

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: Art Date: 10/15/18

Title Of Course/Degree/Concentration/Certificate: ART 2400 - Global Contemporary Art: Diversities and New Expressions

Change(s) Initiated: (Please check)

- | | |
|--|---|
| <input type="checkbox"/> Closing of Degree | <input type="checkbox"/> Change in Degree or Certificate |
| <input type="checkbox"/> Closing of Certificate | <input type="checkbox"/> Change in Degree: Adding Concentration |
| <input type="checkbox"/> New Certificate Proposal | <input type="checkbox"/> Change in Degree: Deleting Concentration |
| <input type="checkbox"/> New Degree Proposal | <input type="checkbox"/> Change in Prerequisite, Corequisite, and/or Pre/Co-requisite |
| <input checked="" type="checkbox"/> New Course | <input type="checkbox"/> Change in Course Designation |
| <input type="checkbox"/> New 82 Course (Pilot Course) | <input type="checkbox"/> Change in Course Description |
| <input type="checkbox"/> Deletion of Course(s) | <input type="checkbox"/> Change in Course Title, Number, Credits and/or Hours |
| | <input type="checkbox"/> Change in Academic Policy |
| | <input checked="" type="checkbox"/> Pathways Submission: |
| | <input type="checkbox"/> Life and Physical Science |
| | <input type="checkbox"/> Math and Quantitative Reasoning |
| | <input checked="" type="checkbox"/> A. World Cultures and Global Issues |
| | <input type="checkbox"/> B. U.S. Experience in its Diversity |
| | <input type="checkbox"/> C. Creative Expression |
| | <input type="checkbox"/> D. Individual and Society |
| | <input type="checkbox"/> E. Scientific World |
| <input type="checkbox"/> Change in Program Learning Outcomes | |
| <input type="checkbox"/> Other (please describe): _____ | |

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved: _____ Signature, Committee Chairperson: _____

If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved: _____ Signature, Department Chairperson: _____

Date Approved: _____ Signature, Department Chairperson: _____

I have reviewed the attached material/proposal

Signature, Department Chairperson: _____ 

KINGSBOROUGH COMMUNITY COLLEGE
THE CITY UNIVERSITY OF NEW YORK

NEW COURSE PROPOSAL FORM

1. DEPARTMENT, COURSE NUMBER, AND TITLE:

Art Department, Art 2400, **Global Contemporary Art: Diversities and New Expressions**

2. DOES THIS COURSE MEET A GENERAL EDUCATION/CUNY CORE CATEGORY?

- Life and Physical Science
 Math and Quantitative Reasoning
 A. World Cultures and Global Issues
 B. U.S. Experience in its Diversity
 C. Creative Expression
 D. Individual and Society
 E. Scientific World

IF YES, COMPLETE AND SUBMIT WITH THIS PROPOSAL A CUNY COMMON CORE SUBMISSION FORM.

NO. (IF IT RUNS SUCCESSFULLY AND BECOMES AN OFFICIAL COURSE OFFERING, IT COULD POTENTIALLY MEET THE DISTRIBUTION REQUIREMENTS FOR GROUP I CATEGORY A: WORLD CULTURES AND GLOBAL ISSUES)

3. DESCRIBE HOW THIS COURSE TRANSFERS (REQUIRED FOR A.S. DEGREE COURSE). IF A.A.S. DEGREE COURSE AND DOES NOT TRANSFER, JUSTIFY ROLE OF COURSE, E.G. DESCRIBE OTHER LEARNING OBJECTIVES MET:

For A.S. degree majors in Fine Arts, this course would be an additional art history course option that students could take as an elective. For those A.S. degree majors in Fine Arts with a concentration in Art History, this course would be specially relevant, considering the fact that there are few recommended elective art history courses from which to select. It could also transfer to similar courses at Hunter College (Art H 251 – Contemporary Art), Lehman College (ARTH326 – Contemporary Art), Queens College (ARTH 225 – Late Modern and Contemporary Art, ARTH 256 – Contemporary Art, ART 185 – Contemporary Art in a Global Society), York College (FA397 – Contemporary Art), Brooklyn College (ARTD7165G – Global Contemporary Art, ARTD 7180, Art Theory and Criticisms), City College (ART31038 – Art Since 1980), and College of Staten Island (ARTH 1132 – Modern and Contemporary Art and Design).

