COURSE OUTLINE
New York City College of Technology
Humanities Department

COURSE CODE: ARTH 1108
TITLE: The Arts of Asia Syllabus
3 Hours / 3 Credits [AES Core]

COURSE DESCRIPTION: This survey course examines historical developments of art and architecture in Asia, with emphasis on China, from the Neolithic period to modern times, and their role in the formation of Asian cultures. We will explore such topics as art and afterlife, art and religion, art and state power, landscape painting and the understanding of nature, art and garden culture, and the East and the West in modern and contemporary art, etc. We will investigate such art forms as ceramics, sculpture, painting and calligraphy, architecture and garden design. We will discuss important artifacts in light of medium, form and style, historical context, iconographical meaning, and their religious and social functions.

COURSE CO/PREREQUISITE (S): CUNY Proficiency for Reading and Writing

RECOMMENDED/TYPICAL/REQUIRED TEXTBOOK (S) and/or MATERIALS*
Textbooks differ from course to course. Two department samples are provided below:

Title: The Arts of China
Edition: 5nd
Authors: Sullivan, Michael
Publisher: University of California Press

Title: Asian Art (Blackwell Anthologies in Art History)
Authors: Brown, Rebecca M and Deborah S. Hutton
Publisher: Blackwell Publishing

SAMPLE SEQUENCE OF TOPICS AND TIME ALLOCATIONS*

Week 01

Week 02

Week 03

Week 04

Week 05

Week 06

Week 07 Art and Technology: The Great Achievements of Chinese Porcelain from Han to Qing Dynasties: Reading: Michael Sullivan, The Arts of China, Chapter 4, pp. 96–97; Chapter 5, pp. 127–129; Chapter 6, pp. 153–161; Chapter 7, pp. 196–205; Chapter 8, pp. 222–225; Chapter 9, pp. 251–255; Chapter, pp. 276–284.


Week 15 Final Test (no make–up test)

COURSE INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

<table>
<thead>
<tr>
<th>LEARNING OUTCOMES</th>
<th>ASSESSMENT METHODS</th>
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</thead>
<tbody>
<tr>
<td>1. Articulate how meaning is created in the arts and how experience is interpreted and conveyed.</td>
<td>1. Analysis of artwork discussed in during exams and in-class discussions.</td>
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2. Use appropriate resources to conduct research and to communicate in written format.

2. Visits to museums, textbook readings, lecture and observation notes, and images gathered throughout the semester will prepare students for the museum paper assignment and 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 written assignments.

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**GENERAL EDUCATION INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS**

<table>
<thead>
<tr>
<th>LEARNING OUTCOMES: World Cultures/Global Issues</th>
<th>ASSESSMENT METHODS</th>
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<tbody>
<tr>
<td>1. Gather, interpret, and assess information from a variety of sources and points of view.</td>
<td>1. Notes from Class lectures and Textbook Readings provide the student 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.</td>
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<tr>
<td>2. Evaluate evidence and arguments critically or analytically.</td>
<td>2. In Illustrated Class Lectures, Class Discussion, and Textbook Readings students gain a familiarity with numerous works of Asian art and come to evaluate this visual evidence and course concepts in great detail. In Class Discussions students are encouraged to question traditional interpretations and perspectives.</td>
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<tr>
<td>3. Produce well-reasoned written or oral arguments using evidence to support conclusions.</td>
<td>3. In the written portions of the 4 Slide Examinations, students are required to give well-written responses that incorporate concepts and terminology learned in Class Lectures and Textbook Readings. In Class Discussion students are guided in how to articulate their responses to examples of Asian art illustrated in Class Lectures and Textbook Readings.</td>
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<tr>
<td>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.</td>
<td>4. Class Lectures, Textbook Readings, and Supplemental Readings emphasize the fundamental methods of art history from <em>formal analysis</em> and <em>iconographic interpretation</em> 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 4 Examinations and 2 Quizzes.</td>
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<tr>
<td>5. Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.</td>
<td>5. Illustrated Class Lectures and Textbook Readings examine the thematic subjects found in the Arts of Islam and analyze its diverse cultural perspectives from more than one point of view.</td>
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</tbody>
</table>
6. Analyze the historical development of one or more non-U.S. societies.  

