

## Term Information

Effective Term Autumn 2015  
*Previous Value* Summer 2012

## Course Change Information

### What change is being proposed? (If more than one, what changes are being proposed?)

Change in course title to better reflect course content. Requesting Historical GE status

### What is the rationale for the proposed change(s)?

The course title is more reflective of the content of the course as it is taught now, given our current faculty and their specialties. We have also recently revised the course to make it appropriate for the historical studies GE category and to bring it in line with our other 2000-level courses (HA2001, HA 2001H, HA2002, HA 2002H, HA2005)

### What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## 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 2003  
Course Title The Art and Visual Culture of East Asia  
*Previous Value* Asian Art  
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, 7 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 Recitation, Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark

## Prerequisites and Exclusions

### Prerequisites/Corequisites

#### Exclusions

Not open to students with credit for 213 or 2003H.

#### *Previous Value*

Not open to students with credit for 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

Required for this unit's degrees, majors, and/or minors

General Education course:

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

The course is an elective (for this or other units) or is a service course for other units

### *Previous Value*

*Required for this unit's degrees, majors, and/or minors*

*General Education course:*

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

*The course is an elective (for this or other units) or is a service course for other units*

## Course Details

### Course goals or learning objectives/outcomes

- There are three principal goals for this course. The first is to provide students with the necessary skills to visually analyze 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.

### *Previous Value*

**Content Topic List**

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

**Previous Value**

- *Introduction to Asian Art and Culture*
- *The Beginnings of Eurasian Culture and the Nomads*
- *The Indigenous Peoples and Cultures of South Asia*
- *Buddhist Art of South Asia*
- *Islamic Art and the Impact of Islam on South Asia*
- *Himalayan Art (Nepal and Tibet)*
- *The Art of Southeast Asia: Indigenous to Contemporary*
- *The Art of Central Asia: Indigenous to Contemporary*
- *Early Chinese Art (through the Han Dynasty)*
- *Buddhist Art of China*
- *Chinese Painting*
- *Early Art of Japan*
- *Court Art of Japan*
- *Contemporary Art of China*
- *Contemporary Art of Japan*

**Attachments**

- 2003-Syllabus-Spring2015-HistGE-V2.pdf  
*(Syllabus. Owner: Workman, Mollie-Marie)*
- GE\_RationaleHistorical\_Studies\_2003\_final.docx  
*(GEC Model Curriculum Compliance Stmt. Owner: Workman, Mollie-Marie)*
- 2003GEAssessment.docx  
*(GEC Course Assessment Plan. Owner: Workman, Mollie-Marie)*
- Concurrence for HA2003.pdf  
*(Concurrence. Owner: Workman, Mollie-Marie)*

**Comments**

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

Last Updated: Vankeerbergen, Bernadette  
Chantal  
04/03/2015

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Workman, Mollie-Marie	04/02/2015 12:15 PM	Submitted for Approval
Approved	Florman, Lisa Carol	04/02/2015 12:16 PM	Unit Approval
Approved	Heysel, Garrett Robert	04/02/2015 08:41 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole	04/02/2015 08:41 PM	ASCCAO Approval



## East Asian Art and Visual Culture HA 2003

### Spring 2015

Mondays and Wednesdays 11:30-12:25, Pomerene Hall 306

Christina Burke Mathison, Ph.D.

E-mail: mathison.5@osu.edu

Office: Pomerene Hall, 306B

Office Phone: 688.8178

Office Hours are: Wednesdays 12:30-1:30, and by appointment, Pomerene Hall, 306B.

Recitation: Thursdays, 11:30-12:25, Jennings Hall 140; Fridays, 11:30-12:25, Jennings Hall 140

Teaching Associate:

Elise David

E-mail: david.102@buckeyemail.osu.edu

### Course Description

This course is an introduction to the history of East Asian art that examines works of art and architecture from the regions of China, and Japan, as well as a small number of monuments from other neighboring 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 Texts:

Craig Clunas, *Art in China* (Oxford University Press, 2009), Second Edition.