4. BULLETIN DESCRIPTION OF COURSE:

Introduction to global contemporary art (the arts in the Americas, Europe, Middle East, Asia, and Africa). Art of the 21st century emerges from a vast variety of materials and means. This interdisciplinary course will examine a broad range of artistic practices including painting, sculpture, photography, video, performance art, animation, architecture, city planning, environmental art, activist art, and art using digital and social media. We will examine how arts from different geopolitical locations were uniquely shaped, responding to contemporary issues and concerns.

5. CREDITS AND HOURS* (PLEASE CHECK ONE APPROPRIATE BOX BELOW BASED ON CREDITS):

1-credit:	<input type="checkbox"/> 1 hour lecture
	<input type="checkbox"/> 2 hours lab/field/gym

2-credits:	<input type="checkbox"/> 2 hours lecture
	<input type="checkbox"/> 1 hour lecture, 2 hours lab/field
	<input type="checkbox"/> 4 hours lab/field

3-credits:	<input checked="" type="checkbox"/> 3 hours lecture
	<input type="checkbox"/> 2 hours lecture, 2 hours lab/field
	<input type="checkbox"/> 1 hour lecture, 4 hours lab/field
	<input type="checkbox"/> 6 hours lab/field

4-credits:	<input type="checkbox"/> 4 hours lecture
	<input type="checkbox"/> 3 hours lecture, 2 hours lab/field
	<input type="checkbox"/> 2 hours lecture, 4 hours lab/field
	<input type="checkbox"/> 1 hour lecture, 6 hours lab/field
	<input type="checkbox"/> 8 hours lab/field

More than 4-credits:	<input type="checkbox"/> Number of credits: ____ (explain mix lecture/lab below)
	____ Lecture ____ Lab
Explanation:	_____

*Hours are hours per week in a typical 12-week semester

6. NUMBER OF EQUATED CREDITS IN ITEM #5: N/A
7. COURSE PREREQUISITES AND COREQUISITES (IF NONE PLEASE INDICATE FOR EACH)
 - A. PREREQUISITE(S): NONE
 - B. COREQUISITE(S): NONE
 - C. PRE/COREQUISITE(S): NONE

In keeping with other art history courses, this course will not have any pre- or core- requisites.

8. BRIEF RATIONALE TO JUSTIFY PROPOSED COURSE TO INCLUDE:
 - A. ENROLLMENT SUMMARY IF PREVIOUSLY OFFERED AS AN 82 (INCLUDE COMPLETE 4-DIGIT 82 COURSE NUMBER)
 - B. PROJECTED ENROLLMENT
 - C. SUGGESTED CLASS LIMITS
 - D. FREQUENCY COURSE IS LIKELY TO BE OFFERED
 - E. ROLE OF COURSE IN DEPARTMENT'S CURRICULUM AND COLLEGE'S MISSION

This course will be offered to all students every spring semester so as to create an even distribution of art history course throughout the academic year.

Within the Art Department, this course will broaden the cultural diversity of the current art history offerings, as it will give students a chance to study contemporary art from diverse countries in more depth than is currently available. For Studio Arts major, the course will introduce diverse materials and methods for expressions in contemporary art practice. As informed by the title and the course description, this interdisciplinary course will examine global contemporary art through different geopolitical locations, contemporary issues and concerns. The course materials include the video on global inequality, residential segregation, and the Middle East conflicts. These issues will be discussed in class by examining the relevant artworks, which

will open up a critical lens for students to consider pressing issues in today's society.

Across departments, this course will complement courses such as HIS6300 (History of Religion), HIS6500 (Social Unrest and Revolution in Modern Times), HIS 7000 (Historical Geography), PHI7900 (Global Ethics), and POL9300 (Global Politics).

9. LIST COURSE(S), IF ANY, TO BE WITHDRAWN WHEN COURSE IS ADOPTED (NOTE THIS IS NOT THE SAME AS DELETING A COURSE):

NONE.

