

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: Art Date: 10/15/18

Title Of Course/Degree/Concentration/Certificate: ART 2300 - Asian Art through Religion, Philosophy, and Politics

Change(s) Initiated: (Please check)

- | | |
|---|---|
| <input type="checkbox"/> Closing of Degree | <input type="checkbox"/> Change in Degree or Certificate |
| <input type="checkbox"/> Closing of Certificate | <input type="checkbox"/> Change in Degree: Adding Concentration |
| <input type="checkbox"/> New Certificate Proposal | <input type="checkbox"/> Change in Degree: Deleting Concentration |
| <input type="checkbox"/> New Degree Proposal | <input type="checkbox"/> Change in Prerequisite, Corequisite, and/or Pre/Co-requisite |
| <input checked="" type="checkbox"/> New Course | <input type="checkbox"/> Change in Course Designation |
| <input type="checkbox"/> New 82 Course (Pilot Course) | <input type="checkbox"/> Change in Course Description |
| <input type="checkbox"/> Deletion of Course(s) | <input type="checkbox"/> Change in Course Title, Number, Credits and/or Hours |
| | <input type="checkbox"/> Change in Academic Policy |
| | <input checked="" type="checkbox"/> Pathways Submission: |
| | <input type="checkbox"/> Life and Physical Science |
| | <input type="checkbox"/> Math and Quantitative Reasoning |
| | <input checked="" type="checkbox"/> A. World Cultures and Global Issues |
| | <input type="checkbox"/> B. U.S. Experience in its Diversity |
| | <input type="checkbox"/> C. Creative Expression |
| | <input type="checkbox"/> D. Individual and Society |
| | <input type="checkbox"/> E. Scientific World |

- Change in Program Learning Outcomes
 Other (please describe): _____

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved: _____ Signature, Committee Chairperson: _____

If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved: _____ Signature, Department Chairperson: _____

Date Approved: _____ Signature, Department Chairperson: _____

I have reviewed the attached material/proposal
Signature, Department Chairperson: _____ 

KINGSBOROUGH COMMUNITY COLLEGE
THE CITY UNIVERSITY OF NEW YORK

NEW COURSE PROPOSAL FORM

1. DEPARTMENT, COURSE NUMBER, AND TITLE:

Art Department, Art 2300, Asian Art through Religion, Philosophy, and Politics

2. DOES THIS COURSE MEET A GENERAL EDUCATION/CUNY CORE CATEGORY?

- Life and Physical Science
- Math and Quantitative Reasoning
- A. World Cultures and Global Issues
- B. U.S. Experience in its Diversity
- C. Creative Expression
- D. Individual and Society
- E. Scientific World

IF YES, COMPLETE AND SUBMIT WITH THIS PROPOSAL A CUNY COMMON CORE SUBMISSION FORM.

NO. (IF IT RUNS SUCCESSFULLY AND BECOMES AN OFFICIAL COURSE OFFERING, IT COULD POTENTIALLY MEET THE DISTRIBUTION REQUIREMENTS FOR GROUP I CATEGORY A: WORLD CULTURES AND GLOBAL ISSUES)

3. DESCRIBE HOW THIS COURSE TRANSFERS (REQUIRED FOR A.S. DEGREE COURSE). IF A.A.S. DEGREE COURSE AND DOES NOT TRANSFER, JUSTIFY ROLE OF COURSE, E.G. DESCRIBE OTHER LEARNING OBJECTIVES MET:

For A.S. degree majors in Fine Arts, this course would be an additional art history course option that students could take as an elective. For those A.S. degree majors in Fine Arts with a concentration in Art History, this course would be specially relevant, considering the fact that there are few recommended elective art history courses from which to select. It could also transfer to similar courses at Hunter College (Art H 236 – Art of East Asia), Lehman College (ARTH135 – Introduction to the History of Asian Art), Queens College (ART 114 – Survey of Asian Art, ART 270 – Art of India, ART272 – Art of China, ART273 – Art of Japan, ART 274 – Art of Korea, ART 277 – Buddhist Art, ART 278 – Chinese Painting), York College (FA287 – Islamic Art and Architecture, FA288, Art of Asia and Pacific), Brooklyn College (ARTD3108 – Art of China), City College (ART21053 – Art of India and Southeast Asia, ART 21054 – Art of China, Japan, and Korea, ART31110 Asian Art Since 1900, ART31550 The Artist in Society, South Asian People, ART31553 – Asian Art Since 1850, Tradition and Nation), and College of Staten Island (HIST204 – Introduction to Asian Civilization, and other courses listed under East Asian Studies program).

4. BULLETIN DESCRIPTION OF COURSE:

Introduction to the history of Asian art (early India, China, Korea, and Japan) from prehistory to the present. The course will examine a broad range of artifacts including monuments, city planning, architecture, sculpture, painting, calligraphy, ceramics, and prints. How religion, philosophy, and politics uniquely shaped visual culture in Asia is discussed. The course equally emphasizes the cultural transfers, how one culture influences another, and how at the same time a non-indigenous element becomes vernacularized by mixing with the local culture.

