

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: _____ Date: _____

Title Of Course/Degree/Concentration/Certificate: _____

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 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 type="checkbox"/> Pathways Submission: |
| | <input type="checkbox"/> Life and Physical Science |
| | <input type="checkbox"/> Math and Quantitative Reasoning |
| | <input 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: Sam Eason

TO: FALL 2021 Curriculum Committee

FROM: Thomas Eaton, Chair, Department of Art

DATE: September 20, 2021

RE: Change in Pathways Submission Group for ART 2300 – Asian Art through Religion, Philosophy, and Politics

The Department of Art is proposing a change to the Pathways Submission Group for ART 2300 - Asian Art through Religion, Philosophy, and Politics.

FROM:

World Cultures and Global Issues (Group A)

TO:

Creative Expression (Group C)

Rationale for Change:

Upon peer review of an earlier submission of this class for Pathways Learning Outcomes for World Cultures and Global Issues (Group A), it was determined that this course aligns better with the Pathways Learning Outcomes for Creative Expression (Group C). We are now asking that the Curriculum Committee approve submission to this Flexible Core group.

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
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	This course introduces students to the arts of Asia (early India, China, Korea, and Japan). Starting with the emergence of Buddhism in India, the course covers the material chronologically and by region and theme in an effort to create an understanding of each culture’s characteristic style, connection to its historical context, and its relationships to other cultures. The class will pay close attention to Buddhism and its transfer, foreign invasions in China and Korea, and later in the semester, the Western influence. It explores how artworks functioned within religious and political contexts and issues of cross-cultural interactions stemming from trade, diplomacy, pilgrimage, invasion, and other forms of contact and exchange.
Special Features (e.g., linked courses)	
Sample Syllabus	ART_2300_SYLLABUS_PAPER ASSIGNMENTS.PDF.

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 type="checkbox"/> World Cultures and Global Issues (A) <input type="checkbox"/> US Experience in its Diversity (B) <input checked="" type="checkbox"/> Creative Expression (C) <input type="checkbox"/> Individual and Society (D) <input type="checkbox"/> Scientific World (E) </p>
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C. Life and Physical Sciences: Three credits

A course in this area must meet all the learning outcomes 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 must meet the three learning outcomes in the right column.

	<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.A) must meet at least three of the additional learning outcomes in the right column. A student will:

	<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.
	<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.
	<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.

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- 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:

- 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.
- Analyze and explain one or more major themes of U.S. history from more than one informed perspective.
- Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.
- Explain and evaluate the role of the United States in international relations.
- Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy.
- 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.

Students will gather multiple primary (mostly contemporary Asian art through translation and some writings from classical period) and secondary sources to complete the course's high-stake writing project: PAPER 2, FORMAL WRITING, which is a research project. (See sample syllabus.)

For this paper assignment, students are asked to select their own objects of study by visiting NYC museums (Metropolitan, Asia Society, Japan Society, China Institute, Korean Cultural Center, and MoMA). They will conduct secondary academic research on both their self-selected object/s of study as well as on the social background of the object/s they have chosen. Students will demonstrate the research they've gathered and their interpretations of it, incorporate a trajectory of literature in abstract (PAPER 2, STAGE 1) and the introductory paragraph of their final paper.

The course is inherently designed (through its readings and low-stakes assignments) to encourage students to approach objects from multiple points of view.

- Gather, interpret, and assess information from a variety of sources and points of view.