10. IF COURSE IS AN INTERNSHIP, INDEPENDENT STUDY, OR THE LIKE, PROVIDE AN EXPLANATION AS TO HOW THE STUDENT WILL EARN THE CREDITS AWARDED. THE CREDITS AWARDED SHOULD BE CONSISTENT WITH STUDENT EFFORTS REQUIRED IN A TRADITIONAL CLASSROOM SETTING:

N/A

11. PROPOSED TEXT BOOK(S) AND/OR OTHER REQUIRED INSTRUCTIONAL MATERIAL(S):

- This course is an OER (Open Educational Resource) pilot project: All the materials are web-based.

12. REQUIRED COURSE FOR MAJOR OR AREA OF CONCENTRATION?

IF YES, COURSE IS REQUIRED, SUBMIT A SEPARATE CURRICULUM TRANSMITTAL COVER PAGE INDICATING A "CHANGE IN DEGREE OR CERTIFICATE REQUIREMENTS" AS WELL AS A PROPOSAL THAT MUST INCLUDE A RATIONALE AND THE FOLLOWING ADDITIONAL PAGES: A "CURRENT" DEGREE WITH ALL PROPOSED DELETIONS (STRIKEOUTS) AND ADDITIONS (BOLDED TEXT) CLEARLY INDICATED, AND A "PROPOSED" DEGREE, WHICH DISPLAYS THE DEGREE AS IT WILL APPEAR IN THE CATALOG (FOR A COPY OF THE MOST UP-TO-DATE DEGREE/CERTIFICATE REQUIREMENTS CONTACT AMANDA KALIN, EXT. 4611).

NYSED GUIDELINES OF 45 CREDITS OF LIBERAL ARTS COURSE WORK FOR AN ASSOCIATE OF ARTS DEGREE (A.A.), 30 CREDITS FOR AND ASSOCIATE OF SCIENCE DEGREE (A.S.), AND 20 CREDITS FOR AN APPLIED ASSOCIATE OF SCIENCE DEGREE (A.A.S.) MUST BE ADHERED TO FOR ALL 60 CREDIT PROGRAMS.

This course is not required for majors and/or area of concentration.

13. IF OPEN ONLY TO SELECTED STUDENTS SPECIFY POPULATION:

This class is open to all students

14. EXPLAIN WHAT STUDENTS WILL KNOW AND BE ABLE TO DO UPON COMPLETION OF COURSE:

1. Inquiry and Analysis: Students will demonstrate an ability to write and speak in class about artworks in terms of their formal qualities, as well as in terms of the artwork's contextual and historical background.
2. Critical and Creative Thinking: Students will be able to articulate the formal and stylistic similarities and differences between artworks over various periods and styles of art and apply various interpretations and analyses across historical periods.

3. **Written Communication:** Students will demonstrate their knowledge of artworks through a variety of types of writing, including analytic exercises, reflective writing, visual analyses, exam question responses, and research papers.
 4. **Oral Communication:** Students will be able to discuss works of art verbally, using acquired art-specific vocabulary, during classroom discussions and, where possible, in-class presentations.
 5. **Informational and Technological Literacy:** Students will demonstrate their knowledge and use of digital materials and resources, using databases such as JSTOR and ARTSTOR, online collaboration through learning management systems such as Blackboard, and through their use of e-books, museum websites, and other art-specific online resources.
 6. **Intercultural Knowledge:** Students will be able to explain how social concerns and pressing issues in contemporary global societies manifest in visual art.
 7. **Teamwork and Problem Solving:** Students with different skill levels will be able to assist each other in learning art historical material and methods through an in-class group assignments, and by providing peer feedback.
 8. **Civic Knowledge and Ethical Reasoning:** Students will demonstrate an understanding of how art simultaneously reflects and shapes world history, politics, religion and culture through their study of art history, the role of museums in communities, how art contributes to the formation of identities, issues of cultural patrimony, and other contemporary and developing issues in art.
15. **METHODS OF TEACHING –E.G. LECTURES, LABORATORIES, AND OTHER ASSIGNMENTS FOR STUDENTS, INCLUDING ANY OF THE FOLLOWING: DEMONSTRATIONS, GROUP WORK, WEBSITE OR E-MAIL INTERACTIONS AND/OR ASSIGNMENTS, PRACTICE IN APPLICATION OF SKILLS, ETC.:**

This class consists of lectures using powerpoint slides and media such as video clips and digital panorama views, and in-class discussions. Students will have a hands-on opportunity to use the means of contemporary art and express themselves.

