

Finding Their Voice: Student Podcasts on the East Asian Collection at Lawrence University's Wriston Galleries

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A SOPHOMORE recorded the following podcast for the midterm examination in “Modern East Asian Civilizations,” an entry-level survey course I regularly teach at Lawrence University, a small liberal arts college and conservatory in Appleton, Wisconsin.¹ The course fulfills general education requirements and is one of two gateway courses to the East Asian studies major and minor.² The student’s six-minute podcast, which I have excerpted below, focused on a Japanese woodblock print attributed to Hanabusa Itchō (英一蝶, 1652-1724) that is housed in the Japanese Woodblock Print Collection at Lawrence University’s Wriston Art Galleries:

Hey there, folks!...Welcome to Episode 57 of *Arts and Artifacts*, your go-to casual art history radio show...Have any of you out there ever attended a traditional Japanese festival?...Let’s start with a beautiful Japanese woodblock print called “Summer Festival Dancing”... As you might have guessed, it depicts...dancing during festival time...most notably, this piece was...made by Hanabusa Itchō, a prolific poet, painter, and calligrapher. Now, he was best known for his namesake painting style, which was a blend of the ukiyo-e and Kano styles...what a dance it is! See, there’s something incredibly expressive about how they contort their bodies to the plucking of the

shamisen. It gives you the sense that the dancers are just really into it...It gives the print a lot of character. This, and others of Itchō's work, allows us to catch a glimpse of life in Japan. It gives a real sense of the culture before it was westernized. Now, it wouldn't be an episode of *Arts and Artifacts* without bringing us back to Louise Tythacott or Ronald Grimes....The worst aspect of this [woodblock print]—and I hope they don't cut my funding—is that it spends so much of its time tucked in a box in the Gallery's collection. This is a display piece, plain and simple. The least it deserves is to be seen.³

This podcast enabled the student to engage in historical narratives and find their agency by adding a new voice to the existing voices of the published. The student who wrote and recorded this podcast is not a professional historian or art historian. At the time of the course, the student was not majoring or minoring in art history, history, or East Asian studies. The student nonetheless engaged with an East Asian object, connected that object to a wider scholarly conversation, and used their own observations to further their arguments about objects and collecting. In a creative format, the student reflected on what it means to store and house cultural artifacts.

I designed this midterm assignment to give my students the opportunity to articulate their own understanding of East Asian artifacts, the ways in which objects are seen and imbued with meaning, and what those meanings imply. My expectation was not that students become overnight experts in these fields, nor that they take on research projects that they are not yet trained to do. The goal of the assignment was to unpack collective and individual questions about the object's creators, the object's original intended uses, and the creators' biographies, as well as to pose further questions. The students drove their own scholarly conversation. They read, observed, digested, reflected, wrote, and created. The students had no other choice: there are no specialized experts on campus who could thoroughly contextualize all of the objects in Lawrence University's collections for them. As such, the students relied on their own understanding of the scholarship we read and discussed together, their own intuition about objects, their approach to the historical craft, and their senses.

I chose to scaffold the term's assignments to encourage students to find their own voices and to become active participants in knowledge making. After a few years of teaching traditional surveys with an

emphasis on breadth and overarching narratives, I opted to take a thematic approach to my 100-level survey course. I sought a departure from earlier experiences teaching world history surveys that often felt more like massive content dumps, instead opting to strike a balance between instructor content delivery and student engagement, building critical thinking competency through active doing rather than passive listening.⁴ Additionally, I opted to structure my course around three themes, focusing on particular questions in each of the three thematic units. I wanted students to experience the complexity of modern East Asia without feeling overwhelmed.

I also wanted students to engage fully in scholarship, to offer their own insights, and to discover for themselves the ways in which they can shape or define a historical narrative. Publications in the field of education pedagogy tout the importance of student-centered learning.⁵ Pedagogues consider the relationship between technology, offer alternate assignments to give students choices in dictating the parameters of their learning, and utilize flipped classroom models in which class time is devoted to hands-on engagement. According to education philosopher Maryellen Weimer, in order to create a learner-centered environment, teaching needs to change in five key areas: (1) the balance of power in the classroom, (2) the function of the course content, (3) the role of both student and teacher, (4) the responsibility of learning, and (5) the purpose and processes of evaluation.⁶ In effect, de-centering the presumed authority of the teacher allows for greater responsibility and learning on the part of the students as the instructor enables student ownership, comfort, and enthusiasm in the learning process. The function of course content is not only aimed at knowledge acquisition, but also at developing learning skills, driven by student curiosity. I gave the responsibility of learning to my students, inviting them to contribute to the construction of knowledge about modern East Asia.

Inviting Non-Specialist Voices to Construct Knowledge

The podcast assignment in my “Modern East Asian Civilizations” course was inspired by recent trends in historical research and history pedagogy, as well as by an existing podcast series. In the process of designing the podcast assignment and guiding students through to completion, I rebalanced my own understanding of what

kind of knowledge is valued—and by whom. The ordinary and the unexpected form an important part of the historical narrative, both in terms of approach and content. Simply documenting the experiences of the elite only threatens to simplify that narrative. Knowledge is not a one-way street and is not the sole purview of specialists. Publications on the history of science foreground the importance of non-professional, non-expert networks as one means to the construction of scientific knowledge.⁷ Inspired by these historical realities, I invited non-specialist students to help construct knowledge about East Asian objects.

In China studies as well, scholars also grapple with new ways to introduce the undocumented voices into the mainstream narrative.⁸ Scholars in gender history have similarly sought ways to find women's voices in the archives, reading between the lines of sources and looking in sometimes unexpected places for evidence of women's stories.⁹ In this course and in this assignment, students found such voices, and these voices were amplified, at least locally. The student podcasts were made available for the campus community and for citation in future iterations of my "Modern East Asian Civilizations" course. Thus, the student podcasts were not simply for my consumption or to earn a grade, but to stimulate those who take the course in the future.

The field of material culture also seeks to bring the ordinary into the historical narrative. Object-based learning invites learners to look closely at tangible objects, both the ordinary and the extraordinary, to understand links between the present and the past. Museum visits, either virtual or not, are often an integral part of understanding these links in curricula at all levels. A close study of an object can challenge the boundaries between history, museum studies, biography, anthropology, science, and the arts.¹⁰ Objects tell us something about human networks and allow us to examine the ways in which things such as works of art and materials helped shape and continue to shape global connections.¹¹

In anticipation of the podcast, I assigned a series of background readings, carefully scaffolded writing assignments, and slow looking exercises designed to encourage students to become creators and purveyors of knowledge. I opted to use the podcast format for the midterm examination in lieu of a traditional blue book examination so that students had ownership over the tone and format. The

podcast format also relieved some of the pressure associated with memorization for high-stakes examinations.

