

## ARTC107 : Survey of Asian Art

### General Information

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Course Code (CB01) :	ARTC107
Course Title (CB02) :	Survey of Asian Art
Department:	Visual & Performing Arts
Proposal Start:	Fall 2020
TOP Code (CB03) :	(1001.00) Fine Arts, General
SAM Code (CB09) :	Non-occupational
Distance Education Approved:	Yes
Course Control Number (CB00) :	CCC000561117
Curriculum Committee Approval Date:	04/17/2020
Board of Trustees Approval Date:	05/07/2020
External Review Approval Date:	05/07/2020
Course Description:	This course provides a select overview of art and architecture from India, Southeast Asia, China, Korea, and Japan from pre-history to modern times.
Submission Type:	Mandatory Revision  This is a cyclical review, with updated methods of instruction, methods of evaluation, and textbooks. This course was last assessed in Fall 2018; the assessment did not affect this revision.
Author:	No value

### Faculty Minimum Qualifications

Master Discipline Preferred:	<ul style="list-style-type: none"><li>• Art</li><li>• Art History</li></ul>
Alternate Master Discipline Preferred:	No value
Bachelors or Associates Discipline Preferred:	No value
Additional Bachelors or Associates Discipline Preferred:	No value

### Course Formerly Known As

#### Course Formerly Known As

No Value

## Course Development Options

### Basic Skills Status (CB08)

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

### Rationale For Credit By Exam/Challenge

No value

### Course Support Course Status (CB26)

No value

### Course Special Class Status (CB13)

Course is not a special class.

### Allowed Number of Retakes

0

### Retake Policy Description

Type:|Non-Repeatable Credit

### Grade Options

- Letter Grade Methods
- Pass/No Pass

### Course Prior To College Level (CB21)

Not applicable.

Allow Students To Audit Course

## Associated Programs

Course is part of a program (CB24)

### Associated Program

### Award Type

### Active

CC Liberal Arts: Arts & Humanities

A.A. Degree Major

Summer 2018 to Fall 2020

Associate in Arts in Art History for Transfer Degree

A.A. Degree for Transfer

Spring 2018 to Fall 2018

CSU General Education (CSU GE Breadth) (In Development)

Certificate of Achievement

Fall 2021

Intersegmental General Education Transfer Curriculum Certificate of Achievement (In Development)

Certificate of Achievement

Fall 2021

CSU General Education (CSU GE Breadth)

Certificate of Achievement

Fall 2020

Intersegmental General Education Transfer Curriculum Certificate of Achievement

Certificate of Achievement

Fall 2020

Liberal Arts: Arts & Humanities Associate in Arts Degree

A.A. Degree Major

Fall 2020

## Transferability & Gen. Ed. Options

### Course General Education Status (CB25)

No value

#### Transferability

Transferable to both UC and CSU

#### Transferability Status

Pending

#### CSU General Education Certification

CSU General Education Certification	Categories	Status	Approval Date	Comparable Course
Area C.1	Arts & Humanities Arts	Approved	No value	No Comparable Course defined.

#### Intersegmental General Education Transfer Curriculum

Intersegmental General Education Transfer Curriculum	Categories	Status	Approval Date	Comparable Course
Area 3.A	Arts & Humanities Arts	Approved	No value	No Comparable Course defined.

#### C-ID

C-ID	Categories	Status	Approval Date	Comparable Course
Art History	C-ID discipline	Pending	No value	ARTH C130

#### Cerro Coso General Education Requirements

Cerro Coso General Education Requirements	Categories	Status	Approval Date	Comparable Course
Area 3.2	Humanities Arts	Pending	No value	No Comparable Course defined.
Area 6	Diversity	Pending	No value	

## Units and Hours

### Summary

<b>Minimum Credit Units (CB07)</b>	3
<b>Maximum Credit Units (CB06)</b>	3
<b>Total Course In-Class (Contact) Hours</b>	54
<b>Total Course Out-of-Class Hours</b>	108
<b>Total Student Learning Hours</b>	162
<b>Faculty Load</b>	0

## Credit / Non-Credit Options

### Course Credit Status (CB04)

Credit - Degree Applicable

### Course Non Credit Category (CB22)

Credit Course.

### Non-Credit Characteristic

No Value

### Course Classification Status (CB11)

Credit Course.

