New York City College of Technology, CUNY

CURRICULUM MODIFICATION PROPOSAL FORM

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Proposal_Classification_Chart.pdf) for information about what types of modifications are major or minor. Completed proposals should be emailed to the Curriculum Committee chair.

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| --- | --- |
| **Title of Proposal** | **Modification of Course Catalog Description for ARTH 1108** |
| **Date** | **9/27/2018** |
| **Major or Minor** | **Minor** |
| **Proposer’s Name** | **Zhijian Qian** |
| **Department** | **Humanities** |
| **Date of Departmental Meeting in which proposal was approved** | **10/4/2018** |
| **Department Chair Name** | **Ann Delilkan** |
| **Department Chair Signature and Date** | **10-30-18** |
| **Academic Dean Name** | **Justin Vazquez-Poritz** |
| **Academic Dean Signature and Date** |  **10/30/18** |
| **Brief Description of Proposal**(Describe the modifications contained within this proposal in a succinct summary. More detailed content will be provided in the proposal body. | **Change of course catalog description for ARTH 1108, from “Architecture, sculpture, painting and the minor arts of India, China, southeast Asia, Indonesia, Korea and Japan. Slide lectures, discussions and museum trips.” to “An introduction to the major artistic developments in China, India, Japan, Korea, and Southeast Asia from ancient to modern times. The works of art are discussed in their cultural context.”** |
| **Brief Rationale for Proposal**(Provide a concise summary of why this proposed change is important to the department. More detailed content will be provided in the proposal body).  | **1. “Indonesia” is removed from the previous description because it is part of southeast Asia.****2. To reflect recent teaching of Asian art that is shifting toward contextual discussion, as is seen in new textbooks like *Asian Art* (1st edition, Pearson, 2014).** |
| **Proposal History**(Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list). | **This is the first submission of this proposal.** |

Please include all appropriate documentation as indicated in the Curriculum Modification Checklist.

For each new course, please also complete the New Course Proposal and submit in this document.

Please submit this document as a single .doc or .rtf format. If some documents are unable to be converted to .doc, then please provide all documents archived into a single .zip file.

**ALL PROPOSAL CHECK LIST**

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| --- | --- |
| Completed CURRICULUM MODIFICATION FORM including: |  |
| * Brief description of proposal
 | x |
| * Rationale for proposal
 | x |
| * Date of department meeting approving the modification
 | x |
| * Chair’s Signature
 | x |
| * Dean’s Signature
 | x |
| Evidence of consultation with affected departmentsList of the programs that use this course as required or elective, and courses that use this as a prerequisite. |  |
| Documentation of Advisory Commission views (if applicable). |  |
| Completed [Chancellor’s Report Form](http://openlab.citytech.cuny.edu/collegecouncil/files/2014/08/2013-10-09-Chancellor_Report_Quick_Reference_Guide1.doc). | x |

**EXISTING PROGRAM MODIFICATION PROPOSALS**

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| Documentation indicating core curriculum requirements have been met for new programs/options or program changes.  |  |
| Detailed rationale for each modification (this includes minor modifications) |  |

**CHANCELLOR’S REPORT FORM**

**Section AV: Changes in Existing Courses**

**AV.1. HUMANITIES**

**Existing Course Number and Course Title**

**ARTH1108 Art of Asia**

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| **From:**  |  | To:  |  |
| **Course Number** | ARTH1108 | Course Number | ARTH1108 |
| **Course Title** | Art of Asia | Course Title | Art of Asia |
| **Description** | ~~Architecture, sculpture, painting and the minor arts of India, China, southeast Asia, Indonesia, Korea and Japan. Slide lectures, discussions and museum trips.~~ | **Description** | **An introduction to the major artistic developments in China, India, Japan, Korea, and Southeast Asia from ancient to modern times. The works of art will be discussed in their cultural context.** |
| **Credits** | 3 credits | **Credits** | 3 Credits |
| **Lab Hours**  |  | **Lab Hours**  |  |
| Prerequisite: | CUNY Proficiency in Reading and Writing | Prerequisite: | CUNY Proficiency in Reading and Writing |
| Corequisite:  |  | Corequisite:  |      |
| Pre/Corequisite:  |  | Pre/Corequisite:  |      |

**Rationale**:1. “Indonesia” is removed from the previous description because it is part of southeast Asia. 2. To reflect recent teaching of Asian art that is shifting toward contextual discussion, as is seen in new textbooks like *Asian Art* (1st edition, Pearson, 2014).

