

## Term Information

Effective Term Spring 2015

## General Information

Course Bulletin Listing/Subject Area History of Art  
Fiscal Unit/Academic Org History of Art - D0235  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 2003H  
Course Title The Art and Visual Culture of East Asia  
Transcript Abbreviation Asian Art  
Course Description Art of Asian cultures from ancient through contemporary times.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions History of Art 2003, History of Art 213

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0703  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Global Studies (International Issues successors)

## Course Details

### **Course goals or learning objectives/outcomes**

- There are three principle goals for this course. The first is to provide students with the necessary skills to visually analyze complex works of art and architecture.
- The second is to provide them with the skills and knowledge required to interpret those monuments in light of the artistic and cultural context in which they arose
- The third is to enable students, utilizing both primary textual sources and secondary interpretive writings, to construct an integrated history of the works studied in the course.

### **Content Topic List**

- The Archaeology of Ancient China; Art, Society and the Afterlife in Imperial China; The Chinese & Japanese Transformations of Buddhism; Landscape Painting & Philosophy; Literati-Amateur Aesthetic; The Shinto Shrine; Modern Chinese & Japanese Art

## Attachments

- Syllabus\_2003H\_submitted.pdf  
*(Syllabus. Owner: Workman,Mollie-Marie)*
- NonHonors\_HA2003\_Syllabus.pdf: Non-Honors Syllabus  
*(Other Supporting Documentation. Owner: Workman,Mollie-Marie)*
- Honors Course Rationale.pdf  
*(Other Supporting Documentation. Owner: Workman,Mollie-Marie)*
- GE Rationale for Diversity.pdf  
*(Other Supporting Documentation. Owner: Workman,Mollie-Marie)*
- GE Rationale for VPA.pdf  
*(Other Supporting Documentation. Owner: Workman,Mollie-Marie)*
- HA2003H GE\_Assessment.pdf  
*(GEC Course Assessment Plan. Owner: Workman,Mollie-Marie)*

## Comments

- -Please make sure that title and course description matches those for the non-H version of the course.
  - The non-H version of this course does not have GE Historical Study. To speed up the review of this course, I would suggest that you remove that GE category for now (since an H and a non-H course need to have the same GE status). That way, you will need to go through one less Panel review. You could then make a request for this GE status later. Alternatively, if you do wish to obtain the GE Historical status now, please submit a similar request for the non-H History of Art 2003 course. *(by Vankeerbergen,Bernadette Chantal on 10/17/2014 12:00 PM)*
- Three separate Goals should be indicated in the request. Please separate the individual goals and resubmit. Sorry to be strict. *(by Heysel,Garett Robert on 10/06/2014 09:36 PM)*

**COURSE REQUEST**  
2003H - Status: PENDING

Last Updated: Heysel,Garett Robert  
11/04/2014

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Workman,Mollie-Marie	09/26/2014 04:21 PM	Submitted for Approval
Approved	Shelton,Andrew C	09/26/2014 08:45 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	10/06/2014 09:36 PM	College Approval
Submitted	Workman,Mollie-Marie	10/07/2014 02:07 PM	Submitted for Approval
Approved	Florman,Lisa Carol	10/07/2014 02:08 PM	Unit Approval
Approved	Heysel,Garett Robert	10/14/2014 09:42 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	10/17/2014 12:02 PM	ASCCAO Approval
Submitted	Workman,Mollie-Marie	10/20/2014 12:12 PM	Submitted for Approval
Approved	Florman,Lisa Carol	10/22/2014 07:27 AM	Unit Approval
Approved	Heysel,Garett Robert	11/04/2014 07:03 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	11/04/2014 07:03 PM	ASCCAO Approval

**History of Art 2003H (3 credits)**  
**The Art and Visual Culture of East Asia**  
Tuesdays and Thursdays 9:35-10:55

**Prof. Julia Andrews**

Office Hours: Wednesdays 11-1 and by appointment

Office Telephone and Location: 688-8184; 308C Pomerene Hall;

E-mail: [andrews.2@osu.edu](mailto:andrews.2@osu.edu); Department Office: 215 Pomerene 292-7481

**GE Visual and Performing Arts; Historical Study; Diversity: Global Studies**

**Course Description**

This honors course is a thematic introduction to the major artistic and cultural trends of East Asia, with a focus on the history of Chinese and Japanese art. We will study major developments and issues in the art of each culture, discussing mutual influences and cross-cultural artistic flows, as well as the many cultural and artistic differences between cultures in the region. Major monuments of East Asian art will serve as our primary evidence.

We will focus on how to look at works of art and architecture in an art historically-informed way, how to articulate what our visual responses might mean, and how to begin answering some of the questions our observations of the objects may raise. Our goal is to enable you to better appreciate, analyze, evaluate, and interpret works of art, both those that seem familiar at first glance and those that do not, and by means of these monuments, along with related primary textual sources and secondary interpretive writings, to construct an integrated history.

In addition to becoming familiar with major works of art in weekly slide lectures, you will be expected to develop, through weekly readings and discussion, an understanding of the various approaches major scholars in the field of art history and East Asian studies have developed to examine them. You will be expected to evaluate and try out some of these methods in your own research, written work and class discussion.