16. **ASSIGNMENTS TO STUDENTS:**

The main paper assignment will require students to visit a local contemporary museum (MoMA PS-1 or New Museum) or art gallery and conduct on-site observations, visual description, and social, political, and historical analyses. There will be feedback given on the paper and required revision. Students major in Fine Arts can develop their ideas by incorporating contemporary practice in their expressions and create artwork as their final project, with a tightly composed artist statement.

17. **DESCRIBE METHOD OF EVALUATING LEARNING SPECIFIED IN #15 - INCLUDE PERCENTAGE BREAKDOWN FOR GRADING. IF A DEVELOPMENTAL COURSE INCLUDE HOW THE NEXT LEVEL COURSE IS DETERMINED AS WELL AS NEXT LEVEL PLACEMENT.**

The formal paper, exams, and graded homework assignments will be used to evaluate learning through lectures, discussions, reading, and class exercises. The exams will be a combination of multiple choice, short answer and essay questions. Students will also engage in expressing themselves by creating artwork, which will facilitate them to describe and discuss artworks in class and their final project.

Midterm Exam	15% (multiple choice questions and essay questions)
Participation/attendance	15% (class engagement through discussion, reading, and attendance)

Writing Components:

I. Drawing and Oral Presentation	10% (create modern and postmodern art and present it in class)
II. Response paper	10% (film response paper)
III. Artwork description and Peer Drawing	5% (verbal description of artwork)
IV. Final paper draft	10% (minimum 3-page museum/gallery report)
V. Final paper and oral presentation	15% (minimum 6-page research paper or creating artwork and writing artist statement)

*Final paper will require a visit to The New Museum, MoMA PS-1, or Chelsea Gallery

18. TOPICAL COURSE OUTLINE FOR THE 12 WEEK SEMESTER (WHICH SHOULD BE SPECIFIC REGARDING TOPICS COVERED, LEARNING ACTIVITIES, AND ASSIGNMENTS):

Course Topical Outline:

I. Introduction, Overview, and the Business of Things

For the next class:

- Watch video: "Introduction to Twentieth Century Art"
- <https://www.khanacademy.org/humanities/art-history-basics/art-1010-ddp/v/20-century-art>

Paper I-a: Pick out your favorite 20th century art style from the video, make art based on your preferred style, and be ready to present your artwork in class

Twentieth Century Art

For the next class:

- Read and summarize: "Becoming Modern"
- <https://www.khanacademy.org/humanities/becoming-modern/intro-becoming-modern/a/becoming-modern>

2. What is Modern?

For the next class:

- Watch video: "Introduction to Contemporary Art"
- <https://www.khanacademy.org/humanities/art-history-basics/art-1010-ddp/v/contemporary-art-intro>

Paper I-b: Create artwork based on appropriation, untold stories, or political art, and be ready to present your artwork in class

Postmodernism

For the next class:

- Read and take notes "Jeff Koons, Pink Panther" and "The YBAs, The London-Based Young British Artists"
- <https://www.khanacademy.org/humanities/ap-art-history/global-contemporary/modal/a/koons-pink-panther>
- <https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1/a/the-ybas-the-london-based-young-british-artists>

3. Appropriations, Banality, and Kitsch

For the next class:

- Read and take notes "Kara Walker, Darkytown Rebellion" and "Jaune Quick-to-See Smith, Trade (Gifts for Trading Land with White People)"
- <https://www.khanacademy.org/humanities/ap-art-history/global-contemporary/modal/a/kara-walker-darkytown-rebellion>
- <https://www.khanacademy.org/humanities/ap-art-history/global-contemporary/modal/a/jaune-quick-to-see-smith-trade-gifts-for-trading-land-with-white-people>