My choice of using podcasting lay in my own interest in the podcast series jointly produced by the British Museum and BBC Radio 4, *A History of the World in 100 Objects*, which delves into the histories of objects at the British Museum and the ways in which objects tell us a story of our own humanity.¹² These podcasts (freely available for download) detail complex histories via a focus on one object—a bronze bell, a pepper pot, a roof tile, and a glass beaker, to name a few examples. The podcasts typically describe the object in question and then give a sense of why the object is important for understanding a particular aspect of human history. In years past, I have assigned some of these podcasts for students to listen to as supplements to lectures and readings.

A recent pedagogy piece in *The Chronicle of Higher Education* suggested that listening to podcasts is one example of informal learning and is free from the “construct of the formal classroom.”¹³ The format and tone of podcasts engages listeners and allows for a “great deal of learning” through storytelling, authenticity, vulnerability, simplicity, and relevance.¹⁴ We listen to podcasts and learn from them because of the narrative hook, the personal anecdote, the raw honesty, the flexibility, and the ways in which all of the above allow us to relate the podcast to our own lives or the lives of those around us. The center of a podcast, ultimately, is the listener. The intimacy—that connection between listener and speaker—fosters learning.

In this particular iteration of the course, I chose to guide students through the process of writing and recording their own podcasts, modeled after the aforementioned British Museum and BBC Radio 4 series. The IT staff at Lawrence University created a series of short videos to instruct students on the process of recording, converting files, downloading free-use audio clips, and compressing large audio files. I also worked together with an Instructional Designer and Technologist as well as the Accessibility Office to develop a grading rubric for the podcast that was fair and equitable.

Although students in the Spring 2019 term were required to record their podcast script and upload it to the course Moodle website as an audio file in MP3 format, rather than grading the students on the recording itself, I graded their written script only. I did so to ensure

that students for whom vocal recording was challenging would not become unduly anxious about the format. I designed the assignment to help the students familiarize themselves with a new technology and a new mode of conveying their argument, but reassured them that I was only grading the final written version of the podcast script itself.

Lawrence University and the Wriston Art Galleries East Asian Collection

Lawrence University's location of Appleton, Wisconsin is roughly three hours away by car from the Art Institute of Chicago. Lawrence University may not have a world-renowned collection, but it does have a surprisingly diverse collection of East Asian artifacts in the University's Wriston Art Galleries. The Wriston Art Collection contains around 5,800 items, including 381 East Asian artifacts. The Japanese Woodblock Print Collection comprises *ukiyo-e* artists working from the seventeenth through the twentieth centuries. *Ukiyo-e*, which translates to "pictures of the floating world," refers to prints featuring images that evoked an imagined world of illusory beauty and transgression. The permanent collection also houses Chinese ivory, porcelain ware, a jade jar, and two carved snuff bottles, among other artifacts. The East Asian collection is incredibly rich and diverse for a small institution. It was recently featured in a Lawrence News blog post about hidden treasures at Lawrence University.¹⁵

Beth Zinsli is the current Curator of the Wriston Art Galleries, an Assistant Professor of Art History, and the Director of the Museum Studies Interdisciplinary Area Program. She invites any member of the public to view the collection by advance appointment. According to Zinsli, the strengths of the collection lie in the ancient coin collection, Japanese woodblock prints, contemporary prints, German Expressionist paintings, and Old Master drawings from the sixteenth and seventeenth centuries.¹⁶ The entire collection, acquired in part through alumni donors and a merger with Milwaukee-Downer College in 1964, is available for viewing online through Ithaka's Artstor. The mission of the Wriston Art Galleries is "to strengthen Lawrence University's liberal arts education and outreach by stimulating thought, inspiring creativity, providing insight, and inviting contemplation...with the original works of art and cultural

objects that the galleries exhibit and collect.”¹⁷ Indeed, it was Zinsli’s initiative to invite new faculty hires to visit the Galleries during New Faculty Orientation. Her invitation in the fall of 2015 inspired me to think of ways to use the East Asian collection in my teaching and to give students hands-on experience with collections.

How-To: The Podcast Assignment from Beginning to End

What follows is a recounting of the ways in which students engaged with an East Asian object in their midterm examination for my “Modern East Asian Civilizations” survey course. I should note here that although many institutions do not have their own special collections, the assignment is easily adapted. Instructors may opt to lead their students to museums in the local area or utilize online resources. This is also an assignment adaptable to most survey courses, not just East Asian surveys. I have also adapted the parameters of this assignment to better meet changing teaching circumstances. For example, in the spring of 2020, when I offered this course during the COVID-19 global pandemic, students were unable to visit their objects in person. I provided each student with a link to a five-minute YouTube video featuring close-ups and acquisition information, when available, about their assigned object.¹⁸

Introducing Students to the Historical Context and Museum Studies

The “Modern East Asian Civilizations” course description on my revised syllabus for the Spring 2019 term read:

This is an introduction to modern East Asian history. Ours is a thematic focus on contemporary issues, including the contestation of museum objects and Orientalism, the public outcry over a teaching website, and the controversies surrounding the assessment of colonialism revealed through historical analyses. Such a thematic focus on contemporary issues and ways in which we “know” the East reveals the ways in which the past is depicted in the present and how the present affects our interpretation(s) of the past.

I budgeted four weeks for this unit in 2019, though it could be lengthened or shortened to fit particular classroom goals or schedules (in the Spring 2020 section, we spent three weeks on the material). I designed the unit to begin with a consideration of Edward Said’s

Orientalism because I wanted the students to engage with the ideological and political dimension of Orientalism through the complicated and imbalanced collecting of histories. Few works have left a more lasting impression on scholars studying non-Euro-American cultures than Said's. Orientalist thought establishes an epistemological and ontological distinction between "the West" and "the Orient." I invited students to create concept maps based on their understanding of the concept (refer to **Appendix B** for the concept maps assignment). We next studied the context of the nineteenth-century encounter between China and the West, focusing first on the nitty-gritty of the Canton System and the events leading up to the Opium Wars. We then considered how looting and museum collections were contextualized within that conflict. Students also read and discussed the *mis-* and *displacement* of sacred objects, considering the ways in which an object's past affects its present. This particular unit culminated in the midterm examination podcast.

History courses typically have heavy reading loads. Mine is no exception. I asked students to read, digest, synthesize, and analyze articles and book chapters as a means of grounding their understanding of Orientalism, collecting, and museum studies. In order to lighten their load without sacrificing deep engagement, I assigned reading templates for each work read in the course.¹⁹ I have found that in-class discussion moves easily and freely when students know where to focus their efforts in the dense and technical articles and book chapters. We completed the first reading template in pairs at the beginning of the term in class. Students then submitted a written version of that collective reading template (acknowledging the help they received from classmates) for ungraded feedback. Because the reading template requirements do not change, students learn quickly how to read in preparation for class discussion. Later in the term, I invite students to work on the templates together outside of class as long as they acknowledge the help they received (refer to **Appendix C** for the reading template assignment and **Appendix D** for a student sample, shared anonymously with permission).

