

# APPENDIX D: COURSE REVISION FORM

BOROUGH OF MANHATTAN  
COMMUNITY COLLEGE The City  
University of New York

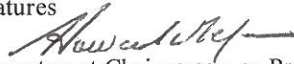


## Curriculum Proposal **COURSE REVISION**

1. Name of Department: Music and Art
2. Name and Number of course: ART251:Asian Art History
3. \_\_\_\_\_ This course is being withdrawn. (Go to 5)
4.   x   Course revised. Check appropriate items.
- \_\_\_\_\_ Change course number from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change course title from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change course hours from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change course credit from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change basic skills requirements from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change prerequisites from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change corequisites from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change course description. Attach a copy of old and new description.
- \_\_\_\_\_ Other (Specify)
5. Reason(s) for change(s): For inclusion in Pathways/Common Core
6. Date effective: Fall 2014
7. Attach justification that the course revision reflects the goals for all curricula passed by Faculty Council in May, 1988
8. Attach justification that the course revision reflects the General Education goals for all curricula passed by Faculty Council in May, 2006.

.....

9. Attach department(s) minutes approving this proposal.

### Signatures

- |  |                       |
|--|-----------------------|
| 1.  | <u>MARCH 18, 2014</u> |
| Department Chairperson or Program Director   | Date                  |
| 2.  | <u>3/18/14</u>        |
| Scheduling Officer (Advised as to Course Code)   | Date                  |
| 3.  | <u>3/24/14</u>        |
| Dean of Academic Affairs (Advised as to format)  | Date                  |
| 4. _____   | _____                 |
| Chairperson of Curriculum Committee  | Date                  |
| (After the approval of the Curriculum Committee)                                       |                       |

## CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

<b>College</b>	CUNY BMCC
<b>Course Number</b>	251
<b>Course Title</b>	ASIAN ART HISTORY
<b>Department(s)</b>	MUSIC & ART
<b>Discipline</b>	ART HISTORY
<b>Subject Area</b>	CREATIVE EXPRESSION
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Pre-requisites</b>	ACR-094, ESL-094, and ENG-088
<b>Mode of Instruction</b>	Select only one:  <input checked="" type="checkbox"/> In-person <input type="checkbox"/> Hybrid <input type="checkbox"/> Fully on-line
<b>Course Attribute</b>	Select from the following:  <input type="checkbox"/> Freshman Seminar <input type="checkbox"/> Honors College <input type="checkbox"/> Quantitative Reasoning <input type="checkbox"/> Writing Intensive <input type="checkbox"/> Other (specify): _____
<b>Catalogue Description</b>	This course investigates the history and development of Asian Art, including East Asia, South Asia, and Southeast Asia, from the Neolithic period to the nineteenth century. We will study significant artworks, including painting, sculpture, and architecture, in relation to the socio-historical contexts in which they were created. We also will explore distinctive artistic styles, forms, and aesthetics of Asian art along with themes, beliefs, and diverse cultural characteristics associated with them.
<b>Syllabus</b>	Included
<b>Waivers for 4-credit Math and Science Courses</b>	
All Common Core courses must be 3 credits and 3 hours.	
Waivers for 4-credit courses will only be accepted in the required areas of Mathematical and Quantitative Reasoning and Life and Physical Sciences. Such waivers will only be approved after a sufficient number of 3-credit/3-hour math and science courses are approved for these areas.	
<b>If you would like to request a waiver please check here:</b>	<input type="checkbox"/> Waiver requested
<b>If waiver requested:</b> Please provide a brief explanation for why the course will be 4 credits.	
<b>If waiver requested:</b> Please indicate whether this course will satisfy a major requirement, and if so, which major requirement(s) the course will fulfill.	

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.)

**Required**

- English Composition
- Mathematical and Quantitative Reasoning
- Life and Physical Sciences

**Flexible**

- World Cultures and Global Issues
- US Experience in its Diversity
- Creative Expression
- Individual and Society
- Scientific World

**Learning Outcomes**

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

**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.

**C. Creative Expression**

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

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>• Students will write a formal research paper based on a work of art they have chosen at an art museum or gallery such as the Metropolitan Museum of Art, the Rubin Museum of Art, and the Asia Society.</li> <li>• Students will visit libraries and museums as well as read publications that specialize in Asian Art.</li> </ul> | <ul style="list-style-type: none"> <li>• Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul> |
| <ul style="list-style-type: none"> <li>• Students will use reading assignments to critically analyze Asian art during class presentations given by the instructor.</li> <li>• Students will assert in their research papers whether or not they agree with an author's assessment of a work by using their own observation skills as well as research.</li> </ul>          | <ul style="list-style-type: none"> <li>• Evaluate evidence and arguments critically or analytically.</li> </ul>                             |
| <ul style="list-style-type: none"> <li>• Students will identify eras and cultures of Asian art and analyze this art using art terminology through classroom discussion of concepts and methods, along with oral and written quizzes.</li> </ul>  | <ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>  |

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

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>• Students will recognize, compare, and analyze specific artworks using art terminology and attending to methods, materials, and cultural analysis of discrete cultures in quizzes, exams, and home assignments.</li> </ul>   | <ul style="list-style-type: none"> <li>• 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.</li> </ul> |
| <ul style="list-style-type: none"> <li>• Students will show an understanding of the roles of painting, sculpture, and architecture in religious, political, and social context in distinct cultures and eras in East Asia, South Asia, and Southeast Asia from the Neolithic period to the nineteenth century. For example, they will understand how Chinese painting not only innovated in light of new media such as photography and moving image technologies but also preserved a connection to traditional practice.</li> </ul> | <ul style="list-style-type: none"> <li>• 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.</li> </ul>   |
| <ul style="list-style-type: none"> <li>• Students will write a final paper using research and art terminology to show how meaning is created in a specific artwork or set of artworks chosen from among those viewed during a visit to a museum.</li> </ul>  | <ul style="list-style-type: none"> <li>• Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</li> </ul>  |

Borough of Manhattan Community College  
**The City University of New York**  
**Department of Music and Art**

**Title of Course:** Asian Art History

Instructor:

**Course Number:** ART 251

Office:

Phone:

Class hours: 3 Credits: 3

E-mail:

**Course Description:**

This course investigates the history and development of Asian Art, including East Asia, South Asia, and Southeast Asia, from the Neolithic period to the nineteenth century. We will study significant artworks, including paintings, sculptures, and architecture, in relation to the socio-historical contexts in which they were created. We will also explore the distinctive art styles, forms, and aesthetics of Asian art along with themes, beliefs, and diverse cultural characteristics associated with them.

**Basic Skills:** ACR-094, ESL-094, and ENG-088

<b>Learning Outcomes</b>	
In the left column explain the assignments and course attributes that will address the learning outcomes in the right column.	
<p><b>II. Flexible Core (18 credits)</b>            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.</p>	
<p><b>C. Creative Expression</b></p>	
<p>A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.</p>	
<ul style="list-style-type: none"> <li>• Students will write a formal research paper based on a work of art they have chosen at an art museum or gallery such as the Metropolitan Museum of Art, the Rubin Museum of Art, and the Asia Society.</li> <li>• Students will visit the libraries of museums as well as read publications that specialize in Asian Art.</li> </ul>	<ul style="list-style-type: none"> <li>• Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will use reading assignments to critically analyze Asian art during class presentations given by the instructor.</li> <li>• Students will assert whether or not they agree with an author's assessment of a work by using their own observation skills as well as research in their research papers.</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate evidence and arguments critically or analytically.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will identify eras and cultures of Asian art and analyze this art using art terminology through classroom discussion of concepts and methods, along with oral and written quizzes.</li> </ul>	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>
<p>A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
<ul style="list-style-type: none"> <li>• Students will recognize, compare, and analyze specific artworks using art terminology and attending to methods, materials, and cultural analysis of discrete cultures in quizzes, exams, and home assignments.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will show an understanding of the roles of painting, sculpture, and architecture in religious, political, and social context in distinct cultures and eras in East Asia, South Asia, and Southeast Asia from the Neolithic period to the nineteenth century. For example, they will understand how Chinese painting not only innovated in light of new media such as photography and moving image technologies but also preserved a connection to traditional practice.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will write a final paper using research and art terminology to</li> </ul>	<ul style="list-style-type: none"> <li>• Articulate how meaning is created in the arts or communications and how</li> </ul>



show how meaning is created in a specific artwork or set of artworks chosen from among those viewed during a visit to a museum.	experience is interpreted and conveyed.
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<b>Student Learning Outcomes</b>	<b>Measurements</b>
<ul style="list-style-type: none"> <li>• Students will employ basic vocabulary of terms related to the study of visual arts including architecture.</li> </ul>	<ul style="list-style-type: none"> <li>• In quizzes and exams, students will recall and write definitions and use proper terminology in image identification questions</li> <li>• In informal writing assignments, students will respond to images presented in class</li> <li>• In a formal writing assignment, students will complete an essay on an artwork in a museum.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will identify a chronology of cultures, artists, artworks, and art historical concepts in the context of intellectual, cultural, political and social history. <ul style="list-style-type: none"> <li>○ Recall relevant dates of art</li> <li>○ Recognize forms and concepts relevant to particular historical eras</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• In quizzes and exams, students will answer questions about chronology, forms, styles, and concepts related to artworks.</li> <li>• In a formal writing assignment, students will research and write about an artist's socio-historical context.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will express focused observational skills <ul style="list-style-type: none"> <li>○ Recall previously seen artworks</li> <li>○ Identify and describe features of a familiar artwork</li> <li>○ Interpret features of an unfamiliar artwork</li> <li>○ Compare features of artworks</li> <li>○ Recall class discussion and identify forms and historical styles of works studied in class</li> <li>○ Employ previous discussion and readings in the identification of form and historical style in unfamiliar works.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• In quizzes and exams, students will recall artist, title, and historical period of artworks</li> <li>• In quizzes and exams, students will be able to discuss the form, style, and major concepts and context of artworks</li> <li>• Class discussion will allow students to observe and analyze artworks presented.</li> <li>• In informal writings cued to images presented in class, students will provide analysis of style and context.</li> <li>• In a formal writing assignment, students will provide more extensive analysis of an artwork.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will demonstrate an understanding of the historical, political, philosophical, or sociological context of art in different cultures and periods.</li> </ul>	<ul style="list-style-type: none"> <li>• In quizzes and exams, students will answer specific questions about the historical context of artworks and write brief essays in that regard.</li> <li>• Class discussion of artworks presented.</li> <li>• For a formal writing assignment, students will research and write an essay on an artwork in a local museum. Students are required to employ and evaluate multiple sources for this research.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will participate in class as active listeners and work cooperatively in groups.</li> </ul>	<ul style="list-style-type: none"> <li>• Students will complete writing assignments in class, conduct group work and contribute to class discussions.</li> </ul>

<b>General Education Learning Outcomes</b>	<b>Measurements</b>
<p><b>Arts &amp; Humanities:</b> Students will demonstrate knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.</p>	<p>Students will write a formal paper about an artwork in a museum in which they describe the artwork's formal features and research and write about its socio-historical context. In this paper, students also will critique the artwork.</p>

<p><b>Communication Skills:</b> Students will express ideas clearly in written form and employ critical reading skills to analyze written material.</p>	<p>Students will have informal and formal writing assignments during the semester. In class discussions, students are expected to discuss specific artworks and broader concepts in the visual arts. Students are required to employ and evaluate multiple sources for research in their term paper. In a formal writing assignment, students will be asked to evaluate readings.</p>
<p><b>Values:</b> Students will report informed choices based on an understanding of personal values, human diversity, multicultural awareness and social responsibility.</p>	<p>Class discussions will address ethical issues related to the visual arts and encourage respect for diversity by raising awareness of artworks from other times and places in their social, cultural, and historical contexts</p>

**Required Texts:**

Mitter, Partha. *Indian Art*. Oxford: Oxford University Press, 2001.  
Stanley-Baker, Joan. *Japanese Art*. New York: Thames & Hudson, 2003.  
Tregear, Mary. *Chinese Art*. New York: Thames & Hudson, 2003.

