

Term Information

Effective Term Autumn 2021
Previous Value Summer 2012

Course Change Information

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

to be able to offer the course 100% Distance Learning

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

To have a variety of courses in History of Art that are able to be offering 100% Distance Learning.

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 4820
Course Title The Arts of Japan
Transcript Abbreviation The Arts of Japan
Course Description Major trends in the visual arts of Japan, from prehistory through the 19th century.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 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
Previous Value 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, Wooster
Previous Value Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites

Prereq: English 1110 or equiv.

Previous Value

Prereq: English 1110 (110) or 111 or equiv.

Exclusions

Previous Value

Not open to students with credit for 582.

Electronically Enforced

No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code

50.0702

Subsidy Level

Baccalaureate Course

Intended Rank

Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:

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

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

Previous Value

Content Topic List

- The Ways of Humans and Gods: Prehistoric Art, Dwellings, and Shinto Shrines
- Buddhist Ideals and Imperial Patronage: The Temples of Horyuji, Kofukuji, Todajji, and the Shosoin Treasures
- The Court at Heian-kyo and "Native" Taste: Esoteric Buddhist Art, the Byodoin, Buddhist and Secular Painting
- Military Culture and the Art of Late Medieval Japan: Rebuilding Nara, Zen-Related Art and Architecture, Painting
- A Turbulent Transition: Fortresses, Villas, Temple Interiors, Artisan Villages, Foreigners, and New Painting Styles
- Conformity and Unrest: Edo Popular Culture and Art, Revivals, Literati, and New Painting Styles
- The Floating World Ukiyo-e Woodblock Prints

Sought Concurrence

No

Attachments

- HA 4820 ONLINE 2021.docx: ONLINE syllabus w/ ASC Tech revisions

(Syllabus. Owner: Stephens, Gabrielle Marie)

- HistArt 4820_AscTechReview.docx: ASC Tech Review

(Other Supporting Documentation. Owner: Stephens, Gabrielle Marie)

- HA 4820 Spring 2018 Arts of Japan Syllabus.docx: In-Person Syllabus

(Syllabus. Owner: Stephens, Gabrielle Marie)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stephens, Gabrielle Marie	02/01/2021 01:42 PM	Submitted for Approval
Approved	Florman, Lisa Carol	02/01/2021 01:50 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/03/2021 08:57 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	02/03/2021 08:57 PM	ASCCAO Approval



HA 4820 Autumn 2021 Introduction to the Arts of Japan, Ancient to Modern

Professor Namiko Kunimoto

Email: kunimoto.3@osu.edu

Class Meets: Wednesdays and Fridays, 11:10 – 12:30, VIA SYNCHRONOUS ZOOM

Office Hours: Wednesdays 2:15 – 4:15 pm or by appointment

LINK FOR OFFICE HOURS MEETINGS (password: Histart):

<https://osu.zoom.us/j/95137546105?pwd= SXFVOEdwUzhqVE83UzJhUINpZHBwUT09>

Course Description:

Students will explore the arts of Japan from ancient to contemporary, covering a wide range of materials, including sculpture, calligraphy, ink paintings, architecture, photography, contemporary painting, and woodblock prints. We will discuss historical and social contexts, such as gender and representations of the body, Buddhist versus secular viewing contexts, and the relations of power involved in the collection of “Japanese art.” 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 Learning Outcomes

History of Art 2001 fulfills the Visual and Performing Arts requirement in the Arts and Humanities (Breadth) section of the General Education Curriculum and 3 hours of the

Historical Study requirement. Students may opt to count it in either category but not both. The stated goals and rationales for the two categories are as follows:

Visual and Performing Arts:

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

Expected Learning Outcomes:

1. Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.
2. Students describe and interpret achievement in the arts and literature.
3. Students explain how works of art and literature express social and cultural issue.

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.”

Historical Study:

History courses develop students’ knowledge of how past events influence today’s society and help them understand how humans view themselves.

1. Students acquire a perspective on history and an understanding of the factors that shape human activity
2. Students display knowledge about the origins and nature of contemporary issues and develop a foundation for future comparative understanding
3. Students think, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

Course Requirements and Grade Distribution:

Attendance and Participation: 20%

Précis and reading quizzes (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.

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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.

RESPECT FOR DIVERSITY STATEMENT

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally, or for other students or student groups.