In preparation for the podcast, I guided the students in a consideration of the material aspect of the nineteenth-century encounter between the East and the West. Students first wrote a comparison of any two college-level survey textbooks that detail the encounter, focusing on the ways in which different scholars depict

that encounter. The students considered the ways in which access to sources, changing political attitudes, as well as authors' graduate training impacted the resulting historical narrative. The students placed their two textbooks' narratives in conversation with one another and assessed the ways in which new questions of the past are shaped by what we notice and experience in the present. In addition to the textbook comparison, students also read and discussed R. Keith Schoppa's introduction to the Qing and Peter Perdue's online essays on the Canton System and the Opium Wars.²⁰ These readings and discussions comprised important context for the focal point of the course unit: (re-)considering the meaning of East Asian objects in collections housed outside of East Asia.

In class, we discussed the following questions, using the students' textbook comparisons and reading notes on Schoppa and Perdue as a guide for the discussion:

- How is the encounter depicted?
- What sources do the authors use?
- What can we as historians learn from a comparison of the accounts?
- What conclusions can you draw about the depiction of the events in the past?

During these class discussions, students remarked that we are constantly revising our knowledge of the past based on newly uncovered or new angles for understanding historical evidence. History, as the students discovered, is an ongoing conversation, informed by previous conversations and supported by evidence.

Once we were grounded in the nineteenth-century encounter, students read Ronald Grimes' "Sacred Objects in Museum Spaces," which focuses on the ways in which museums are sites for contemplation, but not worship, thus questioning how religious material objects were exhibited, explicated, and "singularized" in museum displays.²¹ Students used Grimes' work as a jumping-off point for analyzing the different ways in which objects in our own university collection are treated, stored, and imbued with new meaning(s). I began discussion of Grimes by posing a series of questions to the students and then asking them to free write and then pair and share:

- Out of the myriad museum objects either locked behind glass or kept in climate-controlled storage facilities, how many of them wait to be rediscovered and their biography written?

- How are sacred and profane objects treated in a collection?
- How does the collection and classification of objects alter their meaning—and for whom?
- How should the answers to these questions influence how we treat objects from other places and cultures?

After pairing and sharing, students then continued the conversation in small groups (either four or five students) to further consider the relevance of these questions for both East Asian studies and museum studies. Students jotted notes on the whiteboards throughout the classroom and I invited them to record these notes, along with the names of their classmates so they could cite classmates by name in their podcasts.

Students also read selected chapters from Louise Tythacott's *The Lives of Chinese Objects: Buddhism, Imperialism, and Display*, which recounts the biography of five Chinese religious statues known as the Putuo Five.²² Tythacott traced the bronze sculptures to an island called Mount Putuo in Zhejiang Province, located near present-day Shanghai. The island was a pilgrimage site dating to the early tenth century. The statues were obtained—or looted, depending on who told the account and when—by Major William Edie during the First Opium War (1839-1842). After the statues arrived in Britain, they passed through the hands of a dealer, an antiquarian, and auctioneers, who sold them at Sotheby's before they were ultimately included in the collections at the Liverpool Museum.²³ During class, we first delved into the history of the Putuo Five before considering bigger-picture questions such as:

- What motivates collectors?
- How does display make an argument about imperialism, museums, and collecting?
- In what ways are museums like public temples?
- How are objects categorized and who decides on the categories?
- How might such categories affect the ways in which museum goers view East Asia?
- How does this reading connect with Said's *Orientalism*?

I then asked students to bring our classroom readings and discussions into conversation with their own observations of an East Asian object. I encouraged students to allow their curiosity and questions to guide their engagement with their object. Students selected one object for consideration from the Galleries to star in their

podcast. For the Spring 2019 class, I allowed students to decide their object from a list on Artstor; they narrowed down the list and agreed who in the class would select which object.²⁴ The class planned to meet in the Wriston Art Galleries viewing room for seventy minutes.

Introducing Students to the Art Galleries

Prior to the class visit, I invited students to generate a list of questions to consider when viewing their objects. These questions were designed to promote further rumination on different aspects of their object, including physical characteristics as well as connections with the previous readings (refer to **Appendix E** for a full list of student-generated questions for their object analysis).

We began our class session in the Galleries with a slow viewing exercise.²⁵ The goal was to meditate on the object, to gaze, to ponder, and to reflect for a full ten minutes without interruption or distraction. Next, students answered their questionnaires, making educated guesses when appropriate. Students jotted notes in pencil and some photographed their object from different angles. Some donned white gloves and gently lifted their object to examine the underside. Others used a ruler to measure height, depth, or width. After thirty minutes, I asked them to share their observations with a neighbor.

Discussing with a neighbor rather than with me allowed students to find their own authoritative voice. I maintain that there are benefits to engaging in student-to-student communication rather than being told by an “authority” how to look or what to notice. Some students were initially intimidated by making observations in fear of seeing something in the “wrong” way or missing key pieces of information. Small-group collaboration allowed for students to work through these insecurities together and to gain ownership of their own observations. I asked them to choose a couple of aspects of the object and dig a little deeper with a partner. What did they notice? What interested them? What questions could they answer, and why? What questions could they *not* answer, and why?

For the remaining minutes of the class period, the students circumambulated the tables displaying the objects, orally making connections between objects in the collection, and offering their insights to one another. The students saw the objects as temporarily “theirs,” and the experience allowed them to find a voice for themselves

and perhaps for their objects as well. As Eilean Hooper-Greenhill wrote, “the lack of definite and final articulation of significance keeps objects endlessly mysterious—the next person to attach meanings to it may see something *unseen* by anyone else before.”²⁶

Students had access to all of the collection’s information on file about each of the objects. Some files include donor information, year of acquisition, and the story about the acquisition. Other files are incomplete. I reminded students that it was not necessary or required for them to fall into a rabbit hole of accession research. I instead wanted them to dig deeper and notice when they hit a snag in their research and begin to unpack why, reassess, and allow those snags to become part of their object’s story. History is messy and complicated; the histories of objects are also messy and complicated. I also reassured students that the point of the assignment was not to answer all of their questions, but to refine their questions so that the hidden stories of the objects could be seen.

Introducing Students to Podcasting

Prior to recording the podcasts, we had a class period devoted to podcast script peer review (refer to **Appendix G** for the peer review script requirements). Writing and recording a podcast also allows students to employ a less formal tone. They still made a historical argument and supported their argument with evidence from class readings, discussion, and their own observations of their object, but did so in a casual and conversational manner and in a creative format.

