

## Term Information

Effective Term Summer 2021  
*Previous Value* Autumn 2015

## Course Change Information

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

To be able to offer a 100% distance learning version of 2003.

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

To capture undergraduate enrollments during a traditionally slow period and to encourage students who may return home to continue with OSU coursework instead of taking a similar course at their community college.

### 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)?

N/A

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
Transcript Abbreviation	East 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, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture, Recitation
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 2003H.

### Previous Value

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

### Electronically Enforced

No

## 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

## 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.

### 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

### Sought Concurrence

No

### Previous Value

Yes

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

Last Updated: Vankeerbergen, Bernadette  
Chantal  
02/09/2021

**Attachments**

- 2003-Syllabus-Spring2021-Post.pdf: SP21 ONLINE Syllabus  
*(Syllabus. Owner: Stephens, Gabrielle Marie)*
- HistArt 2003\_QM Review.docx: QM Review from ASC Tech  
*(Other Supporting Documentation. Owner: Stephens, Gabrielle Marie)*
- 2003-Syllabus-Spring2020-PRINT.pdf: In Person Syllabus example  
*(Syllabus. Owner: Stephens, Gabrielle Marie)*

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Stephens, Gabrielle Marie	01/21/2021 12:31 PM	Submitted for Approval
Approved	Florman, Lisa Carol	01/21/2021 12:33 PM	Unit Approval
Approved	Haddad, Deborah Moore	01/21/2021 02:40 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	01/21/2021 02:40 PM	ASCCAO Approval



# The Art and Visual Culture of East Asia Syllabus

History of Art 2003 - Spring 2021

## Course Information

- **Course times:** Tuesdays and Thursdays 3:55-5:15pm EST
- **Credit hours:** 3
- **Mode of delivery:** Distance Learning

## Instructor

- **Name:** Dr. Christina Wei-Szu Burke Mathison
- **Email:** mathison.5@osu.edu
- **Office location:** 215 Pomerene Hall
- **Office hours:** Held online Mondays 12:40-1:40pm EST and by appointment
- **Preferred means of communication:**
  - My preferred method of communication for questions is **email**. Please send all communication directly to my email address – do not leave messages that need replies in comments on assignments.
  - My class-wide communications will be sent through the Announcements tool in CarmenCanvas. Please check your [notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to be sure you receive these messages.

## Teaching Assistant

- **Name:** Yifan Li
- **Email:** li.8320@buckeyemail.osu.edu]



THE OHIO STATE UNIVERSITY

College of Arts & Sciences  
Department of History of Art

## Course Description

This course is an introduction to the major artistic and cultural trends of East Asia, with a focus on the history of Chinese, Korean 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 in Unit One and Korea and Japan in Unit Two. Although these regions 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.

## Learning Outcomes

By the end of this course, students should successfully be able to:

- Show an introductory understanding of the visual culture of China, Korea, and Japan and the surrounding areas discussed in class.
- Recognize and identify the monuments from the artistic traditions we discuss.
- Recognize the basic characteristic forms, styles, and iconographies of the art and architecture.
- 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.



## General Education Expected Learning Outcomes

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

As part of the Visual and Performing Arts (VPA) category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

*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.*

- *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*

As part of the Historical Study category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

*Students recognize how past events are studied and how they influence today’s society and the human condition*

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

As part of the Diversity (Global Studies) category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

*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.*

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

This course fulfills these learning outcomes by engaging 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.

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.

# How This Online Course Works

**Mode of delivery:** This course is 100% online. Each week there will be two interactive Zoom meetings held during the assigned class time (TR 3:55-5:15).

**Pace of online activities:** This course is divided into **unit modules** that are released at the beginning of each of the two units. Readings will be posted within the related unit and students are expected to keep pace with weekly readings and deadlines for in-class discussions.

**Credit hours and work expectations:** This is a 3 credit-hour course. According to [Ohio State bylaws on instruction](http://go.osu.edu/credithours) (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of C average.