Important note: Given the sensitive and challenging nature of the material discussed in class, it is imperative that there be an atmosphere of trust and safety in the classroom. I will attempt to foster an environment in which each class member is able to hear and

respect each other. It is critical that each class member show respect for all worldviews expressed in class. It is expected that some of the material in this course may evoke strong emotions, please be

respectful of others' emotions and be mindful of your own. Please let me know if something said or done in the classroom, by either myself or other students, is particularly troubling or causes discomfort or offense. While our intention may not be to cause discomfort or offense, the impact of what happens throughout the course is not to be ignored and is something that I consider to be very important and deserving of attention. If and when this occurs, there are several ways to alleviate some of the discomfort or hurt you may experience:

Discuss the situation privately with me. I am always open to listening to students' experiences, and want to work with students to find acceptable ways to process and address the issue. Discuss the situation with the class. Chances are there is at least one other student in the class who had a similar response to the material. Discussion enhances the ability for all class participants to have a fuller understanding of context and impact of course material and class discussions. Notify me of the issue through another source such as your academic advisor, a trusted faculty member, or a peer. If for any reason you do

not feel comfortable discussing the issue directly with me, I encourage you to seek out another, more comfortable avenue to address the issue.

Course technology

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

Baseline technical skills for online courses

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the [Canvas Student Guide](#).

Required Technology skills specific to this course

- [CarmenZoom virtual meetings](#)

Required equipment

- Computer: current Mac (OS X) or PC (Windows 7+) 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) or landline to use for BuckeyePass authentication

Required software

- [Microsoft Office 365](#): All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Full instructions for downloading and installation can be found [at go.osu.edu/office365help](http://go.osu.edu/office365help).

Carmen access

You will need to use [BuckeyePass](#) 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 take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a 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.
- Download the [Duo Mobile application](#) to 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) and IT support staff will work out a solution with you.

How this course works

Mode of delivery: This course is 100% online synchronous. You must log into the class zoom for each class session.

Communication: The instructor will communicate with the class about assignments, deadlines, and any other crucial information for the course during the class and via Carmen. Students are expected to read Announcements as soon as possible to keep pace with the class.

Pace of online activities: Students must complete assignments as they are due throughout the course.

Credit hours and work expectations: This is a **3-credit-hour course**. According to [Ohio State policy](#), 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 everyone's expected participation:

- **Participating in online activities for attendance: EACH CLASS MEETING**
You are expected to log in to the course via zoom for every class meeting. If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- **Office hours: OPTIONAL**
I will hold office every week on Zoom. You are welcome to sign on to them at any time to discuss material from the course or to ask questions.

Faculty Feedback and Response Time

(Remember that you can call 614-688-HELP if you have a technical problem with Carmen)

Grading and feedback

For your weekly response assignments, you can generally expect feedback within 5 days (by Friday of each week).

E-mail

The TAs and Professor will reply to e-mails within 48 hours on school days.

What are the required texts?

I recommend Strunk & White's *The Elements of Style*. The second recommended text is Sylvan Barnet's *A Short Guide to Writing About Art*, 8th, 9th, or 10th edition. Additional readings are on Carmen in pdf form. Studies show that reading from a printed text rather than a digital text results in better comprehension so I recommend printing out your readings and bringing them to class. Discussion based on readings will be a major component of the class

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. If you are talkative, try to allow others in class to speak. If you are shy, come to class prepared with at least one comment to share.

Is attendance mandatory?

Yes, every virtual class is meeting important. Students must make a commitment to attend and be actively involved in this class. Attendance will be taken each class. **20% 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).

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 is a short, written response to a selected reading that covers the key terms and main argument of the article. The précis should be more than just a summary: it should also include your own opinions, questions, and criticisms of the reading. Each précis should be one page in length, max 300 words – no longer! Please have your précis and readings close to you during 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. Check your syllabus for précis due dates. All précis are due by 9:00 am via carmen on the date stated.

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?

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; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue

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.

What if I am unsure about my academic program?

Advising is critical to academic success at Ohio State. Often serving as the main point of contact between students and the university, advisors help create academic plans that meet your educational and career goals. We're here to guide you through the university while connecting you to appropriate resources that help keep you on track along the way.

<http://advising.osu.edu>

For other student services please go to:

<https://contactbuckeyelink.osu.edu/>

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 Carmen 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 – **Digging Up the Past: Jōmon, Yayoi and Kofun Periods**

How do we create meaning from the past?

- Mason: 14-20 (skim), 22-34 (from “the Yayoi period” to “Mirrors.”)
- Robert Bagley, “Meaning and Explanation” *Archives of Asian Art*, Vol. 46, (1993), 6-26.

