth : Penguin Books.

Shitao (2012). *Shitao: discurso acerca de la pintura por el monje Calabaza Amarga.* M. Lecea (Ed.). Granada: Universidad de Granada.

Tseng, Yuho (1993). *A history of Chinese calligraphy.* Hong Kong: Chinese University Press.

Part 2

Chong, Doryun, Hayashi, Michio & Sumitomo, Fumihiko (2012). *From postwar to postmodern: art in Japan, 1945-1989: primary documents.* New York: The Museum of Modern Art, New York.

Chung, Yeon Shim, & Kim, Sunjung, et al. (2020). *Korean art from 1953: collision, innovation, interaction.* London: Phaidon Press.

Gao, Minglu (2011). *Total Modernity and The Avant-garde in Twentieth Century Chinese Art.* Cambridge: Massachusetts Institute of Technology Press.

Horlyck, Charlotte (2017). *Korean Art: from the 19th Century to the Present.* London: Reaktion Books.

- Jin, Whui-yeon (2012). *Coexisting differences: women artists in contemporary Korean art*. Seoul: Hollym.
- Kim, Youngna (2005). *20th century Korean art*. London: Laurence King.
- Manonelles, Laia (2011). *Arte experimental en China: conversaciones con artistas*. Barcelona: Bellaterra.
- Munroe, Alexandra (Ed.). (1994). *Japanese art after 1945: scream against the sky*. New York: Harry N. Abrams; Japan: Yokohama Museum of Art.
- Perspective of 20th Century paintings*. (1988). Nagoya: Nagoya City Art Museum.
- Sullivan, Michael (1996). *Art and artists of twentieth-century China*. Berkeley : University of California Press.
- Weisenfeld, Gennifer, (2002). *Mavo : Japanese artists and the avant-garde, 1905-1931*. Berkeley: University of California Press.
- Wichmann, Siegfried (1999). *Japonisme: the Japanese influence on Western art since 1858*. London : Thames and Hudson, 1999.
- Wu, Hung, & Phillips, Christopher, (Eds.). (2004). *Between Past and Future: New Photography and Video from China*. Göttingen: Steidl Publishers.
- Wu, Hung (2008). *Making history: Wu Hung on contemporary art*. Hong Kong : Timezone 8.
- Wu, Hung, (Ed.). (2010). *Contemporary Chinese Art: Primary Documents*. New York: MoMa.
- Yiu, Josh (Ed.). (2009). *Writing modern Chinese art: historiographic explorations*. Seattle: Seattle Art Museum.

Software

Specific programs will not be used for this subject.

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	1	Catalan	first semester	morning-mixed