**Attendance and participation requirements:** Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- **Participating in online activities for attendance: twice per week**  
You are expected to log in to the course in Carmen every week. During most weeks you will probably log in many times. Attendance will be taken each class during the synchronous lecture and discussions. If you have a situation that might cause you to miss a class, discuss it with me *as soon as possible*.
- **Participating in Zoom discussion sections: twice per week**  
As part of your participation, each week you must be present during the synchronous class period. Every virtual class meeting is important. Students must make a commitment to attend and be actively involved in this class. 15% of your final grade is based on attendance and participation and more than two unexcused absences will lower your final grade a percent for each absence. 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).
- **Office hours and live sessions: optional**  
In addition to the required elements of the course, including the synchronous lectures and discussions, students may participate, if they wish, in additional discussions or office hours.



# Course Materials, Fees and Technologies

## Required Materials and/or Technologies

- **Textbooks:**  
Michael Sullivan, *The Arts of China, Revised* (University of California Press, 2018), Sixth Edition.  
Joan Stanley-Baker, *Japanese Art* (Thames and Hudson, 2014), Third Edition.

## Required Equipment

- **Computer:** current Mac (MacOS) or PC (Windows 10) with high-speed internet connection
- **Webcam:** built-in or external webcam, fully installed and tested
- **Microphone:** built-in laptop or tablet mic or external microphone
- **Other:** a mobile device (smartphone or tablet) to use for BuckeyePass authentication

## Required Software

**Microsoft Office 365:** All Ohio State students are now eligible for free Microsoft Office 365. Visit the [installing Office 365](https://go.osu.edu/office365help) (go.osu.edu/office365help) help article for full instructions.

Zoom: <https://osu.zoom.us/>

## CarmenCanvas Access

You will need to use [BuckeyePass](https://buckeyepass.osu.edu) (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](https://go.osu.edu/add-device) (go.osu.edu/add-device) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- [Install the Duo Mobile application](https://go.osu.edu/install-duo) (go.osu.edu/install-duo) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at [614-688-4357 \(HELP\)](tel:614-688-4357) and IT support staff will work out a solution with you.

## Technology Skills Needed for This Course

- Basic computer and web-browsing skills
- [Navigating CarmenCanvas](https://go.osu.edu/canvasstudent) (go.osu.edu/canvasstudent)
- [CarmenZoom virtual meetings](https://go.osu.edu/zoom-meetings) (go.osu.edu/zoom-meetings)
- [Recording a slide presentation with audio narration and recording, editing and uploading video](https://go.osu.edu/video-assignment-guide) (go.osu.edu/video-assignment-guide)

## Technology Support

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat:** [go.osu.edu/it](https://go.osu.edu/it)
- **Phone:** [614-688-4357 \(HELP\)](tel:614-688-4357)
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)

## Digital Flagship

Digital Flagship is a student success initiative aimed at helping you build digital skills for both college and career. This includes offering an engaging collection of digital tools and supportive learning experiences, university-wide opportunities to learn to code, and a Design Lab to explore digital design and app development. Digital Flagship resources available to help Ohio State students include on-demand tutorials, The Digital Flagship Handbook (your guide for all things tech-related), workshops and events, one-on-one tech consultations with a peer or Digital Flagship staff member, and more. To learn more about how Digital Flagship can help you use technology in your courses and grow your digital skills, visit [go.osu.edu/dfresources](https://go.osu.edu/dfresources).

# Grading and Faculty Response

## How Your Grade is Calculated

Assignment Category	Percentage of Final Grade
Map Assignments	10%
Midterm Exam	15%
Final Exam	20%
Online Response Essays	25%
Participation and Attendance	15%
Weekly Notes	15%

See [Course Schedule](#) for due dates.

## Descriptions of Major Course Assignments

### Exams

**Description:** The exams will include short answer, unknown images, and comparison essays. The final exam will have a short cumulative portion in addition to the short answer, unknown images, and comparisons. The midterm exam will be held in class on Thursday, March 11, and a final exam on the university appointed day and time, Wednesday, April 28 6:00-7:45pm. These timed exams will be administered through CarmenCanvas.

**Academic integrity and collaboration:** You are expected to complete these exams on your own without communicating with other students. The plagiarism tool Turnitin will be used for all documents submitted to CarmenCanvas.

### Notes

**Description:** Each week you will be expected to upload your notes from the two synchronous lectures. You may submit hand-written or typed notes to the weekly assignment folder dedicated to notes. Simply upload your computer file or a photo of your hand-written notes to the assignment folder. No late submissions will be accepted. A rubric for this assignment type is posted on Carmen.