The course will be divided into two discrete sections that focus respectively on China and Japan. Although these two regions (along with others, such as Korea and Vietnam) engaged in extensive cultural interchanges during the period of time covered by this course, each also developed its own artistic styles and forms. Discussions of these cross-cultural interactions will be a constant subtheme, especially as our shared understanding grows over the course of the semester. Whether the aims of their creators were philosophical, spiritual, political, social, economic, or purely aesthetic, we will seek to better understand them, as well as the context in which they were acquired and cherished, the uses to which these monuments may have been put, and the grounds for both their original and subsequent appreciation. Thus, the goals of this course include developing visual and historical tools you can use outside the confines of this class to explore art and visual culture.

### **GE Objectives:**

History of Art 2003H can fulfill *either* the GE requirement for “Visual and Performing Arts (VPA)” *or* used in the “Historical Study (HS)” category. In addition, it may also count as a “Diversity: Global Studies (GS)” course.

The stated goals of these categories are as follows:

Visual and Performing Arts Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; as well as experiencing the arts and reflecting on that experience.

Expected VPA Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Historical Study Goals: Students recognize how past events are studied and how they influence today’s society and the human condition.

Expected HS Learning Outcomes:

1. Students construct an integrated perspective on history and the factors that shape human activity.
2. Students describe and analyze the origin and nature of contemporary issues.
3. Students speak and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

Diversity (Global Studies) Goals: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected GS Learning Outcomes:

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

History of Art 2003H is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (addressing the requirements of the VPA category of the GE) as well as through the historical factors—political, social, religious, and cultural—that contributed to their creation. Indeed, the course emphasizes the fact that material objects *are* the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. The course equally takes up issues of interpretation, including both divergent interpretations of a single work and the changing history of that work’s reception. The course emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art that they may encounter in cultural contexts outside the course itself. Moreover, the course lectures, readings, and discussions are designed to enhance the students’ overall critical, analytic, and interpretive abilities, while the writing assignments and the essay exams are intended to encourage students to strive for clarity and precision in their writing.

Because the course concerns two distinct but interconnected civilizations over a long historical development—from prehistoric Japan to post-Mao China—it also provides many opportunities for cross-cultural comparison, not only among the East Asian civilizations covered by the course, but also between them and our contemporary culture.

The course materials aim to fulfill the GE Diversity/Global Studies requirement by giving students a better understanding of the cultural, philosophical, and aesthetic history of East Asia, and, through considering the differing artistic and cultural features of these regions over time, as well as similarities and differences between those cultures and those of the contemporary United States, to reflect upon our own attitudes and values.

### **Textbook and Weekly Readings:**

-- Sherman E. Lee, *A History of Far Eastern Art* (1994). This book, by the former “monuments man” and late director of the Cleveland Museum of Art, remains the best general introduction to the subject and to the artworks we may see in the world-class Cleveland Museum of Art collection. We will supplement the text (and sometimes challenge it) with more recent material. There will be weekly readings from *A History of Far Eastern Art*. Please buy or rent a copy for the semester.

-- There will also be weekly readings from the list of required articles for this course. They will be posted or linked to our Carmen course site (<https://carmen.osu.edu>) (See Contents).

-- Also recommended is: Rebecca Brown and Deborah Hutton, ed. *Asian Art: An Anthology* (Blackwell, 2006). A collection of primary sources and key articles, some of which will be required reading (and therefore posted to Carmen).

-- Review images and other supplementary materials and assignments will appear on Carmen as well. Be sure to check our Carmen site often!

### **Course Requirements**

This is an honors course, limited to 25 students, and will require your regular participation in classroom discussions, as well as writing short weekly reading abstracts, and an 8-10 paper not required in the non-honors offering. Our readings are also entirely different from those used in the regular offering of the course.

-- Weekly **readings** as assigned on the schedule. Please **write** a brief abstract (about one page) for each *article* that you read and post it to our Carmen dropbox, by Tuesday, as below. (There is no such requirement for the textbook readings.) Your abstracts and participation in class discussions of these readings will account for 36% of your grade (3% each week).

-- A major **paper** (8-10 pages, with proper citations) on an object to be selected in consultation with me will be **due on March 31**; it will require both intensive observation and art historical research. A more detailed prompt will be distributed in class.

-- Two tests. The first will be on February 26. The second will be held on the regularly scheduled examination date.

### **Grading**

Your grade will be based on your major paper, your tests, your twelve reading abstracts, and class participation.

- Research Paper: 20%
- Tests: each 22%(total 44%)
- Reading abstracts and discussion participation, grades will be counted for your best 12 abstracts/participation over the 14 week course: each 3% (36%).

Total: 100%

The grade for a late paper will be reduced by 3 points per class (or 6 points per week), except in cases with documented excuses for medical or other emergencies. Papers will not be accepted by email.

#### Grading Scale

A 93-100

A- 90-92

B+ 87-89

B 83-86

B- 80-82

C+ 77-79

C 73-76

C- 70-72

D+ 67-69

D 60-66

E 0-59

#### Academic Misconduct

**“It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.”**

*If you have any questions about how to properly **cite** the sources of your research material, please ask me or a librarian. For art history, we prefer that you use the Chicago notes and bibliography format, as explained in Turabian (<http://library.osu.edu/help/research-strategies/cite-references/turabian/>) or Chicago Manual of Style (<http://library.osu.edu/help/research-strategies/cite-references/chicago-notes-bibliography/>). Further instructions will appear in your research paper prompt.*

#### Weekly Schedule

Readings will be posted on Carmen. Unless otherwise noted, please complete your readings by Tuesday and be prepared to raise questions about them in class discussion on

Thursday. Please submit your reading abstract/notes (about one page) and your questions about the reading to our Carmen dropbox by Tuesday of each week.