<p>Students will read the texts written also for different purposes—magazine article, journal article, and book chapters. They will analyze the text at home. In class, we will discuss the texts together, so students gain their ability to analyze, evaluate, and assess texts. The low-stake reading summaries and critiques will train students to demonstrate the ability to interpret the texts through various perspectives.</p>	
<p>Students will read a wide range of writings on Asian art from prehistory to the present, written through different perspectives such as feminism, Marxism, revisionist and visual culture approach, Etc., in each relevant unit, as marked on the syllabus, and will be asked to critically interpret and analyze their central arguments. For all formal and informal assignments, students will be asked to explain, evaluate, and apply the tenets of each worldview to a variety of art objects in a variety of ways.</p> <p>For students who are new to Asian art, they will be also trained to become capable of assessing visual components with their first high-stake writing assignment, PAPER 1. This assignment is based on the visual analysis. Students are asked to compare and contrast the chosen Buddhist arts by the instructor. (Included in the sample syllabus.) They will compare two figures of their choice made in different countries and argue how indigenous elements or social/political background of these art uniquely shaped each Buddha. This assignment combines observation and research of the secondary sources.</p> <p>While PAPER ONE is selected by the instructor, students will be asked to pick their own object/s covered in the course, or seen at the museum, in PAPER TWO and to present on it for the class. These projects require that students demonstrate the ability to evaluate evidence and arguments critically and analytically.</p>	<ul style="list-style-type: none"> • Evaluate evidence and arguments critically or analytically.
<p>PAPER 2, formal writing assignments composed of four stages will require students to craft thesis-driven, self-designed arguments. In it, students will be expected to work carefully with claims, evidence, and warrant (taught carefully in a process of scaffolding in the writing assignments and reinforced in named, isolated</p>	<ul style="list-style-type: none"> • Produce well-reasoned written or oral arguments using evidence to support conclusions.

<p>parts on the grading rubrics) in order to carefully support their thesis. They will achieve this through three scaffolding writing process in four formal papers. In class, they will be frequently asked to make a comparative analysis of two objects and requested to create a well-supported argument. These exercises will help them to demonstrate well-reasoned written arguments through the use of evidence to support their conclusions.</p>	
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A course in this area (II.C) must meet at least three of the additional learning outcomes in the right column. A student will:

<p>By analyzing Asian art in tension between original culture and the foreign influences (PAPER ONE), students will learn how this essential concept and comparative method can lead to the interdisciplinary research about philosophy, religion, and history, among different field, to interpret rich context of Asian art. They will examine Asian arts through a variety of background from different areas. PAPER ONE's comparative exercise and the five low-stake reading summaries and film reflections and discussions taking place in the discussion board and in-class discussions, will make students understand that Asian art must be viewed from a variety of perspectives depending upon the people, cultures, and disciplines involved/applied.</p>	<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.
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<p>Students will first learn about local cultures in India, China, Korea, and Japan, then with PAPER 1, they explore the transformation of diverse local cultures with the arrival of Buddhism in China, Korea, and Japan. They will then study in the class discussions and through object analysis, how Asian arts were shaped in a tension induced by the foreign invasion. For instance, after the arrival of Buddhism in Han dynasty, indigenous beliefs and art styles assimilated into Buddhism. But after the Mongolian takeover of China during the Yuan dynasty, the foundation of Chinese art returned.</p> <p>In Korea, the fall of China's Ming dynasty to the ethnic minority Manchu led to the local Joseon culture to flourish with new Hangeul alphabets replacing Chinese characters, and inventing new visual expressions by tackling the genre scenes. In Japan, after Nara period, the government controlled the border transaction and consciously transformed</p>	<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.
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<p>foreign influences into indigenized expressions. In these discussions students will learn how the arts from diverse cultures of the past serve as a foundation for those of the present. In their final paper, PAPER 2, Students are asked to discuss and describe the significance of the works of art they selected in the societies that created them.</p>	
<p>In PAPER 2, students will think how social and political milieus shaped creative forms, and write how meaning of each artwork was shaped by human experience, both collective and personal. They will learn to argue how form and genre play an explicit role in shaping meaning. As part of their arguments about these artworks, students will conduct primary and secondary research on their self-selected objects of artistic study.</p>	<ul style="list-style-type: none"> • Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
<p>Starting with “6 Principles of Paintings” defined during the Three Kingdoms and Six Dynsties period in China, students will learn about how painting developed in China, basic painting skills, such as hemp-fiber strokes and crab-claw branches. Chinese paintings were influential throughout East Asia. Class will explore its influence and the local trends in terms of materials, techniques and creative process in the class discussions. These details will become the keys to determine the significance of Asian art in their PAPER 2.</p>	<ul style="list-style-type: none"> • Demonstrate knowledge of the skills involved in the creative process.
<p>For this class, students need to communicate with their classmate and the instructor constantly using Blackboard. How to use Blackboard will be taught in the beginning of the semester zoom session (recording). Students will also need to consult their research direction with librarian Mark Eaton to land on the right sources.</p>	<ul style="list-style-type: none"> • Use appropriate technologies to conduct research and to communicate.