**Course Outline**

**AV.1. Department:** Humanities

**Course Number:** ARTH1108

**Title:** Art of Asia

**Hours:** 3 Class Hours, 0 Lab Hours

**Credits:** 3 Credits

**Prerequisites:** CUNY Proficiency in Reading and Writing

**Course Description**

An introduction to the major artistic developments in China, India, Japan, Korean, and Southeast Asia from ancient to modern times. The works of art are discussed in their cultural context.

**Textbooks:**

\* Dorinda Neave, Lara Blanchard and Marika Sardar, ***Asian Art***, 1st edition, Prentice Hall, 2015 (Required).

\* Brown, Rebecca M and Deborah S. Hutton, ed. *Asian Art* (Blackwell Anthologies in Art History), Malden: Blackwell Publishing, 2007 (Optional).

COURSE INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

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| --- | --- |
| LEARNING OUTCOMES  | ASSESSMENT METHODS  |
| 1. Articulate how meaning is created in the arts and how experience is interpreted and conveyed.  | 1. Analysis of artwork during in-class discussions, in exams and in museum paper assignment. |
| 2. Use appropriate resources to conduct research and to communicate in written format.  | 2. Students’ visits to museums, textbook readings, lecture and observation notes, and images gathered throughout the semester will prepare students for the museum paper assignment and written essay exams.  |
| 3. Students will also be able to demonstrate in tests and exams their understanding of Asian art in terms of medium, style, form, aesthetical significance and cultural meaning.  | 3. Essay exams and museum paper assignment.  |

GENERAL EDUCATION INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

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| LEARNING OUTCOMES: World Cultures/Global Issues  | page3image15952ASSESSMENT METHODS |
| 1. Gather, interpret, and assess information from a variety of sources and points of view.  | 1. Notes from class lectures and textbook readings provide students with concepts and information from centuries of writing on the subject of Asian Art in addition to modern interpretations from such perspectives as Post- Colonial Studies and Feminist Theory.  |
| 2. Evaluate evidence and arguments critically or analytically.  | 2. Image-based class lectures, class discussion, and textbook readings help students gain a familiarity with numerous works of Asian art and come to evaluate the visual evidence and course concepts in great detail. In class discussions students are encouraged to question traditional interpretations and perspectives.  |
| 3. Produce well-reasoned written or oral arguments using evidence to support conclusions.  | 3. In museum paper assignment and written portions of slide test and examinations, students are required to give well-written responses that incorporate concepts and terminology learned in class lectures and textbook readings. In class discussions, students are guided in how to articulate their responses to examples of Asian art illustrated in class lectures and textbook readings.  |
| 4. 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.  | 4. Class lectures, textbook readings, and suggested readings emphasize the fundamental methods of art history from *formal analysis* and *iconographic interpretation* to the study of written sources that illuminate the historical and cultural contexts of artistic production featured in the course. These methods and concepts demonstrated in class lectures, class discussion, and textbook readings and are applied by the student in the slide test, written examinations and museum paper assignment.  |
| 5. Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.  | 5. Image-based class lectures and textbook readings examine the thematic subjects found in the Asian Art and analyze its diverse cultural perspectives from more than one point of view.  |
| 6. Analyze the historical development of one or more non- U.S. societies. | 6. In image-based class lectures, in-class discussion, and textbook readings the study of Asian art is primarily concerned with how artistic production is seen to document and reflect the historical development of India, China, Korea, and Japan.  |
| 7. Analyze the significance of one or more major movements that have shaped the world's societies.  | 7. In image-based class lectures, class discussion, and textbook readings the study of Asian art is concerned with how the religions of Buddhism, Taoism, Confucianism, Hinduism, and Islam shaped the material and visual cultures of India, China, Korea, and Japan. |
| 8. 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. | 8. Image-based lectures, textbook readings, and class discussion emphasize the roles that forms of social differentiation have played in artistic production among the numerous and varied Asian art traditions.  |

**Course Outline by Week:**

Week 01: Art of Asia: An Introduction:

\* Review and discussion of Syllabus and course requirements;

\* Preview of the course outline and reading.