5. CREDITS AND HOURS* (PLEASE CHECK ONE APPROPRIATE BOX BELOW BASED ON CREDITS):

1-credit: 1 hour lecture
 2 hours lab/field/gym

2-credits: 2 hours lecture
 1 hour lecture, 2 hours lab/field
 4 hours lab/field

3-credits: 3 hours lecture
 2 hours lecture, 2 hours lab/field
 1 hour lecture, 4 hours lab/field
 6 hours lab/field

4-credits: 4 hours lecture
 3 hours lecture, 2 hours lab/field
 2 hours lecture, 4 hours lab/field
 1 hour lecture, 6 hours lab/field
 8 hours lab/field

More than 4-credits: Number of credits: ____ (explain mix lecture/lab below)

 ____ Lecture ____ Lab

Explanation: _____

*Hours are hours per week in a typical 12-week semester

6. NUMBER OF EQUATED CREDITS IN ITEM #5: N/A

7. COURSE PREREQUISITES AND COREQUISITES (IF NONE PLEASE INDICATE FOR EACH)

A. PREREQUISITE(S): NONE

B. COREQUISITE(S): NONE

C. PRE/COREQUISITE(S): NONE

In keeping with other art history courses, this course will not have any pre- or core- requisites.

8. BRIEF RATIONALE TO JUSTIFY PROPOSED COURSE TO INCLUDE:

A. ENROLLMENT SUMMARY IF PREVIOUSLY OFFERED AS AN 82 (INCLUDE COMPLETE 4-DIGIT 82 COURSE NUMBER)

B. PROJECTED ENROLLMENT

C. SUGGESTED CLASS LIMITS

D. FREQUENCY COURSE IS LIKELY TO BE OFFERED

E. ROLE OF COURSE IN DEPARTMENT'S CURRICULUM AND COLLEGE'S MISSION

This course will be offered to all students every fall semester so as to create an even distribution of art history course throughout the academic year.

Within the Art Department, this course will broaden the cultural diversity of the current art history offerings, as it will give students a chance to study art in Asia in more depth than is currently available. As informed by the title, this interdisciplinary course will interpret Asian art through religion, philosophy, and politics so that non-art majors can approach to Asian art through diverse perspective. In order to reduce biases against Asian culture, the course will focus on cultural transfer so students will understand how diverse Asian cultures are interconnected.

Across departments, this course will complement courses such as HIS6300 (History of Religion), HIS6500 (Social Unrest and Revolution in Modern Times), HIS 7000 (Historical Geography), HIS7100 (History of Ancient Philosophy, PHI7800 (Philosophy in Asian Tradition, PHI7900 (Global Ethics), and POL9300 (Global Politics).

This course could also allow for important discussions of art within the context of traditional Asian values that, for example, problematize commercialization of art (literati art in East Asia), or human's relationship with nature (Taoism in China). This can open up a critical lens for students to consider pressing issues in today's society.

9. LIST COURSE(S), IF ANY, TO BE WITHDRAWN WHEN COURSE IS ADOPTED (NOTE THIS IS NOT THE SAME AS DELETING A COURSE):

NONE.

10. IF COURSE IS AN INTERNSHIP, INDEPENDENT STUDY, OR THE LIKE, PROVIDE AN EXPLANATION AS TO HOW THE STUDENT WILL EARN THE CREDITS AWARDED. THE CREDITS AWARDED SHOULD BE CONSISTENT WITH STUDENT EFFORTS REQUIRED IN A TRADITIONAL CLASSROOM SETTING:

N/A

11. PROPOSED TEXT BOOK(S) AND/OR OTHER REQUIRED INSTRUCTIONAL MATERIAL(S):

Dorinda Neave, Lara Blanchard, and Marika Sardar, *Asian Art* (Pearson: 2015). (Current cost, hardcopy: \$ 133.11 and e-text: \$83.99) and outside readings posted on blackboard consisting of the following:

- Foxwell, Chelsea. "Introduction." In *Modern Japanese Art and the Meiji State*. LA: Getty Research Institute, 2011, 1-26.

- Hessler, Peter. "Oracle Bones: Letter from China." *The New Yorker* (Feb 16, 2004)

- Wue, Roberta. "Essentially Chinese: The Chinese Portrait Subject in Nineteenth-Century Photography," Wu Hung and Katherine R. Tsiang, eds., *Body and Face in Chinese Visual Culture*, (Cambridge, MA: Harvard University Asia Center, 2005), 257-280.

- Choi, Chungmoo. "The Minjung Culture Movement and the Construction of Popular Culture in Korea," in *South Korea's Minjung Movement: The Culture and Politics of Dissidence* (Honolulu: University of Hawai'i Press, 1995), 105-118.

- Murasaki Shikibu. "Chapter 50: Eastern Cottage." *The Tale of Genji*.