**Other Resources:** Appropriate resources as determined by the professor

**Use of Technology:** Fully-wired smart classroom with computer and digital projector

**Evaluation and Requirements/Assignments:**

Assignment	Weight
Journal (Informal writing)	15% of final grade
Quizzes (3: 5% each)	15% of final grade
Exams (2: 20% each)	40% of final grade
Formal Research Paper	20% of final grade
Participation	10% of final grade

**College Attendance Policy:**

At BMCC, the maximum number of absences is limited to one more hour than the number of hours a class meets in one week.

**Academic Adjustments for Students with Disabilities:**

Students with disabilities who require reasonable accommodations or academic adjustments for this course must contact the Office of Services for Students with Disabilities. BMCC is committed to providing equal access to all programs and curricula to all students.

**BMCC Policy on Plagiarism and Academic Integrity Statement:**

Plagiarism is the presentation of someone else' ideas, words, or artistic, scientific or technical work as one's own creation. Using the idea or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has guides designed to help students to appropriately identify a cited work. The full policy can be found on BMCC's web site. [www.bmcc.cuny.edu](http://www.bmcc.cuny.edu). For further information on integrity and behavior, please consult the college bulletin (also available online.)

Week	Topic	Objects	Formal Concepts	Cultural Concepts	Tasks/Tests
1	<b>Introduction</b> Basic Terms, Geography, and Chronology	Weiwei, Colored Vases  Murakami, Flower Ball	Overview of formal  properties of visual arts and architecture	Eastern v. Western Art  Global Art	Introduce formal and contextual analyses
2	<b>Indian Art</b> Indus Valley and Buddhist Art in India and Pakistan	Mohenjodaro Yogic seal The Great Stupa Seated Buddha preaching	Urban planning Sculpture in the round Relief sculpture	Upanishads Buddhism Bodhistava	Review of terms for formal analysis
3	<b>Indian Art</b> Hindu and Islamic Art	Dharmajara Ratha Shiva as Natarja Kandarya Mahadeva temple Taja Mahal Bichitr, Jahangir Preferring a Sufi to Kings	Mughal-style painting	Hinduism Bhavavad Gita Garbhagriha Islam	Comparison between the 3 major religions
4	<b>Chinese Art</b> Neolithic and Bronze Age Art	Jade cong Oracle bone script Bronze Ding Bronze Yu	Piece-mold casting	Logographic writing Royal burial practices	Quiz 1
5	<b>Chinese Art</b> Qin and Han Dynasties and Buddhist Art	Tomb of Qin Shihuangdi  Tomb of Lady Dai Colossal Buddha Admonitions of the Inductress to the Ladies of the Palace	Terracotta  Silk painting Calligraphy	Xie He, Canons of  Painting	Introduction  to research and citation for art history
6	<b>Chinese Art</b> Northern and Southern Dynasties, Northern Song, Court, and Chan Art	Fan Kuan, Traverlers in Mountains and Streams Liang Kai, Hui Neng Chopping Bamboo Southern Song bottle vase	Scroll painting	Chan (Zen) Buddhism Litterati	Comparison between Indian and Chinese Buddhism
7	<b>Chinese Art</b> Ming and Qing Dynasty Art	Ming dynasty vases Xuande period chest Imperial Palace, Beijing Lion Grove Garden	Porcelain Lacquer	Feng Shui Individualists	
8	<b>Midterm</b>				Midterm
9	<b>Korean Art</b>  Three Kingdoms Art	Crown from Tomb 98  Maitreya Goguryeo tomb paintings	Bracket architecture Hand scroll illustration	Goguryeo, Silla, and  Baekje	
10	<b>Korean Art</b> Koryo and Choson Period Art	Ewer with lid White porcelain jar Throne Hall, Gyeongbokgung	Celadon Underglaze	Seonbis Hermit Kingdom Uigwe	Quiz 2
11	<b>Japanese Art</b> Prehistoric, Asuka, and Nara Periods	Jomon vessel Mount tomb of Nintoku Haniwa figure Grand Shrine at Ise	Mortise-and-tenon	Shinto Kami	Discussion of research paper topics
12	<b>Japanese Art</b> Heian Art	Ho-o-do, Byodo-in Kondo, Todaiji complex	Pagoda Kondo	Fujiwara clan Esoteric Buddhism	Formal paper due
13	<b>Japanese Art</b>	Heiji Monogatari scroll	Shin style	Shogun and samurai	Quiz 3

	Kamakura and Muromachi Period Art	Portrait of Uesugi Shigefusa Toyo, Haboku Landscape Garden of the Daisen-in		Zen garden Noh theater	Comparison of interior and exterior space
14	<b>Japanese Art</b> Azuchi-Momyama and Edo Periods Art	Hall of Nishi Hongan-ji Kano Eitoku, Cypress Trees Sen no Rikyu, Tea house Hon'ami Koetseu, tea bowl Katsura Detached Palace Hokusai, The Great Wave of Kanagawa	Painted screens Fusuma Ukiyo-e style prints Woodblock	Tea ceremony Wabi and sabi Meishoe Meiji Resoration	Comparison between Korean and Japanese Art
15	<b>Final Exam</b>				Final

**BOROUGH OF MANHATTAN COMMUNITY COLLEGE**  
**City University of New York**  
**Minutes Music and Art Faculty Meeting**

**Date:** March 12, 2014

**Location:** Room F326

The meeting convened at 3:00 p.m. with Howard Meltzer presiding.

**Present:** Douglas Anderson, Simon Carr, Betty Copeland, Christine Free, Patricia Genova, Peter (Xico) Greenwald, Sarah Haviland, Ann Hjelle, Peter Hollerbach, Maureen Keenan, Joyce Moorman, Michael Morford, Robert Reed, Thaddeus Radell, Lyubov Shumova, Alizabeth Towery, Andrew Wasserman, Eugenia Yau, Florence Quideau, Jessica Ramirez, Sarah Madole, Elisa Decker   Adjuncts: Jennifer Gamet

Minutes of December 11, 2013 read and accepted

Minutes of February 12, 2014 accepted with amendments.

**Chair's Report**

Department meetings are scheduled for April 9<sup>th</sup> and May 7<sup>th</sup>.

Faculty viewed Powerpoint presentation about On-line student evaluations

Current information about search for provost provided

Discussion of certification rosters

Report on Music 107 and Art History syllabi - submitted to Curriculum Committee

Faculty were apprised on the continuing issues with enrollment, dates of early advisement, progress on the searches for fulltime faculty, staff lounge in Fiterman.

As related to the February 23<sup>rd</sup> event – faculty will be asked to sign releases in recording faculty performances

Faculty observation schedule will be posted.

Annual review for every faculty member will be initiated.

**Committee Reports.**

*Assessment and Curriculum*

Faculty voted on and accepted the current courses, ART113: History of Graphic Design, ART221: Pre-Columbian Art of Mesoamerica and the Andes, and ART251: Asian Art History. These courses were updated for inclusion in the Creative Expression category in the Common Core.

Alizabeth Towery reported on the need to retire old classes from the department's offering. The committee will report at next meeting.

Procedure to present new course strategy

Rubric to be researched for all 100 level course.

Audition procedures will be redefined.

*Facilities & Scheduling*

Thaddeus Radell will set up faculty observation schedule.

Faculty with facilities issues were advised to contact Xico Greenwald

*PSC/CUNY*

Pat Genova reported "Teach CUNY" and handouts were available for all faculty

**New Business:**

James Boyle presented information about evacuation plan for Fiterman

Meeting adjourned 4:00 p.m.

Respectfully submitted,

Pat Genova

Secretary

cc: Senior Vice Robert Messina, Howard Meltzer

**BOROUGH OF MANHATTAN COMMUNITY COLLEGE**  
**The City University of New York**

March 5, 14

To Whom It May Concern:

This is to confirm that the revised Art 251 course contains and reflects the goals for all curricula passed by the faculty Council in May 1988 and the General Education goals passed by the Academic Senate in May 2006.

Howard Meltzer, Chair  
Department of Modern Languages



## CUNY Common Core Course Submission Form

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<b>College</b>	CUNY BMCC
<b>Course Number</b>	251
<b>Course Title</b>	ASIAN ART HISTORY
<b>Department(s)</b>	MUSIC & ART
<b>Discipline</b>	ART HISTORY
<b>Subject Area</b>	CREATIVE EXPRESSION
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Pre-requisites</b>	ACR-094, ESL-094, and ENG-088
<b>Mode of Instruction</b>	Select only one:  <input checked="" type="checkbox"/> In-person <input type="checkbox"/> Hybrid <input type="checkbox"/> Fully on-line
<b>Course Attribute</b>	Select from the following:  <input type="checkbox"/> Freshman Seminar <input type="checkbox"/> Honors College <input type="checkbox"/> Quantitative Reasoning <input type="checkbox"/> Writing Intensive <input type="checkbox"/> Other (specify): _____
<b>Catalogue Description</b>	This course investigates the history and development of Asian Art, including East Asia, South Asia, and Southeast Asia, from the Neolithic period to the nineteenth century. We will study significant artworks, including painting, sculpture, and architecture, in relation to the socio-historical contexts in which they were created. We also will explore distinctive artistic styles, forms, and aesthetics of Asian art along with themes, beliefs, and diverse cultural characteristics associated with them.
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<b>If you would like to request a waiver please check here:</b>	<input type="checkbox"/> Waiver requested
<b>If waiver requested:</b> Please provide a brief explanation for why the course will be 4 credits.	
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**Flexible**

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<ul style="list-style-type: none"> <li>• Students will use reading assignments to critically analyze Asian art during class presentations given by the instructor.</li> <li>• Students will assert in their research papers whether or not they agree with an author's assessment of a work by using their own observation skills as well as research.</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate evidence and arguments critically or analytically.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will identify eras and cultures of Asian art and analyze this art using art terminology through classroom discussion of concepts and methods, along with oral and written quizzes.</li> </ul>	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>

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

<ul style="list-style-type: none"> <li>• Students will recognize, compare, and analyze specific artworks using art terminology and attending to methods, materials, and cultural analysis of discrete cultures in quizzes, exams, and home assignments.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will show an understanding of the roles of painting, sculpture, and architecture in religious, political, and social context in distinct cultures and eras in East Asia, South Asia, and Southeast Asia from the Neolithic period to the nineteenth century. For example, they will understand how Chinese painting not only innovated in light of new media such as photography and moving image technologies but also preserved a connection to traditional practice.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will write a final paper using research and art terminology to show how meaning is created in a specific artwork or set of artworks chosen from among those viewed during a visit to a museum.</li> </ul>	<ul style="list-style-type: none"> <li>• Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</li> </ul>

Borough of Manhattan Community College  
**The City University of New York**  
**Department of Music and Art**

**Title of Course:** Asian Art History

**Instructor:**

**Course Number:** ART 251

**Office:**

**Phone:**

**Class hours:** 3 **Credits:** 3

**E-mail:**

**Course Description:**

This course investigates the history and development of Asian Art, including East Asia, South Asia, and Southeast Asia, from the Neolithic period to the nineteenth century. We will study significant artworks, including paintings, sculptures, and architecture, in relation to the socio-historical contexts in which they were created. We will also explore the distinctive art styles, forms, and aesthetics of Asian art along with themes, beliefs, and diverse cultural characteristics associated with them.