**Academic integrity and collaboration:** You are expected to complete your notes on your own without communicating with other students. The plagiarism tool Turnitin will be used for all documents submitted to CarmenCanvas.

## Map Assignments

**Description:** Two map assignments featuring important geographic sites will accompany each unit. The assignments will have geographic sites listed on one side and students are expected to mark each site on the accompanying blank map.

**Academic integrity and collaboration:** You are expected to complete these assignments on your own without communicating with other students. The plagiarism tool Turnitin will be used for all documents submitted to CarmenCanvas.

## Online Response Essays

**Description:** The essays will address the question(s) posed in relation to the reading and/or images to be discussed in class. Each essay should be 400-500 words in length. Essays should be submitted online to Carmen no later than 3:30pm the day of lecture in which the assignment is to be discussed. Each response essay will be graded out of five points and an accompanying document detailing specific criteria will be issued in advance of the assignment.

**Academic integrity and collaboration:** You are expected to complete these essays on your own without communicating with other students. You should follow Chicago style to cite the ideas and words of your sources. Please see the writing and citation guide on Carmen. You are encouraged to ask a trusted person to proofread your assignments before you turn them in but no one else should revise or rewrite your work. The plagiarism tool Turnitin will be used for all documents submitted to CarmenCanvas.

## Participation and Attendance

**Description:** Since discussion is a critical part of this course and because a large amount of information covered in lecture does not appear in your text, attendance is crucial. You are also responsible for any changes to this syllabus or the class schedule mentioned during lecture and listed in the announcements on CarmenCanvas. Only absences documented by a doctor's note or the appropriate university official will be excused. If you do happen to miss any lecture, it is strongly advised that you obtain class notes from another student.

Please remember, you are a member of this class community and should arrive to class prepared for discussion. This entails having read the materials assigned for that day.

## Late Assignments

Late submissions will not be accepted. Please refer to Carmen for due dates.

The instructor is glad to make deadline accommodations through SLDS. Please contact the instructor as soon as possible to make arrangements.

Post-facto exceptions to these rules will only be made on a case-by-case basis for medical or personal emergencies. If you know you will need an extension, please contact Dr. Burke Mathison as soon as possible.

Online classes require students to be aware of their own schedules. Please pay attention to the schedule on the syllabus. The calendar function on Carmen is also very helpful.

## Instructor Feedback and Response Time

I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you can call [614-688-4357 \(HELP\)](tel:614-688-4357) at any time if you have a technical problem.

- **Preferred contact method:** If you have a question, please contact me first through my Ohio State email address. I will reply to emails within **1 business day**. Do not send messages as comments on assignments. Email the instructor directly.
- **Class announcements:** I will send all important class-wide messages through the Announcements tool in CarmenCanvas. Please check [your notification preferences](http://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to ensure you receive these messages.
- **Discussion board:** I will check and reply to messages in the discussion boards within 1 business day of posting.
- **Grading and feedback:** For large weekly assignments, you can generally expect feedback within **seven to ten days**.

## Grading Scale

93–100: A  
 90–92.9: A-  
 87–89.9: B+  
 83–86.9: B  
 80–82.9: B-  
 77–79.9: C+  
 73–76.9: C  
 70–72.9: C-  
 67–69.9: D+  
 60–66.9: D  
 Below 60: E

# Other Course Policies

## Discussion and Communication Guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

Our interactions in this class will occur through Zoom videoconferencing. Because this mode of discussion has benefits and challenges that differ from in-person class sessions, I want to share my expectations for how we will meet and communicate:

- **Technical Issues:** If you encounter a technical issue with Zoom during a session, first make sure you are using the latest version of Zoom. Next, contact the IT Service Desk at [go.osu.edu/it](http://go.osu.edu/it) or 614-688-4357(HELP). If issues continue, contact me after the session to learn how to make up for the missed content either via a recording or other means. I will not be able to address technical issues during a live session.
- **Preparation:** Come to the session having completed any readings or pre-work and be ready to have open, civil, and supportive discussions in video and chat spaces. I ask that you update your Zoom profile with your preferred name and add a picture with your face.
- **Participation:** At the start of the course, I will share specific expectations for how to use the chat, how to interact, and how to raise questions or concerns as we go. If you are unsure about expectations or are unsure about raising a question, please follow up with me afterward to make sure your questions are answered. Plan to be present during the entire class session. For most class periods, I ask you to share your faces on camera so that we can see each other and connect. Please feel encouraged to use a non-distracting [virtual background](#). Many students and



instructors prefer not to share their remote spaces for a variety of reasons. Mute your microphone when others are talking to minimize background noise in the meeting.