12. REQUIRED COURSE FOR MAJOR OR AREA OF CONCENTRATION?

IF YES, COURSE IS REQUIRED, SUBMIT A SEPARATE CURRICULUM TRANSMITTAL COVER PAGE INDICATING A "CHANGE IN DEGREE OR CERTIFICATE REQUIREMENTS" AS WELL AS A PROPOSAL THAT MUST INCLUDE A RATIONALE AND THE FOLLOWING ADDITIONAL PAGES: A "CURRENT" DEGREE WITH ALL PROPOSED

DELETIONS (STRIKEOUTS) AND ADDITIONS (BOLDED TEXT) CLEARLY INDICATED, AND A “PROPOSED” DEGREE, WHICH DISPLAYS THE DEGREE AS IT WILL APPEAR IN THE CATALOG (FOR A COPY OF THE MOST UP-TO-DATE DEGREE/CERTIFICATE REQUIREMENTS CONTACT AMANDA KALIN, EXT. 4611).

NYSED GUIDELINES OF 45 CREDITS OF LIBERAL ARTS COURSE WORK FOR AN ASSOCIATE OF ARTS DEGREE (A.A.), 30 CREDITS FOR AN ASSOCIATE OF SCIENCE DEGREE (A.S.), AND 20 CREDITS FOR AN APPLIED ASSOCIATE OF SCIENCE DEGREE (A.A.S.) MUST BE ADHERED TO FOR ALL 60 CREDIT PROGRAMS.

This course is not required for majors and/or area of concentration.

13. IF OPEN ONLY TO SELECTED STUDENTS SPECIFY POPULATION:

This class is open to all students

14. EXPLAIN WHAT STUDENTS WILL KNOW AND BE ABLE TO DO UPON COMPLETION OF COURSE:

1. Inquiry and Analysis: Students will demonstrate an ability to write and speak in class about artworks in terms of their formal qualities, as well as in terms of the artwork’s contextual and historical background.
2. Critical and Creative Thinking: Students will be able to articulate the formal and stylistic similarities and differences between artworks over various periods and styles of art and apply various interpretations and analyses across historical periods.
3. Written Communication: Students will demonstrate their knowledge of artworks through a variety of types of writing, including analytic exercises, reflective writing, visual analyses, exam question responses, and research papers.
4. Oral Communication: Students will be able to discuss works of art verbally, using acquired art-specific vocabulary, during classroom discussions and, where possible, in-class presentations.
5. Informational and Technological Literacy: Students will demonstrate their knowledge and use of digital materials and resources, using databases such as JSTOR and ARTSTOR, online collaboration through learning management systems such as Blackboard, and through their use of e-books, museum websites, and other art-specific online resources.
6. Intercultural Knowledge: Students will be able to explain connections between Western art and works of art from outside the European tradition (e.g., Africa, Asia, the Middle East, etc.) across various time periods.
7. Teamwork and Problem Solving: Students with different skill levels will be able to assist each other in learning art historical material and methods through group projects or in-class group assignments, and by providing peer feedback.
8. Civic Knowledge and Ethical Reasoning: Students will demonstrate an understanding of how art simultaneously reflects and shapes world history, politics, religion and culture through their study of art history, the role of museums in communities, how art contributes to the formation of identities, issues of cultural patrimony, and other contemporary and developing issues in art.

15. METHODS OF TEACHING –E.G. LECTURES, LABORATORIES, AND OTHER ASSIGNMENTS FOR STUDENTS, INCLUDING ANY OF THE FOLLOWING: DEMONSTRATIONS, GROUP WORK, WEBSITE OR E-MAIL INTERACTIONS AND/OR ASSIGNMENTS, PRACTICE IN APPLICATION OF SKILLS, ETC.:

This class consists of lectures using powerpoint slides and media such as video clips and digital panorama views, in-class discussions, in-class writing assignments.

16. ASSIGNMENTS TO STUDENTS:

The main paper assignment will require students to visit a local museum and conduct on-site observations, visual description, and historical analysis. There will be feedback given on the paper and required revision.

17. DESCRIBE METHOD OF EVALUATING LEARNING SPECIFIED IN #15 - INCLUDE PERCENTAGE BREAKDOWN FOR GRADING. IF A DEVELOPMENTAL COURSE INCLUDE HOW THE NEXT LEVEL COURSE IS DETERMINED AS WELL AS NEXT LEVEL PLACEMENT.

The formal paper, quizzes, exams, and graded homework assignments will be used to evaluate learning through lectures, discussions, reading, and class exercises. The quizzes will be a series of multiple-choice questions. The exams will be a combination of multiple choice, short answer and essay questions.

Attendance and Participation	20%
Response paper to readings and a film	20%
Midterm Exam	20%
Final Exam	20%
Museum Paper (requires visual and historical analysis, research, and revision)	20%

*Museum paper will require a visit to The Metropolitan Museum of Art

18. TOPICAL COURSE OUTLINE FOR THE 12 WEEK SEMESTER (WHICH SHOULD BE SPECIFIC REGARDING TOPICS COVERED, LEARNING ACTIVITIES, AND ASSIGNMENTS):

1. Introduction, Overview, and the Business of Things

Reading for next class:

- Chelsea Foxwell, "Introduction," in *Modern Japanese Art and the Meiji State*, 1-26.
- Textbook, 223-230, 372-374 (no need to summarize the textbook reading)
Modern Japan and China
Topic: What is Art in Asia? How does politics play in shaping art in Asia?
Reading for next class
- Textbook: 3-8
* Paper I: Foxwell's article summary due

