

Term Information

Effective Term Autumn 2018

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 4825
Course Title From Modernism to Manga: Modern and Contemporary Art in Japan
Transcript Abbreviation ModernArt in Japan
Course Description Explore the arts of Japan from 1868-present, covering a wide range of materials, including sculpture, performance art, photography, contemporary painting, and manga. We will discuss historical & social contexts and the burst of the economic bubble in the 1990s. We will address issues such as gender and representations of the body, the cult of cuteness, and the dynamics of nationalism since 1945.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 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 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
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

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

Requirement/Elective Designation

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

- Students analyze, appreciate, and interpret significant works of art.
- Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.
- Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment

Content Topic List

- Regular reading assignments
- In-class debate and online discussion
- Presentations, examinations, and two papers
- Visual literacy
- Improve reading and writing abilities
- Think critically about the power dynamics of "East" and "West."

Sought Concurrence

No

Attachments

- Curriculum Map HA4825.pdf: Curriculum Map
(Other Supporting Documentation. Owner: Trimmer,Andrew Siemer)
- RE_ Concurrence request_ HA 4825.pdf: Concurrence - East Asian Studies
(Concurrence. Owner: Trimmer,Andrew Siemer)
- History_concurrence_HA4825.pdf: Concurrence - History
(Concurrence. Owner: Florman,Lisa Carol)
- GE assessment form HA 4825.pdf: GE Assessment
(GEC Course Assessment Plan. Owner: Trimmer,Andrew Siemer)
- HA 4825 Modern and Contemporary Art in Japan Syllabus.pdf: Syllabus
(Syllabus. Owner: Trimmer,Andrew Siemer)

Comments

- Please see updated syllabus and GEC plan attached. *(by Trimmer,Andrew Siemer on 10/27/2017 09:39 AM)*
- Both the syllabus and the form only list one GE (VPA), but the assessment plan also has a whole section on GE Diversity-Global Studies. Please adjust appropriate documents for consistency. *(by Vankeerbergen,Bernadette Chantal on 10/26/2017 09:07 AM)*
- I believe that concurrence by the Department of East Asian Languages and Literatures is necessary and given the interdisciplinary culture focus of the course, it might be a good idea to ask for concurrence from Comparative Studies (given their upcoming education abroad program in Japan and manga/culture) and perhaps... History. It would only help the proposal. *(by Heysel,Garett Robert on 06/21/2017 10:22 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Trimmer,Andrew Siemer	06/21/2017 10:47 AM	Submitted for Approval
Approved	Florman,Lisa Carol	06/21/2017 01:35 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	06/21/2017 10:22 PM	College Approval
Submitted	Trimmer,Andrew Siemer	07/27/2017 09:51 AM	Submitted for Approval
Approved	Florman,Lisa Carol	09/01/2017 04:26 PM	Unit Approval
Approved	Heysel,Garett Robert	09/01/2017 05:00 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	09/19/2017 11:43 AM	ASCCAO Approval
Submitted	Trimmer,Andrew Siemer	10/20/2017 10:19 AM	Submitted for Approval
Approved	Florman,Lisa Carol	10/20/2017 10:21 AM	Unit Approval
Approved	Heysel,Garett Robert	10/25/2017 09:29 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	10/26/2017 09:10 AM	ASCCAO Approval
Submitted	Trimmer,Andrew Siemer	10/27/2017 09:39 AM	Submitted for Approval
Approved	Florman,Lisa Carol	10/27/2017 10:53 AM	Unit Approval
Approved	Heysel,Garett Robert	10/27/2017 03:20 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	10/27/2017 03:20 PM	ASCCAO Approval



HA 4825 Autumn 2018
From Modernism to Manga: Modern and Contemporary Art in Japan

Professor Namiko Kunimoto

Email: kunimoto.3@osu.edu

Class Meets:

Office Hours: Wednesdays 2:15 – 3:15 pm or by appointment

Office: Smith Labs 5052, Office phone: 614.688.8193

Course Description:

Students will explore the arts of Japan from 1868-present, covering a wide range of materials, including sculpture, performance art, photography, contemporary painting, and manga. We will discuss historical and social contexts, including the American Occupation, Japan's Cold War era, and the burst of the economic bubble in the 1990s. We will address issues such as gender and representations of the body, the cult of cuteness, and the dynamics of nationalism since 1945. The class will follow a rough chronological order while allowing the linkages between past and present to be examined, rather than obscured. No past experience in Japanese studies or art history required.