Untold Stories

For the next class:

- Read and take notes “The Case for Yoko Ono” and “Joseph Kosuth, One and Three Chairs”
- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/v/the-case-for-yoko-ono-the-art-assignment-pbs-digital-studios>
- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/a/joseph-kosuth-one-and-three-chairs>

4. Conceptual Art/Feminist Art

For the next class:

- Read and take notes “Ai Weiwei, Kui Hua Zi”
- <https://www.khanacademy.org/humanities/ap-art-history/global-contemporary/modal/a/sseeds-ai-weiwei>

Art and Activism

Screening of a film: “Ai Weiwei, Never Sorry”

Paper II: Take careful notes of the film and write your thoughts about contemporary Chinese society, politics, and Ai’s artwork (1~2 pages)

For the next class:

- Read Midori Yamamura’s “Expo ’70: An Invisible City,” and write down what you think about information society, how it changed our lives, and how artists, architects, and designers responded to it

5. Information

For the next class:

- Review the key movements and concepts about modernism and postmodernism

Midterm Exam

For the next class:

- If you cannot attend the following class, visit a New York City contemporary art gallery or museum on your own, take a selfie in front of the artwork you will use in your final project, follow the **Paper III** guidelines below:

6. Museum/Gallery Visit (Class will be held on Friday)

Paper III: Visit contemporary art gallery or museum, pick out the artwork you will use in your final project, verbally describe it, print out, and bring it to class

For the next class:

- Read “Exhibition Histories, *Magiciens de la terre*”
- <https://www.contemporaryand.com/magazines/magiciens-de-la-terre/>

A Global Turn: *Magiciens de la terre* (Magicians of the Earth) and Asia Pacific Triennial

For the next class:

- Read “Marina Abramović, The Artist is Present” and watch the following three videos
- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/a/marina-abramovi-the-artist-is-present>
- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/v/moma-abramovic-body-as-a-medium>
- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/v/moma-abramovic-live>
- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/v/moma-abramovic-what-is-performance-art>

Paper III: Class exercise, exchange your paper with a classmate, and make a drawing based on the description. Bring back the paper and elaborate on the sections that your classmate couldn’t understand well. If you think the paper is good enough, you can submit it.

7. The Fall of Communism: Art in Eastern Europe

For the next class:

- Read and take notes “Global Modernisms in Asia” and watch “Xu Bing Book from the Sky”
- <https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1/a/global-modernisms-asia>

- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/v/xubing-book>

□ Paper III: Due

□ Paper IV: Integrate Paper III and use a note from your gallery/museum visit: write what attracted you to the particular artwork you've selected. If you major in Fine Arts, please write how relevant this artwork is to you, or what you learned from the artwork

Art in China and Taiwan

For the next class:

- Watch "Chim↑Pom | Super Rat" and read "Mariko Mori Pure Land"
- <https://www.youtube.com/watch?v=kRYuHUynALc>
- <https://www.khanacademy.org/humanities/ap-art-history/global-contemporary/modal/a/mariko-mori-pure-land>

□ Paper IV: Due

8. Japanese Art after 1989

For the next class:

- Read Alice Gregory, "Anicka Yi is Inventing a New Conceptual Art," *The New York Times Style Magazine*, 14 Feb. 2017
- <https://www.nytimes.com/2017/02/14/t-magazine/art/anicka-yi.html>

Art in Korea and Korean Diaspora

For the next class:

- Watch the video, "East-West Divan at the Venice Biennale," "Global Inequality," and read Katherine Burnett, "Montien Boonma: Temple of the Mind," *Caa.Reviews*, 2004
- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/v/east-west-divan>
- <https://www.khanacademy.org/test-prep/mcat/social-inequality/social-class/v/global-inequality>
- <http://caareviews.org/reviews/698#.W5BVspNKjv0>

□ Paper V: After consulting with the instructor, write a final research paper. If you major in Fine Arts, you have an option to make an artwork based on the work you've selected and write a one-page artist statement.