2. The Indus Valley Civilization

The Indus Valley Civilization/Birth of Buddhism in India

- Textbook: 9-21 (Before Jainism)
* Paper II Profile essay due
Buddhist Art and Architecture
Screening "Seven Wonders of the Buddhist World"
Reading for next class:
- Textbook: 127-134 (Before Zhou Dynasty)

3. The Visual Culture in China

Art in the Tomb: The Neolithic Period

- Textbook: 134-137
- Peter Hessler, "Oracle Bones: Letter from China," *The New Yorker* (Feb 16, 2004)
*Paper III Response paper to the film "Seven Wonders of the Buddhist World" due
 Great Bronze Age: Shang and Zhou (1500-256 BCE)
 Textbook: 138-145
 *There might be a quiz on Hessler's article

4. Qin and Han Funerary Art (221BCE-220CE)

- Textbook: 147-155
- Art in the Temple/Buddhist Cave Sites
 Textbook: 156-164

5. Art in the Life of the Elite

Textbook: 171-176\
 Northern Song, Rise of Landscape Paintings

6. Midterm Exam Review

Midterm Exam
 Textbook: 177-185

7. Song Literati Painting, Southern Song Paintings and New Buddhist Art

- Textbook: 186-193
 Yuan Court and Literati Art
- Textbook: 195-213 (until Chen Shu)

8. Rise of Professional Painters/ Female Painters

Textbook: 213-19, 221-22, 233-39
 Roberta Wue, "Essentially Chinese: The Chinese Portrait Subject in Nineteenth-Century Photography," Wu Hung and Katherine R. Tsiang, eds., *Body and Face in Chinese Visual Culture*, (Cambridge, MA: Harvard University Asia Center, 2005), 257-280.
 The Push for Modernization

- Textbook: 243-249
 * Wue's article summary due

9. The Visual Culture in Korea

Korean Art from Prehistory to Three Kingdoms Period
 Textbook: 250-63, 268-75 (Nam June Paik, Lee Bul, and Shu Do-ho)
 Chungmoo Choi, "The Minjung Culture Movement and the Construction of Popular Culture in Korea," in *South Korea's Minjung Movement: The Culture and Politics of Dissidence* (Honolulu: University of Hawai'i Press, 1995), 105-118.
 Unified Silla to the Twenty-First Century
 Textbook: 277-288
 *Quiz on Choi's article
 *Paper IV Museum paper due

10. The Visual Culture in Japan

Japanese Art from Prehistoric and the Development of Shinto
 Textbook: 288 (from Early Buddhist Art)-306

Early Buddhist Art: Asuka and Nara Period—External Influence

- Textbook: 307-323 (focus on *The Tale of Genji*)
- Murasaki Shikibu, *The Tale of Genji* Ch.50 (pdf.): Final exam will include this reading

11. Esoteric Buddhism/Heian Court Life

- Textbook: 325-353 (focus on Zen Buddhism and Tea Ceremony)
Kamakura and Muromachi Period—Zen Buddhism in Japan
- Textbook: 355-372 (until Meiji Period)

12. Edo Period

Final Exam Review Session

19. SELECTED BIBLIOGRAPHY AND SOURCE MATERIALS:

- Addiss, Stephens and Audrey Yoshiko Seo. *How to Look at Japanese Art*. New York: Harry Abrams Inc., 1996.
- Addis, Stephens, Gerald Groemer and Rimer Thomas, eds. *Traditional Japanese Arts and Culture: An Illustrated Sourcebook*. Honolulu: University of Hawaii Press, 2006.
- Asher, Catherine B. and Cynthia Talbot. *India before Europe*. Cambridge: Cambridge University Press, 2006.
- Barnes, Gina. *The Rise of Civilization in East Asia: The Archaeology of China, Korea, and Japan*. London: Thames and Hudson, 1999.
- Barnhardt, Richard M., James Cahill, et. al., *Three Thousand Years of Chinese Painting*. New Haven and London: Yale University Press; Beijing Foreign Language Press, 1997.
- Bush, Susan. *The Chinese Literati on Painting* Su Shili (1037-1101) to Ting Ch'i-ch'ang (1555-1636)*. Harvard-Yenching Institute Studies, no. 27. Cambridge, MA: Harvard University Press, 1971.
- Bush, Susan and Christian Murck, eds. *Theories of the Arts in China*. Princeton: Princeton University Press, 1983.
- Chang, Yang-Mo. *Arts of Korea*. New York: Metropolitan Museum of Art, 1998.
- Clark, John. *Modern Asian Art*. Honolulu: University of Hawaii Press 1998.
- Fisher, Robert E. *Buddhist Art and Architecture*. World of Art. New York: Thames & Hudson, 1993.
- Fong, Wen C. *Beyond Representation: Chinese Painting and Calligraphy 8th-14th Century*. New York: Metropolitan Museum of Art; New Haven: Yale University Press, 1992.
- Little, Stephen, with Shawn Eichman. *Taoism and the Arts of China*. Chicago: The Art Institute of Chicago, 2000.
- Sato Doshin. *Modern Japanese Art and the Meiji State*. LA: Getty Research Institute, 2011
- Winder, Marsha, ed. *Flowering in the Shadows: Women in the History of Chinese and Japanese Painting*. Honolulu: University of Hawaii Press, 1990.

