UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

<table>
<thead>
<tr>
<th>COLLEGE (check one):</th>
<th>Arts and Sciences</th>
<th>x</th>
<th>Business</th>
<th>Education</th>
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<tbody>
<tr>
<td>Proposal Submitted By:</td>
<td>Suzie Kim</td>
<td></td>
<td>Date Prepared: 10-27-2017</td>
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<tr>
<td>Course Title:</td>
<td>Arts of Japan and Korea</td>
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<tr>
<td>Department/discipline and course number*:</td>
<td>ARTH 224</td>
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<tr>
<td>Prerequisites:</td>
<td>none</td>
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*This course number must be approved by the Office of the Registrar before the proposal is submitted.

Number of credits: 3  Will this course meet for at least 700 contact minutes for each credit hour proposed? If no, provide a credit hour justification. YES x NO

Will this be a new, repeatable "special topics" course? (Do you want students to be able to take this new course more than once if the topic changes?) NO x YES

Date of first offering of this new course: FALL SEMESTER, year | Spring 2019

Proposed frequency of offering of the course: Once every two years

List the faculty who will likely teach the course: Suzie Kim

Are ANY new resources required? NO x YES Document in attached impact statement

This new course will be (check all that apply):

- Required in the major
- Required in the minor
- Elective in the major x
- Elective in the minor
- General Elective
- General Education** x

**AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.

Catalog Description (suggested length – less than 50 words):

Explores the history of Japanese and Korean art from the Prehistoric period to the present day. The works of architecture, gardens, ceramics, sculpture, painting, and other visual forms from the major periods of Japanese and Korean history are examined within social, cultural, political, and religious contexts.

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<tr>
<th>COURSE HISTORY:</th>
<th>Was this course taught previously as a topics or experimental course? YES NO x</th>
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<tr>
<td>Course Number and Title of Previous Course</td>
<td>Semester Offered</td>
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CHECK HERE if the proposed course is to be equated with the earlier topics or experimental offerings. If equated, students who took the earlier “topics” course will only be able to take the new course as a repeat (C- grade or lower).

NOTE: If the proposed course has not been previously offered as a topics or experimental course, explain in the attached rationale statement why the course should be adopted even though it has not been tried out.

REQUIRED ATTACHMENTS:

1. Rationale Statement – Why is this course needed? What purposes will it serve?
2. Credit Hour Justification (if required) – explain how this course will comply with the UMW Credit Hours Policy (D.5.3)
3. Impact Statement – Provide details about the Library, space, staffing, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. Any change that impacts another Department must have a written statement (such as a copy of an email) from the Chair(s) agreeing to the change.
4. Sample Syllabus

Department Chair Approval: Jon McMillan Date: 10/30/2017

CCC Chair Approval: Date: 11/09/2017

UCC Chair Approval: Date: 11/09/2017
1. Rationale Statement

The current art history program at UMW offers mostly Western area courses ranging from Greek and Roman art through contemporary art. With my recent hire as an Asian art specialist in this program from fall 2017 semester, the art history program is currently proposing a curriculum that includes new Asian art courses. The new Asian component will play a major catalytic role in transforming the curriculum into one that shows a better balance between Asia and the West (Europe and America).

Since the current program does only offer ARTH270: Topics in Non-Western and Non-Eurocentric Art and ARTH360: Special Studies in Art History that could be taught as Asian art history courses, I am in the process of creating new 200-level and 300-level Asian art history courses that will be included in the ‘Area Courses’ requirement for art history majors. To keep balance with the other 300-level Western art history classes, I will propose five courses in total in the next two years. Each course focuses on a different time period and/or geographical area. The titles include the following:

ARTH 222: Arts of China  
**ARTH 224: Arts of Japan and Korea**  
ARTH 344: Art and Trade: East Meets West  
ARTH 356: Global Modernisms in East Asian Art (approved)  
ARTH 357: Contemporary Asian Art

As you may have noticed from the titles, my proposed class ARTH224: Arts of Japan and Korea will be a vital component of the art history curriculum since it will be the only art history course mainly focusing on the arts of Japan, which is one of the major constituents of Asian Art history. I included Korean art in this course because this subject, in particular, has been relatively underrepresented in the art history programs that are comparable to ours, resulting from the limited number of professors with specialized expertise in Korean art history.

This course is designed to deepen an understanding of the exchange of ideas and practices, among two different Asian cultures, as influencing artistic expressions. It will examine and analyze a wide range of architecture, art, and artifacts as a way to relate to other studies such as Japanese and Korean language and culture, religious studies, and history. Course meetings will consist of lectures, frequent in-class discussions based on assigned readings, group activities, presentations, and at least one museum visit to the Freer and Sackler Gallery of Art in Washington, D.C.