## Topics and Readings

Week 1: Jan. 13 & 15. **The Archaeology of Ancient China: History, Style, and Science**

Read for Thursday: **Max Loehr**, "The Bronze Styles of the Anyang Period (1300-1028 B.C.)," *Archives of the Chinese Art Society of America*, Vol. 7 (1953), pp. 42-53.

Read for Tues. Jan.20: **Sarah Allan**, "Erlitou and the Formation of Chinese Civilization: Toward a New Paradigm," *The Journal of Asian Studies*, Vol. 66, No. 2 (May, 2007), pp. 461-496.

Lee, 23-2; 29-56.

Primary Sources: **Translations and commentary on Oracle Bone Inscriptions** from *Sources of Chinese Tradition*, Vol. 1, compiled by Wm Theodore de Bary, Wing-tsit Chan, Burton Watson. (Columbia University Press, 1960). pp. 6-20.

Week 2: Jan. 20 & 22. **Art, Society and the Afterlife in Imperial China**

Read for Jan. 22. **Martin J. Powers**, "The Dialectic of Classicism in Early Imperial China," *Art Journal*, Vol. 47, No. 1, in *The Problem of Classicism: Ideology and Power* (Spring, 1988), pp. 20-25.

**Martin J. Powers**, "The Figure In The Carpet: Reflections On The Discourse Of Ornament In Zhou China," *Monumenta Serica*, Vol. 43 (1995), pp. 211-233.

Lee, 57-72.

Primary Sources: **Shang and Zhou Bronze inscriptions**, translated by Wu Hung and Deborah Sommer. from Rebecca Brown and Deborah Hutton, ed. *Asian Art: An Anthology* (Blackwell, 2006), pp. 214-217.

Week 3: Jan. 27 & 29. **The Chinese Transformation of Buddhism**

Read: **Stanley K. Abe**, "Art and Practice in a Fifth-Century Chinese Buddhist Cave Temple," *Ars Orientalis*, Vol. 20 (1990), pp. 1-31.

Lee, 151-163.

Primary Sources: Excerpts from the **Lotus Sutra** and the **Flower Garden Sutra**, translations from *Sources of Chinese Tradition*, Vol. 1, pp. 446-454, 471-475.

Week 4: Feb. 3 & 5. **Painting and Philosophy: The Great Age of Landscape Painting**

Read: **Stanley Murashige**, "Rhythm, Order, Change, And Nature In Guo Xi's Early Spring," *Monumenta Serica*, Vol. 43 (1995), pp. 337-364.

Lee, 286-313; 358-396 (skim).

Primary Source: "**The Six Laws of Xie He**," from *Some T'ang and Pre-T'ang Texts on Chinese Painting*: William Reynolds Beal Acker, translator and editor. Brown and Hutton, pp. 327-332.

Week 5: Feb. 10 & 12. **The Rise (and Fall) of the Literati-Amateur Aesthetic**

**Susan Bush and Hsio-yen Shih**, "Sung Literati Theory and Connoisseurship," in *Early Chinese Texts on Painting*, (Hong Kong University Press, 2012), pp. 191-240.

Lee, 450-509.



Primary Sources: **Guo Xi's writings on landscape painting**, Susan Bush and Hsio-Yen, Shih, translators and editors. Brown and Hutton. pp. 289-294.

Week 6: Feb. 17 & 19. **Eccentric Art in an Age of Prosperity**

**Anne Burkus-Chasson**, “Elegant or Common? Chen Hongshou's Birthday Presentation Pictures and His Professional Status,” *The Art Bulletin*, Vol. 76, No. 2 (Jun., 1994), pp. 279-300.

Primary Sources: **Dong Qichang and Ming literati on literati painting**, *The Chinese Literati on Painting: Su Shi to Dong Qichang*, Susan Bush, trans. and commentary, (1971). pp. 151-179.

Week 7: Feb. 24 & 26. **The Modern and the “Traditional” in Chinese Art**

[Test on Thursday!]

Reading: “The Traditionalist Response to Modernity: The Chinese Painting Society of Shanghai,” Julia F. Andrews and Kuiyi Shen, in *Visual Culture in Shanghai, 1850s-1930s*, ed. Jason C. Kuo, Washington, D.C.: New Academia Publishing, 2007, pp. 79-93.

Primary Sources: “**The Storm Society Manifesto (October 1932)**” and “**A Galaxy of the Storm Society (1 October, 1935)**” by Ni Yide, translated in *Shanghai Modern, 1919-1945*, ed. Jo-Anne Birnie Danzker, Ken Lum, Zheng Shengtian (2004). pp. 234-241.

Week 8: March 3 & 5. **The Shinto Shrine**

**Jonathan M. Reynolds**, “Ise Shrine and a Modernist Construction of Japanese Tradition,” *The Art Bulletin*, Vol. 83, No. 2 (Jun., 2001), pp. 316-341.

Lee, 72-78.

Primary Sources: *Kojiki (Records of Ancient Matters)*, trans. Basil Hall Chamberlain, (2000). pp. 17-40.