**Kingsborough Community College
of the City University of New York**

Department of Art

Art 2300– Asian Art through Religion, Philosophy, and Politics

HOURS

Syllabus

PROFESSOR'S INFORMATION

Course Description: Introduction to the history of Asian art (early India, China, Korea, and Japan) from prehistory to the present. The course will examine a broad range of artifacts including monuments, city planning, architecture, sculpture, painting, calligraphy, ceramics, and prints. How religion, philosophy, and politics uniquely shaped visual culture in Asia is discussed. The course equally emphasizes the cultural transfers, how one culture influences another, and how at the same time a non-indigenous element becomes vernacularized by mixing with the local culture.

3 Credits, 3 Hours.

Pre-Requisites: None.

Co-requisites: None.

Art Department Student Learning Outcomes for Art History:

1. **Inquiry and Analysis:** Students will demonstrate an ability to write and speak in class about artworks in terms of their formal qualities, as well as in terms of the artwork's contextual and historical background.
2. **Critical and Creative Thinking:** Students will be able to articulate the formal and stylistic similarities and differences between artworks over various periods and styles of art and apply various interpretations and analyses across historical periods.
3. **Written Communication:** Students will demonstrate their knowledge of artworks through a variety of types of writing, including analytic exercises, reflective writing, visual analyses, exam question responses, and research papers.
4. **Oral Communication:** Students will be able to discuss works of art verbally, using acquired art-specific vocabulary, during classroom discussions and, where possible, in-class presentations.
5. **Informational and Technological Literacy:** Students will demonstrate their knowledge and use of digital materials and resources, using databases such as JSTOR and ARTSTOR, online collaboration through learning management systems such as Blackboard, and through their use of e-books, museum websites, and other art-specific online resources.
6. **Intercultural Knowledge:** Students will be able to explain connections between Western art and works of art from outside the European tradition (e.g., Africa, Asia, the Middle East, etc.) across various time periods.

7. **Teamwork and Problem Solving:** Students with different skill levels will be able to assist each other in learning art historical material and methods through group projects or in-class group assignments, and by providing peer feedback.
8. **Civic Knowledge and Ethical Reasoning:** Students will demonstrate an understanding of how art simultaneously reflects and shapes world history, politics, religion and culture through their study of art history, the role of museums in communities, how art contributes to the formation of identities, issues of cultural patrimony, and other contemporary and developing issues in art.

Required Materials: Textbook: Dorinda Neave, Lara Blanchard, and Marika Sardar, *Asian Art* (Pearson: 2015). (Current cost, hardcopy: \$ 133.11 and e-text: \$83.99) and outside readings posted on blackboard consisting of the following:

- Foxwell, Chelsea. "Introduction." In *Modern Japanese Art and the Meiji State*. LA: Getty Research Institute, 2011, 1-26.
- Hessler, Peter. "Oracle Bones: Letter from China." *The New Yorker* (Feb 16, 2004)
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- Murasaki Shikibu. "Chapter 50: Eastern Cottage." *The Tale of Genji*.

Course Topical Outline:

1. Introduction, Overview, and the Business of Things

Reading for next class:

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- Textbook, 223-230, 372-374 (no need to summarize the textbook reading)

Modern Japan and China

Topic: What is Art in Asia? How does politics play in shaping art in Asia?

Reading for next class

- Textbook: 3-8

*** Paper I: Foxwell's article summary due**

2. The Indus Valley Civilization

The Indus Valley Civilization/Birth of Buddhism in India

- Textbook: 9-21 (Before Jainism)

*** Paper II Profile essay due**

Buddhist Art and Architecture

Screening "Seven Wonders of the Buddhist World"

Reading for next class:

- Textbook: 127-134 (Before Zhou Dynasty)

3. The Visual Culture in China

Art in the Tomb: The Neolithic Period

- Textbook: 134-137

- Peter Hessler, "Oracle Bones: Letter from China," *The New Yorker* (Feb 16, 2004)
- *Paper III Response paper to the film "Seven Wonders of the Buddhist World" due

Great Bronze Age: Shang and Zhou (1500-256 BCE)

Textbook: 138-145

- *There might be a quiz on Hessler's article

4. Qin and Han Funerary Art (221BCE-220CE)

- Textbook: 147-155

Art in the Temple/Buddhist Cave Sites

Textbook: 156-164

5. Art in the Life of the Elite

Textbook: 171-176

Northern Song, Rise of Landscape Paintings

6. Midterm Exam Review

Midterm Exam

Textbook: 177-185

7. Song Literati Painting, Southern Song Paintings and New Buddhist Art

- Textbook: 186-193

Yuan Court and Literati Art

- Textbook: 195-213 (until Chen Shu)

8. Rise of Professional Painters/ Female Painters

Textbook: 213-19, 221-22, 233-39

Roberta Wue, "Essentially Chinese: The Chinese Portrait Subject in Nineteenth-Century Photography," Wu Hung and Katherine R. Tsiang, eds., *Body and Face in Chinese Visual Culture*, (Cambridge, MA: Harvard University Asia Center, 2005), 257-280.