KINGSBOROUGH COMMUNITY COLLEGE
OF THE CITY UNIVERSITY OF NEW YORK
Department of Art

Art 2300 (01)–Writing Intensive
Asian Art

Instructor: Midori Yamamura, Ph.D. **E-mail:** Midori.Yamamura@kbcc.cuny.edu

Office hours: Tuesdays, 9:00-11:00 am, Thursdays, 9:00-10:00 am

Office location: S-253

Office phone: (718) 368-5336

1. **Department mailbox:** S-155

Course Description: This course introduces students to the arts of Asia (early India, China, Korea, and Japan). Starting with the emergence of Buddhism in India, the course covers the material chronologically and by region and theme to create an understanding of each culture through its artistic style, creative process, concept, connection to its historical context, and its relationships to other cultures. The class will pay close attention to Buddhism and its transfer, and foreign invasions, and local identity. With the development of modern transportation, the world became smaller. Later in the semester, the class will focus on Western influence, local response, and the ideological divide during the Cold War. It explores how artworks functioned within religious and political contexts and issues of cross-cultural interactions stemming from trade, diplomacy, pilgrimage, invasion, and other forms of contact and exchange.

Learning Objective: The specific learning objective for this course is to be able to analyze artwork critically and creatively, thinking through how religious, philosophical, and political powers might have affected art. After taking this class, students can also make a critical assessment of Asian art. The broader educational goal is to acquire basic art historical knowledge of Asian art from the pre-historic to the contemporary period.

What does it mean that this course is Writing Intensive? This course meets the college's writing intensive graduation requirement. During the semester you will write informally to express course content in your own words and write at least one formal paper in drafts with feedback from your instructor. Your work on writing, informal and formal, will comprise at least 50% of the final grade for this course and you can expect to revise some 8-10 pages of formal writing.

Group Work Policies: 4-5 students will work as a group to read and summarize the readings. Please exchange your email in the class of September 10 and communicate through Blackboard Groups.

Course Goals:

1. Students will think critically about the material presented in class and the reading. More specifically, students will analyze the material, make arguments against or for it, solve problems, and develop questions about it.
2. Students will think about the materials they will learn concerning religion, philosophy, and politics in Asia.
3. Students will use the key information learned about in class to incorporate in your discussion of arts.
4. Students will speak in class and work collaboratively with peers in the classroom setting to optimize classroom discussion and exchange of opinions.

Course Information

Flexible Core: World Cultures and Global Issues (Group A)

3 Credits, 3 Hours.

Pre-Requisites: None. Co-requisites: None.

Mandatory Requirement: We will visit The Metropolitan Museum of Art (MET) on Friday September 27 (I will take attendance. There will be no class on September 26). Students who cannot join the tour **MUST** visit one museum in New York City before Oct. 1st and pick up artwork made in Asia from any time-period.

* * *

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 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:

Course readings (consists of different types of writing)

- 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*.
- Yamamura, Midori. Draft for "Exploring a Moment of Super Girls: Economic Bubble, Consumer Culture, and New Women's Art, 1986-1996." In Peyton, Alyssa ed., *Women in the Art and Archaeology of Asia*. Gainesville, FL: The University of Florida Press, 2020. Gainesville, FL: The University of Florida Press, 2021.

Supplementary/ Alternatively: OER (Open Educational Resource): You are allowed to use the materials on web-based resources.

<https://www.khanacademy.org/humanities/ap-art-history/introduction-ap-arthistory>

Blackboard Access: You must access Blackboard regularly. See the Help Desk in L-106 for assistance.

Email Access: You must email me from your KCC email address and check it regularly. See the Help Desk in L-106 for assistance.

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

EVALUATION:

Attendance and Participation	10%
Midterm Exam	20%
Final Exam	20%
Response paper to readings and films, and a comparison paper	20%
A. Reading (5%); B. Films (5%X2); C. Comparison (5%)	
Museum Paper (requires: 1. visual and historical analysis; 2. Research; 3. revision)	30%
*Museum paper will require a visit to The Metropolitan Museum of Art, etc.	