Week 9: March 10 & 12. **The Buddhist Temple**

**Cherie Wendelken**, “The Tectonics of Japanese Style: Architect and Carpenter in the Late Meiji Period,” *Art Journal*, Vol. 55, No. 3, Japan 1868-1945: Art, Architecture, and National Identity (Autumn, 1996), pp. 28-37.

**Hiroko T. McDermott**, “The Hōryūji Treasures and Early Meiji Cultural Policy,” *Monumenta Nipponica*, Vol. 61, No. 3 (Autumn, 2006), pp. 339-374.

Lee, 163-187.

Primary Source: **Proclamation of the Emperor Shomu** on the Erection of the Great Buddha Image, from *Sources of Japanese Tradition*, Vol. 1. Brown and Hutton, pp. 275-277.

**\*\*March 17&19 Spring Break!!**

Week 10: March 24 & 26. **Calligraphy, Painting, and the Rise of the Sinitic Sphere**

**Wang Zhenping**, Chōnen's Pilgrimage to China, 983—986, [Asia Major](#), Third Series, Vol. 7, No. 2 (1994) (pp. 63-97) or

**Chari Pradel**, “Shōkō Mandara And The Cult Of Prince Shōtoku In The Kamakura

Period,” *Artibus Asiae*, Vol. 68, No. 2 (2008), pp. 215-246  
Review Lee, 304-313.

Primary Source: “**The Constitution of Prince Shotoku**,” from *Japan, Selected Readings*, (1973). pp. 31-34.

Week 11: March 31 & April 2. **The Japanese Transformation of Buddhism**  
[Papers due on Tuesday!]

**Samuel C. Morse**, “Revealing the Unseen: The Master Sculptor Unkei and the Meaning of Dedicatory Objects in Kamakura-Period Sculpture,” *Impressions*, No. 31(2010),24-41. Lee, 397-449.

Primary Sources: “**Proclamation of the Emperor Shōmu on the Erection of the Great Buddha Image**” and “**Edicts of the Empress Shōtoku Concerning Dōkyō**” from *Sources of Japanese Tradition*, (1960), pp. 114-115, 119-122.

Week 12: April 7 & 9. **The Brilliant Heian Era and Its Legacy**

**Joshua S. Mostow**, “Female Readers and Early Heian Romances: The "Hakubyō Tales of Ise Illustrated Scroll Fragments," *Monumenta Nipponica*, Vol. 62, No. 2 (Summer, 2007), pp. 135-177.

Lee, 314-357.

Primary Source: “**The Oak Tree**,” from *The Tale of Genji*: Murasaki Shikibu. Brown and Hutton, pp. 311-324.

Week 13: April 14 & 16. **From Teahouse to Castle**

**Matthew Philip McKelway**, “Screens for a Young Warrior,” *Impressions*, No. 30, “Pictures And Things: Bridging Visual and Material Culture in Japan (2009),” pp. 42-51. Lee, 510-556.

Primary Sources: “Letter of the Heart” by Murata Shukō, and excerpts from *Nanpōroku*, translated in *Sources of Japanese Tradition*, (1960), pp. 395-399.

Week 14: April 21 & 23. **Japan in Modern Art** [object paper due on Tuesday!]

**Namiko Kunimoto**, “Shiraga Kazuo: The Hero and Concrete Violence,” *Art History*, 36, no. 1 (February 2013): 154-179; or **Julia Bryan-Wilson**, “Remembering Yoko Ono’s ‘Cut Piece’,” *Oxford Art Journal*, Vol. 26, No. 1 (2003), pp. 101-123.

Primary Source: **Gutai Manifesto**, Yoshihara Jiro, scan on Carmen.

### Some Additional References

#### **China**

Barbieri-Low, Anthony J. *Artisans in Early Imperial China*. University of Washington, 2007.

Barnhart, Richard, et al. Three Thousand Years of Chinese Painting. New Haven: Yale University Press, 1997.

Thorp, Robert, and Richard Vinograd. Chinese Art and Culture. Prentice Hall and Abrams, 2001.

Sullivan, Michael. Arts of China. Berkeley: University of California Press, 2000.

Clunas, Craig. Art in China, 1997. \_

Lee, Sherman. China: 5,000 Years, 1998.

Neave, Dorinda, et al. Asian Art. Pearson, 2015.

### **Japan**

Mason, Penelope. History of Japanese Art, 2004

Akiyama, Terukazu. Japanese Painting, Geneva, 1961.

Noma, Seiropu. The Arts of Japan, two vols., 2003.

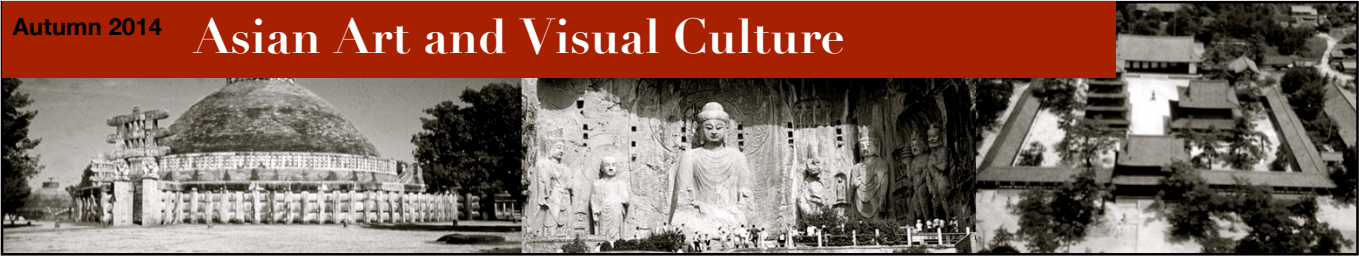
Stanley-Baker, Joan. Japanese Art, 2000.

### Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue;

telephone 292-3307, TDD 292-0901;

<http://www.ods.ohio-state.edu/>.



## **Asian Art and Visual Culture HA 2003**

Autumn 2014

Mondays and Wednesdays 10:20-11:15, Pomerene Hall 0306

Dr. Christina Burke Mathison

E-mail: mathison.5@osu.edu

Office: Pomerene Hall, 309B

Office Phone: 688.8178

Office Hours are: Wednesdays 11:30-12:30, and by appointment, Pomerene Hall, 309B.

Recitation: Thursdays, 10:20-11:15, Koffolt Lab 0205; Fridays, 10:20-11:15, Pomerene Hall 0207

Teaching Associate:

Hyun Kyung Kim

E-mail: kim.3173@osu.edu

### **Course Description**

This course is an introduction to the history of Asian art that examines works of art and architecture from the regions of India, China, and Japan, as well as a small number of monuments from other cultures. Rather than a traditional survey of the entire region of Asia, the course will focus on specific monuments that serve as representative examples of the distinctive styles, forms, and aesthetics of each region. In addition, the course pays attention to the mutual influences and transmissions of history and culture that motivated the creation of works of art, as well as the religious, political, social, and economic spheres which help define the form and function of these works. The goal is to impart not only a body of knowledge but also a set of critical tools that you should be able to apply to material not specifically covered in this course.

### **Textbooks**

Required Text:

Dorinda Neave, Lara C.W. Blanchard, Marika Sardar, Eds., *Asian Art*, (Pearson, 2015)

Recommended Text:

Rebecca Brown and Deborah Hutton, ed. *Asian Art: An Anthology* (Blackwell, 2006)

### **Online Resources**

Images from class and supplemental materials from the textbooks will be posted on the OSU course management system, *Carmen* (<https://carmen.osu.edu>). This is a required resource for the course and you will be expected to use it regularly for

class updates and image review. If you have trouble accessing the website, please contact your T.A.

### **Course Requirements**

You are expected to show an introductory understanding of the visual culture of India, China, and Japan and the surrounding areas discussed in class. Specifically, you will be expected to:

- 1) Recognize and identify the monuments from the artistic traditions we discuss
- 2) Recognize the basic characteristic forms, styles, and iconographies of the art and architecture
- 3) Provide an understanding of the context of the works of art and the ways in which the monuments function within their cultural and historical context.
- 4) Participate in class discussions.
- 5) Prepare for class by completing all readings.

**Attendance is mandatory for this course.** A large amount of information covered in lecture does not appear in your text, so attendance is crucial. You are also responsible for any changes to this syllabus or the class schedule mentioned during lecture. If you do happen to miss any lecture, it is strongly advised that you obtain class notes from another student.

Arriving to class late or leaving early is extremely disruptive to your fellow students. Please be in your seat at the beginning of class and do not leave until you are dismissed. If you know you must leave class early you must inform the instructor ahead of time.

For each of the civilizations we cover (India, China, Japan), we will have monuments lists distributed in class. These lists will not include all of the monuments discussed in the text. Rather, a number of representative monuments have been selected for each of the cultures we study. The lists include the relevant information of artist, title, style, period, materials, and site. You are required to know this information. In addition, there will be terms you will need to know. **Since many of these terms and monuments may be in languages unfamiliar to you, do not wait until the last minute to study them.**

### **Participation in Discussion Sections**

Regular attendance of the weekly recitation sections is essential to success in this course. These weekly meetings will develop the material discussed in lectures, particularly the readings. Therefore, your participation and attendance at these sections is critical. A student missing more than four recitation sections without a legitimate, documented excuse will receive a failing attendance and participation grade.

### **Technology**

Using personal electronic devices in the classroom setting can hinder instruction and learning, not only for the student using the device but also for other students in the class. Laptops may be used in class for taking class notes only. If you are found using your laptop for anything but taking class notes you will be asked to discontinue the use of your laptop in class for the remainder of the semester. Cell phones must be in silent mode or turned off during class. Texting in class is forbidden.

### **Class Schedule**

(Topics listed by week are subject to change, dependent on availability of time.)

#### India and Southeast Asia

Week One: Introduction and Indus Valley Civilization

Week Two: Buddhist Art

India Map Assignment: **Due in recitation, September 4, 5**

Week Three: Buddhist Art, Hindu Art and Architecture

Week Four: Jain and Mughal Art

Week Five: Southeast Asia and Tibet

Week Six: Midterm One

#### **EXAM: Monday, September 29**

#### China and Beyond

Week Six: Neolithic Period

Week Seven: Zhou Dynasty-Buddhism Along the Silk Road

China Map Assignment: **Due in recitation, October 9, 10**

Week Eight: Buddhism in Chinese Art

Week Nine: Chinese Painting

Week Ten: Chinese Painting and Modern Art

Week Eleven: Contemporary Art and Art of Taiwan

#### **EXAM: Wednesday, November 5**

#### Japan and Korea

Week Twelve: Pre-Buddhist and Buddhist Art

Week Thirteen: Buddhist Art and Art of Korea

Japan Map Assignment: **Due in recitation, November 20, 21**

Week Fourteen: Korean Art and Japanese Painting Heian

Week Fifteen: Japanese Painting Momoyama-Edo Periods

Week Sixteen: Woodblock Prints, Contemporary Art

#### **Final Exam: Thursday, December 11, 10:00am**

**Grading**

Your grade will be based on three exams, three map assignments, and your attendance and participation at lectures and recitations. The exams will cover the civilizations of India (South and Southeast Asia), China (and other East Asian regions, and Japan (and Korea) separately.

