

# NEW COURSE FORM

## 1. General Information.

- a. Submitted by the College of: Fine Arts Today's Date: Feb. 5, 2011
- b. Department/Division: Art/Art History
- c. Contact person name: Jane Peters or Ben Withers Email: jane.peters@uky.edu, bwithers@uky.edu Phone: 257-1716, 257-4013
- d. Requested Effective Date:  Semester following approval OR  Specific Term/Year<sup>1</sup>: Fall 2011

## 2. Designation and Description of Proposed Course.

- a. Prefix and Number: A-H 504
- b. Full Title: Practical Issues in Art History (Subtitle required)
- c. Transcript Title (if full title is more than 40 characters): Practical Issues in A-H
- d. To be Cross-Listed<sup>2</sup> with (Prefix and Number): \_\_\_\_\_
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>3</sup> for each meeting pattern type.
- |                |                               |                                     |                     |                    |
|----------------|-------------------------------|-------------------------------------|---------------------|--------------------|
| 2 Lecture      | _____ Laboratory <sup>1</sup> | _____ Recitation                    | <u>1</u> Discussion | _____ Indep. Study |
| _____ Clinical | _____ Colloquium              | Practicum                           | _____ Research      | _____ Residency    |
| _____ Seminar  | _____ Studio                  | _____ Other – Please explain: _____ |                     |                    |
- f. Identify a grading system:  Letter (A, B, C, etc.)  Pass/Fail
- g. Number of credits: 3
- h. Is this course repeatable for additional credit? YES  NO
- If YES: Maximum number of credit hours: May be repeated under a different subtitle to a maximum of six credits.
- If YES: Will this course allow multiple registrations during the same semester? YES  NO
- i. Course Description for Bulletin: This course examines art from a practical perspective. It introduces various disciplines that relate to the understanding of art, such as materials, formats, handling, display, storage, conservation, and connoisseurship. In this course, students will have the opportunity to engage firsthand with artworks, meanwhile deepening their knowledge of the background and context of the types of art examined. May be repeated under a different subtitle to a maximum of six credits. Prereq: junior standing and at least one course in Art History & Visual Studies.
- j. Prerequisites, if any: Junior standing and at least one course in Art History & Visual Studies.
- k. Will this course also be offered through Distance Learning? YES<sup>4</sup>  NO
- l. Supplementary teaching component, if any:  Community-Based Experience  Service Learning  Both

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

<sup>4</sup> You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

# NEW COURSE FORM

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Prereq: junior standing and at least one course in Art History & Visual Studies.

- j. Prerequisites, if any: Junior standing and at least one course in Art History & Visual Studies.
- k. Will this course also be offered through Distance Learning? YES<sup>4</sup>  NO
- l. Supplementary teaching component, if any:  Community-Based Experience  Service Learning  Both
3. Will this course be taught off campus? YES  NO
4. Frequency of Course Offering.
- a. Course will be offered (check all that apply):  Fall  Spring  Summer
- b. Will the course be offered every year? YES  NO
- If NO, explain: This course is targeted to the proposed Museum Studies track of the Art History & Visual Studies major and therefore demand would likely require that it be offered only every other year.
5. Are facilities and personnel necessary for the proposed new course available? YES  NO
- If NO, explain: \_\_\_\_\_
6. What enrollment (per section per semester) may reasonably be expected? 20-30
7. Anticipated Student Demand.
- a. Will this course serve students primarily within the degree program? YES  NO
- b. Will it be of interest to a significant number of students outside the degree pgm? YES  NO
- If YES, explain: \_\_\_\_\_
8. Check the category most applicable to this course:
- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities
9. Course Relationship to Program(s).
- a. Is this course part of a proposed new program? YES  NO
- If YES, name the proposed new program: \_\_\_\_\_
- b. Will this course be a new requirement<sup>5</sup> for ANY program? YES  NO
- If YES<sup>5</sup>, list affected programs: \_\_\_\_\_

<sup>4</sup> You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

## NEW COURSE FORM

### 10. Information to be Placed on Syllabus.

- a. Is the course 400G or 500? YES  NO

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See *SR 3.1.4.*)

- b.  The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

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<sup>5</sup> In order to change a program, a program change form must also be submitted.