 Lecture: The Rise of Cities and Birth of the Great Religions: Early Indian Art:

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 1.

Week 02: Religious Art in the Age of Royal Patronage: The Medieval Period:

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 2.

Week 03: India Opens to the World: The Early Modern Period

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 3.

Week 04**:** **Slide Test** before lecture

 Lecture: India and the International Scene: The Modern and Contemporary Periods:

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 4.

 At the Crossroads: The Arts of Southeast Asia:

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 5.

Week 05: Ritual and Elite Arts: The Neolithic Period to the First Empires

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 6.

Week 06: Looking Outward: The Six Dynasties and Sui and Tang Dynasties:

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 7.

Week 07**: Mid-term Exam**

 Lecture: Art, Conquest, and Identity: The Five Dynasties Period and Song and Yuan Dynasties:

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 8.

Week 08: The City and the Market in Chinese Art: The Ming and Qing Dynasties: **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 9.

Week 09**:** The Push for Modernization: 1912 to the Present:

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 10.

Week 10: An Unknown Land, A People Divided: Korean Art from Prehistory to Present:

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 11.

Week 11: **Museum Paper due**

 The Way of the Gods and the Path of the Buddha: Japanese Art from Prehistory to the Asuka Period:

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 12.

Week 12: External Influences and Internal Explorations: The Nara and Heian Periods:

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 13.

Week 13: Strife and Serenity: Kamakura, Muromachi, and Momoyama Periods:

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 14.

Week 14: From Isolation to Internationalism: Edo Period to the Present:

 **Reading:** Dorinda Neave, Lara Blanchard and Marika Sardar, *Asian Art*, Chapter 15.

Week 15: **Final Exam**

**Evaluation and Grade Distribution:**

(1) Class participation: 15%;

(2) Tests and Exams: All tests and exams are image-based. Students are expected to familiarize themselves with important images covered in textbooks and in lectures.

 a. Slide test: 10%;

 b. Mid-term exam: 25%;

 c. Museum paper: 25%;

 d. Final exam: 25%.

**HUMANITIES DEPARTMENT ATTENDANCE POLICY**

It is the conviction of the Humanities department that a student who is not in a class for any reason is not receiving the benefit of the education being provided. Missed class time includes not just absences but also latenesses, early departures, and time outside the classroom taken by students during class meeting periods. Missed time impacts any portion of the final grade overtly allocated to participation and/or any grades awarded for activities that relate to presence in class.

**Tests and Exams:**

One slide test, one mid-term and one final exam based on the assigned readings, lecture notes and class discussions will be given during the semester. No make-up test or exam will be given. The slide tests and exams will be given in the format of short questions-and-answers or short essays based on topics discussed in class lectures and on questions raised in “Cross-Cultural Explorations” at the end of each chapter of the required textbook.

City Tech Grading Scale = Points (out of 100%):

 A = 93-100%, A- = 90-92.9%

 B+ = 87-89.9%, B = 83-86.9%, B- = 80-82.9%

 C+ = 77-79.9%, C = 70-76.9%

 D = 60-69.9%

 F = 59.9% and below

**Museum Paper:**

As part of the course requirement, students will write a museum paper with 3-page text plus illustrations. A museum paper writing guideline will be posted on the Blackboard separately. For this purpose, students must visit the Metropolitan Museum of Art on their own. The Museum Paper is due on Week 11.

 The Metropolitan Museum of Art, NYC: www.metmuseum.org

 1000 Fifth Avenue (at 82nd Street) New York, NY 10028-0198 (212) 535-7710

Further Reading:

General:

Lee, Sherman E., A History of Far Eastern Art, fifth edition, New York: Harry N.

Abrams, 1994.

Indian Art:

Mitter, Partha. Indian Art, Oxford University Press, 2001

Dehejia, Vidya, Indian Art, Phaidon, 1997

Robert Knox, Amaravati: Buddhist Sculpture from the Great Stupa, London:

 Dover Pubns, 1993.