Joan Stanley-Baker, *Japanese Art* (Thames and Hudson, 2014), Third Edition.

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 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.

Monuments lists will be distributed for each of the civilizations covered 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.**

### 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.)

### China and Beyond

Week One: Introduction and Neolithic Period

#### Reading

Monday: Clunas, pp. 9-18

Wednesday: Clunas pp. 19-25; Translations and commentary of 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 Two: Art of Ancient China

#### Reading

Monday: Martin Luther King Jr. Day, No class

Wednesday: Primary Source: 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.

China Map Assignment: **Due in recitation, January 22, 23**

Week Three: Afterlife and Ritual

#### Reading

Monday: Clunas, pp. 26-35

Wednesday: Clunas, pp. 35-43

Week Four: Religious Art & the Silk Road

#### Reading

Monday: Clunas, pp. 89-101

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

Week Five: Chinese Painting

#### Reading

Monday: Clunas, pp. 45-62

Wednesday: 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.

**Paper: Due in class February 18**

## Week Six: Song Dynasty and Literati Painting

Reading

Monday: Clunas, pp. 135-154

Wednesday: Clunas, pp. 155-175

## Week Seven: Modern and Contemporary

ReadingMonday: Clunas, pp. 199-222; 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.

Wednesday: Clunas, pp. 223-235

## Week Eight: Neighboring Regions: Taiwan, Hong Kong and Tibet

ReadingMonday: "Alternative Chinas: Hong Kong and Taiwan" in *The Art of Modern China*, Julia F. Andrews, Kuiyi Shen, pp. 225-256.**Midterm Exam: Wednesday, March 4**Japan and Korea

## Week Nine: Ancient Japan

Reading

Monday: Stanley-Baker, pp. 7-23

Wednesday: Primary Source: "Birth of the Sun Goddess" and "The Divine Creation of the Imperial Ancestors," from *Sources of Japanese Tradition*. (2001), pp. 20-23.

## Week Ten: Spring Break!

## Week Eleven: Shintoism and the Shrine

Reading

Monday: Stanley-Baker, pp. 24-32

Wednesday: *Kojiki (Records of Ancient Matters)*, trans. Basil Hall Chamberlain, (2000). pp. 17-40.**Japan Map Assignment: Due in recitation, March 26, 27**

## Week Twelve: Buddhism in Japan, Zen Buddhism

ReadingMonday: Stanley-Baker, pp. 33-58; 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.

Wednesday: Stanley-Baker, pp. 59-71, 114-124.

## Week Thirteen: Japanese Painting Heian-Momoyama Periods



Reading

Monday: Stanley-Baker, pp. 72-93; "The Oak Tree," from *The Tale of Genji*: Murasaki Shikibu. Brown and Hutton, pp. 311-324.

Wednesday: Stanley-Baker, pp. 94-114.

## Week Fourteen: Edo Period and Woodblock Prints

Reading

Monday: Stanley-Baker, pp. 141-166; "Letter of the Heart" by Murata Shukō, and excerpts from *Nanpōroku*, translated in *Sources of Japanese Tradition*, (1960), pp. 395-399.

Wednesday: Stanley-Baker, pp. 167-192.

## Week Fifteen: Modern and Contemporary Art

Reading

Monday: Stanley-Baker, pp. 194-208.

Wednesday: Stanley-Baker, pp. 209-225; *Gutai Manifesto*, Yoshihara Jiro.

## Week Sixteen: Korean Art

Reading

Monday: Dorinda Neave, Lara C.W. Blanchard, Marika Sardar, Eds *Asian Art*, pp. 240-260

**Final Exam: Friday, May 1, 12:00pm****Grading**

Your grade will be based on two exams, two map assignments, one paper and your attendance and participation at lectures and recitations. The exams will cover the civilizations of China (and neighboring East Asian regions) and Japan (and Korea) separately.