Art Department Attendance Policy

Class attendance and punctuality are mandatory and essential to success. Absenteeism and lateness will affect your grade (four late arrivals will be counted as one absent. If you need to leave the class early, you must inform your instructor or you will be marked as absent). A student who has been absent 15 percent or more of the instructional hours that class meets during a term or session, will be considered excessively absent and the instructor has the discretion to issue a failing grade.

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 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>

Course Outline:

Week 1 India (Indigenous art and beliefs)

A. Introduction to the Course and the Discipline of Art History

B. The Indus Valley Civilization

Reading and video due today

- Textbook: pp. 3-9 (Before Buddhist Art)
- [Hinduism: Core ideas of Brahman, Atman, Samsara, and Moksha \(from Kahn Academy\)](#)

Week 2 India (Birth of Buddhism in India)

A. Birth of Buddhism in India/Buddhist Art and Architecture

Reading due today

- Textbook: pp. 9-21 (Before Buddhist Art)

B. In-Class screening and discussion: "Seven Wonders of the Buddhist World."

- [Seven Wonders of the Buddhist Art](#)
(Selected segments from the BBC documentary)

Assignment

In-class writing: A film response paper **post on the discussion board!**(5%)

* See Assignment instruction (W-B) at the end of the syllabus

Week 3 China (Indigenous art and beliefs)

A. Art in the Tomb: Great Bronze Age: Shang and Zhou (1500-256 BCE)

Reading due today

- Textbook: pp. 124-137

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

Reading due today

- Textbook: pp. 137-145
- Hessler, Peter. "Oracle Bones: Letter from China." *The New Yorker* (Feb 16, 2004)

Assignment

A reading response paper (5%)

* See Assignment instruction (W-A) at the end of the syllabus

Week 4 China (Transfer of Buddhism, the reemergence of local culture)

A. Rise of Buddhism in China, The Six Dynasties, Sui and Tang

Reading due today

- Textbook: pp. 147-169

B. Song Dynasty and Emergence of Landscape Paintings

Reading due today

- Textbook: pp. 171-186

Week 5 China (Art, Conquest, and Identity/Gender in art)

A. Yuan Literati Painting

Reading and video due today

- Textbook: pp. 186-193
- [The World of Khubilai Khan: A Revolution in Painting](#)
(The Metropolitan Museum of Art)

B. The City and the Market in Chinese Art: Ming dynasty/Women Artists from Yuan to Ming Dynasties

Reading due today

- Textbook: pp. 195-213 (Before Qing Court Painters)

Assignment

PAPER 2: PAPER 1, STAGE 1: Final Paper Abstract (5%)

- See Assignment Formal Writing 1 (FW-1) at the end of the syllabus.

Week 6 China (Influence of Europe, the Push for Modernization)

A. Manchurian Court, Qing Dynasty

Reading and video due today

- Textbook: pp. 213-219
- [Bada Shanren, Lotus and Ducks](#)
- 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.

Assignment

A reading response paper (Wue) (5%)

- * See Assignment W-A at the end of the syllabus

B. Late Qing and the Push for Modernization

Reading and video due today

- Textbook: pp. 221-239
- [Xu Bing Book from the Sky](#)

Week 7 Korea (Indigenous Art and Beliefs)

A. Midterm Exam (India, China)

B. Korean Art: An Introduction

Reading due today

- Textbook: pp. 240-248 (Before Buddhism and Korea)

Assignment

PAPER 1, STAGE 2: Final Paper Research Draft Due (10%)

- * See Assignment FW-2 at the end of the syllabus

Week 8 Korea (Buddhism and Korea/Fall of Ming Dynasty, Korean Identity, Women in Art)

A. 11/7 Buddhism and Korea to the Goryeo Dynasty

Reading due today

- Textbook: pp. 248-255

B. Joseon Dynasty

Reading due today

- Textbook: pp. 256-266

Week 9 Korea/Japan

A. Korea: Modern Era in the North and the South

Reading due today

- Textbook: pp. 267-275

- 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.