This course will be a great addition to the ‘Asian’ area requirements for art history majors and to the electives for Asian Studies minors. I believe it also makes excellent use of my expertise to enhance the diversity of the student experience of art and art history.
3. Impact Statement

This new course will have a very low impact on the library, space, staffing, budget, and technology. The two textbooks are available at the Simpson Library at UMW, and all additional readings will be provided as PDF files through Canvas. The students will need to conduct research at a library to finish their final paper, and this can be fulfilled through the resources available through the Simpson Library and through Interlibrary Loan Service (ILL). The Simpson library houses approximately 820 books and exhibition catalogues on Chinese, Japanese, Korean, and Indian Art. Peer-reviewed Asian Art history journals (*Archives of Asian Art, Artibus Asiae, Asian Art & Culture*, and *Positions*) and major databases such as Academic Search Complete, Art Full Text, ArtStor, Project MUSE, and Jstor will help students find primary sources for their research, especially if it comes to modern art.

This semester, I requested to purchase Burglind Jungmann’s *Pathway to Korean Culture: Paintings of the Joseon Dynasty, 1392-1910* since the library had no books on Joseon period paintings. This book has been added to the library collection and will serve as a great source for students taking this class in the future. Even though I think the library collection on modern and contemporary Asian art needs some improvement in general, there is no need to request additional books for this specific course.
4. Sample Syllabus

ARTH224: Arts of Japan and Korea
Spring 2019

Schedule:
Location:
Instructor: Professor Suzie Kim
Email: skim8@umw.edu
Office: DuPont 305
Office Hours:

Important Dates

✓ Response Paper 1:
✓ Response Paper 2:
✓ Mid-term:
✓ Final Paper due: (submit both hard copy in class and online copy through Canvas)
✓ Final Exam:

Objective

This course examines art and visual culture of Japan and Korea from prehistoric times to the present day, through the lens of Japan and Korea’s relational history to neighboring Asian countries and the world. It is designed to deepen an understanding of the exchange of ideas and practices, among two different Asian cultures, as influencing artistic expression. In each lecture we will explore a broad range of Japanese and Korean art and architecture, such as tombs, cave-temples, palatial structures, gardens, Buddhist statues, scroll paintings, ceramics, woodblock prints, calligraphy, photographs, war paintings, media arts, and other decorative artifacts. We will examine and analyze a wide range of art/artifacts as a way of understanding Japan and Korea’s history, society, culture, religion, and people in the larger picture of world history.

Course meetings will consist of lectures, film watching, frequent in-class discussions based on assigned readings, online collaborative activities, presentations, and at least one museum visit to the Freer and Sackler Gallery in Washington, D.C. This course is discussion intensive and students are expected to complete assigned readings before class and to participate actively in discussion.

A student who successfully completes this course will be able to:

• Demonstrate understanding of fundamental concepts and methods that produce knowledge about diverse modern and contemporary art scenes in Japan and Korea

• Analyze forms and traditions of thought or expression in relation to artistic, cultural, historical, political, and social contexts

• Use a comparative and intersectional framework to examine the differing arguments about the many meanings of modern and contemporary art in Japan, and Korea
Required Textbook


Required readings for this course comprise a selection of scholarly and critical articles posted on the course’s canvas site. Please check the reading schedule at the end of this syllabus, download the assigned articles or chapters, and read them **BEFORE** coming to class.

Suggested Readings (Purchase not necessary)

The following textbooks are highly recommended for additional background information. They can be found on reserve in the Simpson Library or as pdf files in ‘additional readings’ under ‘Course Documents’ menu.


All visual material from the lectures will be accessible on-line for your review (and mastery) on canvas. Please visit our course website regularly.

**Grading:**

In-Class Attendance/Online Activities (VoiceThread) 10%
2 Response papers (5% each) 10%
Presentation 10%
Mid-Term Exam 25%
Final Examination 25%
Final Paper 20%

Total Final Grade.......................... 100%

**Participation (Online and In-Class, 10%) and Response paper (10%):** The participation grade will consider whether student demonstrates an excellent preparation of the reading materials by participating actively in class discussion and regularly submitting a brief summary or answer to one or two discussion
questions about the assigned readings through VoiceThread (online learning tool accessible through canvas). In total of 10 VoiceThread assignments are planned for this class, and detailed instructions and tutorial about VoiceThread will be provided first day of class. Regular attendance both in class and online is absolutely necessary to do well in this course. There will be 2 quizzes during the semester. You are responsible for checking the University's canvas site and the syllabus to determine the required readings and/or assignments for each meeting. You are allowed three unexcused absences, but **5 points will be taken off from your participation point for every absence over three.** Only legitimate absences with previous notice via e-mail and documentation (e.g. doctor’s note, police report) will be excused.