**Basic Skills:** ACR-094, ESL-094, and ENG-088

<b>Learning Outcomes</b>	
<b>In the left column explain the assignments and course attributes that will address the learning outcomes in the right column.</b>	
<p><b>II. Flexible Core (18 credits)</b>            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.</p>	
<p><b>C. Creative Expression</b></p>	
<p>A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.</p>	
<ul style="list-style-type: none"> <li>• Students will write a formal research paper based on a work of art they have chosen at an art museum or gallery such as the Metropolitan Museum of Art, the Rubin Museum of Art, and the Asia Society.</li> <li>• Students will visit the libraries of museums as well as read publications that specialize in Asian Art.</li> </ul>	<ul style="list-style-type: none"> <li>• Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will use reading assignments to critically analyze Asian art during class presentations given by the instructor.</li> <li>• Students will assert whether or not they agree with an author's assessment of a work by using their own observation skills as well as research in their research papers.</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate evidence and arguments critically or analytically.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will identify eras and cultures of Asian art and analyze this art using art terminology through classroom discussion of concepts and methods, along with oral and written quizzes.</li> </ul>	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>
<p>A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
<ul style="list-style-type: none"> <li>• Students will recognize, compare, and analyze specific artworks using art terminology and attending to methods, materials, and cultural analysis of discrete cultures in quizzes, exams, and home assignments.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will show an understanding of the roles of painting, sculpture, and architecture in religious, political, and social context in distinct cultures and eras in East Asia, South Asia, and Southeast Asia from the Neolithic period to the nineteenth century. For example, they will understand how Chinese painting not only innovated in light of new media such as photography and moving image technologies but also preserved a connection to traditional practice.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will write a final paper using research and art terminology to</li> </ul>	<ul style="list-style-type: none"> <li>• Articulate how meaning is created in the arts or communications and how</li> </ul>

show how meaning is created in a specific artwork or set of artworks chosen from among those viewed during a visit to a museum.	experience is interpreted and conveyed.
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<b>Student Learning Outcomes</b>	<b>Measurements</b>
<ul style="list-style-type: none"> <li>• Students will employ basic vocabulary of terms related to the study of visual arts including architecture.</li> </ul>	<ul style="list-style-type: none"> <li>• In quizzes and exams, students will recall and write definitions and use proper terminology in image identification questions</li> <li>• In informal writing assignments, students will respond to images presented in class</li> <li>• In a formal writing assignment, students will complete an essay on an artwork in a museum.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will identify a chronology of cultures, artists, artworks, and art historical concepts in the context of intellectual, cultural, political and social history. <ul style="list-style-type: none"> <li>○ Recall relevant dates of art</li> <li>○ Recognize forms and concepts relevant to particular historical eras</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• In quizzes and exams, students will answer questions about chronology, forms, styles, and concepts related to artworks.</li> <li>• In a formal writing assignment, students will research and write about an artist's socio-historical context.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will express focused observational skills <ul style="list-style-type: none"> <li>○ Recall previously seen artworks</li> <li>○ Identify and describe features of a familiar artwork</li> <li>○ Interpret features of an unfamiliar artwork</li> <li>○ Compare features of artworks</li> <li>○ Recall class discussion and identify forms and historical styles of works studied in class</li> <li>○ Employ previous discussion and readings in the identification of form and historical style in unfamiliar works.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• In quizzes and exams, students will recall artist, title, and historical period of artworks</li> <li>• In quizzes and exams, students will be able to discuss the form, style, and major concepts and context of artworks</li> <li>• Class discussion will allow students to observe and analyze artworks presented.</li> <li>• In informal writings cued to images presented in class, students will provide analysis of style and context.</li> <li>• In a formal writing assignment, students will provide more extensive analysis of an artwork.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will demonstrate an understanding of the historical, political, philosophical, or sociological context of art in different cultures and periods.</li> </ul>	<ul style="list-style-type: none"> <li>• In quizzes and exams, students will answer specific questions about the historical context of artworks and write brief essays in that regard.</li> <li>• Class discussion of artworks presented.</li> <li>• For a formal writing assignment, students will research and write an essay on an artwork in a local museum. Students are required to employ and evaluate multiple sources for this research.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will participate in class as active listeners and work cooperatively in groups.</li> </ul>	<ul style="list-style-type: none"> <li>• Students will complete writing assignments in class, conduct group work and contribute to class discussions.</li> </ul>

<b>General Education Learning Outcomes</b>	<b>Measurements</b>
<p><b>Arts &amp; Humanities:</b> Students will demonstrate knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.</p>	<p>Students will write a formal paper about an artwork in a museum in which they describe the artwork's formal features and research and write about its socio-historical context. In this paper, students also will critique the artwork.</p>

<p><b>Communication Skills:</b> Students will express ideas clearly in written form and employ critical reading skills to analyze written material.</p>	<p>Students will have informal and formal writing assignments during the semester. In class discussions, students are expected to discuss specific artworks and broader concepts in the visual arts. Students are required to employ and evaluate multiple sources for research in their term paper. In a formal writing assignment, students will be asked to evaluate readings.</p>
<p><b>Values:</b> Students will report informed choices based on an understanding of personal values, human diversity, multicultural awareness and social responsibility.</p>	<p>Class discussions will address ethical issues related to the visual arts and encourage respect for diversity by raising awareness of artworks from other times and places in their social, cultural, and historical contexts</p>

**Required Texts:**

Mitter, Partha. *Indian Art*. Oxford: Oxford University Press, 2001.  
Stanley-Baker, Joan. *Japanese Art*. New York: Thames & Hudson, 2003.  
Tregear, Mary. *Chinese Art*. New York: Thames & Hudson, 2003.

**Other Resources:** Appropriate resources as determined by the professor

**Use of Technology:** Fully-wired smart classroom with computer and digital projector

**Evaluation and Requirements/Assignments:**

Assignment	Weight
Journal (Informal writing)	15% of final grade
Quizzes (3: 5% each)	15% of final grade
Exams (2: 20% each)	40% of final grade
Formal Research Paper	20% of final grade
Participation	10% of final grade

**College Attendance Policy:**

At BMCC, the maximum number of absences is limited to one more hour than the number of hours a class meets in one week.

**Academic Adjustments for Students with Disabilities:**

Students with disabilities who require reasonable accommodations or academic adjustments for this course must contact the Office of Services for Students with Disabilities. BMCC is committed to providing equal access to all programs and curricula to all students.

**BMCC Policy on Plagiarism and Academic Integrity Statement:**

Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific or technical work as one's own creation. Using the idea or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has guides designed to help students to appropriately identify a cited work. The full policy can be found on BMCC's web site. [www.bmcc.cuny.edu](http://www.bmcc.cuny.edu). For further information on integrity and behavior, please consult the college bulletin (also available online.)



Week	Topic	Objects	Formal Concepts	Cultural Concepts	Tasks/Tests
1	<b>Introduction</b> Basic Terms, Geography, and Chronology	Weiwei, Colored Vases Murakami, Flower Ball	Overview of formal properties of visual arts and architecture	Eastern v. Western Art Global Art	Introduce formal and contextual analyses
2	<b>Indian Art</b> Indus Valley and Buddhist Art in India and Pakistan	Mohenjodaro Yogic seal The Great Stupa Seated Buddha preaching	Urban planning Sculpture in the round Relief sculpture	Upanishads Buddhism Bodhistava	Review of terms for formal analysis
3	<b>Indian Art</b> Hindu and Islamic Art	Dharmajara Ratha Shiva as Natarja Kandarya Mahadeva temple Taja Mahal Bichitr, Jahangir Preferring a Sufi to Kings	Mughal-style painting	Hinduism Bhavavad Gita Garbhagriha Islam	Comparison between the 3 major religions
4	<b>Chinese Art</b> Neolithic and Bronze Age Art	Jade cong Oracle bone script Bronze Ding Bronze Yu	Piece-mold casting	Logographic writing Royal burial practices	Quiz 1
5	<b>Chinese Art</b> Qin and Han Dynasties and Buddhist Art	Tomb of Qin Shihuangdi  Tomb of Lady Dai Colossal Buddha Admonitions of the Inductress to the Ladies of the Palace	Terracotta  Silk painting Calligraphy	Xie He, Canons of  Painting	Introduction  to research and citation for art history
6	<b>Chinese Art</b> Northern and Southern Dynasties, Northern Song, Court, and Chan Art	Fan Kuan, Traverlers in Mountains and Streams Liang Kai, Hui Neng Chopping Bamboo Southern Song bottle vase	Scroll painting	Chan (Zen) Buddhism Litterati	Comparison between Indian and Chinese Buddhism
7	<b>Chinese Art</b> Ming and Qing Dynasty Art	Ming dynasty vases Xuande period chest Imperial Palace, Beijing Lion Grove Garden	Porcelain Lacquer	Feng Shui Individualists	
8	<b>Midterm</b>				Midterm
9	<b>Korean Art</b>  Three Kingdoms Art	Crown from Tomb 98  Maitreya Goguryeo tomb paintings	Bracket architecture Hand scroll illustration	Goguryeo, Silla, and  Baekje	
10	<b>Korean Art</b> Koryo and Choson Period Art	Ewer with lid White porcelain jar Throne Hall, Gyeongbokgung	Celadon Underglaze	Seonbis Hermit Kingdom Uigwe	Quiz 2
11	<b>Japanese Art</b> Prehistoric, Asuka, and Nara Periods	Jomon vessel Mount tomb of Nintoku Haniwa figure Grand Shrine at Ise	Mortise-and-tenon	Shinto Kami	Discussion of research paper topics
12	<b>Japanese Art</b> Heian Art	Ho-o-do, Byodo-in Kondo, Todaiji complex	Pagoda Kondo	Fujiwara clan Esoteric Buddhism	Formal paper due
13	<b>Japanese Art</b>	Heiji Monogatari scroll	Shin style	Shogun and samurai	Quiz 3



	Kamakura and Muromachi Period Art	Portrait of Uesugi Shigefusa Toyo, Haboku Landscape Garden of the Daisen-in		Zen garden Noh theater	Comparison of interior and exterior space
14	<b>Japanese Art</b> Azuchi-Momyama and Edo Periods Art	Hall of Nishi Hongan-ji Kano Eitoku, Cypress Trees Sen no Rikyu, Tea house Hon'ami Koetseu, tea bowl Katsura Detached Palace Hokusai, The Great Wave of Kanagawa	Painted screens Fusuma Ukiyo-e style prints Woodblock	Tea ceremony Wabi and sabi Meishoe Meiji Resoration	Comparison between Korean and Japanese Art
15	<b>Final Exam</b>				Final

**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.)**

**Required**

- English Composition
- Mathematical and Quantitative Reasoning
- Life and Physical Sciences

**Flexible**

- World Cultures and Global Issues
- US Experience in its Diversity
- Creative Expression
- Individual and Society
- Scientific World