Bagley précis due.

August 31 – **Life of the Buddha and Buddhist Iconography**

What does iconography tell us about Buddhism?

- Mason, 57-58
- Mimi Hall Yiengpruksawan, “Buddha’s Bodies and the Iconographical Turn in Buddhism,” In *World Spirituality*, ed. Takeuchi Yoshinori (New York: Crossroad Publ., 1998), 391-416.

(note there is more than one article by Yiengpruksawan on Carmen).

Sept 2 – **Big Buddhas and Tōdaiji**

How are scale and merit-making linked?

- Coaldrake, “Great Halls of Religion and State.”

Coaldrake précis due.

September 7 – **Heavenly and Earthly Bodies: Byōdō-in and the Phoenix Hall**

How have memory, architecture, and spirituality been entwined?

- Skim: Mason, 141- 149, 157-161 (up to “Shinto Arts.”)
- Recommended reading: Mimi Hall Yiengpruksawan, “The Phoenix Hall at Uji,” *The Art Bulletin* 77, no 4 (December 1995): 647-672.

September 9 – **Buddhist commercialism**

How does commercial culture profit from Buddhism?

- Jeremy Carrette and Richard King, “Spirituality and the Privatisation of Asian Wisdom Traditions,” In *Selling Spirituality* (London: Routledge, 2005), 87- 88. and 95-122. **Share examples of Buddhist commercial culture in class.**

Sept 14 — **Ise Shrine and Shintoism**

How is the temporality of Ise Shrine situated?

- Cassandra Adams, “Ise Shrine and Its Thirteen-Hundred-Year-Old Reconstruction Tradition” *Journal of Architectural Education* (1984-), Vol. 52, No. 1 (1998): 49-60. (cover Todaiji here?)

Sept 16 – **“Frolicking Animal Scrolls”**

How does economic class inflect our understanding of artworks?

- Mimi Hall Yiengpruksawan, “Monkey Magic: How the ‘Animals’ Scroll Makes Mischief with Art Historians,” *Orientalisms* 31 (2000): 74-83.
Monkey Magic précis due.

Sept 21 – **Tale of Genji**

What was the relationship between text and image in the *Tale of the Genji*?

- Mason 109-122 (up to “Buddhist Arts.”)
- excerpts from *Genji Monogatari*, by Murasaki Shikibu: “The Bell Cricket Chapter” and “Paulownia Court.”

Sept 23 – **virtual visit to special collections, with Lisa Iacobellis**

Sept 28 – **Hungry Ghosts**

What was the role of art in Medieval Japan?

- William R. LaFleur, “Hungry Ghosts and Hungry People: Somaticity and Rationality in Medieval Japan.” (from *Fragments for a History of The Human Body*, 1989), 271-303.
Lafleur précis due.

Sept 30 – **Midterm Review**

Oct 5 – ****Midterm Written Exam (open book)****

Oct 7 - **Kano School Painting**

How has our conception of artistic practice changed?

- Karen Gerhart, “Talent and Training” *Ars Orientalis*, 31 (2001): 103-128.

October 12 – **Zen and Landscape Painting - Sesshu**

How does visuality augment meaning in landscape painting?

- Joseph D. Parker, “Attaining Landscapes in the Mind.” *Monumenta Nipponica*, 52, No. 2 (Summer, 1997): 235-257.

Parker précis due.

October 14 – Fall break, no class

Oct 19 – **Japanese Gardens – Ryōan-ji**

What assumptions have been made about Japan’s most famous garden?

- Sean McGovern, “The Ryōan-ji Zen garden: textual meanings in topographical form,” *Visual Communication* Vol: 3 Issue: 3 (10/2004): 344-359.
- Gregory Levine, “Two (or More) Truths: Reconsidering Zen Art in the West,” in *Awakenings: Zen Figure Paintings from Medieval Japan*, eds. Gregory Levine, Yukio Lippit (New York: Japan Society; Yale University Press, 2007), 52-63.

Levine précis due:

October 21 – **The Way of Tea**

Can tea-making be a religious practice?

- Andrew M. Watsky, “Representation in the Nonrepresentational Arts: Poetry and Pots in Sixteenth-Century Japan.” *Impressions*, no. 34 (2013): 140-49.

Oct 26 – **Icons in the Modern Museum – Debate**

Does the Buddha belong in a museum?

- Yui Suzuki, “Temple as Museum, Buddha as Art: Horyuji’s Kudara Kannon and its Great Treasure Repository,” *RES* 52 (2007): 127-140.