All exams will include slide identifications and comparison essays. They may include unknown images you have not seen before in class.

Map Assignments	5%
Unit I Exam: India	25%
Unit II Exam: China	30%
Unit III Exam: Japan	30%
Attendance and Participation	10%

Make-up exams will be offered only for cases with valid and documented excuses for medical or other emergencies. The instructors reserve the right to refuse to provide a make-up exam to students who do not provide appropriate documentation. In such instances that attendance at scheduled exams is not possible, the student must notify the instructor before the exam. Due to problems in scheduling rooms, it is possible that the make-up exam may have to be given on the last day of finals week.

Grading Scale

A	93-100	B+	87-89	C+	77-79	D+	67-69
A-	90-92	B	83-86	C	73-76	D	60-66
		B-	80-82	C-	70-72	E	0-59

**Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

**GE Statement**

History of Art 2003, Asian Art, fulfills the “Visual and Performing Arts” and “Diversity: Global Studies” category of the General Education Goals and Expected Learning Outcomes. The slide lectures, readings, in-class discussions, writing assignments, and essay exams all contribute to fulfilling these objectives. The stated goals and rationale for these categories are as follows:

Visual and Performing Arts*Goals:*

*Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.*

*Learning Objectives:*

1. *Students analyze, appreciate, and interpret significant works of art.*
2. *Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.*

Diversity*Goals:*

*Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.*

*Learning Objectives:*

1. *Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.*
2. *Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.*

History of Art 2003 addresses these objectives in several important ways. It engages works of art through close analyses of their structure, function, and subject matter, as well as the historical factors—political, social, and cultural alike—that contributed to their creation. The course is thus strongly interdisciplinary, since it both presents the historical context as integral to an understanding of artistic developments and draws parallels with similar phenomena in other areas of cultural achievement. HA 2003 also emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those covered by the course itself. By exploring cultures from outside the United States, this enables students to become educated, productive, and principled citizens in an increasingly globalized world. Moreover, the course lectures, readings, and other assignments are designed to enhance the student's overall critical and analytic abilities, just as the essay format of the exams is intended to encourage students to work on the clarity and precision of their writing.



**Disability Services**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

## Honors Course Rationale

### Explanation of Intended Audience for Honors Course

History of Art 2003 (and its predecessor, HA 213), an introductory course in Asian art history, has long served the needs of Ohio State's undergraduates as a GE VPA and Diversity/Global Studies course, but an Honors version has never been taught. The department already has Honors versions of its introductory courses in Western art (2001H and 2002H) and considers it important that the introduction to Asian art also be available to Honors students.

Like HA 2001H and 2002H, 2003H will be open to students in any field of study. History of Art majors may also count it toward the major; but they are allowed to count only two 2000- or 3000-level courses toward their total.

We anticipate that, as with HA 2001H and 2002H, the vast majority of students will be non-History of Art majors in their freshman or sophomore years.

### Statement of Qualitative Difference

Like the non-Honors version, HA 2003H will provide a thematic introduction to the major artistic and cultural trends of Asia; however, unlike its non-Honors counterpart (which covers both South and Central Asia as well), it will focus on East Asia, and most especially on the history of Chinese and Japanese art.

#### **1. How will the specific goals of the course (as articulated on the syllabus) be achieved?**

The goals of this course include: developing student capacities for aesthetic and historical responses to works of art; critically reading and writing about art; engaging in the research and visual practices of the art historian; better understanding the cultural and philosophical history of East Asia; and, through considering the differing cultural features of these regions over time in relation to our own, reflecting upon our contemporary attitudes.

The course aims to address these objectives through lectures, carefully selected readings, and guided discussions, as well as through a significant, object-focused paper that the students will write over the course of the term. (For more details on all these aspects, please see the syllabus.) Both the paper and embedded questions on the exams will be used to assess the efficacy of our means.

#### **2. Describe the students' exposure to the basic material in the course, and ways in which added breadth and depth of material will be included.**

We will use the same textbook that the department uses for the non-Honors version of HA 2003, but the course itself will be rather differently structured. Most notably, formal lectures will occupy no more than 50% of class time, the remaining 50% being given over to in-class discussion. HA 2003 Honors requires students to read fourteen scholarly articles over the course of the term, in order to more deeply familiarize themselves with specific art objects and the various

research methods used by scholars in the fields of art history and East Asian studies. The students will be required both to write an abstract on each of those readings and to prepare questions for discussion based on those abstracts. They will also write a research paper (in contrast to the merely formal analysis expected of the students in the non-Honors version of 2003), which will give them the opportunity not only to closely study an object, but also to use library resources to undertake research and produce a substantial piece of historically grounded writing.