If you have any concerns about participating in class over Zoom in this way, please let me know. My goal is to create a safe environment where we can benefit from seeing each other and connecting, but I want to prioritize your safety and well-being.

## Academic Integrity Policy

See [Descriptions of Major Course Assignments](#) for specific guidelines about collaboration and academic integrity in the context of this online class.

### Ohio State's Academic Integrity Policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's [Code of Student Conduct](#) ([studentconduct.osu.edu](http://studentconduct.osu.edu)), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- [Committee on Academic Misconduct](http://go.osu.edu/coam) ([go.osu.edu/coam](http://go.osu.edu/coam))

- [Ten Suggestions for Preserving Academic Integrity](https://go.osu.edu/ten-suggestions) (go.osu.edu/ten-suggestions)
- [Eight Cardinal Rules of Academic Integrity](https://go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

## Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options on [Ohio State's Title IX website](https://titleix.osu.edu) (titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu). Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information, visit the [OIE website](https://equity.osu.edu) (equity.osu.edu) or email [equity@osu.edu](mailto:equity@osu.edu).

## Commitment to a Diverse and Inclusive Learning Environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach their own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## Your Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may



lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, [on-demand mental health resources](https://go.osu.edu/ccsondemand) (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at [614- 292-5766](tel:614-292-5766). **24-hour emergency help** is available through the [National Suicide Prevention Lifeline website](https://suicidepreventionlifeline.org) (suicidepreventionlifeline.org) or by calling [1-800-273-8255\(TALK\)](tel:1-800-273-8255). [The Ohio State Wellness app](https://go.osu.edu/wellnessapp) (go.osu.edu/wellnessapp) is also a great resource.



# Accessibility Accommodations for Students with Disabilities

## Requesting Accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with [Student Life Disability Services \(SLDS\)](#). After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

## Disability Services Contact Information

- Phone: [614-292-3307](tel:614-292-3307)
- Website: [slds.osu.edu](http://slds.osu.edu)
- Email: [slds@osu.edu](mailto:slds@osu.edu)
- In person: [Baker Hall 098, 113 W. 12th Avenue](#)

## Accessibility of Course Technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](http://go.osu.edu/canvas-accessibility) ([go.osu.edu/canvas-accessibility](http://go.osu.edu/canvas-accessibility))
- Streaming audio and video
- [CarmenZoom accessibility](http://go.osu.edu/zoom-accessibility) ([go.osu.edu/zoom-accessibility](http://go.osu.edu/zoom-accessibility))
- Collaborative course tools

# Course Schedule

Refer to the CarmenCanvas course for up-to-date due dates.

Please pay attention to Carmen announcements and changes on the Carmen schedule. It may be necessary to cut readings or links may be added as our conversations develop this semester.

## Class Schedule

(Topics listed by week are subject to change, dependent on availability of time. Changes will be announced in class and on the course site. Students are responsible for all announced changes in the course schedule, syllabus, and monument lists. )

### China and Beyond

Week One: Introduction and Neolithic Period

#### Reading

Tuesday: Sullivan, pp. 1-7

Thursday: Sullivan, pp. 8-14

Week Two: Art of Ancient China

#### Reading

Tuesday: Sullivan, Chapter Two

Thursday: 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.

Map Assignment One: **Due online Thursday, January 21 by 11:59pm**

Week Three: Afterlife and Ritual

#### Reading

Tuesday: Sullivan, first half of Chapter Three

Thursday: Sullivan, second half of Chapter Three

Week Four: Religious Art & the Silk Road

#### Reading

Tuesday: Sullivan, Chapter Four

Thursday: 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.

**Response Essay: Due on Carmen, 3:30pm, Thursday, February 4**

Week Five: Chinese Painting

#### Reading

Tuesday: Sullivan, Chapter Five and pp. 137-139; Excerpts from the Lotus Sutra and the Flower Garden Sutra, translations from *Sources of Chinese Tradition*, Vol. 1, pp. 446-454, 471-475.