Through this assignment, students journeyed through space and time, weaving a material analysis together with the entangled politics of object collecting, offering insights into the objects themselves as well as into East Asian collecting in the so-called periphery of the United States. There is nothing new about the politics of museums; the first museums opened against debate over equal access. Representation is often politically charged and, as such, museums have in recent years become arenas for debates surrounding cultural representation.²⁷ Collection practice, acquisition policy, and display are all arenas of continued debate. It is not just the global powerhouses that dictate the parameters of these ongoing debates. This assignment allows other voices to contribute to the questions concerning museums and the movement and display of objects

worldwide. Attention to the often unheard voices of non-specialists also allows us the beginnings of a richer understanding of the global exchanges between East Asia and North America and offers a more complex picture of collecting history and displays generally.

Over the course of this unit, students saw the unseen and reconsidered the historical meaning assigned to objects and by whom. They found their voice through interacting with objects, with scholarship on art history and area studies, and with one another. They honed technological and writing skills. Through the assignment, the students added dimension and depth to unseen (or at least less often seen) objects and, in so doing, began to connect their own knowledge with specialist knowledge. The final product was a student-written and student-recorded podcast about one object in Lawrence University's East Asian collection, all resulting from the following assignment prompt:

You will analyze an object from the East Asian collection in Lawrence University's Wriston Art Galleries in a six-minute podcast. Model your podcast on BBC Radio 4's *A History of the World in 100 Objects*. You will submit both a written script (with bibliography) and a recorded podcast (in MP3 format). Cite your object, Louise Tythacott, Ronald Grimes, and other relevant course readings orally and in your script. Include acknowledgments orally and in your script. At minimum, you should thank the Wriston Art Galleries staff.

One student selected a jade jar and brought Grimes into conversation with the jar, wondering if the objects really have an owner at all:

Surely the jar's current cardboard box condominium is an undignified storage container given this spectacular piece's potentially rich history and symbolism. According to Ronald Grimes, professor of Religion and Culture in Waterloo, author of "Sacred Objects in Museum Spaces," displaced items of sacred significance lose their meaning by being implanted into a culture so inundated by commercialization. Pieces of religious or sentimental or romantic value simply cannot hold a price tag and maintain their worth, especially in a foreign culture where they can never be appreciated the same way. This jar might be in Lawrence University's possession for the time being, but ultimately, it is not theirs to own, but merely borrowed. Borrowed history, borrowed treasure, borrowed beauty.²⁸

In the podcast, the student echoed Grimes as they queried the meaning attached to the spinach jade jar, donated by the spouse of

a Lawrence University alum and currently housed in a box in the storage facility of the Wriston Art Galleries. To the student, the jar lost its original significance when it was “borrowed.”

In another podcast, a different student introduced a seventeenth- or eighteenth-century screen depicting a stream winding its way to the border. Green mountains stand in the distance and a bird tilts its head toward flowers blooming nearby. A lonely crescent moon peaks out between the bluish-white clouds in the top right-hand corner. The screen is beautiful, but, as the student points out:

Aside from its origin and approximate date of production, we only know that it is a part of the East Asian Collection of Lawrence University’s Wriston Art Gallery and was a gift from Cynthia Moeller Stiehl who graduated from Lawrence in 1989. We know nothing about its creator, subsequent owners, or how it ended up being thousands of miles away from its place of origin.²⁹

The podcast continues, citing Tythacott and claiming that the object’s journey illustrates how its meaning changed. The screen was once likely a symbol of wealth and displayed; now, it “serves as a resource for academic purposes and provides educational opportunities for the local community.”³⁰ There is a repurposing that occurs and a re-centering of the object. While in its earliest context, the screen was likely available to only a few for viewing, it is now available to anyone in the local community. Moreover, the distance between viewer and viewed is shortened. Thus, as the student argues, the historical object “[has] become more approachable and...the viewing processes have become more enjoyable.” Ultimately, although this screen was “lost in the course of time,” the student argues that “compared to artifacts with a lot of background information, we approach ‘homeless’ artifacts with less awe and worship because we are able to speculate their stories and meanings without penalty. Like...Grimes..., we then regard artifacts as ‘a moment in a cultural and historical process, where we think about how the object embodies the past.’³¹ The object’s meaning is open to many possibilities rather than just being limited to a sacred object resulting from our respect.”³²

In this assignment, students found their voices. They shared the podcasts with one another and, perhaps because they were writing and recording for an audience (albeit a small one), they took the assignment seriously and contributed to their own construction of knowledge. One student reflected on their initial reactions to an

object (an imperial seal) and traced their own understanding of the object's meaning by revisiting Tythacott and Grimes:

How did the changing context from the Ming dynasty to the present time change our way of interacting with the seal? The creator might [have] take[n] function and usage as priority....The current cultural context of this imperial seal is different from its traditional one because of the process of singularization as Grimes maintained. When [the seal is]...placed in the Wriston Gallery...In our visit to the Gallery, I found that my peers and I were paying attention to the fascinating carving of the dragon on the top of the seal rather than the characters underneath the seal. These characters mainly reflect the political status of the emperor and function as a signature. Just as Grimes and Tythacott state, appreciation of artifacts or objects in the museum, especially sacred objects, is strongly connected with Romanticism and aesthetics of western values. This leads people to concentrate on the beauty of the object only and neglect the functional and cultural meanings....The original use of the seal may...help us to know how singularization, especially under a Western gaze offered a way of presenting this seal.³³

Another student recorded a podcast that considered what to do when there was no information available on an artifact. This student participated in the broader scholarly conversation by posing the following question and working through a possible answer:

Suppose you decide to take a day and visit a museum? You make your way through the exhibits, looking thoughtfully at the exhibits... You take great care to read a placard for each object. But then, you come to a piece whose placard is strangely empty. It has a name, maybe a place of origin, but aside from that, there is almost no information to give that artifact context. So, what do you do? Today, we will tackle these questions...with a bit of help from a certain mysterious statue. Residing in the archives of the Wriston Art Galleries is a beautiful piece of craftsmanship...the statue of a bodhisattva on a lotus throne...is quite stunning...though much of the aging wood is showing through the peeling and fading paint, when it was created, it must have been a sight to behold....