**Exams**

The exams will include slide identifications, unknown images, and comparison essays. The final exam will have a cumulative essay question in addition to the slide identifications, unknown images, and comparisons. The midterm exam will be held in class on Wednesday, March 4 and a final exam on the university appointed day and time, Friday, May 1, 12:00pm.

**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.

**Paper**

Each student will be required to write a 3-5 page visual analysis of an approved work of art. You must view the work of art in person. Analyzing a photograph or an online image of the work is unacceptable. A handout detailing specific criteria will be issued in recitation.

Map Assignments	10%
Midterm Exam	25%
Final Exam	30%
Paper	25%
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 aesthet-*

*ic 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/>.

## **GE Rationale for Historical Study**

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

This course is a thematic introduction to the major artistic and cultural trends in East Asia, with a focus on the history and art history of China and Japan. 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 historical materials, supplemented on a weekly basis by textual readings from translations of primary sources. Students will discuss the readings together during weekly recitations. The instructor will present monuments in slide lectures for further analysis on Mondays and Wednesdays, as well as modeling scholarly methods of writing and speaking about the material. We will focus on how to look at works of art, architecture, and visual culture in an historically-informed way, how to articulate what our visual responses might mean, and how to begin answering historical questions our observations of the objects may raise. The course aims to enable students to better understand how to evaluate and interpret objects as historical documents, and how to supplement their detailed observations with equally careful textual research. After developing familiarity with major works of art, students will be expected to use this knowledge, alongside their own research, to construct an integrated perspective on the history of East Asia and its art.

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

*Art in China*, by Craig Clunas, and *Japanese Art*, by Joan Stanley-Baker, the textbooks for this class, provide a general historical and art historical overview of the regions of China and Japan. The primary documents paired with the textbook readings and lecture material provide a basis from which students can gain a thorough understanding of the issues significant during the various historical periods. Developing a historical foundation based on the reading of texts written by individuals from each period creates a platform from which students can discuss and analyze major monuments over time and reflect on the creative response of contemporary artists.

The weekly textbook readings and the primary documents paired with them will raise both historical and methodological questions. In week one, for example, students will read the translated texts from ancient Oracle Bones that are written in an early form of Chinese characters. The topics and practice address the concerns of daily life and political and social issues of the Shang royal house. These issues will be revisited later, via artworks by twentieth- and twenty-first century Chinese artists who have offered reinterpretations of the ancient scripts in contemporary form. Comparisons such as these will serve as a way to help students in their understanding and interpretation of historical materials and in an analysis of how the issues of earlier cultures continue to affect responses today.

Other readings will deal more directly with the relationship between contemporary documents (be they religious texts or aesthetic) and works of art, in order to better consider the relationship between text and image. Does a religious painting need to illustrate a surviving text to be understood, or can it speak for itself? What role should artistic intention play in art criticism and art history, and how can “intention” be recuperated? Can paintings, such as Guo Xi’s great *Early Spring* of 1072, be considered a philosophical text? The final lesson in each section will focus on how the aspirations and work of modern artists intersects with that of their traditions (and how they define tradition) and the contemporary cosmopolitan cultural sphere. Having established a basic methodological grounding in the first half of the course, the readings on Japan in the second half will be examined in terms of their similarities to and differences from continental practices.

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

Topics span the historical development of East Asia from the earliest written sources in China to a contemporary art movement in Japan, focusing on selected monuments from the major periods of East Asian civilization, and varied readings that interpret their importance in historical context. The chronological and regional organization of the course also aims to bring out comparative questions relating to the two major cultures under discussion, as well as between the norms of each period and civilization and those with which students (and others) in the West may be more familiar.

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

The slide exams will ask students to articulate an integrated perspective on history into which they will fit the objects studied. Each exam will ask students to write about and reference the primary and secondary historical sources that relate to the images shown on the exam. “Unknown” images—i.e., those *not* explicitly discussed in class—are shown as a part of the exam to be read as historical documents and to be placed visually into a historical framework based on the style, subject matter, and/or material of the monument. These “unknown” images require an analysis and explication of a single object in its historical and art historical context. The final examination will include an essay question that asks students to consider monuments from both of the major cultures we have studied in their historical, cultural, religious, and political context. This question will also require the students to compare and contrast those cultures across time; to write critically about a range of different primary and secondary historical sources, including objects; and to examine multiple interpretations of past events and ideas, adjudicating among them.