Thursday: Sullivan, Chapter Six

Week Six: Song Dynasty and Literati Painting

Reading

Tuesday: Review Sullivan, Chapter Seven. 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.

Thursday: Sullivan, Chapter Eight

**Response Essay: Due on Carmen, 3:30pm, Thursday, February 18**

Week Seven: Modern and Contemporary

Reading

**Tuesday-Wednesday, February 23-24: Instructional Break: No Classes**

Thursday: Sullivan, Chapter Nine; Guo Xi's writings on landscape painting.

Susan Bush and Hsio-Yen, Shih, translators and editors. Brown and Hutton. pp. 289-294.

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

Reading

Tuesday: Sullivan, Chapter Ten

Thursday: Sullivan, Chapter Eleven; 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.

**Response Essay: Due on Carmen, 3:30pm, Thursday, March 4**

Week Nine: Midterm Exam

Tuesday: Sullivan, Chapter Twelve; "Alternative Chinas: Hong Kong and Taiwan" in *The Art of Modern China*, Julia F. Andrews, Kuiyi Shen, pp. 241-255; Robert E. Fisher, *Art of Tibet*, pp. 11-24.

**Midterm Exam: Thursday, March 11**

Korea and Japan

Week Ten: Ancient Korea and Buddhist Art in Korea

Reading

Tuesday: Dorinda Neave, Lara C.W. Blanchard, Marika Sardar, Eds *Asian Art*, pp. 243-248; Primary Source: Excerpt from "Correct Sounds to Instruct the People"

Thursday: Neave text, pp. 249-252

Week Eleven: Korean Buddhist Art and Ceramics

Tuesday: Neave text, pp. 253-265; Primary Source: from *Samguk Yusa* (Records of the Three Kingdoms)

Thursday: Neave text, pp. 266-275



Map Assignment Two: **Due online Thursday, March 25 by 11:59pm**

Week Twelve: Ancient Japan and Shintoism

Reading

Tuesday: Stanley-Baker, pp. 7-23

**Wednesday-Thursday, March 31-April 1: Instructional Break, No Classes**

Week Thirteen: Buddhism in Japan, Zen Buddhism

Reading

Tuesday: Stanley-Baker, pp. 24-32; Primary Source: "Birth of the Sun Goddess" and "The Divine Creation of the Imperial Ancestors," from *Sources of Japanese Tradition*. (2001), pp. 20-23.

Thursday: Stanley-Baker, pp. 33-58; *Kojiki (Records of Ancient Matters)*, trans. Basil Hall Chamberlain, (2000). pp. 17-40.

**Response Essay: Due on Carmen, 3:30pm, Thursday, April 8**

Week Fourteen: Japanese Painting Heian-Momoyama Periods

Reading

Tuesday: Stanley-Baker, pp. 59-71; 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.

Thursday: Stanley-Baker, pp. 72-100. "The Oak Tree," from *The Tale of Genji*: Murasaki Shikibu. Brown and Hutton, pp. 311-324.

Week Fifteen: Edo Period and Woodblock Prints and the Modern Era

Reading

Tuesday: Stanley-Baker, pp. 101-124, 141-166.

Thursday: Stanley-Baker, pp. 167-192

**Response Essay: Due on Carmen, 3:30pm, Thursday, April 22**

**Final Exam: Wednesday, April 28 6:00-7:45pm EST**





## **The Art and Visual Culture of East Asia**

### **History of Art 2003**

### **Spring 2020**

Mondays and Wednesdays 11:30-12:25, CBEC 130

Christina Wei-Szu Burke Mathison, Ph.D.

E-mail: mathison.5@osu.edu

Office: Pomerene Hall, 215

Office Phone: 614.688.8178

Office Hours are: Tuesdays 12:45-1:45, and by appointment, Pomerene Hall, 215

Recitations: Thursdays, 11:30-12:25, Biological Sciences Bldg 668; Fridays, 11:30-12:25, Scott Lab E105; Thursdays, 11:30-12:25, Enarson Classroom Bldg 218; Fridays, 11:30-12:25, Baker Systems 130

#### Teaching Associates:

Tianchu (Jane) Gao

E-mail: gao.1324@osu.edu

Alice Phan

E-mail: phan.102@osu.edu

### **Course Description**

This course is an introduction to the major artistic and cultural trends of East Asia, with a focus on the history of Chinese, Korean 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 in Unit

One and Korea and Japan in Unit Two. Although these regions 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.