The purpose of the statue is a bit murky as there was no information provided by the donor. The question is...where was it kept and what was it used for? The gilt paint [seems] to indicate it was meant to be seen, catching light and drawing the eye to it. Its small size makes it feel personal....Now, this piece doesn't get much time in the spotlight

as it is kept in storage....This and the lack of information about it begs the question: has all the symbolism and power associated with the statue now gone away?...Not only has this piece been taken out of its original context, there's...no record of what that context... was....And now we come back around to the question that started it all: what do you do when presented with an artifact of mysterious origin? To this, I offer two answers. The first, there is not much one can do....You try to reclaim some of that lost meaning. The second answer is a bit more optimistic. Just because an artifact has lost meaning doesn't mean it has zero value. There's enjoyment to be found here in craftsmanship, techniques, and even in the puzzle that you just might be able to solve..."³⁴

An object's origin or use was not the only primary focus; rather, we also considered what the object's travels tell us about entangled politics in collecting. As another student claimed in a podcast on a cloisonné jar, which they entitled *A Jarring Jar*, "[These objects are] the unfortunate victims of imperialism. How do we treat these objects? According to Ronald Grimes, as a moment in culture, as alive. All objects have a story."³⁵ In this assignment, students, not museum experts, told those stories.

The parameters of the assignment remained the same in the Spring 2020 course, and the resulting podcasts were richly detailed and reflected deep engagement with the objects. Indeed, as one of the Spring 2020 students wrote to me after the term's end:

I want to say thank you for not exactly giving me what you think might be the "right" answer [in this assignment.] I've noticed that in the classes I've had with you, you want us to think for ourselves, to formulate our own opinions and to discuss those perspectives with each other. Thank you for letting us do that.³⁶

Notes

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1. Note that the students enrolled my Spring 2019 “Modern East Asian Civilizations” course and I made decisions together to respect their intellectual property and privacy. In the United States, students own a copyright to the works they create as part of their coursework. Any use of student work outside of the class context requires the students to supply license to use the copyrighted material and a waiver for their rights under the Family Educational Rights and Privacy Act (FERPA). Students in my class could opt to sign a waiver allowing me to quote their work anonymously. I wanted to respect the students’ autonomy about whether they wanted their work available for future students or others, and in what format. Thus, there is no public repository with the students’ podcasts; if an individual student decides to upload their podcasts to a public site, that is their decision, not mine. Throughout this article, I cite students’ work as submitted, using their initials to maintain their privacy, but also to give them credit where credit is due. Per Lawrence University’s policy, I e-mailed electronic copies of the signed waivers to the current Director of Instructional Technology. Please refer to Appendix A for a sample waiver.

2. The second gateway course is History 160: Traditional East Asian Civilizations. The students need not take the courses in a particular order, but both are requirements for the East Asian studies major and minor.

3. Midterm student podcast for History 165: Modern East Asian Civilizations, recorded by N. O., Spring 2019.

4. I am not alone in seeking such course redesign. See Kevin Gannon, “How to Fix the Dreaded Survey Course,” *The Chronicle of Higher Education*, May 7, 2019, <<https://www.chronicle.com/article/how-to-fix-the-dreaded-survey-course/>>.

5. For example, see Michael J. Hannafin and Susan M. Land, “The Foundations and Assumptions of Technology-Enhanced Student-Centered

Learning Environments,” *Instructional Science* 25, no. 3 (May 1997): 167-202. See also Maryellen Weimer, *Learner-Centered Teaching: Five Key Changes to Practice* (San Francisco, CA: Jossey Bass, 2002). See also Gloria Brown Wright, “Student-Centered Learning in Higher Education,” *International Journal of Teaching and Learning in Higher Education* 23, no. 3 (2011): 92-97.

6. Weimer, *Learner-Centered Teaching*.

7. For example, see Martin Kohlrausch and Helmut Trischler, *Building Europe on Expertise: Innovators, Organizers, Networkers* (Basingstoke, United Kingdom: Palgrave Macmillan, 2014).

8. For example, see Wanning Sun, *Subaltern China: Rural Migrants, Media, and Cultural Practices* (New York: Rowman and Littlefield, 2014).

9. For example, see Matthew H. Sommer, *Sex, Law, and Society in Late Imperial China* (Stanford, CA: Stanford University Press, 2000).

10. Laurel Thatcher Ulrich, Ivan Gaskell, Sara J. Schechner, and Sarah Anne Carter, with photographs by Samantha S. B. van Gerbig, *Tangible Things: Making History through Objects* (Oxford, United Kingdom: Oxford University Press, 2015). The co-authors present an array of objects in the Harvard University collections in an exhibition and general education course. *Tangible Things* invites readers to reassess and re-evaluate all collections and suggests new ways of both reading tangible objects and inviting those objects back into our understanding of history.

11. Anne Gerritsen and Giorio Riello, eds., *The Global Lives of Things: The Material Culture of Connections in the Early Modern World* (New York: Routledge, 2015).

12. The 100 podcast episodes of *A History of the World in 100 Objects* are narrated by the director of the British Museum, Neil MacGregor, and are available online at: <<https://www.bbc.co.uk/programmes/b00nrtd2/episodes/downloads>>.

13. See Dan Berrett and Beckie Supiano, “Teaching: What Podcasts Can Teach Us About Teaching,” *The Chronicle of Higher Education*, June 28, 2018, <<https://www.chronicle.com/newsletter/teaching/2018-06-28>>.

14. See Kristi Kaepfel and Emma Bjorngard-Basayne, “The Pedagogy of Podcasts,” University of Connecticut School of Education (blog), May 30, 2018, <<https://gcci.uconn.edu/2018/05/30/the-pedagogy-of-podcasts/#>>.

15. Isabella Mariani, “Treasures of Lawrence: 8 Cool Finds During a Lawrence University Treasure Hunt,” Lawrence University News (blog), August 23, 2019, <<https://blogs.lawrence.edu/news/2019/08/treasures-of-lawrence-8-cool-finds-during-a-lawrence-university-treasure-hunt.html>>.

16. Beth Zinsli, interview by Brigid E. Vance, February 21, 2019.

17. “Mission Statement,” Wriston Art Galleries, Lawrence University, <<https://www.lawrence.edu/s/wriston/mission-statement>>.

18. Here, I would like to thank Wriston Art Collections and Gallery Assistant Mieke Miller for generously and swiftly creating short videos of each of the students’ objects, which offered a three-dimensional digital experience during the remote learning experience of the Spring 2020 term.

19. I am grateful to Susan Naquin for sharing her reading template assignment. I adapted her version for undergraduates.

20. R. Keith Schoppa, "The Decline of the Traditional State, 1780-1901," in *The Columbia Guide to Modern Chinese History* (New York: Columbia University Press, 2000), 3-49. Peter C. Perdue, "Rise and Fall of the Canton Trade System - I: China in the World (1700s-1860s)," MIT Visualizing Cultures, <https://visualizingcultures.mit.edu/rise_fall_canton_01/cw_essay01.html>; "Rise and Fall of the Canton Trade System - II: Macau & Whampoa Anchorage," MIT Visualizing Cultures, <https://visualizingcultures.mit.edu/rise_fall_canton_02/cw_essay01.html>; and "Rise and Fall of the Canton Trade System - III: Canton & Hong King," MIT Visualizing Cultures, <https://visualizingcultures.mit.edu/rise_fall_canton_03/cw_essay01.html>. Peter C. Perdue, "The First Opium War: The Anglo-Chinese War of 1839-1842," MIT Visualizing Cultures, <https://visualizingcultures.mit.edu/opium_wars_01/ow1_essay01.html>.