Learning Objectives:

Students will expand their knowledge of Japanese art, improve their visual literacy, explore the relationship between art and social context, improve reading and writing abilities, and be encouraged to think critically about knowledge formation in Japanese art history.

GEC Objectives:

History of Art 4825 fulfills the Visual and Performing Arts requirement in the Arts of the General Education Curriculum.

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.

Expected 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.

History of Art 4825 fulfills the Global Studies requirement of in the General Education Requirement Curriculum.

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.

Expected Learning Outcomes:

1. Students familiarize themselves with the history of Japan, and the history of US-Japan relations.
2. Students explore and analyze how art reflected and constructed environmental and economic changes from 1868-2010.

These learning outcomes will be achieved through regular reading assignments, in-class debate, online discussion, presentations, examinations, and two papers. Students will learn about the Buddhist art, improve their visual literacy, explore the relationship between art and nation-building, improve reading and writing abilities, and be encouraged to think critically about the power dynamics of “East” and “West.”

Course Requirements and Grade Distribution:

Attendance and Participation: 20%

Précis (as assigned): 20%

Midterm exam: 20%

Final presentation: 20%

Final Exam: 20%

Note: Failure to complete any portion of the course will result in a grade of “F”

Explanation of Grade Standards:

A (93 – 100%) = excellent understanding of the topic/question, an insightful and thoughtful response to the material covered, goes beyond basic limits of assignment, persuasive and logical argumentation, and no typographical or grammatical errors.

A- (90 – 92%)

B+ (87 – 89%)

B (83 – 86%) = competent understanding of the topic/question, adequate grasp of information, logical argument, possibly a few organizational problems or grammatical errors, but shows overall coherence in discussion and has few or no problems with grammar or typing.

B - (80 – 82%)

C+ (77 – 79%)

C (73 – 76%) = meets minimum requirements of the assignment but reveals superficial preparation through problems with factual information (omissions or errors) and logical argument, and may have grammatical and/or typographical errors.

C - (70 – 72%)

D+ (67 – 69%)

D (60 – 66%) = inadequate work, does not follow directions, poor use of resources, serious writing problems

E (59 or lower) = work not turned in or does not match assignment requirements

Expectations and Guidelines

Attendance, active participation, attentiveness, and a commitment to reading carefully will ensure your success in this course. In addition, recognizing the class is a learning community will ensure we are all making the most of our time together.

What are the required texts?

Readings as listed, available on Carmen as pdfs. Studies show that reading from hard copies promotes greater comprehension so please print out your readings and bring them to class for discussion (attendance and participation compose 20% of your grade). This may cost money, but since there is no required textbook to purchase, overall you should have to spend less.

Recommended Text: Sylvan Barnet's *A Short Guide to Writing About Art*, 8th, 9th, or 10th edition.

What is the Facebook group for?

The group is simply a way to continue our community-building and discussion outside the classroom. Please feel free to post photos that may be interesting, links to relevant events and articles, or to raise comments that come to mind. It is not mandatory to join the group, but I hope you will all do so. The website is:

Are laptops allowed in class?

Because we want to build a good learning environment and a strong sense of community in the classroom, laptops are not allowed. If you have a personal reason for needing a laptop, please speak with me privately to discuss it. Cell phone use is

also not allowed. If you are caught using your cell phone, or your electronic items make any sound in class, you must bring everyone **cookies** for the following class meeting. In addition, students are **not** permitted to record lectures.

Do I have to talk in class?

Yes, when the floor is open for discussion all students should try to be involved. Articulating your ideas will help you understand the course material and conceptualize your assignments. A respectful and engaged format of questioning and debate will allow everyone to feel comfortable sharing his or her ideas with the class.

Is attendance mandatory?