**3. Describe exposure to, and use of, methodology and research techniques, and especially the ways in which the course will provide exposure to the nature of scholarship in the field.**

In addition to the things mentioned above, it should be said that the course readings have been carefully selected to present a range of approaches or “methodologies.” That range will be an explicit topic of discussion, which will be led by a regularly faculty member (Judy Andrews or Namiko Kunimoto) who is herself deeply involved in creating scholarly writings in the field.

**4. Amount and quality of work expected from students on papers, examinations, and projects; and the method of grading that work:**

All of this is fairly well spelled out on the syllabus. Students will be required to read 14 scholarly articles, produce brief abstracts of each, and participate in class discussion of all of them; to take both a midterm and final exam; and to write a substantial research paper. All grading will be done by the professor teaching the course, and will be based on the quality of the thought and the clarity of its presentation.

**5. The amount and kind of student/faculty contact, including how the course will offer a significant level of interaction and engagement between faculty and students, and how such engagement will be achieved.**

Although the professor will also encourage students to come to office hours, the majority of faculty/student engagement will likely come through the regular in-class discussions. Most semesters that the course is offered the class will also take a trip (via chartered bus) to the Cleveland Museum of Art to study examples of Asian art firsthand.

**6. How an environment will be fostered that facilitates intellectual exchange among students:**

This too should happen via the in-class discussions and field trip; the faculty members teaching the course intend to encourage the students to address one another rather than merely the person standing at the front of the room. (During some discussions, seating may also be rearranged to facilitate this process.)

**7. Ways that creative thinking will be an essential aspect of the course requirements:**

This will come through partly in the in-class discussion, and perhaps even more significantly in the paper. Although students will be doing research on the objects they have chosen to write about, the expectation is that they will also be directly responding to that object, and offering an interpretation that goes beyond what has already been said or written about that work.

**8. How the course will embrace interdisciplinary work and study.**

HA 2003 Honors (much like the regular offering) is designed to engage works of art through close analysis of their structure, function, subject matter, and meaning as well as the historical factors—political, social, and cultural alike—that contributed to their creation. The course is thus strongly interdisciplinary by nature, since it both presents the historical context as integral to an understanding of artistic developments and draws parallels with similar phenomena in other areas of cultural achievement.

**9. Evidence of a pedagogical process that will demand a high level of intellectual output.**

Both the fact that 50% of class time will be given over to discussion of high-level scholarly articles and that more than one-third of each student's grade will depend on the quality of his or her contributions to those discussions should ensure fairly deep engagement with the material. The paper topic is also designed to demand sophisticated thinking.

## **GE Rationale for the Diversity/Global Studies category**

**a) How do the course objectives address the GE category expected learning outcomes?**

The course examines the art of China and Japan within its historical (which is to say, within its political, economic, cultural, physical, social, religious, and philosophical) contexts. The goal is to introduce students to Chinese and Japanese culture at large through the lens of specific works.

**b) How do the readings assigned address the GE category expected learning outcomes?**

Many of the readings have been chosen not only to address this or that particular work of East Asian art but also to underscore the many cross-cultural exchanges to which they bear witness, and the differences between (and within) the distinct cultures of the region.

**c) How do the topics address the GE category expected learning outcomes?**

All of the weekly topics pertain to some aspect of East Asian art and the political, economic, social, historical, religious, and/or philosophical context(s) within which it arose. A number of them (including “The Chinese Transformation of Buddhism,” “The Modern and the ‘Traditional’ in Chinese Art,” and “The Japanese Transformation of Buddhism”) explicitly address cross-cultural exchange and cultural diversity within either China or Japan; in the final week students will also be encouraged to reflect on the increasingly globalized nature of the contemporary art world.

**d) How do the written assignments address the GE category expected learning outcomes?**

The final paper will require students to synthesize a great deal of what they have learned about either Chinese or Japanese culture (or conceivably both) and to apply it in their interpretation of the particular work they have chosen. A similar command will also be required of them on the essay portions of the midterm and final exams; in fact, the final will contain a question specifically asking them to address the ever-changing relations between China and Japan, as well as cultural differences within each of those two countries, and the evolution of American views about Asia.

## **GE Rationale for the Visual and Performing Arts (VPA) category**

**a) How do the course objectives address the GE category expected learning outcomes?**

The entire focus of the course is on the analysis and interpretation of significant works of East Asian art, exposure to which we hope will also provide students with a deep appreciation for artistic activity in general and for those specific objects and monuments in particular. Both the lectures and the in-class discussions will address how to look at works of art and architecture, what sorts of questions one might ask in front of them, and how to articulate what our visual responses might mean.

**b) How do the readings assigned address the GE category expected learning outcomes?**

The readings for the course have been carefully chosen to provide students with various compelling models of analysis and interpretation, whether anthropological, art historical or more purely formalist in nature. The differences between these various approaches will be an explicit topic of much in-class discussion.

**c) How do the topics address the GE category expected learning outcomes?**

The topics have been constructed in such a way that students will be presented with not only a chronological development and opportunities for cross-cultural comparison but also an introduction to the various different forms or mediums most central to East Asian art. Again, the entire focus of the course is on the analysis and interpretation of significant works of art; the topics are set up to show how the historical, cultural and ceremonial contexts in which the works first appeared are crucial to an understanding of their meaning.

**d) How do the written assignments address the GE category expected learning outcomes?**

Although the weekly abstracts of the readings and the majority of questions on the exams will require students to synthesize information and interpretations advanced by scholars in the field, the 8- to 10-page paper demands that they engage in firsthand analysis and interpretation. The assignment asks students to research an object specifically *not* studied in class with the goal of having them apply and adapt what they have learned from their study of others' approaches; the paper is also our best measure of how well they have learned not just the information conveyed in the course but also the skills it is designed to confer.