The Push for Modernization

- Textbook: 243-249

- * Wue's article summary due

9. The Visual Culture in Korea

Korean Art from Prehistory to Three Kingdoms Period

Textbook: 250-63, 268-75 (Nam June Paik, Lee Bul, and Shu Do-ho)

Chungmoo Choi, "The Minjung Culture Movement and the Construction of Popular Culture in Korea," in *South Korea's Minjung Movement: The Culture and Politics of Dissidence* (Honolulu: University of Hawai'i Press, 1995), 105-118.

Unified Silla to the Twenty-First Century

Textbook: 277-288

- *Quiz on Choi's article

- *Paper IV Museum paper due

10. The Visual Culture in Japan

Japanese Art from Prehistoric and the Development of Shinto

Textbook: 288 (from Early Buddhist Art)-306

Early Buddhist Art: Asuka and Nara Period—External Influence

- Textbook: 307-323 (focus on *The Tale of Genji*)
- Murasaki Shikibu, *The Tale of Genji* Ch.50 (pdf.): Final exam will include this reading

11. Esoteric Buddhism/Heian Court Life

- Textbook: 325-353 (focus on Zen Buddhism and Tea Ceremony)

Kamakura and Muromachi Period—Zen Buddhism in Japan

- Textbook: 355-372 (until Meiji Period)

12. Edo Period

Final Exam Review Session

ASSIGNMENTS:

The main paper assignment will require students to visit a local museum and conduct on-site observations, visual description, and historical analysis. There will be feedback given on the paper and required revision.

EVALUATION:

The formal paper, quizzes, exams, and graded homework assignment will be used to evaluate learning through lectures, discussions, reading, and class exercises. The quizzes will be a series of multiple-choice questions. The exams will be a combination of multiple choice, short answer and essay questions.

Attendance, Participation, and Writing Assignments	10%
Response paper to readings and a film	20%
Midterm Exam	20%
Final Exam	20%
Museum Paper (requires visual and historical analysis, research, and revision)	30%

*Museum paper will require a visit to The Metropolitan Museum of Art

Attendance Policy:

A student who has been absent 15% of the total number of instructional hours that a class meets during a term or session may be considered excessively absent by the instructor. The instructor

may consider excessive absences as a factor in the assignment of a student's grade. A maximum of **5.4 hours** of absence time are allowed for art history course that meets 36 hours per semester (15% of 36 = 5.4). A student that misses more hours than is allowed by the college attendance policy will receive a grade of "**WU**" (unofficial withdrawal).

****Please note: 4 late arrivals** will be counted as **one absence**. Your attendance will be revoked if you leave class earlier than the ending time.

Access-ability Services:

Access-Ability Services (AAS) serves as a liaison and resource to the KCC community regarding disability issues, promotes equal access to all KCC programs and activities, and makes every reasonable effort to provide appropriate accommodations and assistance to students with disabilities. Your instructor will make the accommodations you need once you provide documentation from the Access-Ability office (D-205). Please contact AAS for assistance.

Plagiarism:

Plagiarism is the taking of someone else's words and using them in your own work as if they were your own. In extreme cases, plagiarism can result in the dismissal of the offending student from the college. Please see the Kingsborough website on plagiarism for more information and ways to avoid committing plagiarism.

Please review CUNY's policy on plagiarism, as it is grounds for dismissal from the college in extreme circumstances. Copies of the CUNY Statement on Plagiarism are available on the college's website at:

http://www.kingsborough.edu/faculty_staff/Documents/Academic_Integrity_Policy.pdf

Civility in the classroom:

Kingsborough Community College acknowledges that respect for self and others are the foundation of academic excellence. Respect for the opinions of others is very important in an academic environment. Courteous behavior and responses are expected. In the classroom, online or otherwise, any acts of harassment and/or discrimination based on race, gender, sexual orientation, religion or ability will not be tolerated. This statement can be found on the college's website at:

<http://www.kbcc.cuny.edu/sub-about/Pages/Civility.aspx>

CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses submitted to the Course Review Committee may be submitted for only one area of the Common Core and must be 3 credits. Colleges may submit courses to the Course Review Committee before or after they receive college approval. STEM waiver courses do not need to be approved by the Course Review Committee. This form should not be used for STEM waiver courses.