21. Ronald L. Grimes, "Sacred Objects in Museum Spaces," *Studies in Religion/Sciences Religieuses* 21, no. 4 (December 1992): 419-430.

22. Louise Tythacott, *The Lives of Chinese Objects: Buddhism, Imperialism, and Display* (New York: Berghahn Books, 2011). The Putuo Five include a Guanyin (Bodhisattva of Compassion), Wenshu (Bodhisattva of Wisdom), Puxian (Bodhisattva of Law and Compassion), and two other deity figures.

23. Tythacott, *The Lives of Chinese Objects*, 4-5.

24. I have copied a sample of the Wriston Galleries objects in Appendix F.

25. Stephanie Rosenbloom, "The Art of Slowing Down in a Museum," *The New York Times*, October 9, 2014, <<https://www.nytimes.com/2014/10/12/travel/the-art-of-slowing-down-in-a-museum.html>>.

26. Eilean Hooper-Greenhill, *Museums and the Interpretation of Visual Culture* (New York: Routledge, 2000), 115.

27. For more, see Anita Herle, "Museums, Politics, and Representation," *Journal of Museum Ethnography*, no. 9 (May 1997): 65-78. See Timothy W. Luke, *Museum Politics: Power Plays at the Exhibition* (Minneapolis, MN: University of Minnesota Press, 2002) for an exploration of the ways in which museums shape collective values and social understandings of identity.

28. Midterm student podcast for History 165: Modern East Asian Civilizations, recorded by A. T., Spring 2019.

29. Midterm student podcast for History 165: Modern East Asian Civilizations, recorded by M. L., Spring 2019.

30. Midterm student podcast for History 165: Modern East Asian Civilizations, recorded by M. L., Spring 2019.

31. Here, the student cited Grimes, "Sacred Objects in Museum Spaces," 419.

32. Midterm student podcast for History 165: Modern East Asian Civilizations, recorded by M. L., Spring 2019.

33. Midterm student podcast for History 165: Modern East Asian Civilizations, recorded by S. X., Spring 2019.

34. Midterm student podcast for History 165: Modern East Asian Civilizations, recorded by R. P., Spring 2019.

35. Midterm student podcast for History 165: Modern East Asian Civilizations, recorded by E. J. Spring 2019.

36. A.C., personal correspondence with the author, June 11, 2020.

Appendix A

Student Permission and Waiver Form

Because under the copyright law of the United States (Title 17 of the U.S. Code) all authors of original expression, including students, hold a copyright in their expression immediately upon its “fixation,”

and

Because the Family Educational Rights and Privacy Act (FERPA) of 1974 establishes the rights of students with regard to educational records, making provision for inspection, review, and amendment of educational records by the students and requiring, in most instances, prior consent from the student for disclosure of such records to third parties,

This waiver and permission form is designed to make it possible for the educational project described below to use specific work(s) created by _____, a student at Lawrence University.

Waiver and Permission Form

I, the undersigned student, understand that Lawrence University would like to use the podcast I created while a student as part of the following History 165 midterm project: “A History of the World in 100 Objects.” For the midterm, I wrote and recorded a short podcast detailing and analyzing an object in the Lawrence University Wriston Gallery’s East Asian collection. My portion of this project, which includes a recorded podcast and podcast script, will go into a digital archive for future students, professors, and interested alums to access and use.

I further understand that I hold the copyright in this work that I created, and also that I have the right, under the FERPA law, to prevent its release to third parties. I order to participate in the project describe above, I hereby:

_____ Grant a non-exclusive license to Lawrence University to reproduce and distribute my copyrighted work as part of the project. This permission includes the right to modify my work to conform to the goals of the project and to reformat it as necessary to preserve its perceptibility and usefulness.

_____ Consent to the disclosure of the work described above, as an educational record subject to FERPA privacy protection, to any and all third parties who may use and cite the project throughout the life of the project.

Student name (please print)

Student signature

Date

Appendix B

Orientalism Concept Maps Assignment

1) Listen:

“Orientalism, Part 1” (MP3 file) on Moodle

2) Watch:

“Orientalism and Power” on YouTube, uploaded by BBC Ideas:
<<https://www.youtube.com/watch?v=ZST6qnRR1mY>>

3) Read:

Edward Said’s “Shattered Myths,” “My Thesis,” “Latent and Manifest Orientalism,” and “Orientalism Reconsidered”

4) Create:

- a) An Orientalism concept map and upload to Moodle Forum as a PDF file. Your concept map should define at least five key terms and rephrase Said’s thesis in your own words.
- b) A response to at least three of your classmates’ concept maps. Address the following question in five to six sentences: What did you reconsider or learn about Orientalism after reading your classmate’s concept map?

Grading:

Students earn either full, partial, or no credit for the map and responses. Incomplete or late work earns partial credit.

Appendix C

Reading Template

The goal of these reading templates is to help you prepare for class discussion. For all readings on the syllabus, complete a reading template to be submitted by the start of the class period in which that reading is discussed. Number and label each entry. Write in complete sentences. Fill one page (11-point font, single spaced, margins may be tweaked), but do not go longer than two pages. PDFs only, please.

Submissions will be graded on the basis of thoroughness and a clear understanding of the reading.

It's okay if you work in pairs or small groups to discuss the reading templates in advance of submitting these assignments. You should acknowledge all the people with whom you worked and explain how you collaborated. You must also each submit your own written work.

- 1) Your Name, Date, Honor Code¹
- 2) Full Bibliographic Citation of the Assigned Reading
- 3) Thesis and Contents: Summarize the author's main argument and the contents in seven or eight sentences. Give page numbers for evidence. Do not use direct quotes.
- 4) Evidence: What evidence (primary sources and/or secondary sources) does the author use to make the argument? Give general categories and a few specific examples for each category.
- 5) Surprise: What surprised you most in the reading? Why? Be specific.
- 6) Unanswered Questions: What are three questions you still have about the topic after doing the reading?
- 7) Key Terms: List and define three important key terms from the reading (using #hashtag format). Think about what terms appear frequently in the reading and seem most important.

1. I wrote this assignment, but am grateful for the chance to discuss the reading with classmates A.B., C.D., E.F., and G.H.I.J., who helped me understand how to find the evidence. My roommate helped me clarify and define the key terms.