# NEW COURSE FORM

## Signature Routing Log

**General Information:**

Course Prefix and Number: A-H 504

Proposal Contact Person Name: Andrew Maske Phone: 257-2344 Email: andrew.maske@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
<i>ART College of Fine Arts Curriculum Comm.</i>	<i>2/4/2010</i>	<i>Bea Weatheros Jane Johnson</i>	<i>Bea Weatheros</i>
	<i>4/6/11</i>	<i>1-7-1709 1 1 1</i>	<i>Jane Johnson</i>

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>6</sup>
Undergraduate Council	10/25/2011	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:  
\_\_\_\_\_

<sup>6</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

## A-H 504

### *Practical Issues in Art History*

Professor Andrew Maske  
Office: FA 307A  
Telephone: 257-2344

Email: andrew.maske@uky.edu  
Art Department Office: FA 207  
Art Dept. Telephone: 257-2727

## SYLLABUS

### **Course Description: Practical Issues in Art History**

This course examines art from a practical perspective. It introduces various disciplines that relate to the understanding of art, such as materials, formats, handling, display, storage, conservation, and connoisseurship. In this course, students will have the opportunity to engage firsthand with artworks, meanwhile deepening their knowledge of the background and context of the types of art examined. *May be repeated under a different subtitle to a maximum of six credits.* Prereq: Junior standing and at least one course in Art History & Visual Studies.

### **Sample Subtitle Description: Understanding Asian Art**

The increasing presence of Asian cultural manifestations in contemporary life reflect the growing interest in Asia among people of other cultural backgrounds. Asian art forms reflect their specific cultural and environmental contexts, and require familiarity with a range of considerations that often differ markedly from those of Euro-American art. This course is designed to enable students to reach significant practical understanding of Asian art through study of issues related to art objects within the museum collection context.

### **Learning Outcomes:**

Students will gain a broad and thorough understanding of the most prominent types of Asian art objects, focusing primarily on works from China and Japan. They will be able to identify major genres of East Asian art by their formats and materials, and will gain proficiency handling and storing them in an appropriate manner through hands-on manipulation of actual art objects and facsimiles. Students will become familiar with the most common conservation issues related to Asian art objects, and will be able to prove their knowledge of the most common methods of preventing and treating them. In addition, students will demonstrate familiarity with both traditional and contemporary ways of displaying Asian art, and will show their knowledge about copies and forgeries of Asian art objects through a written examination. Students will synthesize their knowledge for a final project by collectively planning and designing storage and conservation facilities, display galleries, and collecting practices for a new museum of Asian art under the guidance of a graduate supervisor.

### **Course Requirements**

Students are required to participate fully in class sessions, including workshops. They must pass a midterm exam covering the course content to that point. They must work together in groups to create their final project, for which they will share the grade. Participation in the project will be assessed by other group members as well as the instructor.

### **Assignments and Grading Policies:**

Class attendance and participation	30%
Midterm exam	20%
Final project: due December 12 @ 9:30am in 308A FA	50%

\* Graduate students are expected to give an individual presentation of research rather than a group presentation. Research projects, which must be approved in advanced, are expected to demonstrate a greater breadth and depth of research than the undergraduate topics and be presented in a professional form not only in the quality of organization and argumentation, but also documentation.

Grading scale for undergraduates:

100% - 90% = A; 89% - 80% = B; 79% - 70% = C; 69% - 60% = D; under 59% = E

Grading scale for graduate students:

100% - 90% = A; 89% - 80% = B; 79% - 70% = C; under 70% = E

Mid-term and final grades will be posted in “myUK” by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

### **Attendance**

The importance of consistent attendance in this course cannot be overstressed. Many of the class sessions will involve participatory aspects that cannot be reproduced; therefore, attendance and participation make up a large portion of the course grade.