Assignment

A reading response paper (Choi) (5%)

- See Assignment W-A at the end of the syllabus

B. The Way of the Gods: Introduction to Japanese Culture

Reading due today

- Textbook: pp. 277-284

Week 10 Japan (Arrival of Buddhism: External Influences and Internal Exploration: the Nara Period and Heian Period)

A. Kofun Period to the Arrival of Buddhism

Reading due today

- Textbook: pp. 284-297

Assignment

A comparison paper (5%)

- See Assignment W-C at the end of the syllabus

B. External Influences and Internal Exploration: the Nara Period and Heian Period

Reading due today

- Textbook: pp. 299-323
- Murasaki Shikibu, *Tale of Genji*

Assignment

A reading response paper (Murasaki Shikibu): **Post this on blackboard discussion board.** (5%)

- See Assignment W-A at the end of the syllabus

Week 11 Japan (Military Culture and Transformation of Buddhism in Japan)

A. 11/26: Kamakura, Muromachi, and Momoyama Period

Reading due today

- Textbook: pp. 325-353

Assignment

PAPER 1, STAGE 3: By this week, **book a tutor** and get a response on your paper, and revise (5%)

- See Assignment FW-3 at the end of the syllabus.

B. Edo Period

Reading due today

- Textbook: pp. 355-372

Week 12 Japan (Tension between the Western and Japanese Culture/Japanese Women Artists Today/Uniqueness of Asian Art in a Japanese Animation Film)

A. Japan in Tension between Westernization and Local Culture

Reading due today

- Textbook: pp. 373-381
- Yamamura, Midori. Draft for "Exploring a Moment of *Cho Sho Jo*: Economic Bubble, Consumer Culture, and New Women's Art, 1986-1996." In Peyton, Alyssa ed., *Women in the Art and Archaeology of Asia*. Gainesville, FL: The University of

Assignment

A reading response paper (Yamamura) (5%)

- See Assignment W-A at the end of the syllabus

B. Contemporary Visual Culture

In-class screening of Hayao Miyazaki's *Nausicaä of the Valley of the Wind* (117 min)

Assignment

PAPER 2 STAGE 4: CINAL PAPER SUBMISSION

INFORMAL WITING IN CLASS: Which aspects of Asian art (such as narrative development, the idea of nature, attitude toward the natural world, etc.) can you recognize in Hayao Miyazaki's animation film? (5%)

Write a 1-2-page feedback paper.

- See Assignment W-B at the end of the syllabus.

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W-A: READING SUMMARY (5%, formal writing, due **DATE**)

This assignment will fulfill Pathways' goal of:

- Train students to analyze the assigned text, evaluate it, and demonstrate ability to discuss their thoughts reasonably and convincingly in writing.

For each assigned text

- 1) Take notes of some important points that appear in the assigned text
- 2) Think, what is the central argument of this text
- 3) Critically interpret and analyze their central arguments
- 4) Write your reflection: whether you agree or disagree with the central arguments and why.

Length: 1 pg.

Audience: Academic audience.

Purpose: Think that this is a book review. Inform your readers what you read and which aspects of this reading were interesting and why.

You are writing for a well-read audience. Therefore, you must review and polish the text at least three times to make it an exciting reading for your readers.

Formatting your paper: Times New Roman, 12-point font, double spaced with 1-inch margins and page numbers

Your paper **MUST BE** typed. Please format your paper using the following functions.

1. Go to: "Format" > "Document" > "Margins": Set the margin at 1" for all sides of your paper
2. Go to: "Format" > "Paragraph" > "Indents and Spacing" > "Spacing" > "Line spacing": Select "Double"
3. Go to: "Font" > "Font Collections": Select "Times New Roman"
4. Set the font size at "12 point"
5. Go to: "Insert" > "Page Numbers": Select bottom center

How to submit your paper?

The submission link is in the **Assignment folder**.

***DO NOT TYPE DIRECTLY**. SOMETIMES, THE PAGE DOES NOT REGISTER YOUR WRITING.

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W-B: FILM RESPONSE PAPER 1 & 2 (5% informal writing, due **DATE**)

Watch BBC Documentary *Seven Wonders of the Buddhist World*

- 1) Take notes of some ideas that appealed to you while watching the film
- 2) First, write a brief summary of what you saw
- 3) Write freely, what you thought about Buddhism

Length: 1 pg.

Audience: Your classmate.

Purpose: This is free form writing to develop your ideas. Write freely using pen and paper, then post your thoughts using a discussion board.