## Textbooks

Required Texts:

Michael Sullivan, *The Arts of China, Revised* (University of California Press, 2018), Sixth 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, Korea, 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. For this reason, and in order to foster a good learning environment and develop a respectful class community, laptops may not be used in class. Likewise, cell phones are not to be used during class and 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. Changes will be announced in class and on the course site. Students are responsible for all announced changes in the course schedule, syllabus, and monument lists.)

### China and Beyond

Week One: Introduction and Neolithic Period

#### Reading

Monday: Sullivan, pp. 1-7

Wednesday: Sullivan, pp. 8-14

Week Two: Art of Ancient China

#### Reading

Monday: Sullivan, Chapter Two; 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.

Wednesday: Sullivan, Chapter Three

Map Assignment One: **Due in recitation, January 16, 17**

Week Three: Afterlife and Ritual

#### Reading

Monday: **Martin Luther King Jr. Day, No Class**

Wednesday: Sullivan, Chapter Four; 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.

Week Four: Religious Art & the Silk Road

#### Reading



Monday: Sullivan, Chapter Five and pp. 137-139; Excerpts from the Lotus Sutra and the Flower Garland Sutra, translations from *Sources of Chinese Tradition*, Vol. 1, pp. 446-454, 471-475.

Wednesday: Sullivan, Chapter Six, review pp. 105-107

**Response Essay: Due on Carmen, 11:00am, Monday, January 27**

Week Five: Chinese Painting

Reading

Monday: Sullivan, pp. 163-175, review pp. 145-151. 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.

Wednesday: Sullivan, pp. 175-205

Week Six: Song Dynasty and Literati Painting

Reading

Monday: Sullivan, Chapter Eight; Guo Xi's writings on landscape painting. Susan Bush and Hsio-Yen, Shih, translators and editors. Brown and Hutton. pp. 289-294.

Wednesday: Sullivan, Chapter Nine

**Response Essay: Due on Carmen, 11:00am, Monday, February 10**

Week Seven: Modern and Contemporary

Reading

Monday: Sullivan, Chapter Ten; 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: Sullivan, Chapter Eleven; "Alternative Chinas: Hong Kong and Taiwan" in *The Art of Modern China*, Julia F. Andrews, Kuiyi Shen, pp. 241-255

**Response Essay: Due on Carmen, 11:00am, Wednesday, February 19**

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

Reading

Monday: Robert E. Fisher, *Art of Tibet*, pp. 11-24

**Midterm Exam: Wednesday, February 26**

Korea and Japan

Week Nine: Ancient Korea and Buddhist Art in Korea

Reading

Monday: Dorinda Neave, Lara C.W. Blanchard, Marika Sardar, Eds *Asian Art*, pp. 243-248; Primary Source: Excerpt from "Correct Sounds to Instruct the People"

Wednesday: Neave text, pp. 249-252

Week Ten: **Spring Break**      **Enjoy your break!**

Week Eleven: Korean Buddhist Art and Ceramics

Monday: Neave text, pp. 253-265; Primary Source: from *Samguk Yusa* (Records of the Three Kingdoms)

Wednesday: Neave text, pp. 266-275

Map Assignment Two: **Due in recitation, March 19, 20**

Week Twelve: Ancient Japan and Shintoism

Reading

Monday: Stanley-Baker, pp. 7-23

Wednesday: Stanley-Baker, pp. 24-32; 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 Thirteen: Buddhism in Japan, Zen Buddhism

Reading

Monday: Stanley-Baker, pp. 33-58; *Kojiki (Records of Ancient Matters)*, trans. Basil Hall Chamberlain, (2000). pp. 17-40.

Wednesday: Stanley-Baker, pp. 59-71

**Response Essay: Due on Carmen, 11:00am, Monday, March 30**

Week Fourteen: Japanese Painting Heian-Momoyama Periods

Reading

Monday: 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. 72-100. “The Oak Tree,” from *The Tale of Genji*: Murasaki Shikibu. Brown and Hutton, pp. 311-324.

Stanley-Baker, pp. 101-124, 141-166.