6. In Illustrated Class Lectures, Class Discussion, and Textbook Readings the study of Asian art and architecture is primarily concerned with how artistic production is seen to document and reflect the historical development of China, Japan, Korea, and India.

7. Analyze the significance of one or more major movements that have shaped the world's societies.  

7. In Illustrated Class Lectures, Class Discussion, and Textbook Readings the study of Asian art is largely concerned with how the religions of Buddhism, Taoism, Confucianism, Hinduism, and Islam shaped the material and visual cultures of China, Japan, Korea, and India.

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. Class 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.

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**SCOPE OF ASSIGNMENTS and other course requirements**

**1. Museum Visit:** Students are encouraged to visit the following museums on their own:

- The Metropolitan Museum of Art, NYC: [www.metmuseum.org](http://www.metmuseum.org)
- The Brooklyn Museum of Art, NYC: [www.brooklynmuseum.org](http://www.brooklynmuseum.org)
- Asia Society Museum, NYC: [www.asiasmuseum.org](http://www.asiasmuseum.org)
- China Institute, NYC: [www.chinainstitute.org](http://www.chinainstitute.org)

**2. Readings and Lectures**

The format of this course is primarily slide–based lectures. Our survey will proceed in basically chronological order, with some shifts and overlaps according to the topics. Class discussions are always encouraged. Students are strongly advised to take notes in all lectures.

**3. Four Slide Tests:**

Four slide tests based on the assigned readings, lectures and class discussions will be given during the semester. Each test will last about 30 – 60 minutes. Students who arrive after the first 15 minutes of class and will receive no credit for the test they miss. No makeup test will be given for any one of the four tests. The slide tests will be given in the format of multiple–choice and/or short questions–and–answers. A review will be given one week before each test.

**METHOD OF GRADING – elements and weight of factors determining the students’ grade**

(1) Attendance and class participation: 20%;
(2) Four Slide Tests: 80% (20% for each).

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**ACADEMIC INTEGRITY POLICY STATEMENT**

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. The complete text of the College policy on Academic Integrity may be found in the catalog.

**COLLEGE POLICY ON ABSENCE/LATENESS**

A student may be absent without penalty for 10% of the number of scheduled class meetings during the semester as follows:

<table>
<thead>
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<th>Class Meets</th>
<th>Allowable Absence</th>
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<tbody>
<tr>
<td>1 time/week</td>
<td>2 classes</td>
</tr>
<tr>
<td>2 times/week</td>
<td>3 classes</td>
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<tr>
<td>3 times/week</td>
<td>4 classes</td>
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**Each department and program may specify in writing a different attendance policy for courses with laboratory, clinical or field work. If the department does not have a written attendance policy concerning courses with laboratory, clinical or field work, the College policy shall govern.**

**HUMANITIES DEPARTMENT POLICY ON ABSENCES/LATENESS**

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<th>Class Meets</th>
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</thead>
<tbody>
<tr>
<td>1 time/week</td>
<td>1 1/2 classes</td>
</tr>
<tr>
<td>2 times/week</td>
<td>3 classes</td>
</tr>
<tr>
<td>3 latenesses</td>
<td>equal one absence</td>
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</tbody>
</table>

There are no excused absences, since a student who is not in a class for any reason is not receiving the benefit of the education that is taking place. The professor will keep accurate, detailed records of all absences from class, and may assign a WU grade (withdrew unofficially) to any student who exceeds that limit. A student is required to take the responsibility of keeping track of his/her own absence from class. When it exceeds four hours, he or she should make an appointment to discuss the problem with the professor.

*depending on department policy these may be uniform and required of all instructors of the course or there may be guidelines or samples from which instructors may select or adapt):

Attached course outline written by: Denise Scannell  
Reviewed/Revised by: Ann Delilkan  
Date: June 1, 2012  
Date: June 10, 2012