No make-up exams will be given, unless you have a valid excuse (such as illness) for missing the scheduled exam. You must provide appropriate documentation (doctor’s note, police report, etc.) If you have a conflict, you must notify your instructor within 24 hours of the missed test in order to schedule a make-up exam.

**Response Paper:** Students are expected to submit two response papers on two scholarly articles (2-3 pages, double-spaced, 12-point Times New Roman font, 1-inch margin). The paper is due …

**Presentations:** Students will prepare a 10-minute-long presentation on the final paper. You will be asked to make a Powerpoint slideshow file with images and necessary information about the artist and the artwork. Further instructions will be provided in class.

**Final Paper:** Students will write one 10- to 12-page paper (double-spaced, 12-point Times New Roman font, 1-inch margin). You can choose any single topic, or a cross-cultural or cross-time comparison of artworks. Around week six, you must make an appointment with me to get my approval of your topic. The paper will include a visual analysis, the application of information you learned from lectures and readings, your substantial research, and your original ideas and critical thinking. The paper must include proper citations and bibliography following the Chicago Manual of Style.

**Mid-Term and Final Exam:** The mid-term and final exam have three parts: a) short definitions (five terms); b) short identifications (five to six works of art represented in the lecture); and c) one or two essays. Detailed instructions and a study guide will be provided before each exam. Your grade will be based upon three aspects of performance: 1) factual accuracy of identifications; 2) deduction of points for significant errors of grammar, logic, spelling or vocabulary; 3) deduction of points for lack or insufficiency of analytical/critical thought, errors of historical context or critical perception, vagueness, and insufficient development of your argument. My goal is to guide you to disciplined and historically informed ways of thinking and writing about contemporary art.

No make-up exams will be given, unless you have a valid excuse (such as illness) for missing the scheduled exam. You MUST provide appropriate documentation (doctor’s note, police report, etc.) If you have a conflict, you must notify your instructor within 24 hours of the missed test in order to schedule a make-up exam. **There are no make-ups at all for the final exam.**

**Grading Scale:**
The “A” range indicates overall excellence; the student displays initiative, independence and originality. The “B” range indicates a confident grasp of fundamental principles and facts, an understanding of their significance, and an ability to use (or articulate) them effectively. The “C” range indicates the student has a satisfactory grasp of the principles and facts of the subject and can marshal them appropriately in assignments and through discussion. The “D” range indicates work is of inferior quality but merits minimal credit.
An “F” indicates a failure to grasp basic principles and principal facts and/or a failure to complete the assigned work.

**Course Web Page through Canvas**

Go to and log in. Announcements, the syllabus, weekly handouts, and reading assignments will be posted on our course website, so please visit the site regularly.

**University Policy**

**Mid-semester Grade Reports**

Poor attendance or graded work below a D will result in a “U” on your mid-semester grade report. This does not mean you are failing the class, but you should make every effort to become more involved in class discussions, online-activities, and exams.

**Honor System Policy**

Students who are taking this class need to respect and uphold the Honor Code of UMW. All work – your quiz, exams, and paper – must be pledged. Details of the UMW Honor System are available from this website: [http://students.umw.edu/fredericksburghonorcouncil/fredericksburg-campus-honor-council/guidebook-and-constitution/](http://students.umw.edu/fredericksburghonorcouncil/fredericksburg-campus-honor-council/guidebook-and-constitution/)

The core principle of academic work is that everything you say or write consists of your own words and original ideas and material that has been cited properly. If your writing or presentation includes anything that is not your idea or is not in your words, a citation and/or reference is a must.

**The Chicago Manual of Style** will be used in this class for references and citations. For more information about citing your sources, visit [http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html](http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html) or visit the UMW Writing Center website ([http://academics.umw.edu/writing-fredericksburg/](http://academics.umw.edu/writing-fredericksburg/)). Cutting and pasting from online sources, book, or any other source is never acceptable, except with appropriate citation.

Honor means acting in a way that is fair and respectful to everyone in the community, and so if you are in doubt, ask if your actions are fair to me, your fellow students, and the rest of the community. The Honor System is part of the learning experience at UMW. If you have any questions, please see me or e-mail [honor@umw.edu](mailto:honor@umw.edu) with questions.

