

Term Information

Effective Term Autumn 2015
Previous Value Spring 2015

Course Change Information

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

Requesting Historical Studies GE

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

We have 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	2003H
Course Title	The Art and Visual Culture of East Asia
Transcript Abbreviation	Asian Art
Course Description	Art of East 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

Prereq: Honors standing.

Exclusions

Not open to students with credit for 2003 (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; Historical Study; Global Studies (International Issues successors)

Previous Value

General Education course:

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

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 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.

Previous Value

- *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

COURSE CHANGE REQUEST
2003H - Status: PENDING

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

Attachments

- Syllabus_2003H_submitted.pdf
(Syllabus. Owner: Workman, Mollie-Marie)
- GE Rationale for Historical Study.pdf
(GEC Model Curriculum Compliance Stmt. Owner: Workman, Mollie-Marie)
- HA2003H GE_Assessment.pdf
(GEC Course Assessment Plan. Owner: Workman, Mollie-Marie)
- Concurrence for HA2003.pdf
(Concurrence. Owner: Workman, Mollie-Marie)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Workman, Mollie-Marie	04/02/2015 12:16 PM	Submitted for Approval
Approved	Florman, Lisa Carol	04/02/2015 12:23 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

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; 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, Seiroku. 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/>.

GE Rationale for Historical Study

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

This honors 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 every Thursday. The instructor will present monuments in slide lectures for further analysis on Tuesdays, 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?

A History of Far Eastern Art, by Sherman E. Lee, the textbook for this course, begins with the sentence: "Many books on [Asian] art have adopted the now classic opening statement, 'Asia is One,' with which Okakura Kakuzo began his book, *The Ideals of the East*. The statement is far from true." Over the course of the semester, we will consider why the author, writing for an American audience during the Cold War, felt such urgency to argue for diversity within Asia, how and why national narratives constructed after WWII have taken the opposite tack, by building conceptual silos around their cultural production that have affected the presentation of East Asian art history, and why it is now important to examine the regional communication and cross-fertilization has flourished in the past as a way to go beyond either of the oversimplified frameworks that dominated twentieth century art historical writing.

The weekly article readings and the primary documents paired with them will raise both historical and methodological questions. In week one, for example, German trained art historian Max Loehr's classic article on the development of style in archaic bronze vessels will be considered for its value in how to construct a history of art based on analytical visual criteria. A brief reading translated from oracle bones (archives of the Shang royal house only fully examined in the mid- 20th century) will explain the nature of some primary textual sources for this ancient period. Finally, Loehr's bias toward art history and

against Sinology (basically, visual analysis versus historical accounts) will be examined in the context of Sarah Allan's more recent article, which deploys newly discovered data from scientific archaeology to suggest ways to span the gap between object and ancient text. In this introductory lesson, the virtues and perils of various basic research methodologies will be discussed as a way to help students in their own future interpretations of historical materials.

Readings from the second week continue a historiographical approach to Chinese antiquity as we read Martin Powers examination of classicism and class consciousness as intellectual and social backgrounds to early art patronage. These readings bring up many issues relevant to art patronage today, as well as responsibly demystifying human activity in ancient China through suggesting parallels with much later or even contemporary human activity in Europe and the U.S.

Other readings will deal more directly with textual relationship between contemporary writings, be they religious texts or art theory, and artworks, in order to better consider the relationship between text and image. Does a religious painting need to illustrate a surviving text, or can it speak for itself? What really does art criticism have to do with the artist's aims, or with the painting itself? Can paintings, such as Guo Xi's great *Early Spring* of 1072 serve as 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 similarities and differences to 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 we 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 articulate an integrated perspective on history into which they will fit the objects tested. The term paper will ask students to research an object not studied in class with the goal of placing it in its historical and art historical context, and of articulating the student's own position in the historiography of the selected category of art object. The final examination will include an essay question that asks students to respond to the opening sentence of Sherman E. Lee's book, considering the monuments we have studied in their historical, cultural, religious, and political context, the evolving American views

of Asia, and the contentious relationships between Asian countries in the past century. This question will also make explicit the comparative nature of the course. Finally, the weekly response papers and discussion will ask students to speak and write critically about a range of different primary and secondary historical sources, including objects, and examine the diverse interpretations of past events and ideas they present in their historical contexts.

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

Students' written and oral precision will be sharpened by writing weekly abstracts of the assigned reading and their required oral participation, both of which will provide immediate feedback. The two essay examinations will require clear exposition on the visual characteristics of each tested object, as well as coherent explanation of its historical context. The research paper will expand upon this by requiring an extensive explication of a single object in its historical and art historical context. Finally, the long synthetic essay question will require a response to the textbook author's initial claim.

**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.

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

Sent from my iPhone

Begin forwarded message:

From: "Baker, Paula" <baker.973@osu.edu>
Date: April 2, 2015, 9:47:22 AM EDT
To: "Florman, Lisa" <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

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
Columbus, OH 43210
(614) 292-7481

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

Lisa Florman
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