College	KINGSBOROUGH COMMUNITY COLLEGE
Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)	ART 2300
Course Title	ASIAN ART THROUGH RELIGION, PHILOSOPHY, AND POLITICS
Department(s)	ART
Discipline	ART HISTORY
Credits	3
Contact Hours	3
Pre-requisites (if none, enter N/A)	NONE
Co-requisites (if none, enter N/A)	N/A
Catalogue Description	Introduction to the history of Asian art (early India, China, Korea, and Japan) from prehistory to the present. The course will examine a broad range of artifacts including monuments, city planning, architecture, sculpture, painting, calligraphy, ceramics, and prints. How religion, philosophy, and politics uniquely shaped visual culture in Asia is discussed. The course equally emphasizes the cultural transfers, how one culture influences another, and how at the same time a non-indigenous element becomes vernacularized by mixing with the local culture.
Special Features (e.g., linked courses)	
Sample Syllabus	Syllabus must be included with submission, 5 pages max recommended

Indicate the status of this course being nominated:

current course
 revision of current course
 a new course being proposed

CUNY COMMON CORE Location

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

<p>Required Core</p> <p> <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematical and Quantitative Reasoning <input type="checkbox"/> Life and Physical Sciences </p>	<p>Flexible Core</p> <p> <input checked="" type="checkbox"/> World Cultures and Global Issues (A) <input type="checkbox"/> US Experience in its Diversity (B) <input type="checkbox"/> Creative Expression (C) <input type="checkbox"/> Individual and Society (D) <input type="checkbox"/> Scientific World (E) </p>
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Learning Outcomes

In the left column explain the course assignments and activities that will address the learning outcomes in the right column.

I. Required Core (12 credits)

A. English Composition: Six credits

A course in this area must meet all the learning outcomes in the right column. A student will:

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| | <ul style="list-style-type: none"> • Read and listen critically and analytically, including identifying an argument's major assumptions and assertions and evaluating its supporting evidence. |
| | <ul style="list-style-type: none"> • Write clearly and coherently in varied, academic formats (such as formal essays, research papers, and reports) using standard English and appropriate technology to critique and improve one's own and others' texts. |
| | <ul style="list-style-type: none"> • Demonstrate research skills using appropriate technology, including gathering, evaluating, and synthesizing primary and secondary sources. |
| | <ul style="list-style-type: none"> • Support a thesis with well-reasoned arguments, and communicate persuasively across a variety of contexts, purposes, audiences, and media. |
| | <ul style="list-style-type: none"> • Formulate original ideas and relate them to the ideas of others by employing the conventions of ethical attribution and citation. |

B. Mathematical and Quantitative Reasoning: Three credits

A course in this area must meet all the learning outcomes in the right column. A student will:

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| | <ul style="list-style-type: none"> • Interpret and draw appropriate inferences from quantitative representations, such as formulas, graphs, or tables. |
| | <ul style="list-style-type: none"> • Use algebraic, numerical, graphical, or statistical methods to draw accurate conclusions and solve mathematical problems. |
| | <ul style="list-style-type: none"> • Represent quantitative problems expressed in natural language in a suitable mathematical format. |
| | <ul style="list-style-type: none"> • Effectively communicate quantitative analysis or solutions to mathematical problems in written or oral form. |
| | <ul style="list-style-type: none"> • Evaluate solutions to problems for reasonableness using a variety of means, including informed estimation. |
| | <ul style="list-style-type: none"> • Apply mathematical methods to problems in other fields of study. |

C. Life and Physical Sciences: Three credits	
A course in this area <u>must meet all the learning outcomes</u> in the right column. A student will:	
	<ul style="list-style-type: none"> Identify and apply the fundamental concepts and methods of a life or physical science.
	<ul style="list-style-type: none"> Apply the scientific method to explore natural phenomena, including hypothesis development, observation, experimentation, measurement, data analysis, and data presentation.
	<ul style="list-style-type: none"> Use the tools of a scientific discipline to carry out collaborative laboratory investigations.
	<ul style="list-style-type: none"> Gather, analyze, and interpret data and present it in an effective written laboratory or fieldwork report.
	<ul style="list-style-type: none"> Identify and apply research ethics and unbiased assessment in gathering and reporting scientific data.
II. Flexible Core (18 credits)	
Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.	
A. World Cultures and Global Issues	
A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.	
As implied in the title of this course, 'Asian Art through Religion, Philosophy, and Politics', the course is interdisciplinary; students enrolled in this class will learn from variety of sources and points of view through the assigned readings and class discussions. Based on what they learned from the class, the paper assignment will require students to collect information about a specific artwork from Asia in the New York City museums collections. Students will be interpreting the artwork through relevant primary and secondary sources on the artwork and culture it is from, in order to better understand why artwork looks the way it does.	<ul style="list-style-type: none"> Gather, interpret, and assess information from a variety of sources and points of view.
The paper assignment for this course requires students to evaluate various sources of information—such as curatorial notes, museum exhibition catalogue entries, and primary sources, such as artist's writings, and secondary scholarships—in order to develop a thesis statement of their own, and critically and analytically establish their arguments to convince their readers.	<ul style="list-style-type: none"> Evaluate evidence and arguments critically or analytically.
Students enrolled in this class will be asked to engage in class discussions that require convincing evidence to support their arguments. Based on this practice, they need to look for a well thought out thesis for the paper assignment and establish a convincing argument using the supportive examples, leading to a convincing conclusion.	<ul style="list-style-type: none"> Produce well-reasoned written or oral arguments using evidence to support conclusions.
A course in this area (II.A) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	
This is an interdisciplinary course with religion, philosophy, and politics. Students will learn essential thinking and the social backgrounds of the areas the works of art are from and analyze how ethical, philosophical, and political components help to shape the artworks from East and South Asia.	<ul style="list-style-type: none"> Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology, and world literature.
The class begins by reading Sato Doshin's research about how Japanese, at the onset of Meiji Period (1868-1912) politically adopted Western aesthetics and created national art style. This will teach students not only cultural globalization of Japanese art but also there is no essential culture. They will then begin to examine Asian art from the earliest, Indus Valley	<ul style="list-style-type: none"> Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.