Appendix D

Reading Template
Student Sample, Shared with Permission

- 1) [*Student Name*], May 1, 2020, IHRTLUHC²
- 2) Elvin, Mark. "Three Thousand Years of Unsustainable Development: China's Environment from Archaic Times to the Present." *East Asian History*, edited by Geremie Barmé, no. 6, 1993, pp. 7-46.
- 3) Throughout the past three millennia, China has been forced to manage the environmental consequences of its economic expansion, and Elvin argues that the two principal factors that command the strongest influence over their choices are societal power structures and population growth. There have been three phases of development in these areas: the archaic phase, the developmental phase, and the mature phase (7). It is important to look at the economic-environmental circumstances in China with consideration for the interconnectedness of our lives and those of other species, a limitation on the conversion of everything to monetary value, and a handle on comparisons across history (14). Chinese in the archaic phase were not ignorant to the environmental degradation of their lifestyles, and many criticized the practices of the time (16-19). There were restrictions on when and where farming, hunting, gathering, and other activities were allowed, but even then, population growth was creating a high demand for natural resources (17-18). As time went on, there was also the matter of the power struggle between wealthy landowners, who wanted to conserve their property, and the state, which wanted to allocate the land for farming and military control (24-25). The two principal examples of unsustainable progress that Elvin discusses are deforestation and hydraulic systems, which are interconnected in their effect on the environment. Tree clearing for farming and lumber distribution purposes causes erosion, accelerating sediment deposition and river overflow (30), clearing slopes and burning remaining trees causes the hydraulic systems down below to become congested with sand and gravel (34-35), and the constant need for maintenance of the hydraulic systems requires extensive labor and resources, while also being harmful to the surrounding terrain (38). Harmful anthropogenic interference has been around for centuries, so it is wrong to idealize the archaic Chinese economic-environmental balance (46).

2. *I have read the Lawrence University Honor Code. I wrote this assignment, but am grateful for the chance to discuss the reading with my classmates M.L. and A.L., who helped me find the primary and secondary sources cited in this reading.*

- 4) Elvin draws his arguments from a series of lectures he gave at the École Normale Supérieure in Paris on “L’histoire de l’environnement en Chine” (7). He quotes a number of primary sources that are cited in larger works, such as “Zhouyuu” from *Conservation of Nature* by Yuarn Qinglirn (17) and “Wuudih” from *Forests* by Chern Rorngwhich (21). He uses these passages to provide insight into the historical Chinese environmental mindset. Elvin also references sources that explain the technical details of environmental concepts including irrigation and deforestation, such as *Sédimentologie* by H. Chamley (22) and “Natural geography of China. Historical Natural geography” (30). Elvin cites another category of sources, which provide statistics that demonstrate the magnitude of China’s economic and environmental circumstances throughout history, such as “How China’s climate has changed over 5,000 years” (9) and “The structure of flood control on the Yellow River under the Qing dynasty” (32).
- 5) I was surprised by Elvin’s comparison of social power to scientific power. Scientific power is energy per unit time and to me, social power is the level of control one has over external events or other people. I never thought that energy could be incorporated into the latter definition, but capturing the flow of energy in nature and other human beings is essentially gaining social power. The greater the rate of capture, the greater the power, so the time aspect also makes sense.
- 6) This work was published in 1993. How much does it apply to China’s current economic and environmental systems? Elvin mentions that the guardians became “destroyers of the natural environment” (21). Who were the guardians in this context? Elvin states that “Barbarians were good for the environment” since they caused farmers to temporarily back down from the northern frontier forests (31). However, is that really true? The efforts not directed toward these forests must have been directed elsewhere, and later on, Elvin cites a source which tells us that a military governor eventually “felled the forests” in that region regardless of the barbarians (31).
- 7) **1.** Interdict (19): an authoritative prohibition; in this case, prohibition from large fire-making, tree chopping, and excessive hunting, gathering, and fishing in the mountains and the plains. Interdict cash (20) was the taxes on mountains, marshes, dams, and reservoirs. **2.** Podsolization (36): the formation of a hard layer of leached-down minerals in the sub-soil. This occurred when sweet potatoes, ordinary potatoes, and peanuts were brought to Chinese farmlands from the New World. **3.** Functional region (40): a space where the frequency of commercial, political, social and intellectual human interactions is higher than it is in surrounding areas. The functional regions of China were created artificially, largely based on a history of hydraulic systems.

Appendix E

Student-Created Questions for Object Analysis

- 1) What type of object is it?
- 2) Describe the object in detail (size, shape, materials used in the object, color(s), weight, etc.). Be as descriptive as possible. What does the physicality of the object tell you about the object?
- 3) How was the object originally used? Make educated guesses.
- 4) Does the object remind you of anything you have seen or used before? Explain.
- 5) Who might have used the object? (Race? Sex? Class? Occupation? Age? Region? Context of use?) Does it matter who used the object? How? Was this meant for public use or private use? Does that matter?
- 6) Who might have made the object and why? (Race? Sex? Class? Occupation? Age? Region?) Do you think that it was mass-produced?
- 7) How common was the object at the time it was made? Make educated guesses.
- 8) When was the object (likely) made? How do you know when it was made?
- 9) What conclusions can you make about the object and/or its culture of origin? What does the object reflect about artistic, social, cultural, or political events? Give at least four specific historical conclusions that can be drawn from your close examination of the object, along with your reasoning.
- 10) How is the object currently stored?
- 11) How does the current setting differ from the “traditional” context of the object’s use? Be specific.
- 12) How *might* the Galleries have acquired the object?
- 13) Trace the line of “ownership” of the object from time of production to its current location. Make educated guesses. Who first acquired/purchased it? When? Why might they have acquired/purchased it? Think about possible motivations. Why would this particular object have appealed to someone?

- 14) How does this object relate to the Tythacott reading?
- 15) How does this object relate to the Grimes reading?
- 16) How does this object connect with the Orientalism readings?
- 17) What historical questions can the source help you answer? Give four questions.
- 18) What historical questions can this source *not* help you answer? In other words, what are the limitations of this source? Give at least four questions.
- 19) What information would you need to have in order to answer the previous four questions?
- 20) How does your analysis relate to the readings we have done in this course thus far? In your opinion, does this source support or challenge the arguments of other historians whose work we have read and discussed?