**Learning Outcomes**

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

**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.

**C. Creative Expression**

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

<ul style="list-style-type: none"> <li>• Students will write a formal research paper based on a work of art they have chosen at an art museum or gallery such as the Metropolitan Museum of Art or the Museum of the American Indian.</li> <li>• Students will visit libraries and museums as well as read publications that specialize in Pre-Columbian Art.</li> </ul>	<ul style="list-style-type: none"> <li>• Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will use reading assignments to critically analyze Pre-Columbian art during class presentations given by the instructor.</li> <li>• Students will assert whether or not they agree with an author's assessment of a work of art by using their own observation skills as well as research in their research papers.</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate evidence and arguments critically or analytically.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will identify eras and cultures of Pre-Columbian art and analyze this art using art terminology through classroom discussion of concepts and methods, along with oral and written quizzes.</li> </ul>	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>

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

<ul style="list-style-type: none"> <li>• Students will recognize, compare, and analyze specific artworks using art terminology and attending to methods, materials, and cultural analysis of discrete civilizations in quizzes, exams, and home assignments.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will show an understanding of the roles of painting, sculpture, and architecture in religious, political, and social context in distinct cultures and eras in the Pre-Columbian period as they developed from prehistory to the sixteenth century. For example, they will understand how visual expressions of and ritual practices surrounding the Maya tzolk'in (or calendar) continue to have resonance in contemporary popular culture.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will write a final paper using research and art terminology to show how meaning is created in a specific artwork or set of artworks chosen from among those viewed during a visit to a museum.</li> </ul>	<ul style="list-style-type: none"> <li>• Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</li> </ul>

# APPENDIX D: COURSE REVISION FORM

BOROUGH OF MANHATTAN COMMUNITY COLLEGE  
The City University of New York

## Curriculum Proposal COURSE REVISION

1. Name of Department: Music & Art

2. Name and Number of course: ART113: History of Graphic Design

3. \_\_\_\_\_ This course is being withdrawn. (Go to 5)

4. x \_\_\_\_\_ Course revised: Check appropriate items.

\_\_\_\_\_ Change course number from \_\_\_\_\_ to \_\_\_\_\_

\_\_\_\_\_ Change course title from \_\_\_\_\_ to \_\_\_\_\_

\_\_\_\_\_ Change course hours from \_\_\_\_\_ to \_\_\_\_\_

\_\_\_\_\_ Change course credit from \_\_\_\_\_ to \_\_\_\_\_

\_\_\_\_\_ Change basic skills requirements from \_\_\_\_\_ to \_\_\_\_\_

\_\_\_\_\_ Change prerequisites from \_\_\_\_\_ to \_\_\_\_\_

\_\_\_\_\_ Change corequisites from \_\_\_\_\_ to \_\_\_\_\_

\_\_\_\_\_ Change course description. Attach a copy of old and new description.

X \_\_\_\_\_ Other (Specify) For inclusion in Pathways/Common Core

5. Reason(s) for change(s): -----

6. Date effective: -- Fall 2014 -----

7. Attach justification that the course revision reflects the goals for all curricula passed by Faculty Council in May, 1988

8. Attach justification that the course revision reflects the General Education goals for all curricula passed by Faculty Council in May, 2006.

9. Attach department(s) minutes approving this proposal.

.....

Signatures

1. Abigail S. Hejran MARCH 18, 2014  
Department Chairperson or Program Director Date

2. Christina Lee 3/18/14  
Scheduling Officer (Advised as to Course Code) Date

3. [Signature] 3/24/14  
Dean of Academic Affairs (Advised as to format) Date

4. \_\_\_\_\_  
Chairperson of Curriculum Committee Date  
(After the approval of the Curriculum Committee)

**Borough of Manhattan Community College  
The City University of New York**

**Department of Music and Art**

<b>Course Title: History of Modern Design</b>	<b>Instructor:</b>
<b>Course Number: ART 113</b>	<b>Office:</b>
<b>Semester: Fall 2014</b>	<b>Phone:</b>
<b>Meetings:</b>	<b>Email:</b>
<b>Credits: 3</b>	<b>Office hours:</b>
<b>Class hours: 3</b>	

**Course Description:** This survey course traces the history of graphic design, from the origins of graphic imagery and writing systems to contemporary graphic design. Emphasis will be placed on the development of visual communication and typography, the impact of the Industrial Revolution on design, the Modernist era's effect on visual communication, the impact of the desktop publishing revolution and the development of contemporary techniques of information design.

**Basic Skills:** ENG-088, ESL-094, ACR-094,

<b>Course Student Learning Outcomes (Students will be able to...)</b>	<b>Measurements (means of assessment for students learning outcomes listed in first column)</b>
1. Exhibit memory of a basic vocabulary related to the study of graphic design a. Paraphrase definitions of key terms b. Employ these terms in writing and talking about design.	1. In quizzes and exams a. Write definitions from prompt of term b. Employ terminology appropriate to observed characteristics in particular image in selected response. c. Employ terminology in a constructed response in informal and formal writings.
2. Understand the cultural history of artists, artworks, and aesthetic and theoretical concepts a. Recall chronology, forms, styles and meanings related to graphic design. b. Employ concepts in the context of intellectual, cultural, political, and social history.	2. In class discussion, quizzes, exams and informal writing on reading assignments and documentaries a. Identify individual graphic design styles and periods in selected response. b. Constructed response in questions of chronology, location, and context. c. Evaluate graphic design styles in different cultures in informal and formal writings.
3. Demonstrate an understanding of the historical, political, philosophical, or sociological context of graphic design in different cultures and periods	3. Formal museum paper, class discussions, and formal final paper on a graphic designer or a specific design.
4. Participate in class as active listeners and work cooperatively in groups.	4. Discussion of informal writing assignments, class and group discussions on contemporary topics.

<b>General Education Learning Goals</b>	<b>Measurements (means of assessment for general education goals listed in first column)</b>
Arts & Humanities- Students will be able to demonstrate knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.	<ul style="list-style-type: none"> <li>• Writing a formal paper about a graphic design work from a museum</li> <li>• Class discussions and criticism of graphic designs in relation to their historical and social context.</li> </ul>

Communication Skills- Students will be able to express ideas clearly in written form and employ critical reading skills to analyze written material.	<ul style="list-style-type: none"> <li>• Informal writing assignments on reading assignments.</li> <li>• Class discussions on reading assignments and videos related to graphic design concepts.</li> </ul>
Information and Technology Literacy- Students will be able collect, interpret and evaluate information and effectively use information technologies	<ul style="list-style-type: none"> <li>• Basic retrieval of information on graphic designers and designs in library and the Internet</li> <li>• Class discussions and group works</li> </ul>
Values- Students will make informed choices based on an understanding of personal values, human diversity, multicultural awareness and social responsibility.	<ul style="list-style-type: none"> <li>• Discussions addressing ethical issues on the global role of graphic design from different cultures, the importance of written language and images on society, and their impact on our daily lives.</li> </ul>

**Required Text:** *Meggs' History of Graphic Design*. Philip Meggs and Alston W. Purvis. 5th edition. Publisher: Wiley, 2011.

**Use of Technology:** Fully wired classroom with computer and digital projector. and digital projector and appropriate audio and video playback technology will be utilized, as well as analog instrumental technologies.

**In class grading system:**

A: 3.7	A-: 3.5	B+: 3.3	B: 3.1	B-: 2.9	C+: 2.7
C: 2.5	C-: 2.3	D+: 2.1	D: 1.9	D-: 1.7	F: Below 1.7

**Evaluation and requirement of students:**

The final grade will be based on the following criteria

Assignment	Weight
Attendance and class participation	15%
Museum formal paper	15%
Quizzes and informal writings	15%
Midterm examination	20%
Final examination	20%
Final paper	15%

**Schedule and sample of lectures**

Week	Lesson	Breakdown	Tasks/Tests
Week 1	Introduction; graphic design terms and overview of the history of graphic design	1. The Prologue to Graphic Design	Task: group discussion on video shown in class, "Designing Graphic Design History".
Week 2	Early writing systems, Alphabets, and Asian writing systems	1. The Invention of Writing 2. Alphabets 3. The Asian Contribution	Task 1: read "Mesopotamian Visual Identification". Task 2: read "The Discovery of Printing" Group discussion in class

Week 3	Illuminated Manuscripts and Early printing in Europe	<ol style="list-style-type: none"> <li>1. Illuminated Manuscripts</li> <li>2. Printing comes to Europe</li> <li>3. The German Illustrated Book</li> </ol>	<p>Quiz 1: definitions and use of proper terminology:  Task: read "The Coronation Gospels". Write a short paragraph on its historical value.  In class discussion</p>
Week 4	Renaissance Graphic Design and Development of Typography	<ol style="list-style-type: none"> <li>1. Renaissance Graphic Design</li> <li>2. An Epoch of Typographic Genius</li> </ol>	<p>Task 1: watch the short documentary, "Gutenberg and the Printing Press".  Task 2: read "Manutius and <i>Hypnerotomachia Poliphili</i>". Write a short paragraph on the mastery of graphic design.  In class discussion</p>
Week 5	Graphic Design and the Industrial Revolution, and The Arts and Crafts Movement	<ol style="list-style-type: none"> <li>1. Graphic Design and the Industrial Revolution</li> <li>2. The Arts and Crafts Movement and its Heritage</li> </ol>	<p>Quiz 2: chronology, forms, styles and concepts  Task 1: read "The Design Language of Chromolithography".  Task 2: read "William Morris and the Century Guild".  In class discussion</p>
Week 6	Development of Photography and its impact on Graphic Design Art Nouveau, Origins of 20 <sup>th</sup> Century Design.	<ol style="list-style-type: none"> <li>1. Art Nouveau</li> <li>2. The Genesis of Twentieth Century Design</li> <li>3. The Influence of Modern Art</li> </ol>	<p>1<sup>ST</sup> draft final paper due  Task 1: watch the short documentary, "Hokusai and Hiroshige: Great Japanese Prints". Write a short paragraph on the influence of Japanese aestheticism on Western design.  Task 2: read, "The Vienna Secession."  In class discussion</p>
Week 7	Review		Mid-term examination
Week 8	Modernist Era in Graphic Design to Language of Form	<ol style="list-style-type: none"> <li>1. Pictorial Modernism</li> <li>2. A New Language of Form</li> </ol>	<p>Task 1: choose one poster from the chapter. Write one page to explain your choice.  Task 2: read, Filippo Marinetti's "Futurist Manifesto".  In class discussion</p>
Week 9	Museum visit MoMA	<ol style="list-style-type: none"> <li>1. Discussion on graphic design in paintings, posters, and photographs</li> </ol>	<p>Task: watch the short video, "MoMA Information Design".  On site discussion</p>
Week 10	The Bauhaus and The International Style	<ol style="list-style-type: none"> <li>1. The Bauhaus and the New Typography</li> <li>2. The Modern Movement in America</li> </ol>	<p>Task 1: watch the short documentary, "Walter Gropius - The Bauhaus".  Write a paragraph on the school and its influence on Modern design  Task 2: read, "The Works Progress Administration Poster Project".  In class discussion</p>
Week 11	International Typographic Style and The New York School of Graphic Design	<ol style="list-style-type: none"> <li>1. The International Typographic Style</li> <li>2. The New York School</li> </ol>	<p>Quiz 3: definitions and use of proper terminology  Task 1: read "An Editorial Design Revolution"</p>



			Task 2: read, "American Typographic Expressionism." In class discussion
Week 12	Corporate Identity and Visual Systems	1. Corporate Identity and Visual Systems 2. The Conceptual Image	Formal museum paper due Task 1: read, "The Federal Design Improvement Program". Task 2: read, "The Poster Mania" . In class discussion
Week 13	Globalization: Effects on Design	1. Postmodern Design 2. National Visions within a Global Dialogue	Quiz 4: chronology, forms, styles and concepts Task 1: read, " The Third-World Poster". Task 2: read, " The New Conceptual Poster". In class discussion
Week 14	Desktop Publishing Revolution and Postmodern Design	1. The Digital Revolution and Beyond	Final paper due Task 1: read, "Digital Imaging". Task 2: read, "Letterpress Revival". Write a short paragraph on the rebirth of centuries old techniques and processes. Discussion in class
Week 15	Review		Final examination

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**BMCC Policy on Plagiarism and Academic Integrity Statement:** Plagiarism is the presentation of someone else's ideas, words or artistic, scientific, or technical work as one's own creation. Using the idea or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has guides designed to help students to appropriately identify a cited work. The full policy can be found on BMCC's website, [www.bmcc.cuny.edu](http://www.bmcc.cuny.edu). For further information on integrity and behavior, please consult the college bulletin (also available online.)