Yes, every class is meeting important. Students must make a commitment to attend and be actively involved in this class. There will be a sign-in attendance sheet for each class meeting. **20% of your final grade is based on attendance and participation and more than two unexcused absences will lower your overall final grade.** If an unavoidable conflict occurs, please be in communication with me to request an excused absence. Excused absences include serious illness (with a doctor's note), major religious holidays, and travel to deal with a major family emergency (with documentation).

A special note about tardiness: habitual tardiness is extremely disruptive.

Arriving late more than two times will be counted as an absence and more than two unexcused absences will lower your final grade a percent for each absence.

Each student is to prepare a précis on a regular basis. What is a précis?

A précis [pray-see] is a short summary of a selected reading. It should include the author's main points and define key terms used in the reading. The précis should also include your own thoughts or critical questions. Each précis should be between one paragraph and one page in length – no longer! Please bring your précis and readings to class so that you can refer back to the text and your response to it. Writing précis will help you to think critically about the course material. Your archived précis are also an invaluable study resource. There is a sample précis available on Carmen as a guideline. **Your précis are due via email by 9am on the class due date.** Please include your name in the title of the word document that you send me: i.e.:

“Wu response Stewart.doc”

Will late assignments be accepted?

Late assignments will not be accepted unless there has been an emergency or an extension has been granted **before** the due date. Assignments must be handed in on the day they are due. If you feel you cannot meet a deadline or find that you are having difficulty with readings or assignments, please speak with me as soon as

possible and at least one day before the due date. I will try to accommodate all legitimate and reasonable requests for extension (for illness or personal emergency). Keep the lines of communication with your professor open!

If you experience difficulty in this course for any reason, please do not hesitate to consult with me. In addition to the resources of the department, a wide range of services is available to support you in your efforts to meet the course requirements.

What if I need special accommodations?

This class is meant to be equally accessible to all students. 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 098 Baker Hall, 113 W. 12th Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

What if I have writing problems?

OSU has a special center devoted to assisting you.

Please see <http://cstw.osu.edu/writingcenter> or call 614-688-4291.

The Writing Center offers study skills workshops, individual instruction, tutor referrals, Supplemental Instruction, and services for students with learning disabilities and ADHD.

A note on 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/>.

All images that may appear on tests will be available on powerpoint files on Canvas under “key works.” Please review them regularly!

Introduction to the Arts of Japan

Preliminary Schedule of Classes, Assignments, and Readings

August 24 - **What is “Japanese Art?”**

- Introductions, expectations, class overview

August 26 – **Meiji Period Painting – Yoga**

How did the “opening” of Japan to the west transform art practices?

- Alicia Volk, “Introduction” *In Pursuit of Universalism* (Berkeley: University of California Press, 2009), 1 – 13.
- Christine Guth, “Art, Architecture and National Identity,” *Art Journal*, (1996), 16-20.

Volk précis due.

August 31 – **Meiji Period Painting – Nihonga**

How did artists react against the Westernization of art?

- Mason, 343-346, 363-370.

September 2 – **Art in the Taisho Era**

In what ways did the avant-garde seek to change social structure in Interwar Japan?

- Gennifer Weisenfeld, “Mavo’s Conscious Constructivism: Art, Individualism, and Daily Life in Interwar Japan,” *Art Journal* (1996): 64 – 73.

Weisenfeld Mavo précis due. (note there is more than one article by Weisenfeld on Carmen).

September 7 – **Fascism and Art**

Was there an “Aesthetics of Fascism?”

- Asato Ikeda, “Modern Girls and Militarism: Japanese-style Machine-ist Paintings, 1935-1940” in eds. Asato et al., *Art and War in Japan and Its Empire, 1931-1960* (Leiden: Brill, 2012), 91-109.

September 9 – **Art in the Pacific War Period**

What visual signifiers did Japanese propaganda rely on and why?

- Bert Winther-Tamaki, “Embodiment/Disembodiment in Japanese Painting During the Fifteen-Year War” reprinted in *Art and War in Japan and Its Empire, 1931-1960* (Leiden: Brill, 2012), 111-137.