9. Postcolonial Art/Indigenous Wisdom: South and Southeast Asian Art

For the next class:

- Watch the video, "Mona Hatoum's Self-contradictory Objects" and "Conflict in Israel and Palestine: Crash Course World History 223," read "Global Modernisms: Middle East"
- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/v/mona-hatoum>
- <https://www.youtube.com/watch?v=1wo2TLIMhiw>
- <https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1/a/global-modernisms-the-middle-east>

Middle East

For the next class:

- Watch the video, "El Anatsui Untitled," and read "El Anatsui Old Man's Clothes" "Global Modernisms: Africa"
- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/v/el-anatsui>
- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/a/el-anatsui-old-mans-cloth>
- <https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1/a/global-modernisms-africa>

10. Africa

For the next class:

- Watch the video, "Residential Segregation" and read "William Kentridge, Drawing from Tide Table"

- <https://www.khanacademy.org/test-prep/mcat/social-inequality/social-class/v/residential-segregation>
- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/a/william-kentridge-drawing-from-tide-table-soho-in-deck-chair>

Africa

For the next class:

- Read, “Global Modernisms: Latin America,” watch the video, “Gabriel Orozco” and “Doris Salcedo’s ‘Shibboleth’”
- <https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1/a/global-modernisms-latin-america>
- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/v/gabriel-orozco>
- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/v/doris-salcedo>

11. Latin America

For the next class:

- **Paper V:** Prepare for a five-minute presentation

Paper V: Students Paper Presentation

For the next class:

- Watch the videos, “Olafur Eliasson Ted Talk,” and read, Randy Kennedy, “Thomas Hirschhorn Picks Bronx Development as Art Site,” *The New York Times*, June 27, 2013
- https://www.ted.com/talks/olafur_eliasson_playing_with_space_and_light
- <https://www.nytimes.com/2013/06/30/arts/design/thomas-hirschhorn-picks-bronx-development-as-art-site.html>

12. New Expressions and New Media in the West

Final Exam Review

Paper V: Due

19. SELECTED BIBLIOGRAPHY AND SOURCE MATERIALS:

General Introductory Books:

- Bikers, Patricia and Andrew Wilson. *Taking Art: Interviews with Artists since 1976*. London: Art Monthly and Ridinghouse, 2007.
- Farver, Jane, Luis Camnitzer, and Rachel Weiss, eds. *Global Conceptualism: Points of Origin, 1950s-1980s*. New York: queens Museum of Art, 1999.
- Hopkins, David. *After Modern Art: 1945-2000*. Oxford and New York: Oxford University Press, 2000.
- Kocur Zoya and Simon Leung, eds., *Theory in Contemporary Art since 1985*. Malden, MA: Blackwell, 2005.
- Nochlin, Linda. *Women, Art, and Power and Other Essays*. New York: Harper & Row, 1988.
- Martin, Jean-Hubert. *Magiciens de la Terre*. Paris: Centre Pompidou, 1989.
- Schimmel, Paul., ed. *Out of Actions: Between Performance and the Object 1949-1979*. New York: Thames & Hudson for the Museum of Contemporary Art, Los Angeles, 1998.
- Stiles, Kristine and Peter Selz, eds. *Theories and Documents of Contemporary Art; A sourcebook of Artists' Writings*. Berkley: University of California Press, 2nd Ed., 1996.

Area Studies

Postmodernism

- Foster, Hal., ed. *The Anti-Aesthetic: Essays on Postmodern Culture*. Port Townsend, WA: Bay Press, 1983.
- Harvey, David. *The Condition of Postmodernity: An Enquiry into the Origin of Cultural Change* (Oxford and Cambridge, MA: Blackwell, 1989).
- Liotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. Manchester: Manchester University Press, and Minneapolis: University of Minnesota Press, 1984.