Week Fifteen: Edo Period and Woodblock Prints and the Modern Era

Reading

Monday: Stanley-Baker, pp. 167-192

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

**Response Essay: Due on Carmen, 11:00am, Monday, April 13**

Week Sixteen:

Monday: Stanley-Baker, pp. 194-225; *Gutai Manifesto*, Yoshihara Jiro.

**Final Exam: Friday, April 24, 12:00pm-1:45pm**

## Grading

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

## 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, February 26, and a final exam on the university appointed day and time, Friday, April 24, 12:00-1:45pm. These exams will be open-note essay exams; you are allowed to bring three pages (8.5 x 11) of handwritten notes (front/back) to the exam that you will submit with your exam.

## Participation in Discussion Sections

Since discussion is a critical part of this course and because a large amount of information covered in lecture does not appear in your text, attendance is crucial. You are also responsible for any changes to this syllabus or the class schedule mentioned during lecture. Only absences documented by a doctor's note or the appropriate university official will be excused. If you do happen to miss any lecture, it is strongly advised that you obtain class notes from another student.

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.

## Response Essays

The essays will address the question(s) posed in relation to the reading and/or images to be discussed in class. Each essay should be 400-500 words in length. Essays should be submitted online to Carmen no later than 11:00am the day of lecture in which the assignment is to be discussed. Each response essay will be graded out of five points and an accompanying document detailing specific criteria will be issued in advance of the assignment. Late assignments will not be accepted.

## Course Grading

Map Assignments	10%
Midterm Exam	20%
Final Exam	25%
Online Response Essays	25%
Participation and Attendance	20%

Make-up exams will be offered only for cases with valid and documented excuses for medical or other emergencies. The instructor reserves the right to refuse to provide a make-up exam to students who do not provide appropriate documentation. In such instances that attend-

ance at scheduled exams is not possible, the student must notify the instructor before the exam.

### 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 at <http://studentlife.osu.edu/csc/>.

### **GE Statement**

History of Art 2003 can fulfill *either* the GE requirement for “Visual and Performing Arts (VPA)” *or* be 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; and 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 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 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.

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 con-

texts 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 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

## Mental Health

As a student, you or someone you know may experience a range of issues that may cause barriers to learning, may lead to diminished academic performance or may reduce a student's ability to participate in daily activities, such as strained relationships, increased anxiety, alcohol or drug problems, feeling down, difficulty concentrating and/or lack of motivation. The Ohio State University offers services for students to assist with addressing these and other concerns. You can learn more about the broad range of services available on campus via the **Office of Student Life Counseling and Consultation Services (CCS)** by visiting [ccs.osu.edu](https://ccs.osu.edu) or calling 614-292- 5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24-hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1- 800-273-TALK or at [suicidepreventionlifeline.org](https://suicidepreventionlifeline.org).

## Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu). Please also note that as an employee of OSU, instructors (as mandatory reporters) are required to report cases of harassment to the university.

## Arts and Sciences Distance Learning Course Component Technical Review Checklist

**Course: HistArt 2003**

**Instructor: Dr. Christina Wei-Szu Burke Mathison**

**Summary: The Art and Visual Culture of East Asia**

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> <li>• Office 365</li> <li>• Carmen</li> </ul>
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> <li>• Zoom</li> <li>• Synchronous lectures</li> <li>• Carmen discussion boards.</li> </ul>
6.3 Technologies required in the course are readily obtainable.	X			All tech is available for free via OSU site license.
6.4 The course technologies are current.	X			The majority of the tech is web based and updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No 3 <sup>rd</sup> party utilities are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.		X		Add statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.		X		Add statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ASC and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			No 3 <sup>rd</sup> party tech is used.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Recommend that resources be developed to address any requests for alternative means of access to course materials.
8.4 The course design facilitates readability	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ASC and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.5 Course multimedia facilitate ease of use.	X			All assignments and

				activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser.
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**Reviewer Information**

- Date reviewed: 1/13/21
- Reviewed by: Ian Anderson

**Notes: Add dates to the weekly schedule.**

<sup>a</sup>The following statement about disability services (recommended 16 point font):  
 The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

<sup>b</sup>Add to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus. <http://advising.osu.edu>

<sup>c</sup>Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <https://contactbuckeyelink.osu.edu/>