Winther-Tamaki précis due.

September 14 – **Okamoto Taro, Katsura Yuki and the Role of Figuration**

How were politics embedded in representations of the body?

- Alicia Volk, “Katsura Yuki and the Japanese Avant-Garde” *Women’s Art Journal* (vol.24 no. 2 Autumn 2003-Winter 2004): 3-9.
- Doug Slaymaker, “introduction” in *The Body in Postwar Fiction: Japanese Fiction after the War* (New York: Routledge, 2004).

September 16 – **The Reportage Movement / The Hiroshima Panels**

How did art produce social change? How did it fail?

- Justin Jesty, “The realism debate and the politics of modern art in early postwar Japan” *Japan Forum* (26:4): 508-529.

Précis on Jesty article due.

September 21 – **Nakamura Hiroshi and the Politics of Embodiment**

How did artists respond to the Cold War and Japan’s emerging democracy?

- Ann Sherif, “Introduction: The Strange Tension of the Cold War” *Japan’s Cold War* (New York: Columbia University Press, 2009), 1-12.

Sherif précis due.

September 23 - **The Gutai Art Association**

In what ways did Japanese postwar art seek out a new artistic national identity?

- Joan Kee, “Situating a Singular Action Painting: Gutai” *Oxford Art Journal* vol. 26, no. 2 (2003): 121-140.

September 28 – **Midterm Review**

September 30 – ****Midterm Exam****

October 5th – **Shiraga Kazuo and Masculine Heroics**

How did the end of the Pacific War create new expectations for masculinity in Japan?

- “Introduction,” Rachel Adams and David Savran, *The Masculinity Studies Reader, Keywords in Cultural Studies*, 5 (Malden, Mass.: Blackwell, 2002), 1-9.

October 7th – **Japanese Conceptualism: Hi Red Center, Yutaka Matsuzawa, and Group GUN**

What is “International Contemporaneity” and how has it been received?

- Reiko Tomii, “Introduction to ‘International Contemporaneity’ and ‘Contemporary Art’” in *Radicalism in the Wilderness* (Cambridge: MIT Press, 2016), 11-44.

Tomii précis due.

October 12th – **Visit to Special Collections**

October 14th – no class, autumn break

October 19 – **Fluxus (Kusama, Ono and others)**

What role did performance art play in facilitating art networks between the United States and Japan?

- Midori Yoshimoto, “Historical Background and Common Issues” *Into Performance* (New Jersey: Rutgers University Press, 2005), 9-44.

October 21 – **Mono-ha: Guest Lecture by Alice Phan**

Readings tbd.

October 26 – **Introduction to manga**

How were the moral imperatives of early manga?

- Ryan Holmberg, “Manga Shōnen: Kato Kenichi and the Manga Boys,” *Mechademia*, (Vol. 8, 2013): 173-193.

Holmberg précis due.

October 28 – **In-Class debate**

November 2 – **Shōjo Manga**

What is the relationship between genre and gender in manga?

- Thomas LaMarre, “Platonic Sex: Perversion and Shōjo Anime (Part One)” *Animation* (2006, vol.1): 45-59.

LaMarre précis due.

November 4 – **Guided tour of Manga exhibition at the Billy Ireland Cartoon Library**

November 9 – **Icons in Contemporary Japanese Art**

How have contemporary artists dealt with the so-called clash of tradition and modernity?

- Mason, 387 – 391.

- Gennifer Weisenfeld, “Reinscribing Tradition in a Transnational Art World,” In *Asian Art History in the 21st Century* in ed. Vishaka Desai, 181-198 (New Haven and London: Yale University Press, 2007).

Weisenfeld précis due.

November 11 – **no class, veteran’s day holiday**

November 16 – **Art in Post-Bubble Japan**

How has the precarity of Japan’s economic position effected the art world?

- Adrian Favell, “After the Goldrush: The New Japanese Art Scene in the 2000s” *Before and After Superflat* (Hong Kong: Blue Kingfisher, 2011), 185-209.

November 18 – **Intermedia Art: Tabaimo, Rokudenashiko**

What is the relationship between ambiance and the neoliberal self? How do artists support or disrupt this?