**BOROUGH OF MANHATTAN COMMUNITY COLLEGE**  
**City University of New York**  
**Minutes Music and Art Faculty Meeting**

**Date:** March 12, 2014

**Location:** Room F326

The meeting convened at 3:00 p.m. with Howard Meltzer presiding.

**Present:** Douglas Anderson, Simon Carr, Betty Copeland, Christine Free, Patricia Genova, Peter (Xico) Greenwald, Sarah Haviland, Ann Hjelle, Peter Hollerbach, Maureen Keenan, Joyce Moorman, Michael Morford, Robert Reed, Thaddeus Radell, Lyubov Shumova, Alizabeth Towery, Andrew Wasserman, Eugenia Yau, Florence Quideau, Jessica Ramirez, Sarah Madole, Elisa Decker   Adjuncts: Jennifer Gamet

Minutes of December 11, 2013 read and accepted

Minutes of February 12, 2014 accepted with amendments.

**Chair's Report**

Department meetings are scheduled for April 9<sup>th</sup> and May 7<sup>th</sup>.

Faculty viewed Powerpoint presentation about On-line student evaluations

Current information about search for provost provided

Discussion of certification rosters

Report on Music 107 and Art History syllabi - submitted to Curriculum Committee

Faculty were apprised on the continuing issues with enrollment, dates of early advisement, progress on the searches for fulltime faculty, staff lounge in Fiterman.

As related to the February 23<sup>rd</sup> event – faculty will be asked to sign releases in recording faculty performances

Faculty observation schedule will be posted.

Annual review for every faculty member will be initiated.

**Committee Reports.**

*Assessment and Curriculum*

Faculty voted on and accepted the current courses, ART113: History of Graphic Design, ART221: Pre-Columbian Art of Mesoamerica and the Andes, and ART251: Asian Art History. These courses were updated for inclusion in the Creative Expression category in the Common Core.

Alizabeth Towery reported on the need to retire old classes from the department's offering. The committee will report at next meeting.

Procedure to present new course strategy

Rubric to be researched for all 100 level course.

Audition procedures will be redefined.

*Facilities & Scheduling*

Thaddeus Radell will set up faculty observation schedule.

Faculty with facilities issues were advised to contact Xico Greenwald

*PSC/CUNY*

Pat Genova reported "Teach CUNY" and handouts were available for all faculty

**New Business:**

James Boyle presented information about evacuation plan for Fiterman

Meeting adjourned 4:00 p.m.

Respectfully submitted,

Pat Genova

Secretary

cc: Senior Vice Robert Messina, Howard Meltzer

**BOROUGH OF MANHATTAN COMMUNITY COLLEGE**  
**The City University of New York**

March 5, 14

To Whom It May Concern:

This is to confirm that the revised Art 113 course contains and reflects the goals for all curricula passed by the faculty Council in May 1988 and the General Education goals passed by the Academic Senate in May 2006.

Howard Meltzer, Chair  
Department of Modern Languages

## CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

<b>College</b>	BMCC
<b>Course Number</b>	113
<b>Course Title</b>	History of Graphic Design
<b>Department(s)</b>	Music & Art
<b>Discipline</b>	Art History
<b>Subject Area</b>	TBA
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Pre-requisites</b>	None
<b>Mode of Instruction</b>	Select only one: <input checked="" type="checkbox"/> In-person <input type="checkbox"/> Hybrid <input type="checkbox"/> Fully on-line
<b>Course Attribute</b>	Select from the following: <input type="checkbox"/> Freshman Seminar <input type="checkbox"/> Honors College <input type="checkbox"/> Quantitative Reasoning <input type="checkbox"/> Writing Intensive <input type="checkbox"/> Other (specify): _____
<b>Catalogue Description</b>	This survey course traces the history of graphic design, from the origins of graphic imagery and writing systems to contemporary graphic design. Emphasis will be placed on the development of visual communication and typography, the impact of the Industrial Revolution on design, the Modernist era's effect on visual communication, the impact of the desktop publishing revolution and the development of contemporary techniques of information design.
<b>Syllabus</b>	Syllabus is included with submission

**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.)

**Required**

- English Composition  
 Mathematical and Quantitative Reasoning  
 Life and Physical Sciences

**Flexible**

- World Cultures and Global Issues  Individual and Society  
 US Experience in its Diversity  Scientific World  
 Creative Expression

**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.

**C. Creative Expression: Three credits**

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

1. learn to compare and contrast graphic designs based on the development and influences from one period to the next. They will learn to analyze such factors and historical trends as they critically argue their conclusions in classroom discussions and written examinations.

- Read and listen critically and analytically, including identifying an argument's major assumptions and assertions and evaluating its supporting evidence.

2. will learn to compare and contrast graphic designs through visual, verbal, and written elements, based on the development and influences of words and images from one historical period to another.

- 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.

3. Students will employ primary readings from the libraries, textbooks, and websites as a means to research and organize gathered information into coherent ways to analyze and identify graphic designs, designers, and trends applied to the historical periods.	<ul style="list-style-type: none"> <li>• Demonstrate research skills using appropriate technology, including gathering, evaluating, and synthesizing primary and secondary sources.</li> </ul>
4. Through classroom discussion of concepts and methods along with oral and written quizzes and exams, students will be able to identify periods and styles of graphic design and analyze forms and aesthetics using proper terminology.	<ul style="list-style-type: none"> <li>• Support a thesis with well-reasoned arguments, and communicate persuasively across a variety of contexts, purposes, audiences, and media.</li> </ul>
5. analyze and recognize styles and concepts to particular historical eras in quizzes, examinations, formal and informal papers, and class discussions.	<ul style="list-style-type: none"> <li>• Formulate original ideas and relate them to the ideas of others by employing the conventions of ethical attribution and citation.</li> </ul>
A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	
1. In quizzes, exams and class presentations, students will be able to recognize, compare and analyze specific graphic designs using proper terminology. They will be able to describe them through formal analysis that includes an understanding of vocabulary, methods, formats, and materials along with principles of organization.	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
2. In-class activities and home assignments will include analyzing the role that religious, political, and social contexts play on graphic designs and visual culture of various countries.	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
3. produce written discourse in the form of a final paper using formal analysis and proper terminology to show how meaning is created in a specific graphic design chosen from among those viewed during an actual museum visit.	<ul style="list-style-type: none"> <li>• Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</li> </ul>
4. understanding of varied methods and practices as a creative process and a mode of communication through lettering and/or images, and the effect of creation, connoisseurship, and dissemination of words and/or images on society.	<ul style="list-style-type: none"> <li>• Demonstrate knowledge of the skills involved in the creative process.</li> </ul>
5. research various forms of graphic design styles through reading assignments, online sources listed on weekly homework handouts, and apply their research to oral and written assignments.	<ul style="list-style-type: none"> <li>• Use appropriate technologies to conduct research and to communicate.</li> </ul>

**Borough of Manhattan Community College  
The City University of New York**

**Department of Music and Art**

<b>Course Title: History of Modern Design</b>	<b>Instructor:</b>
<b>Course Number: ART 113</b>	<b>Office:</b>
<b>Semester: Fall 2014</b>	<b>Phone:</b>
<b>Meetings:</b>	<b>Email:</b>
<b>Credits: 3</b>	<b>Office hours:</b>
<b>Class hours: 3</b>	

**Course Description:** This survey course traces the history of graphic design, from the origins of graphic imagery and writing systems to contemporary graphic design. Emphasis will be placed on the development of visual communication and typography, the impact of the Industrial Revolution on design, the Modernist era's effect on visual communication, the impact of the desktop publishing revolution and the development of contemporary techniques of information design.

**Basic Skills:** ENG-088, ESL-094, ACR-094,

<b>Course Student Learning Outcomes (Students will be able to...)</b>	<b>Measurements (means of assessment for students learning outcomes listed in first column)</b>
1. Exhibit memory of a basic vocabulary related to the study of graphic design <ol style="list-style-type: none"> <li>a. Paraphrase definitions of key terms</li> <li>b. Employ these terms in writing and talking about design.</li> </ol>	1. In quizzes and exams <ol style="list-style-type: none"> <li>a. Write definitions from prompt of term</li> <li>b. Employ terminology appropriate to observed characteristics in particular image in selected response.</li> <li>c. Employ terminology in a constructed response in informal and formal writings.</li> </ol>
2. Understand the cultural history of artists, artworks, and aesthetic and theoretical concepts <ol style="list-style-type: none"> <li>a. Recall chronology, forms, styles and meanings related to graphic design.</li> <li>b. Employ concepts in the context of intellectual, cultural, political, and social history.</li> </ol>	2. In class discussion, quizzes, exams and informal writing on reading assignments and documentaries <ol style="list-style-type: none"> <li>a. Identify individual graphic design styles and periods in selected response.</li> <li>b. Constructed response in questions of chronology, location, and context.</li> <li>c. Evaluate graphic design styles in different cultures in informal and formal writings.</li> </ol>
3. Demonstrate an understanding of the historical, political, philosophical, or sociological context of graphic design in different cultures and periods	3. Formal museum paper, class discussions, and formal final paper on a graphic designer or a specific design.
4. Participate in class as active listeners and work cooperatively in groups.	4. Discussion of informal writing assignments, class and group discussions on contemporary topics.

<b>General Education Learning Goals</b>	<b>Measurements (means of assessment for general education goals listed in first column)</b>
Arts & Humanities- Students will be able to demonstrate knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.	<ul style="list-style-type: none"> <li>• Writing a formal paper about a graphic design work from a museum</li> <li>• Class discussions and criticism of graphic designs in relation to their historical and social context.</li> </ul>



Communication Skills- Students will be able to express ideas clearly in written form and employ critical reading skills to analyze written material.	<ul style="list-style-type: none"> <li>• Informal writing assignments on reading assignments.</li> <li>• Class discussions on reading assignments and videos related to graphic design concepts.</li> </ul>
Information and Technology Literacy- Students will be able collect, interpret and evaluate information and effectively use information technologies	<ul style="list-style-type: none"> <li>• Basic retrieval of information on graphic designers and designs in library and the Internet</li> <li>• Class discussions and group works</li> </ul>
Values- Students will make informed choices based on an understanding of personal values, human diversity, multicultural awareness and social responsibility.	<ul style="list-style-type: none"> <li>• Discussions addressing ethical issues on the global role of graphic design from different cultures, the importance of written language and images on society, and their impact on our daily lives.</li> </ul>

**Required Text:** *Meggs' History of Graphic Design*. Philip Meggs and Alston W. Purvis. 5th edition. Publisher: Wiley, 2011.