How to submit your paper?

Submit this writing to the discussion board

Write comments on at least two postings by your classmate.

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W-B: FILM RESPONSE PAPER 2 (5%, formal writing, due **DATE**)

Watch Hayao Miyazaki, dir. *Nausicaä of the Valley of the Wind* (117 min), 1984.

WRITE: How this exemplary work from Japanese popular culture relates to what you have studied in class? For example, think about the narrative development of the handscroll painting or Japanese ways of dealing with nature and the environment.

AUDIENCE: general public

Formatting your paper: Times New Roman, 12-point font, double spaced with 1-inch margins and page numbers

Your paper **MUST BE** typed. Please format your paper using the following functions.

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2. Go to: “Format” > “Paragraph > “Indents and Spacing” > “Spacing” > “Line spacing”: Select “Double”
3. Go to: “Font” > “Font Collections”: Select “Times New Roman”
4. Set the font size at “12 point”
5. Go to: “Insert” > “Page Numbers”: Select bottom center

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W-C: **FORMAL PAPER 1: COMPARE AND CONTRAST** (5%, formal analysis of the art and architecture, due DATE)

Pair up two of the following images. 1) identify the work, country, and year; 2) discuss how they are similar/different; 3) try to discuss each object concerning its social, political, cultural, or historical background; 4) summarize your arguments and write a conclusive line.

AUDIENCE: Specialist

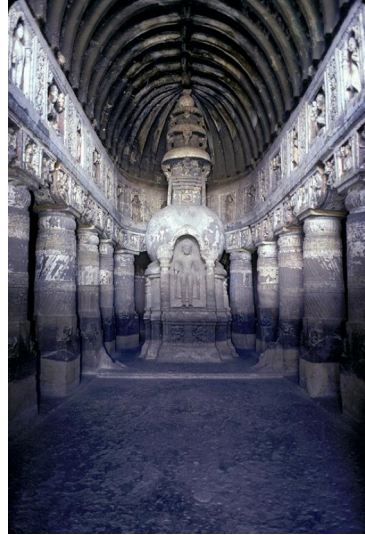
Formatting your paper: Times New Roman, 12-point font, double spaced with 1-inch margins and page numbers

Your paper **MUST BE** typed. Please format your paper using the following functions.

1. Go to: “Format” > “Document” > “Margins”: Set the margin at 1” for all sides of your paper
2. Go to: “Format” > “Paragraph > “Indents and Spacing” > “Spacing” > “Line spacing”: Select “Double”
3. Go to: “Font” > “Font Collections”: Select “Times New Roman”
4. Set the font size at “12 point”
5. Go to: “Insert” > “Page Numbers”: Select bottom center

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FORMAL PAPER 2: FINAL PAPER RESEARCH ABSTRACT: 300 WORDS (5%)

PAPER 2, STAGE 1 (FW-1) FINAL PAPER ABSTRACT.

Prompt: After reviewing the writings about the object/s and understanding other people's interpretations of your elected piece, incorporate a trajectory of literature in abstract (PAPER 2, STAGE 1) and in the introductory paragraph. This paper explains what you will write about in your final paper.

You will need to do the following two things:

1. This paper requires library research to prove your thesis line
2. You must also include some aspects of creative process of the artwork—material and method used—in case you have difficulty, please consult with the instructor.

Use the following resources as the starter:

- **If the artist is known, look for the artist's biography** (Oxford Art Online/Grove Art Online Dictionary).
- Thinking about the period and artistic movement (go over textbook and the MET Heilbrunn Timeline of Art History and paired essays: <https://metmuseum.org/toah/>). Think about cultural pollination, political, social, and economic background, think course readings and class discussion).

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FORMAL PAPER 2, STAGE 2 (FW-2) FINAL PAPER DRAFT 1 (Due DATE) (10%):

Purpose: All writers create a better final product by working on a piece of writing in drafts in a process we call "revision." It is usual for authors to solicit feedback from as many people as possible to improve their communication using writing.