- Paul Roquet, “Introduction” in *Ambient Media: Japanese Atmospheres of Self* (Minneapolis: University of Minnesota Press, 2016), 1-22.

Roquet précis due.

November 23 – **no class, thanksgiving break**

November 25 – **no class, thanksgiving break**

November 30 – ****Final Exam Part I - Oral presentations****

What does a single image reveal about what you have learned in the course?

- each student will give a three-minute presentation on one image as it relates to the broad themes of the course. You may select your image in advance.

December 2 – ****Final Exam Part I - Oral presentations****

What does a single image reveal about what you have learned in the course?

- each student will give a three-minute presentation on one image as it relates to the broad themes of the course. You may select your image in advance.

December 7 – **Class Overview / Final Review**

Final exam – see OSU schedule

GE ASSESSMENT REPORT FORM
History of Art

Course: History of Art 4825: From Modernism to Manga: Modern and Contemporary Art in Japan

Term: autumn 2018

Instructor: Namiko Kunimoto

Number of Enrolled Students: 40 (estimated for AU 2018)

GE: Visual and Performing Arts

ELO1: Students analyze, appreciate, and interpret significant works of art.

Specific Question/Assignment:

Embedded Question on the Midterm or Final Exam:

Example Questions:

Midterm: How did artists respond to the American Occupation? Did all artists respond the same way? Give two examples of artworks (providing the artist's name, the title of the artwork, and the date) that demonstrate a close relationship to these political circumstances. Use specific visual information and historical information from our readings to formulate your thesis.

Final: Comparison - How did these Yōga artists active between 1868 and 1930 try to articulate a sense of modernity? How did their medium articulate a sense of modernity or tradition? Identify both works and give specific examples, drawing on specific visual information and knowledge from our readings.

Excellent	Good	Fair	Poor	Total

ELO2: Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Specific Question/Assignment: Students will undertake an exhibition review.

Assignment: What is the overall concept of the exhibition? Is the focus of the exhibition effectively communicated through the selection of artworks and other materials?

Why was the exhibition mounted? Who curated it?

Choose one artwork that is demonstrative of the overall exhibition concept and provide a detailed visual description in it as part of your paper. Your goal here is to address both the intellectual and physical aspects of the exhibition installations. When you visit the exhibition, be sure to take detailed notes to develop your review. Your goal is to give effective explanations of the following issues:

1) the focus of the exhibition and the artist(s) it presents (explain something briefly about the artist(s) covered and why the show was mounted if you can learn that). Include a rich visual description of one piece.

2) the overall concept that seems to be emphasized by the curators in their presentation of that material

3) how the exhibition itself is designed and organized (number of rooms, how paintings and other works are displayed, color of walls, availability of wall text, availability of brochures or other materials and their usefulness to visitors

4) further education options: is there a room or table with reference books and catalogs related to the topic of the exhibition that broadens the public's understanding, or is there a relevant catalog or books in a gift shop that can be purchased? (you don't need to buy it to answer this)

5) your overall impression of the exhibition's value and significance

Your paper will be graded based on how well and carefully you explain what you have observed: the care with which you explain the exhibition's topic and the curator's ability to execute it, the closeness of your observations about details of exhibition organization, your thoughtful analysis of the varied aspects of the presentation and construction of the exhibition, and your ability to convey a cohesive argument in a clear manner.

Excellent	Good	Fair	Poor	Total

GE: GLOBAL STUDIES

ELO1: 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.

Specific Question/Assignment:

Embedded Question in Midterm or Final Exam:

Example Questions:

Midterm

Choose ONE question below and answer as best you can. Be as specific as possible, citing readings and artworks where possible.

I) How have artists in Ainu communities in Japan represented their origins? Name at least two artists and artworks that exemplify your argument.

II) How does art explore the relationship between the nation and the individual? Name at least one artwork that exemplifies your argument.

III) Why is the notion of “tradition” often a problem for contemporary Asian artists? Give a specific example about how one artist or group has tackled this issue.