Different Cultural Zones

- Camnitzer, Luis. *Conceptualism in Latin American Art: Dialectics of Liberation*. Austin: University of Texas Press, 2007.
- Enwezor, Okwui, ed., *The Short Century: Independence and Liberation Movements in Africa, 1945-1994*. Munich: Prestel, 2001.
- Enwezor, Okwui and Oguibe, Olu., eds. *Reading the Contemporary: African Art from Theory to Market Place*. London: Institute for International Visual Arts, 1999.
- Groys, Boris. *The Total Art of Stalinism Avant-Garde, Aesthetic Dictatorship and Beyond*. Princeton, NJ: Princeton University Press, 1992.
- Minglu, Gao., ed. *Inside Out: New Chinese Art*. Berkley: University of California Press, 1999.
- Munroe, Alexandra. *Japanese Art After 1945: Scream Against the Sky*. New York: Abrams, 1994.
- Mitter, Partha. *Indian Art*. Oxford: Oxford University Press, 2001.
- Poshyananda, Apinan, et. al. *Contemporary Art in Asia: Traditions/Tensions*. New York, Asia Society, 1996.
- Said, Edward. *Orientalism*. New York: Vintage Books, 1979.
- Sullivan, Edward. *The Language of Objects in the Art of the Americas*. New Haven: Yale University Press, 2007.
- Turner, Caroline., ed. *Art and Social Change, Contemporary Art in Asia and the Pacific*.

Canberra: Pandanus Books, Research School of Pacific and Asian.

**Kingsborough Community College
of the City University of New York**

Department of Art

Art 2400, Global Contemporary Art: Diversities and New Expressions

HOURS

Syllabus

PROFESSOR'S INFORMATION

Course Description: Introduction to global contemporary art (the arts in the Americas, Europe, Middle East, Asia, and Africa). Art of the 21st century emerges from a vast variety of materials and means. This interdisciplinary course will examine a broad range of artistic practices including painting, sculpture, photography, video, performance art, animation, architecture, city planning, environmental art, activist art, and art using digital and social media. We will examine how arts from different geopolitical locations were uniquely shaped, responding to contemporary issues and concerns.

3 Credits, 3 Hours.

Pre-Requisites: None.

Co-requisites: None.

Mandatory Requirement, Museum or Gallery Visit: For the final paper project, students **MUST** visit one contemporary art museum or gallery during the semester. Class visit to MoMA, PS-1, and Chelsea gallery district will take place on XXX. If you decide to visit by yourself, you must submit a photograph taken in front of the artwork you will be writing on in this semester.

Art Department Student Learning Outcomes for Art History:

1. **Inquiry and Analysis:** Students will demonstrate an ability to write and speak in class about artworks in terms of their formal qualities, as well as in terms of the artwork's contextual and historical background.
2. **Critical and Creative Thinking:** Students will be able to articulate the formal and stylistic similarities and differences between artworks over various periods and styles of art and apply various interpretations and analyses across historical periods.
3. **Written Communication:** Students will demonstrate their knowledge of artworks through a variety of types of writing, including analytic exercises, reflective writing, visual analyses, exam question responses, and research papers.
4. **Oral Communication:** Students will be able to discuss works of art verbally, using acquired art-specific vocabulary, during classroom discussions and, where possible, in-class presentations.
5. **Informational and Technological Literacy:** Students will demonstrate their knowledge and use of digital materials and resources, using databases such as JSTOR and ARTSTOR, online collaboration through learning management systems such as Blackboard, and through their use of e-books, museum websites, and other art-specific online resources.

6. **Intercultural Knowledge:** Students will be able to explain connections between Western art and works of art from outside the European tradition (e.g., Africa, Asia, the Middle East, etc.) across various time periods.
7. **Teamwork and Problem Solving:** Students with different skill levels will be able to assist each other in learning art historical material and methods through group projects or in-class group assignments, and by providing peer feedback.
8. **Civic Knowledge and Ethical Reasoning:** Students will demonstrate an understanding of how art simultaneously reflects and shapes world history, politics, religion and culture through their study of art history, the role of museums in communities, how art contributes to the formation of identities, issues of cultural patrimony, and other contemporary and developing issues in art.