Oct 28 – **Jakuchu – virtual guest lecture by Alice Phan**

- Readings tbd

Nov 2 – **“Southern Barbarians,” “Perspective,” and other Oddities**

Why do Japanese artists distort “reality”?

- Screech, “The Meaning of Western Perspective in Edo Popular Culture” *Archives of Asian Art* vol. 47 (1994):58-69.

Screech précis due.

Nov 4 – **Edo and Woodblock Prints**

What was the relationship between artistic identity and woodblock prints?

- Davis, “Artistic Identity and Ukiyo-e Prints” in *The Artist as Professional in Japan* (Stanford: Stanford University Press, 2004), 113-151.

Nov 9 – **Great Waves – The Work of Hokusai**

How did Hokusai’s work reflect and build on social expectations of the time?

- Christina Guth, “Hokusai’s Great Waves” *Art Bulletin* XCIII: 4, December 2011, 468 – 485.

Guth précis due

Nov 11 – no class, Veteran’s Day

Nov 16 - **Gender in Edo Japan**

What were the characteristics of gender construction in the Edo Period?

- Joshua Mostow, “*Wakashu* as a Third Gender and Gender Ambiguity Through the Edo Period” in eds. Joshua Mostow and Asato Ikeda, *A Third Gender* (Toronto: Royal Ontario Museum, 2016), 19-39.

Nov 18- ****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.

Nov 23 – ****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.

Nov 25 – No class

Nov 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.

Dec 2 - **Final Exam Review**

Dec 8 –****Final Written Exam (Open Book) ****



Introduction to the Arts of Japan HA 4820 Spring 2018

Professor Namiko Kunimoto

Email: Namiko.kunimoto@gmail.com

Class Meets: Wednesdays and Fridays, 11:10-12:30, Smith Lab 5024

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 500 BCE to 1868, covering a wide range of materials, including sculpture, calligraphy, ink paintings, architecture, oil painting, and woodblock prints. We will discuss historical and social contexts, such as gender and representations of the body, Buddhist versus secular viewing contexts, and the relations of power involved in the collection of “Japanese art.” 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 4820 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.

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 and reading quizzes (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:

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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:

<https://www.facebook.com/groups/257528168116964/>

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?

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, VRS 429-1334; <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

January 10 - **What is “Japanese Art?”**

- Introductions, expectations, class overview

January 12 – **Digging Up the Past: Jōmon, Yayoi and Kofun Periods**

How do we create meaning from the past?

- Mason: 14-20 (skim), 22-34 (from “the Yayoi period” to “Mirrors.”)
- Robert Bagley, “Meaning and Explanation” *Archives of Asian Art*, Vol. 46, (1993), 6-26.

Bagley précis due.

January 17 – **Life of the Buddha and Buddhist Iconography**

What does iconography tell us about Buddhism?

- Mason, 57-58
- Mimi Hall Yiengpruksawan, “Buddha’s Bodies and the Iconographical Turn in Buddhism,” In *World Spirituality*, ed. Takeuchi Yoshinori (New York: Crossroad Publ., 1998), 391-416.

Buddha’s Bodies précis due. (note there is more than one article by Yiengpruksawan on Carmen).

January 19 – **Big Buddhas and Tōdaiji**

How are scale and merit-making linked?

- Coaldrake, “Great Halls of Religion and State.”

Coaldrake précis due.

January 24 – **Heavenly and Earthly Bodies: Byōdō-in and the Phoenix Hall**

How have memory, architecture, and spirituality been entwined?

- Skim: Mason, 141- 149, 157-161 (up to “Shinto Arts.”)
- Recommended reading: Mimi Hall Yiengpruksawan, “The Phoenix Hall at Uji,” *The Art Bulletin* 77, no 4 (December 1995): 647-672.

January 26 – **Buddhist commercialism**

How does commercial culture profit from Buddhism?

- Jeremy Carrette and Richard King, “Spirituality and the Privitisation of Asian Wisdom Traditions,” In *Selling Spirituality* (London: Routledge, 2005), 87- 88. and 95-122. **Bring examples of Buddhist commercial culture to class.**

January 31 – ~~Ise Shrine and Shintoism – Writing Center Visit~~

~~How is the temporality of Ise Shrine situated?~~

- ~~• Cassandra Adams, “Ise Shrine and Its Thirteen-Hundred-Year-Old Reconstruction Tradition” *Journal of Architectural Education* (1984), Vol. 52, No. 1 (1998): 49-60. (cover *Tōdaiji* here?)~~

February 2 – **“Frolicking Animal Scrolls”**

How does economic class inflect our understanding of artworks?