Excellent	Good	Fair	Poor	Total

ELO2: Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Specific Question/Assignment: Embedded question on Midterm or final

Example questions:

Midterm: How are globalization and nationalism linked? Use a specific artwork to argue your case and cite specific articles to back up your points. Be sure to consider Gennifer Weisenfeld’s argument in “Reinscribing Tradition in a Transnational Art World.”

Final: How have artists in diaspora communities represented their origins? Name at least two artists and artworks that exemplify your argument. Make reference to Bert Winther-Tamaki’s argument about Asian-American art in *Art in the Encounter of Nations*.

Excellent	Good	Fair	Poor	Total

From: [Bender, Mark](#)
To: [Florman, Lisa](#); [Denton, Kirk](#)
Cc: [Trimmer, Andrew](#)
Subject: RE: Concurrence request: HA 4825
Date: Wednesday, July 5, 2017 11:25:50 AM

Dear Lisa -- Sorry for the delay. I heartily concur with the new course submitted by Namiko Kunimoto, HA 4825 (Modern and Contemporary Japanese Art). It will add greatly to East Asian offerings at OSU.

Yours truly,

mark bender

From: Florman, Lisa
Sent: Wednesday, July 05, 2017 9:17 AM
To: Bender, Mark; Denton, Kirk
Cc: Trimmer, Andrew
Subject: RE: Concurrence request: HA 4825

Re-sending, in case you missed it the first time around...

From: Florman, Lisa
Sent: Thursday, June 22, 2017 6:49 AM
To: Bender, Mark; Denton, Kirk
Cc: Trimmer, Andrew
Subject: Concurrence request: HA 4825

Dear Mark and Kirk,

My colleague, Namiko Kunimoto, has submitted a new course, HA 4825 (Modern and Contemporary Japanese Art) for curricular approval. As part of that process, we are seeking concurrence from DEALL. I have attached a copy of the syllabus as well as the OSU concurrence form. Please let me know if you have any questions or concerns.

Many thanks,
Lisa

Lisa Florman

Professor and Chair

The Ohio State University

History of Art Department

5036 Smith Lab, 174 W. 18th Avenue, Columbus, OH 43210

614-292-7481 Office

florman.4@osu.edu <http://history-of-art.osu.edu>

concurrence request for HA 4825

Stebenne, David

Sent: Friday, September 01, 2017 4:02 PM

To: Florman, Lisa

Cc: Rosenstein, Nathan

Dear Professor Florman,

The Undergraduate Teaching Committee of the History Department has granted concurrence for HA 4825.

Sincerely,

David Stebenne
Professor of History and Law
and Chair, Undergraduate Teaching Committee
Department of History
Ohio State University

History of Art BA Curricular Map

Program Learning Goals:

Goal 1: Students gain a general familiarity with and knowledge of major art historical monuments

Goal 2: Students acquire a basic understanding of current approaches in art history as well as an acquaintance with the history of the discipline

Goal 3: Students acquire a fundamental knowledge of the materials and techniques of art making and an understanding of the relevance of this knowledge for art historical interpretation

Goal 4: Students learn to look, read, and think critically as well as to articulate and support sustained arguments

Goal 5: Students acquire the fundamental writing and research skills necessary to produce art historical scholarship

	Goal 1	Goal 2	Goal 3	Goal 4	Goal 5
Required Courses Offered by Unit					
Group A					
HA 4001	Beginning/ Intermediate	Beginning/ Intermediate	Beginning/ Intermediate	Intermediate	Intermediate
HA 4005 (may be substituted for a studio art course)	Beginning/ Intermediate	Beginning/ Intermediate	Intermediate/ Advanced	Beginning/ Intermediate	Beginning/ Intermediate
HA 4010	Intermediate	Intermediate/ Advanced	Beginning/ Intermediate	Intermediate	Intermediate
HA 4016	Advanced	Advanced	Advanced	Advanced	Advanced
Group B (6 courses)					
2000- and 3000- Level Courses (max of 2)*	Beginning	Beginning	Beginning	Beginning	Beginning
4000-level	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced
Group C (2 courses)					
4000-level	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced

* Undergraduates would take HA 4825 as an elective in group B