**Use of Technology:** Fully wired classroom with computer and digital projector. and digital projector and appropriate audio and video playback technology will be utilized, as well as analog instrumental technologies.

**In class grading system:**

A: 3.7	A-: 3.5	B+: 3.3	B: 3.1	B-: 2.9	C+: 2.7
C: 2.5	C-: 2.3	D+: 2.1	D: 1.9	D-: 1.7	F: Below 1.7

**Evaluation and requirement of students:**

The final grade will be based on the following criteria

Assignment	Weight
Attendance and class participation	15%
Museum formal paper	15%
Quizzes and informal writings	15%
Midterm examination	20%
Final examination	20%
Final paper	15%

**Schedule and sample of lectures**

Week	Lesson	Breakdown	Tasks/Tests
Week 1	Introduction; graphic design terms and overview of the history of graphic design	1. The Prologue to Graphic Design	Task: group discussion on video shown in class, "Designing Graphic Design History".
Week 2	Early writing systems, Alphabets, and Asian writing systems	1. The Invention of Writing 2. Alphabets 3. The Asian Contribution	Task 1: read "Mesopotamian Visual Identification" . Task 2: read "The Discovery of Printing" Group discussion in class

Week 3	Illuminated Manuscripts and Early printing in Europe	1. Illuminated Manuscripts 2. Printing comes to Europe 3. The German Illustrated Book	Quiz 1: definitions and use of proper terminology: Task: read "The Coronation Gospels". Write a short paragraph on its historical value. In class discussion
Week 4	Renaissance Graphic Design and Development of Typography	1. Renaissance Graphic Design 2. An Epoch of Typographic Genius	Task 1: watch the short documentary, "Gutenberg and the Printing Press". Task 2: read "Manutius and <i>Hyperotomachia Poliphili</i> ". Write a short paragraph on the mastery of graphic design. In class discussion
Week 5	Graphic Design and the Industrial Revolution, and The Arts and Crafts Movement	1. Graphic Design and the Industrial Revolution 2. The Arts and Crafts Movement and its Heritage	Quiz 2: chronology, forms, styles and concepts Task 1: read "The Design Language of Chromolithography". Task 2: read "William Morris and the Century Guild". In class discussion
Week 6	Development of Photography and its impact on Graphic Design Art Nouveau, Origins of 20 <sup>th</sup> Century Design.	1. Art Nouveau 2. The Genesis of Twentieth Century Design 3. The Influence of Modern Art	1 <sup>ST</sup> draft final paper due Task 1: watch the short documentary, "Hokusai and Hiroshige: Great Japanese Prints". Write a short paragraph on the influence of Japanese aestheticism on Western design. Task 2: read, "The Vienna Seccession." In class discussion
Week 7	Review		Mid-term examination
Week 8	Modernist Era in Graphic Design to Language of Form	1. Pictorial Modernism 2. A New Language of Form	Task 1: choose one poster from the chapter. Write one page to explain your choice. Task 2: read, Filippo Marinetti's "Futurist Manifesto". In class discussion
Week 9	Museum visit MoMA	1. Discussion on graphic design in paintings, posters, and photographs	Task: watch the short video, "MoMA Information Design". On site discussion
Week 10	The Bauhaus and The International Style	1. The Bauhaus and the New Typography 2. The Modern Movement in America	Task 1: watch the short documentary, "Walter Gropius - The Bauhaus". Write a paragraph on the school and its influence on Modern design Task 2: read, "The Works Progress Administration Poster Project" . In class discussion
Week 11	International Typographic Style and The New York School of Graphic Design	1. The International Typographic Style 2. The New York School	Quiz 3: definitions and use of proper terminology Task 1: read "An Editorial Design Revolution"

			Task 2: read, "American Typographic Expressionism." In class discussion
Week 12	Corporate Identity and Visual Systems	1. Corporate Identity and Visual Systems 2. The Conceptual Image	Formal museum paper due Task 1: read, "The Federal Design Improvement Program". Task 2: read, "The Poster Mania" . In class discussion
Week 13	Globalization: Effects on Design	1. Postmodern Design 2. National Visions within a Global Dialogue	Quiz 4: chronology, forms, styles and concepts Task 1: read, " The Third-World Poster". Task 2: read, " The New Conceptual Poster". In class discussion
Week 14	Desktop Publishing Revolution and Postmodern Design	1. The Digital Revolution and Beyond	Final paper due Task 1: read, "Digital Imaging". Task 2: read, "Letterpress Revival". Write a short paragraph on the rebirth of centuries old techniques and processes. Discussion in class
Week 15	Review		Final examination

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# APPENDIX D: COURSE REVISION FORM

BOROUGH OF MANHATTAN  
COMMUNITY COLLEGE The City  
University of New York




## Curriculum Proposal ***COURSE REVISION***

1. Name of Department: Music and Art
2. Name and Number of course: ART221:Pre-Columbian Art of Mesoamerica and the Andes
3. \_\_\_\_\_ This course is being withdrawn. (Go to 5)
4.   x   Course revised. Check appropriate items.
- \_\_\_\_\_ Change course number from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change course title from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change course hours from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change course credit from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change basic skills requirements from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change prerequisites from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change corequisites from \_\_\_\_\_ to \_\_\_\_\_
- \_\_\_\_\_ Change course description. Attach a copy of old and new description.
- \_\_\_\_\_ Other (Specify)
5. Reason(s) for change(s): For inclusion in Pathways/Common Core
6. Date effective: Fall 2014
7. Attach justification that the course revision reflects the goals for all curricula passed by Faculty Council in May, 1988
8. Attach justification that the course revision reflects the General Education goals for all curricula passed by Faculty Council in May, 2006.



9. Attach department(s) minutes approving this proposal.

### Signatures

1.   
Department Chairperson or Program Director Date March 18, 2014
2.   
Scheduling Officer (Advised as to Course Code) Date 3/18/14
3.   
Dean of Academic Affairs (Advised as to format) Date 3/24/14
4. \_\_\_\_\_  
Chairperson of Curriculum Committee Date \_\_\_\_\_  
(After the approval of the Curriculum Committee)

## CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

<b>College</b>	CUNY BMCC
<b>Course Number</b>	221
<b>Course Title</b>	PRE-COLUMBIAN ART OF MESOAMERICA AND THE ANDES
<b>Department(s)</b>	MUSIC & ART
<b>Discipline</b>	ART HISTORY
<b>Subject Area</b>	CREATIVE EXPRESION
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Pre-requisites</b>	ACR-094, ESL-094, and ENG-088
<b>Mode of Instruction</b>	Select only one:  <input checked="" type="checkbox"/> In-person <input type="checkbox"/> Hybrid <input type="checkbox"/> Fully on-line
<b>Course Attribute</b>	Select from the following:  <input type="checkbox"/> Freshman Seminar <input type="checkbox"/> Honors College <input type="checkbox"/> Quantitative Reasoning <input type="checkbox"/> Writing Intensive <input type="checkbox"/> Other (specify): _____
<b>Catalogue Description</b>	This course investigates the history of art produced by indigenous people of Mesoamerica and the Andes region of South America from 2000 BCE to 1535 CE. We will study significant artworks, including mural paintings, sculptures, architecture, and portable objects, in relation to the socio-historical contexts in which they were created. We will also explore the distinctive artistic styles, forms, and aesthetics of Pre-Columbian art along with themes, beliefs, and diverse cultural characteristics associated with them.
<b>Syllabus</b>	Included
<p><b>Waivers for 4-credit Math and Science Courses</b></p> <p>All Common Core courses must be 3 credits and 3 hours.</p> <p>Waivers for 4-credit courses will only be accepted in the required areas of Mathematical and Quantitative Reasoning and Life and Physical Sciences. Such waivers will only be approved after a sufficient number of 3-credit/3-hour math and science courses are approved for these areas.</p>	
<b>If you would like to request a waiver please check here:</b>	<input type="checkbox"/> Waiver requested
<b>If waiver requested:</b> Please provide a brief explanation for why the course will be 4 credits.	
<b>If waiver requested:</b> Please indicate whether this course will satisfy a major requirement, and if so, which major requirement(s) the course will fulfill.	

**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.)**

**Required**

- English Composition
- Mathematical and Quantitative Reasoning
- Life and Physical Sciences

**Flexible**

- World Cultures and Global Issues
- US Experience in its Diversity
- Creative Expression
- Individual and Society
- Scientific World

**Learning Outcomes**

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

**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.

**C. Creative Expression**

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

<ul style="list-style-type: none"> <li>• Students will write a formal research paper based on a work of art they have chosen at an art museum or gallery such as the Metropolitan Museum of Art or the Museum of the American Indian.</li> <li>• Students will visit libraries and museums as well as read publications that specialize in Pre-Columbian Art.</li> </ul>	<ul style="list-style-type: none"> <li>• Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will use reading assignments to critically analyze Pre-Columbian art during class presentations given by the instructor.</li> <li>• Students will assert whether or not they agree with an author's assessment of a work of art by using their own observation skills as well as research in their research papers.</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate evidence and arguments critically or analytically.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will identify eras and cultures of Pre-Columbian art and analyze this art using art terminology through classroom discussion of concepts and methods, along with oral and written quizzes.</li> </ul>	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>

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

<ul style="list-style-type: none"> <li>• Students will recognize, compare, and analyze specific artworks using art terminology and attending to methods, materials, and cultural analysis of discrete civilizations in quizzes, exams, and home assignments.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will show an understanding of the roles of painting, sculpture, and architecture in religious, political, and social context in distinct cultures and eras in the Pre-Columbian period as they developed from prehistory to the sixteenth century. For example, they will understand how visual expressions of and ritual practices surrounding the Maya tzolk'in (or calendar) continue to have resonance in contemporary popular culture.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will write a final paper using research and art terminology to show how meaning is created in a specific artwork or set of artworks chosen from among those viewed during a visit to a museum.</li> </ul>	<ul style="list-style-type: none"> <li>• Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</li> </ul>



Borough of Manhattan Community College  
The City University of New York

**Department of Music and Art**

**Title of Course:** Pre-Columbian Art of Mesoamerica and the Andes

Instructor:

**Course Number:** ART 221

Office:

Phone:

Class hours: 3 Credits: 3

E-mail:

**Course Description:**

This course investigates the history of art produced by indigenous people of Mesoamerica and the Andes region of South America from 2000 BCE to 1535 CE. We will study significant artworks, including mural paintings, sculptures, architecture, and portable objects, in relation to the socio-historical contexts in which they were created. We will also explore the distinctive art styles, forms, and aesthetics of Pre-Columbian art along with themes, beliefs, and diverse cultural characteristics associated with them.