- Mimi Hall Yiengpruksawan, “Monkey Magic: How the ‘Animals’ Scroll Makes Mischief with Art Historians,” *Orientalisms* 31 (2000): 74-83.

Monkey Magic précis due.

February 7 – **Tale of Genji**

What was the relationship between text and image in the *Tale of the Genji*?

- Mason 109-122 (up to “Buddhist Arts.”)
- excerpts from *Genji Monogatari*, by Murasaki Shikibu: “The Bell Cricket Chapter” and “Paulownia Court.”

February 9 – **visit to special collections, Room 150 Thompson Library.**

Please see visit protocols: <http://go.osu.edu/RBMSclassvisit>

February 14 – **Hungry Ghosts**

What was the role of art in Medieval Japan?

- William R. LaFleur, “Hungry Ghosts and Hungry People: Somaticity and Rationality in Medieval Japan.” (from *Fragments for a History of The Human Body*, 1989), 271-303.

Lafleur précis due.

February 16 – **Midterm Review**

February 21 – ****Midterm Exam****

February 23 – **no class**

February 28 – **Kano School Painting**

How has our conception of artistic practice changed?

- Karen Gerhart, “Talent and Training” *Ars Orientalis*, 31 (2001): 103-128.

March 2 – **Zen and Landscape Painting - Sesshu**

How does visuality augment meaning in landscape painting?

- Joseph D. Parker, “Attaining Landscapes in the Mind.” *Monumenta Nipponica*, 52, No. 2 (Summer, 1997): 235-257.

Parker précis due.

March 7 – **Japanese Gardens – Ryōan-ji**

What assumptions have been made about Japan’s most famous garden?

- Sean McGovern, “The Ryōan-ji Zen garden: textual meanings in topographical form,” *Visual Communication* Vol: 3 Issue: 3 (10/2004): 344-359.
- Gregory Levine, “Two (or More) Truths: Reconsidering Zen Art in the West,” in *Awakenings: Zen Figure Paintings from Medieval Japan*, eds. Gregory Levine, Yukio Lippit (New York: Japan Society; Yale University Press, 2007), 52-63.

Levine précis due.

March 9 – **The Way of Tea**

Can tea-making be a religious practice?

- Andrew M. Watsky, “Representation in the Nonrepresentational Arts: Poetry and Pots in Sixteenth-Century Japan.” *Impressions*, no. 34 (2013): 140-49.

March 14 – **no class, Spring Break**

March 16 – **no class – Spring Break**

March 21 – **Icons in the Modern Museum – Debate**

Does the Buddha belong in a museum?

- Yui Suzuki, “Temple as Museum, Buddha as Art: Horyuji’s Kudara Kannon and its Great Treasure Repository,” *RES* 52 (2007): 127-140.

March 23 – **AAS – no class**

March 28 – **Jakuchu – guest lecture by Alice Phan**

- Readings tbd

March 30 – **“Southern Barbarians,” “Perspective,” and other Oddities**

Why do Japanese artists distort “reality”?

- Screech, “The Meaning of Western Perspective in Edo Popular Culture” *Archives of Asian Art* vol. 47 (1994):58-69.

Screech précis due.

April 4 - **Great Waves – The Work of Hokusai**

How did Hokusai's work reflect and build on social expectations of the time?

- Christina Guth, "Hokusai's Great Waves" *Art Bulletin* XCIII: 4, December 2011, 468 – 485.

~~Guth précis due~~

April 6 - - ****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.

April 11 - **Edo and Woodblock Prints**

What was the relationship between artistic identity and woodblock prints?

- Davis, "Artistic Identity and Ukiyo-e Prints" in *The Artist as Professional in Japan* (Stanford: Stanford University Press, 2004), 113-151. (Alice)

April 13 - ****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.

April 18 – **Final Exam Review**

April 20 – ****Final Exam****

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: HistArt 4820

Instructor: Namiko Kunimoto

Summary: Introduction to the Arts of Japan, Ancient to Modern

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"> Office 365 Carmen
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> Zoom Synchronous lectures. Facebook Groups
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		Please include Facebook privacy policy.
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		Please include Facebook accessibility policy.
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: 1/19/21
- Reviewed by: Ian Anderson

Notes: Just add the few missing statements and this is all set!

^aThe 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; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

^bAdd 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>

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