- A Session Participants list will be passed around at the beginning of each class, then placed at the front of the room. Each member should sign in legibly to get credit for attending that session. I will take absences into account when deciding to raise or lower marginal grades.

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit “reasonable cause for nonattendance” by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

### **Plagiarism:**

Part II of *Student Rights and Responsibilities* states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. See section 6.3.1; online at <http://www.uky.edu/StudentAffairs/Code/Section%20VI.pdf>

In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission. When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or another source, including the Internet. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Plagiarism also includes using someone else's work during an oral presentation without properly citing that work in the form of an oral footnote.

Whenever you use outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Plagiarism also includes making simple changes while leaving the organization, content and phrasing intact. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

You may discuss assignments among yourselves or with me or a tutor, but when the actual work is done, it must be done by you, and you alone unless the assignment has been designed to be conducted with a partner or small group of classmates. All work submitted must be new, original work; you may not submit work you have produced for another purpose or class.

### **Academic accommodations due to disability:**

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. IN order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-1754, email address (jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

**Note-taking** – Taking notes is an essential part of absorbing and retaining the material in class lectures. Students are required to maintain a notebook with generous areas for writing and for storing handouts.

### **Course Schedule**

Session 1: Introduction to East Asia

#### **I. Becoming Acquainted With Asian Art Formats**

Session 2: Archaeological Arts

Session 3: Sculptural Arts

Session 4: Painting/ Print Formats

Session 5: Decorative Arts – Ceramics, Lacquerware, Textiles, Metalwork

#### **II. Materials**

Session 6: Organic Materials

Session 7: Inorganic Materials

#### **III. Handling Workshops**

Session 8: Paintings: Hanging Scrolls, Handscrolls,

Session 9: Folding Screens

Session 10: Albums and Traditional Books

Session 11: Metalwork

Session 12: Lacquer, Wood, Bamboo

Session 13: Ceramics

Session 14: Midterm Exam

#### **IV. Display**

A. Some Traditional Settings

Session 15: The Chinese Study

Session 16: The Japanese Tea Room

B. Innovative Asian Museums and Installations

Session 17: The Shanghai Art Museum

Session 18: The Nezu Art Museum and The Miho Museum

Session 19: Asian Art Museum, San Francisco

Session 20: The Peabody Essex Museum

#### **V. Storage and Conservation**

Session 21: Works on Paper I

Session 22: Works on Paper II

Session 23: Textiles

Session 24: Lacquerware, Wood, Bamboo, Ivory, and Tortoiseshell

Session 25: Ceramics and Metalwork

#### **VI. Connoisseurship**

Session 26: Issues of Connoisseurship – What Makes a Piece Desirable?

Session 27: Levels of Use in Museum Collections

Session 28: Standards of Art Display-ability – Asia and the U.S.

Session 29: Tribute Copies, Outright Forgeries, and Deceptive Pastiches

Session 30: Presentation of Student Projects

Session 31: Presentation of Student Projects

Session 32: Presentation of Student Projects

#### **Bibliography**

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Rosenblatt, Arthur. *Building Type Basics for Museums*. San Francisco: Wiley Publishing, 2001.



Rousmaniere, Nicole. *Kazari: Decoration and Display in Japan, 15<sup>th</sup> – 19<sup>th</sup> Centuries*. New York: Harry N. Abrams, 2002.

Salisbury, Laney and Aly Sujo. *Provenance: How A Con Man and A Forger Rewrote the History of Modern Art*. New York: Penguin Press, 2009.

Schraubstadter, Carl. *Care and Repair of Japanese Prints*. Asian Conservation Laboratory, 1978.

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Whitaker, Amy. *Museum Legs: Fatigue and Hope in the Face of Art*. Hol Art, Books, 2009.

Winter, John. *East Asian Paintings: Materials, Structures, and Deterioration Mechanisms*. Archetype Books, 2008.

Wittman, Robert K. with John Shiffman. *Priceless: How I Went Undercover to Rescue the World's Stolen Treasures*. New York: Crown Publishers, 2010.