Variable Credit Course

### Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education Status (CB10)

## Weekly Student Hours

	In Class	Out of Class
Lecture Hours	3	6
Laboratory Hours	0	0
Activity Hours	0	0

## Course Student Hours

**Course Duration (Weeks)** 18

**Hours per unit divisor** 54

### Course In-Class (Contact) Hours

Lecture 54

Laboratory 0

Activity 0

**Total** 54

### Course Out-of-Class Hours

Lecture 108

Laboratory 0

Activity 0

**Total** 108

## Time Commitment Notes for Students

No value

## Faculty Load

**Extra Duties:** 0

**Faculty Load:** 0

## Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

## Pre-requisites, Co-requisites, Anti-requisites and Advisories

## Advisory

### ENGLC101 - Freshman Composition

In ART C107, students are expected to analyze college-level reading material, write clearly structured text-based essays which require finding, evaluating, organizing, and effectively integrating college-level source material, and employ MLA formatting and documentation, all skills taught in English C101: Freshman Composition. **Outcomes**

- Read, analyze, and evaluate a variety of university-level texts for content, context, and rhetorical merit with consideration of tone, audience, and purpose.
- Develop varied and flexible strategies for generating, drafting, and revising essays.
- Evaluate the style of one's own writing and the writing of others and self-correct for greater clarity and directness.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

## Entrance Skills

Entrance Skills

Description

No value

No value

## Limitations on Enrollment

Limitations on Enrollment

Description

No value

No value

## Specifications

Methods of Instruction

Methods of Instruction

Lecture

Rationale

Lecture on the paintings of the Yuan, Ming and Qing dynasties in China.

Methods of Instruction

Written work

Rationale

Students write a 500 word essay on the use of the mandala in Tibetan Buddhist art.

Methods of Instruction

Audiovisual

Rationale

Students review a curated series of images of art from the Early Bronze Age in China.

Methods of Instruction

Discussion

**Rationale**

Instructor moderates a student discussion on the development of the Ukiyo-e genre of art in 17th century Japan.

**Assignments**

1. Weekly readings assignments from the textbook.
2. Take-home exams: Students will write two to three 500-word essays that examine artworks of the teacher's choice.
  - Example 1: identify, describe, and analyze Buddhist imagery during the Kushan Dynasty in terms of overall symbolic significance and methods of composition.
  - Example 2: Compare and contrast the Chinese Mawangdui Funerary Banner of Xin Zhui and the 10th century of the Tibetan Thangka of Hayagriva in terms of style, composition, and possible political commentary.
3. 1500-2000 research paper examining a work of art relating its historical, cultural, and compositional significance. For this project, students may visit a local museum.

**Methods of Evaluation****Rationale**

Tests	Image identification quizzes - Students must identify the artist, date, time period and style of predetermined slides.  Essay exams - This may include several parts, including identification, analysis and interpretation of an assigned work of art; comparison of two or more works of art; and/or exploration of a particular historical topic relevant to the era or genre under question. Example: A. Please provide the vital statistics of Stele with Shakyamuni and Bodhisattvas and Western Pure Land Mural (artist, style, date, medium, current location); B. Compare the style, composition, and form of each; C. Interpret the cultural significance of the works shown. What do the subjects indicate about the development of Buddhist belief in China?
Research Paper	Museum research projects and/or presentations - Students may visit a museum in their local areas to conduct research on a chosen work of art. Research then provides basis for final written paper using similar organizational format in essay exams (identify, analyze, interpret).
Participation	Classroom discussions - Students discuss both visual and cultural components of a particular artistic style, relating them to larger social/historical trends. Example: Identify the core beliefs of Buddhism, Hinduism, and Islam and their relationship to artistic production.

**Equipment**

No Value

**Textbooks**

Author	Title	Publisher	Date	ISBN
Neave, D., Blanchard, L.C.W., Sarder, M.	Asian Art, 1st Edition	Pearson	2015	This is the latest edition available of this C-ID recommended, authoritative text.
Kampen-O'Riley, Michael	Art Beyond the West, 3rd Edition	Pearson	2012	This is the latest edition available of this C-ID recommended, authoritative text.

**Other Instructional Materials**

No Value

### Materials Fee

No

## Learning Outcomes and Objectives

### Course Objectives

No value

### CSLOs

**Identify, examine, and assess representative works of art and architecture from the non-Western art historical periods covered in this course employing appropriate art historical terminology.** Expected SLO Performance: 70.0

*Visual & Performing Arts*  
Default Department A.A.  
Degree for Transfer

3. Apply art historical terminology and methodology in analyzing and interpreting works of art. Assessment: Exam in Art C105, Art C106, Art C106H, Art C107, and Art C108. Essay or written critique in Art C111.

*Social Science*  
IGETC PLOs

Evaluate the significance of artistic and cultural constructions.

*Social Science*  
PLOs for CSU GE COA

Evaluate the significance of artistic and cultural constructions.

**Analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values.** Expected SLO Performance: 70.0

*Visual & Performing Arts*  
Default Department A.A.  
Degree for Transfer

2. Discuss works of art representative of diverse cultures and regions within a historical and social context. Assessment: Essay, scored with a rubric in Art C101, Art C105, Art C106, Art C106H, Art C107, and Art C108. Quiz in Art C115.

*English*  
Liberal Arts: Arts &  
Humanities AA Degree

Evaluate, create, or perform artistic and cultural constructions.

**Analyze, discuss, and distinguish the roles of art, architecture, and the artist from the non-Western art historical periods covered in this course.** Expected SLO Performance: 70.0

*Visual & Performing Arts*  
Default Department  
A.A. Degree for  
Transfer

1. Analyze and interpret the formal, technical, and expressive aspects of a work of art, whether as a historian, viewer, or creator. Assessment: Essay, scored with a rubric in Art C105, Art C106, Art C106H, Art C107, and Art C108. Written journal entry in Art C101. Oral or written critique in Art C111, Art C115, Art C121, Art C131, Art C141, and Art C151.

*English*  
Liberal Arts: Arts  
& Humanities  
AA Degree

Describe how people throughout the ages and in different cultures have responded to themselves and the world around them in artistic and cultural creation.

## Outline

## Course Outline

Main topics required. Subtopics may vary with instructor:

### I. SOUTH AND SOUTHEAST ASIA

- A. The Rise of Cities and Birth of the Great Religions: Early Indian Art
  - 1. The Harappan Civilization
  - 2. The Vedic Period And The Origins Of Hinduism
  - 3. Buddhism And Buddhist Art
  - 4. Jainism And The Depiction Of The Divine
- B. Religious Art in the Age of Royal Patronage: The Medieval Period
  - 1. The Ritual And Artistic Developments Of Hinduism
  - 2. Early Hindu Temples
  - 3. The Convergence Of Jain; Buddhist; And Hindu Traditions
  - 4. Buddhism In Sri Lanka
  - 5. Later Developments In Temple Architecture
  - 6. Medieval Paintings And Manuscripts
  - 7. South Asian Textiles And The International Trade Market
- C. India: The Early Modern Period
  - 1. The Arrival Of Persian Court Culture And The Spread Of Islam
  - 2. The Delhi Sultanates And Their Contemporaries
  - 3. The Deccan Sultanates; Vijayanagara; And Southern India
  - 4. The Mughal Empire
  - 5. Europeans And European Art In India
  - 6. Art And Architecture Of The Rajput Courts
  - 7. Painting From The Pahari Courts
  - 8. Visual Traditions Of The Sikh Religion
- D. India and the International Scene: The Modern and Contemporary Periods
  - 1. A Mixture Of Traditions: European And Indian Art In The Eighteenth And Nineteenth Centuries
  - 2. The Architecture Of Empire
  - 3. Visions Of The Modern In The Early Twentieth Century
  - 4. Independent South Asia
  - 5. Contemporary Art: Globalization; Diaspora; Heritage
- E. The Arts of Southeast Asia
  - 1. Prehistory
  - 2. Trade
  - 3. Indigenous Art
  - 4. The Arrival Of Indic Religions
  - 5. The Great Flowering
  - 6. Rise Of Islam
  - 7. Ayutthaya
  - 8. Burma
  - 9. Modern Times

### II. CHINA

- A. The Neolithic Period to the First Empires
  - 1. Neolithic Artifacts
  - 2. Ancestor Worship
  - 3. Zhou Dynasty Ritual And Political Arts
  - 4. The Tomb Of The First Emperor Of The Qin Dynasty
  - 5. Han Dynasty Funerary Arts; Daoism; And Confucianism
- B. The Six Dynasties and Sui and Tang Dynasties
  - 1. Six Dynasties Pictorial Arts
  - 2. Six Dynasties Buddhist Cave Sites
  - 3. Six Dynasties And Tang Calligraphy
  - 4. Sui And Tang Imperial City Planning And Tombs
  - 5. Sui And Tang Dynasty Handscroll Paintings
  - 6. Tang Buddhist Art And Architecture
  - 7. Decorative Arts For The Tang Elite
- C. The Five Dynasties Period and Song and Yuan Dynasties
  - 1. Southern Tang Court Painting
  - 2. Southern Tang And Northern Song Landscape Painters
  - 3. Northern Song Courtly Arts
  - 4. Song Literati Painting And Calligraphy
  - 5. Southern Song Court Painting; Calligraphy; And Patronage
  - 6. Southern Song And Yuan Religious Art And Architecture
  - 7. Yuan Court Painting
- D. The Ming and Qing Dynasties