**e) How does the course aim to sharpen students' response, judgment, and evaluation skills?**

Students' written and oral precision will be sharpened by writing weekly abstracts of the assigned reading and through the oral participation required of them in class. The two essay examinations will require clear exposition on the visual characteristics of each tested object, as well as coherent explanation of its

significance. The research paper will expand upon all of this by requiring an extensive analysis and interpretation of a single object, in which aspects of response, judgment, and evaluation are all in play.

**Department of History of Art**  
**GE Assessment Plan for HA 2003H**

**GE Objectives:**

History of Art 2003H fulfills several GE requirements: It can count in either the “Visual and Performing Arts (VPA)” category or in “Historical Study (HS).” Additionally it may count as a “Diversity: Global Studies (GS)” course. The stated goals of these categories are:

*Visual and Performing Arts Goals:* Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; as well as experiencing the arts and reflecting on that experience.

*Expected VPA Learning Outcomes:*

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

*Historical Study Goals:* Students recognize how past events are studied and how they influence today’s society and the human condition.

*Expected HS Learning Outcomes:*

1. Students construct an integrated perspective on history and the factors that shape human activity.
2. Students describe and analyze the origin and nature of contemporary issues.
3. Students speak and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

*Diversity (Global Studies) Goals:* Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

*Expected GS Learning Outcomes:*

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world’s nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

History of Art 2003H is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (addressing the requirements of the VPA category of the GE) as well as through the historical factors—political, social, religious, and cultural—that contributed to their creation. Indeed, the course emphasizes the fact that material objects *are* the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. The course equally takes up issues of interpretation, including both divergent interpretations of a single work and the changing history of that work’s reception. The course emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art that they may encounter in cultural contexts outside the course itself. Moreover, the course lectures, readings, and discussions are designed to enhance the students’ overall critical, analytic, and interpretive abilities, while the writing assignments and the essay exams are intended to encourage students to strive for clarity and precision in their writing.



Because the course concerns two distinct but interconnected civilizations over a long historical development—from prehistoric Japan to post-Mao China—it also provides many opportunities for cross-cultural comparison, not only among the East Asian civilizations covered by the course, but also between them and our contemporary culture. The course materials aim to fulfill the GE diversity/Global Studies (GS) requirement by giving the student a better understanding the cultural, philosophical, and aesthetic history of East Asia, and, through considering the differing artistic and cultural features of these regions over time, as well as similarities and differences between those cultures and their own, to reflect upon their own attitudes and values.

**Assessment:**

**Data:** The extent to which HA2003 is meeting the GE goals and objectives is best gauged by examining the work students produce for these courses. The mid-term and final examinations consist primarily of essay questions requiring students to *analyze and assess the visual or formal characteristics of specific works of art* as well as *explain what these works can tell us about the precise historical moments in which they were created*. Students' ability to generalize the knowledge and interpretive skills they have gained in class will also be tested through a term paper that will require them to interpret, again both formally and contextually, works of art that they will have examined firsthand in a regional museum or collection, or, in the event such a trip is impossible, through intensive photographic documentation provided to them by their professor. All written assignments are thereby explicitly geared towards assessing student's rate of success at achieving the learning objectives of the VPA, Historical Studies, and Diversity/Global Studies GEs. In addition, a narrative student evaluation is required for the course, one section of which deals specifically with the GEs. Students will be asked how successful they believe the course was in terms of meeting the learning outcomes of the GE and invited to suggest ways for its improvement in this respect.

**Processes:** All student work will be reviewed and graded by the instructor for each offering of HA 2003(H), with the range of final grades being regarded as the most accurate reflection of how well the courses are meeting the GE ELOs. Each May, the chair of the Department or his/her designee will review the grades for every offering of HA 2003(H) that academic year, with the expectation that 75% of all the students enrolled in these courses will have received a grade of C or higher as evidence that the courses are meeting their stated GE ELOs. In addition, each semester the chair will ask the instructor of HA2003(H) to design an exam question or other assignment specifically to gauge how well the course is fulfilling specific ELOs of the VPA, HS, and GS requirements of the GE. At the end of the term, this instructor will be required to report to the chair student performance on these two embedded questions and/or assignments, with the expectation again being that 75% of the students will have earned at least 75% of the total points allotted to this question or assignment. In the event that student performance falls below acceptable standards either in the overall final grades for all offerings of HA 2003(H) or on the selected embedded questions/assignments, the chair and/or a designee from the Undergraduate Studies Committee will meet with the instructor(s) to devise a means of improving the courses with respect to the GE ELOs. In this manner, course assessment will be continuous and ongoing.

Student evaluations will be reviewed by the instructor(s) after each offering of the HA 2003(H) and annually by the chair of the department as part of that faculty member's annual review and more periodically\* by members of individual faculty member's peer review of teaching (PRT)

committees. Similarly, course syllabi for individual offerings of HA 2003(H) will be reviewed annually by the chair and periodically\* by PRT committees with an eye towards determining how well the contents and assignments of the courses are designed to fulfill the GS and VPA ELOs. Thus here again, course assessment will be continuous and ongoing.

\* Assistant professors will be reviewed annually; associate professors, biennially; full professors, every four years.