**Disability Resources**

The Office of Disability Resources serves as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Resources and require accommodations for this class, please talk to me **no later than the second week of class** to discuss your approved accommodation needs. You have to have your accommodation letter ready. I will hold any information you share with me in strictest confidence unless you give me permission.

If you have not made contact with the Office of Disability Resources and need accommodations, (note taking assistance, extended time for tests, etc.), please contact them before the end of the first week of classes. The office will require appropriate documentation of disability. If you have accommodations for extended time on exams or to take an exam in a distraction-free room, it is your responsibility to contact
Disability Resources to make these arrangements. You are also required to notify me at the beginning of class. Below is the contact information of the ODR office:

The Office of Disability Resources (ODR)
1301 College Avenue
Lee Hall 401
Fredericksburg, VA 22401
Phone: 540-654-1266
E-mail: odr@umw.edu
Office Hours: 8 AM – 5 PM

Electronics
The use of cell phones, smart phones, or other mobile communication devices is disruptive, and is therefore prohibited during class. Except in emergencies, those using such devices must leave the classroom for the remainder of the class period.

Students are permitted to use computers during class for note-taking and other class-related work only. Those using computers during class for unrelated work will be asked to leave the classroom for the remaining class period.

Copyright
This syllabus, distributed reading materials, and all of my lecture files are considered as copyrighted materials. You may not distribute, sell, or upload to the web my lectures or any of the course content.

Schedule
The following schedule of lecture topics is provisional; it should not be understood as a contract. Rather, it might best be comprehended as a guide to the material to be covered and as a helpful way to organize your reading of the textbook and other assignments. Lectures become more meaningful if you have read the assigned readings BEFORE coming to class. The mid-term examination date as well as the final examination shall not be altered.

Unit 1: Early Cultures of Japan and Korea: Rituals and Funerals

Week 1
Introduction: Land, People, Language, and Culture: Japan and Korea

Week 2
Visions of Death and Afterlife I: The Prehistoric and the Three Kingdoms Period, Korea
  - Dolmens, Goguryeo tombs and mural paintings, Baekje tombs and metalware, Silla tombs and metalware

Week 3
Visions of Death and Afterlife I: The Jōmon and Kofun Period, Japan
  - Jōmon figurines, pottery, Kofun tombs, Haniwa figurines
Unit 2: Buddhist Art and Iconography in Japan and Korea

Week 4

Introduction to Buddhist Art and Iconography
- Birth of Buddhism, Understanding Buddhism, Buddhist symbols and iconography in the tradition of Mahayana Buddhism

Imperial Models: The Impact of China and Buddhism on Japan
- Creation of an Imperial City, Silk Roads to Japan, Shinto and Shinto Architecture

Week 5

Early Buddhist Art in Japan
- Buddhist architecture and sculpture: Hōryūji, Yakushiji, and Todaiji

Week 6

Early Buddhist Art in Korea
- Seokguram cave, Buddhist sculptures from Baekjae, Relationship between Korea and Japan during the Three Kingdoms Period

Goryeo Society and Buddhism
- Buddhist paintings, sculpture, and Buddhist metal ware

Unit 3: Painting and Ceramics

Week 7

Japan: Heian Court Art
- Literature and Calligraphy, Emakimono, Tale of Genji

Korea: Goryeo Celadons
Week 8
Mid Term

Japan: Art from the Kamakura Period
- The rise of the Samurai class, ghost and warriors in Kamakura paintings

Week 9

Japan: Zen Garden and Zen Painting

Japan: Ashikaga Patronage and the Arts

Unit 4: Cross-Cultural Art Exchanges in Japan and Korea

Week 10

The Japanese Golden Age: Momoyama Art and Architecture

Japan: Tea and Power

Week 11

Japan: Images of the Floating World

Japan: Paintings of the Edo Period: Rinpa and Zenga

Week 12

Korea: Architecture in the Joseon Period

Korea: Court, Landscape, and Genre Painting during the Joseon Period
Week 13
*Japonisme* in Europe and America

Arts from the Meiji Period (1868-1912): Bunjinga, Nihonga, and Yōga

Week 14
Japan's Colonial Desire

Korea: Modern Art under the Colonial Rule: Debate on Local Color

Week 15
Postwar Japanese Art and Its International Scene / Korean Tansékwha: Monochrome Paintings

Asian Art gets Global: Contemporary Artists from Japan and Korea

Week 16 Conclusion and Review / Final Exam

Readings