1. Ming And Qing Politics And Architecture
  2. Ming Literati Painters
  3. Ming And Qing Female Painters
  4. Qing Court Painters
  5. Qing Individualist And Eccentric Painters
- E. The Push for Modernization: 1912 to the Present
1. Republican-Era Pictorial Arts; 1912&ndash;1949
  2. Communist-Era Political Arts; 1949&ndash;1976
  3. Post-Cultural Revolution Painting; 1976 To The Present
  4. Painters Working Outside Mainland China
  5. Installations; Performances; And New Media; 1980s To The Present

### III. KOREA AND JAPAN

- A. Korean Art from Prehistory to Present
1. Neolithic And Bronze Age
  2. Three Kingdoms Period
  3. Buddhism And Korea
  4. Queen Seondeok
  5. Unified Silla Kingdom
  6. Goryeo Dynasty
  7. Joseon Dynasty
  8. Colonization And War
  9. Art In North and South Korea
- B. Japanese Art from Prehistory to the Asuka Period
1. Shamanism And The Development Of Shinto
  2. Jomon Period
  3. Yayoi Period
  4. Kofun Period
  5. The Sun Goddess Amaterasu And The Shinto Shrine At Ise
  6. Early Buddhist Art
- C. The Nara and Heian Periods
1. Nara Period
  2. Heian Period
- D. Kamakura; Muromachi; and Momoyama Periods
1. Kamakura Period
  2. Muromachi (Ashikaga) Period
  3. Momoyama Period
- E. Edo Period to the Present
1. Closed Doors: Edo Period
  2. Meiji Period
  3. Showa Period
  4. From 1989 To The Present

## Delivery Methods

**Delivery Method:** Please list all that apply -Face to face -Online (purely online no face-to-face contact) -Online with some required face-to-face meetings ("Hybrid") -Online course with on ground testing -iTV – Interactive video = Face to face course with significant required activities in a distance modality -Other

- Face to face
- Online (purely online no face-to-face contact)
- Online with some required face-to-face meetings ("Hybrid")
- iTV – Interactive video = Face to face course with significant required activities in a distance modality

**Rigor Statement:** Assignments and evaluations should be of the same rigor as those used in the on-ground course. If they are not the same as those noted in the COR on the Methods of Evaluation and out-of-class assignments pages, indicate what the differences are and why they are being used. For instance, if labs, field trips, or site visits are required in the face to face section of this course, how will these requirements be met with the same rigor in the Distance Education section? Describe the ways in which instructor-student contact and student-student contact will be facilitated in the distance ed environments.

All assignments and SLO assessments in distance education courses (online, hybrid and iTV) of Art C107 are the same as those in the on-ground courses, except that students in purely online sections will submit all of their assignments virtually, and students in hybrid sections will submit some of their assignments virtually. Instructor evaluation of student work in distance education courses is the same as in the

on-ground courses, except that evaluation of student work in online and hybrid courses is presented virtually. Instead of onsite lectures, hybrid and online courses will use written lectures and videos. The documentation of completed work is done through the uploading of assignments in specific file formats. Student-instructor contact may include, but is not limited to, the following: discussion forums, learning management system messages, announcements, email, chat, online video conference, and feedback on each student's work. Student-student contact may include, but is not limited to, the following: discussion forums, chat, online video conference, learning management system messages, email, group work, and peer reviewed projects.

**Good practice requires both asynchronous and synchronous contact for effective contact. List the methods expected of all instructors teaching the course. -Learning Management System -Discussion Forums -Message -Other Contact -Chat/Instant Messaging -E-mail -Face-to-face meeting(s) -Newsgroup/Discussion Board -Proctored Exam -Telephone -iTV - Interactive Video -Other**

- Discussion Forums
- Message
- Chat/Instant Messaging
- E-mail
- Face-to-face meeting(s)
- iTV - Interactive Video

**Software and Equipment: What additional software or hardware, if any, is required for this course purely because of its delivery mode? How is technical support to be provided?**

None

**Accessibility: Section 508 of the Rehabilitation Act requires access to the Federal government's electronic and information technology. The law covers all types of electronic and information technology in the Federal sector and is not limited to assistive technologies used by people with disabilities. It applies to all Federal agencies when they develop, procure, maintain, or use such technology. Federal agencies must ensure that this technology is accessible to employees and the public to the extent it does not pose an "undue burden". I am using -iTV—Interactive Video only -Learning management system -Publisher course with learning management system interface.**

- iTV—Interactive Video only
- Learning management system

**Class Size: Good practice is that section size should be no greater in distance ed modes than in regular face-to-face versions of the course. Will the recommended section size be lower than in on-ground sections? If so, explain why.**

35 for all sections, both on site and online