You will need to do the following two things:

1. This paper requires library research to prove your thesis line

Use the following resources as the starter:

- **Artist bios** (Oxford Art Online/Grove Art Online Dictionary); Thinking about the period and artistic movement (go over textbook and the MET Heilbrunn Timeline of Art History and paired essays: <https://metmuseum.org/toah/>). It would be best if you also thought about the political context (course readings and discussion)

2. You also need to make a visual description and use it as additional support evidence

Procedures: Writing the Research Draft

- Write an introductory paragraph in which you state the central theme of your essay.
- Support your opinion with visual analysis and research from the museum's website, library database dictionary, and other sources. You are free to incorporate your values and beliefs.
- Try to think how society, history, politics, and the artist's gender might have informed this work.
- Discuss and describe the significance of the works of art you selected in the societies that created them

3. Write a conclusion in which you sum up the main points of your essay. Make sure to incorporate at least one possible opposing idea and convince your reader by connecting the evidence to back up your thesis line

Submit the paper through Blackboard (link is in the assignment folder)

You will receive the instructor's feedback on this paper.

FORMAL PAPER 3 (FW-3) SUBMIT THE TUTOR EVIDENCE (Due DATE) (5%)

MAKE AN APPOINTMENT WITH THE WRITING TUTOR

Make revisions based on the tutor's suggestion

Submit a piece of evidence that you saw the tutor Blackboard (link is in the assignment folder)

FORMAL PAPER 4 (FW-4)

- Do additional research if necessary.
- Go over the grading rubric.
- Add cover page, illustration, notes, and works cited (Sample paper on Blackboard)

Submit this copy through Blackboard (link is in the assignment folder)

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Final "Art Discussion Paper": Grading Checklist and Point System (Rubric)

Task	Points for Task
Cover page, Illustration, Bibliography plus 6-Page Minimum (1500 words total)	10 points
Written content	80 points
1. Your title forecasts the paper direction	(5)
2. Your essay has a clear thesis statement.	(10)
3. You supported your thesis with firm arguments and backup pieces of evidence	(25)
4. Is your paper easy for a reader to follow? • Written in clear sentences • Each paragraph has a function to prove the thesis line • You have a smooth paragraph transition	(20)
5. Conclusion: • Summarized all the backup arguments • Mention oppositional narrative • Convincingly explained how your argument best supports your thesis	(10)
6. Grammar, spacing, capitalization, and format Formatting your paper: Times New Roman, 12-point font, double spaced, with 1-inch margins and page numbers	(10)
Citations and bibliography in proper Kate L. Turabian A Manual for Writers format	10 points
Total:	100 points

After completing the first draft, think of the following:

- Think that each paragraph is a piece of a puzzle. Do you think they fit in the best way and presenting a coherent narrative?
 - Are there parts that should be shifted or moved around?
 - Are there parts that should be added or deleted?
 - What is missing from the draft?
- Do you think some parts of the draft need more details, explanations, and evidence?

After completing the first draft, think of the following:

- Think that each paragraph is a piece of a puzzle. Do you think they fit in the best way and presenting a coherent narrative?
 - Are there parts that should be shifted or moved around?
 - Are there parts that should be added or deleted?
 - What is missing from the draft?
- Do you think some parts of the draft need more details, explanations, and evidence?

Peer Review Guidelines

Title: Does the title forecasts the paper direction?

Find a thesis line in your partner's writing.

- Do you think the thesis is supported by solid arguments and backup pieces of evidence?

Body of the text: Is this paper easy for a reader to follow?

- Written in clear sentences
- Each paragraph has a function to prove the thesis line
- You have a smooth paragraph transition.

Conclusion:

- Summarized all the backup arguments
- Mentioned oppositional narrative
- Convincingly explained how your argument best supports your thesis.

How are capitalization, spelling, and grammar of your friend?

What would be your assessment of this writing? If it is not an A paper, can you suggest improving it, considering all the above elements?

Formatting: *Times New Roman*, 12-point font, double spaced, with 1-inch margins and page numbers

Citation: Did the author properly acknowledge the sources?

For socio-historical, religious, environmental, and aesthetic reference

- Addiss, Stephens, and Audrey Yoshiko Seo. *How to Look at Japanese Art*. New York: Harry Abrams Inc., 1996.
- 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.
- Lee, De-nin. *Eco-Art History in East and Southeast Asia*. New Castle upon Tyne, UK: Cambridge Scholars Publishing, 2018.
- 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.