Mitchell, Georege. Hindu Art and Architecture, New York: Thames and Hudson,

 2000.

C. B. Asher, Architecture of Mughal India, Cambridge: Harvard University Press,

1992.

Partha Mitter, Art and Nationalism in Colonial India, 1850-1922: Occidental Orientations, Cambridge University Press, 1995.

Balraj Khanna & Aziz Kurtha, Art of Modern India, New York: Thames and

Hudson, 1998.

Yashodhara Dalmia, The Making of Modern Indian Art: The Progressives, Oxford

University Press, 2001.

S. K. Bhattacharya, Trends in Modern Indian Art, M. D. Publications, 1994.

Yashodhara Dalmia, ed., Contemporary Indian Art: Other Realities, Marg

Publications, 2002.

Chinese Art:

Yang, Xiaoneng, ed. The Golden Age of Chinese Archaeology: Celebrated Discoveries

from the People’s Republic of China, Washington, D.C.: National Gallery Washington, 1999.

Powers, Martin. Art and Political Expression in Early China, New Haven: Yale

University Press, 1991.

Zurcher, E. The Buddhist Conquest of China: The Spread and Adaptation of Buddhism in

Early Medieval China, Leiden: Brill, 1959.

Barnhart, Richard M. et al., Three Thousand Years of Chinese Painting, New Haven:

Yale University Press, 1997.

Li, He. Chinese Ceramics: The New Standard Guide, New York: Thames and Hudson,

1996.

Clunas, Craig. Fruitful Sites: Garden Culture in Ming Dynasty China, Durham: Duke

University Press, 1996.

Li, Chu-tsing and Watt, Jame, eds. The Chinese Scholar’s Studio: Artistic Life in the Late

Ming Period, New York: Thames and Hudson, 1987.

Andrews, Julia and Shen, Kuiyi. A Century in Crisis: Modernity and Tradition in the Art

of Twentieth-century China, New York: Guggenheim Museum, 1998.

Sullivan, Michael. The Meeting of Eastern and Western Art, Berkeley: University of

California Press, 1989.

Japanese Art:

Varley, Paul. Japanese Culture, 4th edition, University of Hawaii Press, 2000.

Addiss, Stephen and Audrey Seo, How To Look At Japanese Art, New York: Harry N.

 Abrams, 1996.

Sharf, Robert H. and Elizabeth Horton Sharf, ed. Living Images: Japanese Buddhist

Icons in Context, Stanford: Stanford University Press, 2001.

Murase, Miyeko. Masterpieces of Japanese Screen Painting: The American Collections,

New York: Braziller, 1990.

Cunnigham, Michael. The Triumph of Japanese Style: 16th Century Art in Japan,

Cleveland: Cleveland Museum of Art, 1991.

Clark, Timothy et al. The Dawn of the Floating World 1650-1765: Early Ukiyo-e

Treasures from the Museum of Fine Arts, Boston, London: Royal Academy of Arts, 2002.

Weston, Victoria. The Rise of Modern Japanese Art, Greenwich: Shorewood Fine Art

Books, 1999.

Munroe, Alexandria. Japanese Art after 1945: Scream Against the Sky, New York: Harry

N. Abrams, 1994.

**NYCCT ACADEMIC INTEGRITY POLICY**

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

**REASONABLE ACCOMMODATION STATEMENT**

We are committed to providing reasonable accommodation to students with disabilities. Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Center for Student Accessibility. Prior to granting disability accommodations in this course, the instructor must receive written verification of a student’s eligibility from the Center, which is located in room L-237. It is the student’s responsibility to initiate contact with the Center staff and to follow the established procedures for having the accommodation notice sent to the instructor.

**HUMANITIES DIVERSITY STATEMENT**

The Humanities Department complies with the college wide nondiscrimination policy and seeks to foster a safe and inclusive learning environment that celebrates diversity in its many forms and enhances our students’ ability to be informed, global citizens. Through our example, we demonstrate an appreciation of the rich diversity of world cultures and the unique forms of expression that make us human.