**Basic Skills:** ACR-094, ESL-094, and ENG-088

**Learning Outcomes**

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

**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.

**C. Creative Expression**

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

<ul style="list-style-type: none"> <li>Students will write a formal research paper based on a work of art they have chosen at an art museum or gallery such as the Metropolitan Museum of Art or the Museum of the American Indian.</li> <li>Students will visit libraries and museums as well as read publications that specialize in Pre-Columbian Art.</li> </ul>	<ul style="list-style-type: none"> <li>Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
<ul style="list-style-type: none"> <li>Students will use reading assignments to critically analyze Pre-Columbian art during class presentations given by the instructor.</li> <li>Students will assert whether or not they agree with an author's assessment of a work of art by using their own observation skills as well as research in their research papers.</li> </ul>	<ul style="list-style-type: none"> <li>Evaluate evidence and arguments critically or analytically.</li> </ul>
<ul style="list-style-type: none"> <li>Students will identify eras and cultures of Pre-Columbian art and analyze this art using art terminology through classroom discussion of concepts and methods, along with oral and written quizzes.</li> </ul>	<ul style="list-style-type: none"> <li>Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>

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

<ul style="list-style-type: none"> <li>Students will recognize, compare, and analyze specific artworks using art terminology and attending to methods, materials, and cultural analysis of discrete civilizations in quizzes, exams, and home assignments.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> </ul>
<ul style="list-style-type: none"> <li>Students will show an understanding of the roles of painting, sculpture, and architecture in religious, political, and social context in distinct cultures and eras in the Pre-Columbian period as they developed from prehistory to the sixteenth century. For example, they will understand how visual expressions of and ritual practices surrounding the Maya tzolk'in</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> </ul>

(or calendar) continue to have resonance in contemporary popular culture.	
<ul style="list-style-type: none"> <li>Students will write a final paper using research and art terminology to show how meaning is created in a specific artwork or set of artworks chosen from among those viewed during a visit to a museum.</li> </ul>	<ul style="list-style-type: none"> <li>Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</li> </ul>

<b>Student Learning Outcomes</b>	<b>Measurements</b>
<ul style="list-style-type: none"> <li>Students will employ basic vocabulary of terms related to the study of visual arts including architecture.</li> </ul>	<ul style="list-style-type: none"> <li>In quizzes and exams, students will recall and write definitions and use proper terminology in image identification questions</li> <li>In informal writing assignments, students will respond to images presented in class</li> <li>In a formal writing assignment, students will complete an essay on an artwork in a museum.</li> </ul>
<ul style="list-style-type: none"> <li>Students will identify a chronology of cultures, artists, artworks, and art historical concepts in the context of intellectual, cultural, political and social history. <ul style="list-style-type: none"> <li>Recall relevant dates of art</li> <li>Recognize forms and concepts relevant to particular historical eras</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>In quizzes and exams, students will answer questions about chronology, forms, styles, and concepts related to artworks.</li> <li>In a formal writing assignment, students will research and write about an artist's socio-historical context.</li> </ul>
<ul style="list-style-type: none"> <li>Students will express focused observational skills <ul style="list-style-type: none"> <li>Recall previously seen artworks</li> <li>Identify and describe features of a familiar artwork</li> <li>Interpret features of an unfamiliar artwork</li> <li>Compare features of artworks</li> <li>Recall class discussion and identify forms and historical styles of works studied in class</li> <li>Employ previous discussion and readings in the identification of form and historical style in unfamiliar works.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>In quizzes and exams, students will recall artist, title, and historical period of artworks</li> <li>In quizzes and exams, students will be able to discuss the form, style, and major concepts and context of artworks</li> <li>Class discussion will allow students to observe and analyze artworks presented.</li> <li>In informal writings cued to images presented in class, students will provide analysis of style and context.</li> <li>In a formal writing assignment, students will provide more extensive analysis of an artwork.</li> </ul>
<ul style="list-style-type: none"> <li>Students will demonstrate an understanding of the historical, political, philosophical, or sociological context of art in different cultures and periods.</li> </ul>	<ul style="list-style-type: none"> <li>In quizzes and exams, students will answer specific questions about the historical context of artworks and write brief essays in that regard.</li> <li>Class discussion of artworks presented.</li> <li>For a formal writing assignment, students will research and write an essay on an artwork in a local museum. Students are required to employ and evaluate multiple sources for this research.</li> </ul>
<ul style="list-style-type: none"> <li>Students will participate in class as active listeners and work cooperatively in groups.</li> </ul>	<ul style="list-style-type: none"> <li>Students will complete writing assignments in class, conduct group work and contribute to class discussions.</li> </ul>

<b>General Education Learning Outcomes</b>	<b>Measurements</b>
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<b>Arts &amp; Humanities:</b> Students will demonstrate knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.	Students will write a formal paper about an artwork in a museum in which they describe the artwork's formal features and research and write about its socio-historical context. In this paper, students also will critique the artwork.
<b>Communication Skills:</b> Students will express ideas clearly in written form and employ critical reading skills to analyze written material.	Students will have informal and formal writing assignments during the semester. In class discussions, students are expected to discuss specific artworks and broader concepts in the visual arts. Students are required to employ and evaluate multiple sources for research in their term paper. In a formal writing assignment, students will be asked to evaluate readings.
<b>Values:</b> Students will report informed choices based on an understanding of personal values, human diversity, multicultural awareness and social responsibility.	Class discussions will address ethical issues related to the visual arts and encourage respect for diversity by raising awareness of artworks from other times and places in their social, cultural, and historical contexts

**Required Texts:**

Miller, Mary. *The Art of Mesoamerica*. New York: Thames and Hudson, 2006.

Stone, Rebecca. *The Art of the Andes*. New York: Thames and Hudson, 2002.

**Other Resources:** Appropriate resources as determined by the professor

**Use of Technology:** Fully-wired smart classroom with computer and digital projector

**Evaluation and Requirements/Assignments:**

Assignment	Weight
Journal (Informal writing)	15% of final grade
Quizzes (3: 5% each)	15% of final grade
Exams (2: 20% each)	40% of final grade
Formal Research Paper	20% of final grade
Participation	10% of final grade

**College Attendance Policy:**

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site. [www.bmcc.cuny.edu](http://www.bmcc.cuny.edu). For further information on integrity and behavior, please consult the college bulletin (also available online.)

Week	Topic	Objects	Formal Concepts	Cultural Concepts	Tasks/Tests
1	<b>Introduction</b> Basic Terms, Geography, and Chronology	Orozco, Crazy Tourist Meireles, How to Build Cathedrals	Overview of formal properties of visual arts and architecture	Pre-Columbian Art Global Art Conquistadors	Introduce formal and contextual analyses
2	<b>South America</b> Andean Art and Chavin de Huantar	Raimondi Stela Embroidered mantle Chavin gold crown	Urban planning Sculpture in the round Relief sculpture Weaving techniques	Shamanism Polytheism Contour rivalry	Review of terms for formal analysis
3	<b>South America</b> Paracas, Nasca, and Moche	Nasca geoglyphs Stirrup spout burial vessel Moche portrait head Lord of Sipan burial site	Portable art Terracotta Mold-made vessel	Geoglyph Pilgrimage Funerary rituals	Comparison of major religions
4	<b>South America</b> Wari, Tiawaku, and Chimu	Gateway of the Sun Chan Chan plan Panpipes vessel	Cuidadela vs Audeincias	Public monuments Excavation techniques	Quiz 1
5	<b>South America</b> Inca	Cuzco Curi-cancha enclosure Machu Pichi Eight-pointed star tunic Paccha ritual vessel	Colossal architecture planning	Inca pantheon of gods Quipu European arrival Pre-conquest vs Post-conquest	Introduction to research and citation for art history
6	<b>Caribbean and Lower Central America</b>	Zemi deity figure Pendant mask Bat-nosed figure pendant	Gold casting	Ball court Columbian contact Cult amulets	Discussion of legacy of C. Columbus
7	<b>Midterm</b>				Midterm
8	<b>Mesoamerica</b> Olmec, Late Preclassic, and Maya	Colossal head Plan of La Venta Kunz axe	Quadrangle plan	Pictographic writing Were-jaguar	Discussion of exhibition practices
9	<b>Mesoamerica</b> Teotihuacan	Pyramid of the Moon Pyramid of the Sun Teotihuacan murals	Pyramid and temple architecture Mural painting	Cosmology	Discussion of cosmological city planning
10	<b>Mesoamerica</b> Early and Late Classic Maya	Dresden Codez Temple I, Tikal Temple of the Inscriptions	Maya blue Interaction of text and image	Codices Counting systems Maya writing system	Quiz 2

		Portrait of Waxaklahun Wall paintings, Bonampak		Maya calendar	
11	<b>Mesoamerica</b> Classic Period Oaxaca and Vera Cruz	Palma with coyote ball player Relief from South Ball Court Pyramid of the Niches	Leather crafts Remojadas figures	Swidden agriculture Yokes, hachas, and palmas objects	Discussion of research paper topics
12	<b>Mesoamerica</b> Epiclassic and Postclassic	Chichen Itza Chacmool Atlantean figures	Puuc-style building Chenes-style building	Sacrifice and burial of human remains Multepal system	Research paper due
13	<b>Mesoamerica</b> Aztec and Empire	Codex Mendoza Aztec Sun Stone Turquoise mask Double serpent pectoral	Turquoise crafts	Aztec poetry contests Aztec calendar Campans urban planning	Quiz 3
14	<b>American Southwest</b> Mogollon, Hohokam, and Ancestral Puebloan	Mimbres pot Great House at Casa Grande Puerco petroglyphs Cliff Palace, Mesa Verde Pueblo Bonito	Coil-and-scrape pottery Rock-cut architecture Polychrome pottery	Potlatch Shipapu Migration patterns	Discussion of regional differences between cultures
15	<b>Final Exam</b>				Final

**BOROUGH OF MANHATTAN COMMUNITY COLLEGE**  
**City University of New York**  
**Minutes Music and Art Faculty Meeting**

**Date:** March 12, 2014

**Location:** Room F326

The meeting convened at 3:00 p.m. with Howard Meltzer presiding.

**Present:** Douglas Anderson, Simon Carr, Betty Copeland, Christine Free, Patricia Genova, Peter (Xico) Greenwald, Sarah Haviland, Ann Hjelle, Peter Hollerbach, Maureen Keenan, Joyce Moorman, Michael Morford, Robert Reed, Thaddeus Radell, Lyubov Shumova, Alizabeth Towery, Andrew Wasserman, Eugenia Yau, Florence Quideau, Jessica Ramirez, Sarah Madole, Elisa Decker    **Adjuncts:** Jennifer Gamet

Minutes of December 11, 2013 read and accepted

Minutes of February 12, 2014 accepted with amendments.

**Chair's Report**

Department meetings are scheduled for April 9<sup>th</sup> and May 7<sup>th</sup>.

Faculty viewed Powerpoint presentation about On-line student evaluations

Current information about search for provost provided

Discussion of certification rosters

Report on Music 107 and Art History syllabi - submitted to Curriculum Committee

Faculty were apprised on the continuing issues with enrollment, dates of early advisement, progress on the searches for fulltime faculty, staff lounge in Fiterman.

As related to the February 23<sup>rd</sup> event – faculty will be asked to sign releases in recording faculty performances

Faculty observation schedule will be posted.

Annual review for every faculty member will be initiated.

**Committee Reports.**

*Assessment and Curriculum*

Faculty voted on and accepted the current courses, ART113: History of Graphic Design, ART221: Pre-Columbian Art of Mesoamerica and the Andes, and ART251: Asian Art History. These courses were updated for inclusion in the Creative Expression category in the Common Core.

Alizabeth Towery reported on the need to retire old classes from the department's offering. The committee will report at next meeting.

Procedure to present new course strategy

Rubric to be researched for all 100 level course.

Audition procedures will be redefined.

*Facilities & Scheduling*

Thaddeus Radell will set up faculty observation schedule.

Faculty with facilities issues were advised to contact Xico Greenwald

*PSC/CUNY*

Pat Genova reported "Teach CUNY" and handouts were available for all faculty

**New Business:**

James Boyle presented information about evacuation plan for Fiterman

Meeting adjourned 4:00 p.m.