Appendix F

**East Asian Objects in the Wriston Art Galleries
for Student Selection, Spring 2019**

Accession #	Artist	Title, Date	Medium	Image
2001.070	Unknown (Japanese)	Untitled, late 20 th century	Ink and gold leaf on rice paper	
2012.05.30	Unknown (Chinese)	Lion, n.d.	Quartz with wood base	
77.026 77.027	Unknown (Chinese)	T'ang Dynasty Horse, n.d.	Porcelain with glazing	

Accession #	Artist	Title, Date	Medium	Image
77.090	Unknown (Chinese)	Ho Hsien- Ku of Eight Immortals, Qing period	Ivory	
77.091	Unknown (Chinese)	Chung- li Ch'uan of Eight Immortals, Qing period	Ivory	

Accession #	Artist	Title, Date	Medium	Image
2008.09	Unknown (Chinese)	[Dragon textile] 1898-1900	Textile	
77.023	Unknown (Japanese)	Enma (Yama), The Ruler of Hell Riding on an Ox, 1865	Pen-and- wash drawings	
2012.05.20	Unknown (Mongolian)	Jar, n.d.	Sterling silver, jade, coral, turquoise with wood base	
2012.05.21	Unknown (Chinese)	Jade Bowl, n.d.	Jade with wood base	

Accession #	Artist	Title, Date	Medium	Image
2012.05.22	Unknown (Chinese)	Spinach Jade Jar, n.d.	Jade	
2012.05.23	Unknown (Chinese)	Seal (imperial seal of the Chenghua emperor of the Ming Dynasty), 1465-1487	Ivory	
2012.05.24	Unknown (Chinese)	Jar, n.d.	Ivory, coral, turquoise, and resin	

Accession #	Artist	Title, Date	Medium	Image
2012.05.25	Unknown (Chinese)	Happy God, n.d.	Ivory, coral, turquoise, and resin	
2012.05.26 a	Unknown (Chinese)	Male Snuff Bottle, n.d.	Ivory	
2012.05.26 b	Unknown (Chinese)	Female Snuff Bottle, n.d.	Ivory	

Accession #	Artist	Title, Date	Medium	Image
2012.05.27	Unknown (Chinese)	Carved Bone Beaded Necklace, n.d.	Ivory or bone	
2012.05.29	Unknown (Chinese)	Jadeite Lion, n.d.	Jadeite with wood base	
2012.05.32	Unknown (Chinese)	Cloisonné Jar, n.d.	Metal and cloisonné with wood base	
EC 37	Unknown (Chinese)	Chinese Tourist Trade Teapot, 19 th century	Porcelain	

Accession #	Artist	Title, Date	Medium	Image
EC 38	Unknown (Chinese)	Chinese Tourist Trade Teapot Lid, 19 th century	Porcelain	
EC 40	Unknown (Chinese)	Chinese tourist trade tea saucer, 19 th century	Porcelain	
EC 41	Unknown (Chinese)	Chinese Tourist Trade Tea Bowl, 19 th century	Porcelain	
EC 42	Unknown (Chinese)	Chinese Tourist Trade Tea Plate, 19 th century	Porcelain	

Accession #	Artist	Title, Date	Medium	Image
2008.05.27	Unknown (Chinese)	Teapot, late 19 th century	Porcelain	
2008.05.28	Unknown (Chinese)	Creamer, late 19 th century	Porcelain	
2008.05.29	Unknown (Chinese)	Sugar Bowl, late 19 th century	Porcelain	
2008.05.30	Unknown (Chinese)	Plate, n.d.	Porcelain	

Accession #	Artist	Title, Date	Medium	Image
2008.05.32	Unknown (Chinese)	Oval Plate, n.d.	Porcelain	
2008.05.33	Unknown (Chinese)	Teacup, n.d.	Porcelain	
2008.05.34	Unknown (Chinese)	Caster, n.d.	Porcelain	
77.001 77.002	Unknown (Japanese)	Leaf from [?] yu Zokai (Illustrations of the Admonitions) published in Japan, c. 1920,	Woodcut	

Accession #	Artist	Title, Date	Medium	Image
2008.10.04	Hanabusa Itchō (Japanese painter, 1652-1724)	Summer Festival Dancing, late 17 th to early 18 th century	Color woodcut	
38.036	Andō Hiroshige (Japanese painter and printmaker, 1797-1858)	Fireworks at Ryogoku Bridge, 1840s-1850s	Color woodcut	
92.004	Unknown (Japanese)	[Screen with landscape and birds], late 18 th century	Folding screen (painted and embroidered cloth)	
77.024	Unknown	Bodhisattva on Lotus Throne, n.d.	Sculpture (wood and gilt)	
38.051	Keisai, Eisen (Japanese artist, 19 th century)	Kanadehon Chushingura, Act V: Scene on Yamazake Road, Edo Period, 1830s	Color woodcut	

Appendix G

Podcast Script Rubric

In order to receive full credit, you should:

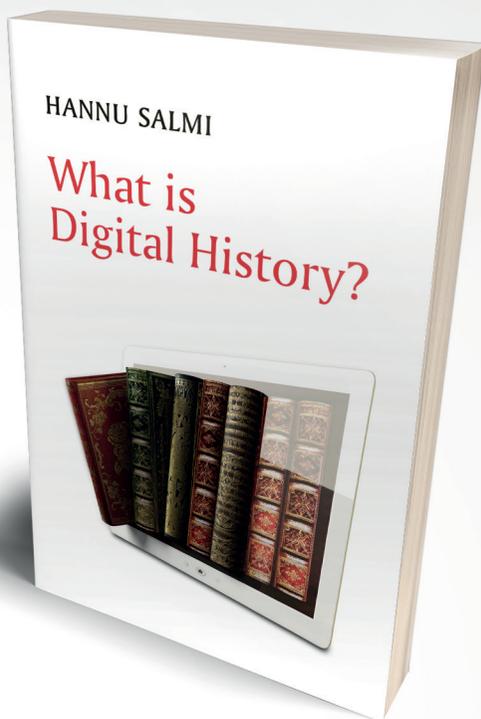
Come to class on time and remain in class for its duration. Bring two (2) stapled copies of your podcast script, complete with bibliography. We will workshop the essays together.

Your podcast script should:

- 1) Be 3½ pages long (excluding bibliography).
Note: 1 page of script (double-spaced, Times New Roman, 12-point font) is approximately 2 minutes.
- 2) Include a properly formatted bibliography.
- 3) Include acknowledgements (at minimum, you should thank Lawrence University's Wriston Art Galleries Staff, Technology Support Staff, and your classmates).
- 4) Include a meaningful title.
- 5) Include a brief welcome/orientation/preview (tell your listeners who you are and what to expect in your podcast).
- 6) Describe the object in detail (Remember: we can't see the object! Tell us what we need to know about it in order to draw an accurate picture.).
- 7) Focus on a selection of questions from the Wriston Art Galleries questionnaire (you will NOT be able to address all the questions; choose the ones that best help you tell the story you want to tell).
- 8) Clearly connect the object to the readings and class discussion.
- 9) Interest the listener.
- 10) Be conversational and easily understood.
- 11) Offer a clear closing section so the listener knows you are ending. End with a "thank you."
- 12) Be creative (consider including a musical introduction, sound effects, or playing with the format).

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