<p>Civilization and learn about its relationship with ancient Mesopotamia, followed by the influence of Greek art on the early Buddhist imagery. Students will also study indigenous culture and how religion, philosophy, and politics might have influenced the shaping of various artifacts from South and East Asia</p>	
<p>In this class, students will analyze the historical development of artifacts from India, China, Korea, and Japan.</p>	<ul style="list-style-type: none"> • Analyze the historical development of one or more non-U.S. societies.
	<ul style="list-style-type: none"> • Analyze the significance of one or more major movements that have shaped the world's societies.
	<ul style="list-style-type: none"> • Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies.
	<ul style="list-style-type: none"> • Speak, read, and write a language other than English, and use that language to respond to cultures other than one's own.

B. U.S. Experience in its Diversity

A Flexible Core course must meet the three learning outcomes in the right column.

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| | <ul style="list-style-type: none"> • Gather, interpret, and assess information from a variety of sources and points of view. |
| | <ul style="list-style-type: none"> • Evaluate evidence and arguments critically or analytically. |
| | <ul style="list-style-type: none"> • Produce well-reasoned written or oral arguments using evidence to support conclusions. |

A course in this area (II.B) must meet at least three of the additional learning outcomes in the right column. A student will:

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| | <ul style="list-style-type: none"> • Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature. |
| | <ul style="list-style-type: none"> • Analyze and explain one or more major themes of U.S. history from more than one informed perspective. |
| | <ul style="list-style-type: none"> • Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States. |
| | <ul style="list-style-type: none"> • Explain and evaluate the role of the United States in international relations. |
| | <ul style="list-style-type: none"> • Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy. |
| | <ul style="list-style-type: none"> • Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation. |

C. Creative Expression

A Flexible Core course must meet the three learning outcomes in the right column.

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| | <ul style="list-style-type: none"> • Gather, interpret, and assess information from a variety of sources and points of view. |
| | <ul style="list-style-type: none"> • Evaluate evidence and arguments critically or analytically. |
| | <ul style="list-style-type: none"> • Produce well-reasoned written or oral arguments using evidence to support conclusions. |

A course in this area (II.C) must meet at least three of the additional learning outcomes in the right column. A student will:

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| | <ul style="list-style-type: none"> • Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater. |
| | <ul style="list-style-type: none"> • Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them. |
| | <ul style="list-style-type: none"> • Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed. |
| | <ul style="list-style-type: none"> • Demonstrate knowledge of the skills involved in the creative process. |
| | <ul style="list-style-type: none"> • Use appropriate technologies to conduct research and to communicate. |

D. Individual and Society

A Flexible Core course must meet the three learning outcomes in the right column.

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| | <ul style="list-style-type: none">● Gather, interpret, and assess information from a variety of sources and points of view. |
| | <ul style="list-style-type: none">● Evaluate evidence and arguments critically or analytically. |
| | <ul style="list-style-type: none">● Produce well-reasoned written or oral arguments using evidence to support conclusions. |

A course in this area (II.D) must meet at least three of the additional learning outcomes in the right column. A student will:

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| | <ul style="list-style-type: none">● Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology. |
| | <ul style="list-style-type: none">● Examine how an individual's place in society affects experiences, values, or choices. |
| | <ul style="list-style-type: none">● Articulate and assess ethical views and their underlying premises. |
| | <ul style="list-style-type: none">● Articulate ethical uses of data and other information resources to respond to problems and questions. |
| | <ul style="list-style-type: none">● Identify and engage with local, national, or global trends or ideologies, and analyze their impact on individual or collective decision-making. |

E. Scientific World

A Flexible Core course must meet the three learning outcomes in the right column.

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| | <ul style="list-style-type: none">● Gather, interpret, and assess information from a variety of sources and points of view. |
| | <ul style="list-style-type: none">● Evaluate evidence and arguments critically or analytically. |
| | <ul style="list-style-type: none">● Produce well-reasoned written or oral arguments using evidence to support conclusions. |

A course in this area (II.E) must meet at least three of the additional learning outcomes in the right column. A student will:

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| | <ul style="list-style-type: none">● Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the scientific world, including, but not limited to: computer science, history of science, life and physical sciences, linguistics, logic, mathematics, psychology, statistics, and technology-related studies. |
| | <ul style="list-style-type: none">● Demonstrate how tools of science, mathematics, technology, or formal analysis can be used to analyze problems and develop solutions. |
| | <ul style="list-style-type: none">● Articulate and evaluate the empirical evidence supporting a scientific or formal theory. |
| | <ul style="list-style-type: none">● Articulate and evaluate the impact of technologies and scientific discoveries on the contemporary world, such as issues of personal privacy, security, or ethical responsibilities. |
| | <ul style="list-style-type: none">● Understand the scientific principles underlying matters of policy or public concern in which science plays a role. |