**e) How will students sharpen communication skills through the preparation of essay exams and papers and through participation in discussions in this course?**

Students’ oral precision will be sharpened by the weekly discussions of the assigned

readings and their required verbal participation, on which they will be given regular feedback. The two essay examinations will require clear exposition of the visual characteristics of each object or monument, as well as coherent explanation of its historical context. Finally, the final exam essay question will require a response to the primary and secondary historical readings and to the objects themselves as historical documents.

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

**GE Objectives:**

History of Art 2003 fulfills two GE requirements: “Visual and Performing Arts (VPA)” and “Diversity: Global Studies (GS).” Students may count it in one or both of these categories. 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.

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.

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.

History of Art 2003 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 may 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 both learning objectives of the VPA 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 their improvement in this respect.

**Processes:** All student work will be reviewed and graded by the instructor for each offering of HA 2003, 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 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 one offering of both HA2003 to design an exam question or other assignment specifically to gauge how well the course is fulfilling specific ELOs of both the VPA 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 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 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 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.

\* annually assistant professors; biennially for associate professors; every four years for professors.

**From:** [Florman, Lisa](mailto:Florman, Lisa)  
**To:** [Workman, Mollie-Marie](mailto:Workman, Mollie-Marie)  
**Subject:** Fwd: Concurrence sought for HA2003  
**Date:** Thursday, April 02, 2015 10:20:18 AM

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Sent from my iPhone

Begin forwarded message:

**From:** "Baker, Paula" <[baker.973@osu.edu](mailto:baker.973@osu.edu)>  
**Date:** April 2, 2015, 9:47:22 AM EDT  
**To:** "Florman, Lisa" <[florman.4@osu.edu](mailto:florman.4@osu.edu)>  
**Subject: RE: Concurrence sought for HA2003**

Hi Lisa,

I ran the course by the department's UTC and history will offer its concurrence. There were concerns about two things 1) whether the title might be a bit more precise (Korea doesn't seem to be included as it usual is in history courses with similar titles) and 2) whether the history content was sufficient. But we're impressed with the text, which provides more than adequate historical context.

So please do add history's concurrence.

Best,

Paula

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**From:** Florman, Lisa  
**Sent:** Wednesday, April 01, 2015 12:29 PM  
**To:** Baker, Paula  
**Cc:** Workman, Mollie-Marie; Heysel, Garrett  
**Subject:** RE: Concurrence sought for HA2003

Dear Professor Baker,

I just wanted to follow up on my email of March 17, both to verify that you received it and to ask you you needed any additional information on my end. HA2003 is a course we intend to offer in the fall, so we are anxious that the new version make its way through the approval process as soon as possible.

Thank you,  
Lisa Florman

Lisa Florman  
Professor and Chair  
Department of History of Art  
The Ohio State University  
217 Pomerene Hall  
1760 Neil Avenue  
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**From:** Florman, Lisa  
**Sent:** Tuesday, March 17, 2015 4:31 PM  
**To:** Baker, Paula  
**Cc:** Workman, Mollie-Marie; Heysel, Garrett  
**Subject:** Concurrence sought for HA2003

Dear Professor Baker,

I am writing to seek your concurrence for History of Art 2003: The Art and Visual Culture of East Asia. We are applying to allow it to count in the Historical Studies category of the General Education Curriculum, just as the Honors version of the course does (and just as do the corresponding courses in the history of Western and Latin American art). Attached are the syllabus for the course as well as the rationale for its inclusion as a part of Historical Studies. It is not, as you will see, a history course *per se* but, like the others, integrates the kind of historical thinking required of courses offered in this category.

Please feel free to contact me if I can provide you with any additional information.

Many thanks,  
Lisa Florman

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