Respectfully submitted,

Pat Genova

Secretary

cc: Senior Vice Robert Messina, Howard Meltzer



**BOROUGH OF MANHATTAN COMMUNITY COLLEGE**  
**The City University of New York**

March 5, 14

To Whom It May Concern:

This is to confirm that the revised Art 221 course contains and reflects the goals for all curricula passed by the faculty Council in May 1988 and the General Education goals passed by the Academic Senate in May 2006.

Howard Meltzer, Chair  
Department of Modern Languages

## CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

<b>College</b>	CUNY BMCC
<b>Course Number</b>	221
<b>Course Title</b>	PRE-COLUMBIAN ART OF MESOAMERICA AND THE ANDES
<b>Department(s)</b>	MUSIC & ART
<b>Discipline</b>	ART HISTORY
<b>Subject Area</b>	CREATIVE EXPRESION
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Pre-requisites</b>	ACR-094, ESL-094, and ENG-088
<b>Mode of Instruction</b>	Select only one:  <input checked="" type="checkbox"/> In-person <input type="checkbox"/> Hybrid <input type="checkbox"/> Fully on-line
<b>Course Attribute</b>	Select from the following:  <input type="checkbox"/> Freshman Seminar <input type="checkbox"/> Honors College <input type="checkbox"/> Quantitative Reasoning <input type="checkbox"/> Writing Intensive <input type="checkbox"/> Other (specify): _____
<b>Catalogue Description</b>	This course investigates the history of art produced by indigenous people of Mesoamerica and the Andes region of South America from 2000 BCE to 1535 CE. We will study significant artworks, including mural paintings, sculptures, architecture, and portable objects, in relation to the socio-historical contexts in which they were created. We will also explore the distinctive artistic styles, forms, and aesthetics of Pre-Columbian art along with themes, beliefs, and diverse cultural characteristics associated with them.
<b>Syllabus</b>	Included
<p><b>Waivers for 4-credit Math and Science Courses</b></p> <p>All Common Core courses must be 3 credits and 3 hours.</p> <p>Waivers for 4-credit courses will only be accepted in the required areas of Mathematical and Quantitative Reasoning and Life and Physical Sciences. Such waivers will only be approved after a sufficient number of 3-credit/3-hour math and science courses are approved for these areas.</p>	
<b>If you would like to request a waiver please check here:</b>	<input type="checkbox"/> Waiver requested
<b>If waiver requested:</b> Please provide a brief explanation for why the course will be 4 credits.	
<b>If waiver requested:</b> Please indicate whether this course will satisfy a major requirement, and if so, which major requirement(s) the course will fulfill.	

Borough of Manhattan Community College  
**The City University of New York**  
**Department of Music and Art**

**Title of Course:** Pre-Columbian Art of Mesoamerica and the Andes

**Instructor:**

**Course Number:** ART 221

**Office:**

**Phone:**

**Class hours:** 3 **Credits:** 3

**E-mail:**

**Course Description:**

This course investigates the history of art produced by indigenous people of Mesoamerica and the Andes region of South America from 2000 BCE to 1535 CE. We will study significant artworks, including mural paintings, sculptures, architecture, and portable objects, in relation to the socio-historical contexts in which they were created. We will also explore the distinctive art styles, forms, and aesthetics of Pre-Columbian art along with themes, beliefs, and diverse cultural characteristics associated with them.

**Basic Skills:** ACR-094, ESL-094, and ENG-088

**Learning Outcomes**

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

**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.

**C. Creative Expression**

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

<ul style="list-style-type: none"> <li>• Students will write a formal research paper based on a work of art they have chosen at an art museum or gallery such as the Metropolitan Museum of Art or the Museum of the American Indian.</li> <li>• Students will visit libraries and museums as well as read publications that specialize in Pre-Columbian Art.</li> </ul>	<ul style="list-style-type: none"> <li>• Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will use reading assignments to critically analyze Pre-Columbian art during class presentations given by the instructor.</li> <li>• Students will assert whether or not they agree with an author's assessment of a work of art by using their own observation skills as well as research in their research papers.</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate evidence and arguments critically or analytically.</li> </ul>
<ul style="list-style-type: none"> <li>• Students will identify eras and cultures of Pre-Columbian art and analyze this art using art terminology through classroom discussion of concepts and methods, along with oral and written quizzes.</li> </ul>	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>

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

<ul style="list-style-type: none"> <li>• Students will recognize, compare, and analyze specific artworks using art terminology and attending to methods, materials, and cultural analysis of discrete civilizations in quizzes, exams, and home assignments.</li> <li>• Students will show an understanding of the roles of painting, sculpture, and architecture in religious, political, and social context in distinct cultures and eras in the Pre-Columbian period as they developed from prehistory to the sixteenth century. For example, they will understand how visual expressions of and ritual practices surrounding the Maya tzolk'in</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>
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(or calendar) continue to have resonance in contemporary popular culture.	
<ul style="list-style-type: none"> <li>Students will write a final paper using research and art terminology to show how meaning is created in a specific artwork or set of artworks chosen from among those viewed during a visit to a museum.</li> </ul>	<ul style="list-style-type: none"> <li>Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</li> </ul>

<b>Student Learning Outcomes</b>	<b>Measurements</b>
<ul style="list-style-type: none"> <li>Students will employ basic vocabulary of terms related to the study of visual arts including architecture.</li> </ul>	<ul style="list-style-type: none"> <li>In quizzes and exams, students will recall and write definitions and use proper terminology in image identification questions</li> <li>In informal writing assignments, students will respond to images presented in class</li> <li>In a formal writing assignment, students will complete an essay on an artwork in a museum.</li> </ul>
<ul style="list-style-type: none"> <li>Students will identify a chronology of cultures, artists, artworks, and art historical concepts in the context of intellectual, cultural, political and social history. <ul style="list-style-type: none"> <li>Recall relevant dates of art</li> <li>Recognize forms and concepts relevant to particular historical eras</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>In quizzes and exams, students will answer questions about chronology, forms, styles, and concepts related to artworks.</li> <li>In a formal writing assignment, students will research and write about an artist's socio-historical context.</li> </ul>
<ul style="list-style-type: none"> <li>Students will express focused observational skills <ul style="list-style-type: none"> <li>Recall previously seen artworks</li> <li>Identify and describe features of a familiar artwork</li> <li>Interpret features of an unfamiliar artwork</li> <li>Compare features of artworks</li> <li>Recall class discussion and identify forms and historical styles of works studied in class</li> <li>Employ previous discussion and readings in the identification of form and historical style in unfamiliar works.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>In quizzes and exams, students will recall artist, title, and historical period of artworks</li> <li>In quizzes and exams, students will be able to discuss the form, style, and major concepts and context of artworks</li> <li>Class discussion will allow students to observe and analyze artworks presented.</li> <li>In informal writings cued to images presented in class, students will provide analysis of style and context.</li> <li>In a formal writing assignment, students will provide more extensive analysis of an artwork.</li> </ul>
<ul style="list-style-type: none"> <li>Students will demonstrate an understanding of the historical, political, philosophical, or sociological context of art in different cultures and periods.</li> </ul>	<ul style="list-style-type: none"> <li>In quizzes and exams, students will answer specific questions about the historical context of artworks and write brief essays in that regard.</li> <li>Class discussion of artworks presented.</li> <li>For a formal writing assignment, students will research and write an essay on an artwork in a local museum. Students are required to employ and evaluate multiple sources for this research.</li> </ul>
<ul style="list-style-type: none"> <li>Students will participate in class as active listeners and work cooperatively in groups.</li> </ul>	<ul style="list-style-type: none"> <li>Students will complete writing assignments in class, conduct group work and contribute to class discussions.</li> </ul>

<b>General Education Learning Outcomes</b>	<b>Measurements</b>
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<b>Arts &amp; Humanities:</b> Students will demonstrate knowledge and understanding of the arts and literature through critiques of works of art, music, theatre or literature.	Students will write a formal paper about an artwork in a museum in which they describe the artwork's formal features and research and write about its socio-historical context. In this paper, students also will critique the artwork.
<b>Communication Skills:</b> Students will express ideas clearly in written form and employ critical reading skills to analyze written material.	Students will have informal and formal writing assignments during the semester. In class discussions, students are expected to discuss specific artworks and broader concepts in the visual arts. Students are required to employ and evaluate multiple sources for research in their term paper. In a formal writing assignment, students will be asked to evaluate readings.
<b>Values:</b> Students will report informed choices based on an understanding of personal values, human diversity, multicultural awareness and social responsibility.	Class discussions will address ethical issues related to the visual arts and encourage respect for diversity by raising awareness of artworks from other times and places in their social, cultural, and historical contexts

**Required Texts:**

Miller, Mary. *The Art of Mesoamerica*. New York: Thames and Hudson, 2006.  
Stone, Rebecca. *The Art of the Andes*. New York: Thames and Hudson, 2002.

**Other Resources:** Appropriate resources as determined by the professor

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2	<b>South America</b> Andean Art and Chavin de Huantar	Raimondi Stela Embroidered mantle Chavin gold crown	Urban planning Sculpture in the round Relief sculpture Weaving techniques	Shaminism Polytheism Contour rivalry	Review of terms for formal analysis
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5	<b>South America</b> Inca	Cuzco Curi-cancha enclosure Machu Pichi Eight-pointed star tunic Paccha ritual vessel	Colossal architecture planning	Inca pantheon of gods Quipu European arrival Pre-conquest vs Post-conquest	Introduction to research and citation for art history
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7	<b>Midterm</b>				Midterm
8	<b>Mesoamerica</b> Olmec, Late Preclassic, and Maya	Colossal head Plan of La Venta Kunz axe	Quadrangle plan	Pictographic writing Were-jaguar	Discussion of exhibition practices
9	<b>Mesoamerica</b> Teotihuacan	Pyramid of the Moon Pyramid of the Sun Teotihuacan murals	Pyramid and temple architecture Mural painting	Cosmology	Discussion of cosmological city planning
10	<b>Mesoamerica</b> Early and Late Classic Maya	Dresden Codez Temple I, Tikal Temple of the Inscriptions	Maya blue Interaction of text and image	Codices Counting systems Maya writing system	Quiz 2



		Portrait of Waxaklahun Wall paintings, Bonampak		Maya calendar	
11	<b>Mesoamerica</b> Classic Period Oaxaca and Vera Cruz	Palma with coyote ball player Relief from South Ball Court Pyramid of the Niches	Leather crafts Remojadas figures	Swidden agriculture Yokes, hachas, and palmas objects	Discussion of research paper topics
12	<b>Mesoamerica</b> Epiclassic and Postclassic	Chichen Itza Chacmool Atlantean figures	Puuc-style building Chenes-style building	Sacrifice and burial of human remains Multepal system	Research paper due
13	<b>Mesoamerica</b> Aztec and Empire	Codex Mendoza Aztec Sun Stone Turquoise mask Double serpent pectoral	Turquoise crafts	Aztec poetry contests Aztec calendar Campans urban planning	Quiz 3
14	<b>American Southwest</b> Mogollon, Hohokam, and Ancestral Puebloan	Mimbres pot Great House at Casa Grande Puerco petroglyphs Cliff Palace, Mesa Verde Pueblo Bonito	Coil-and-scrape pottery Rock-cut architecture Polychrome pottery	Potlatch Shipapu Migration patterns	Discussion of regional differences between cultures
15	<b>Final Exam</b>				Final