CUNY Pathways Student Learning Outcomes for Group C, Creative Expression:

1. Gather, interpret, and assess information from a variety of sources and points of view (reading-based field assignment)
2. Evaluate evidence and arguments critically or analytically (field assignment and the Art 31 Departmental Final Exam)
3. Produce well-reasoned written or oral arguments using evidence to support conclusions (field assignment, essay questions on the final exam, and other in-class written and oral discussions)
4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression (contextual and historical analysis, interpretation, evaluating evidence, reading, research, and visual analysis)
5. 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 (contextual and historical analysis and visual compare and contrast exercises)
6. Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed (contextual, historical and visual analysis)
7. Demonstrate knowledge of the skills involved in the creative process (creative processes, analysis of materials)
8. Use appropriate technologies to conduct research and to communicate (ARTSTOR, Blackboard, CUNY+, JSTOR, My Arts Lab and other technological sources)

Required Materials: This course is an OER (Open Educational Resource) pilot project: All the materials are web-based.

Blackboard Access: You must access blackboard regularly. See the help desk at L-106 for assistance.

Email Access: You must email me from your KCC email address and check it regularly. See the help desk at L-106 for assistance.

Grading: Final course grade will be determined as follows:

Final Exam	20% (multiple choice questions and essay questions)
Midterm Exam	15% (multiple choice questions and essay questions)
Participation/attendance	15% (class engagement through discussion, reading, and attendance)
<u>Writing Components:</u>	
I. Drawing and Oral Presentation	10% (create modern and postmodern art and present it in class)
II. Response paper	10% (film response paper)
III. Artwork description	

and Peer Drawing	5% (verbal description of artwork)
IV. Final paper draft	10% (minimum 3-page museum/gallery report)
V. Final paper and oral presentation	15% (minimum 6-page research paper or creating artwork and writing artist statement)

****Tutorial Academic Support Center: L-605**

Grading Scale (your grade will be posted on Blackboard grade section)

A+ 97-100 / A 93-96 / A- 90-92 / B+ 87-89 / B 83-86 / B- 80-82 / C+ 77-79 / C 73-76 / C- 70-72 / D+ 67-69 / D 63-66 / F 62 or below

Late Paper Policy:

Late papers will be graded by minus 1 point per class (if you submitted your paper three classes after the paper deadline, the base point of paper will be minus 3 points from a full score).

Attendance Policy:

The instructor will consider students who are absent for **15% (5.4 hours) of the total number of instructional hours** that a class meets during a term or session may be considered excessively absent. The instructor may consider excessive absences as a factor in the assignment of a student's grade. A maximum of **5.4 hours** of absence time are allowed for art history course that meets 36 hours per semester (15% of 36 = 5.4). A student that misses more hours than is allowed by the college attendance policy will receive a grade of **"WU"** (unofficial withdrawal).

**** 4 late arrivals** will be counted as **one absence**. Your attendance will be revoked if you leave the class earlier than the ending time without informing it to the instructor.

Access-ability Services:

Access-Ability Services (AAS) serves as a liaison and resource to the KCC community regarding disability issues, promotes equal access to all KCC programs and activities, and makes every reasonable effort to provide appropriate accommodations and assistance to students with disabilities. Your instructor will make the accommodations you need once you provide documentation from the Access-Ability office (D-205). Please contact AAS for assistance.

Plagiarism:

Plagiarism is the taking of someone else's words and using them in your own work as if they were your own. In extreme cases, plagiarism can result in the dismissal of the offending student from the college. Please see the Kingsborough website on plagiarism for more information and ways to avoid committing plagiarism.

Please review CUNY's policy on plagiarism, as it is grounds for dismissal from the college in extreme circumstances. Copies of the CUNY Statement on Plagiarism are available on the college's website at: http://www.kingsborough.edu/faculty_staff/Documents/Academic_Integrity_Policy.pdf

Civility in the classroom:

Kingsborough Community College acknowledges that respect for self and others are the foundation of academic excellence. Respect for the opinions of others is very important in an academic environment. Courteous behavior and responses are expected. In the classroom, online or otherwise, any acts of harassment and/or discrimination based on race, gender, sexual orientation, religion or ability will not be tolerated. This statement can be found on the college's website at:

- <http://www.kbcc.cuny.edu/sub-about/Pages/Civility.aspx>

Course Topical Outline:

1. Introduction, Overview, and the Business of Things

For the next class:

- Watch video: “Introduction to Twentieth Century Art”
- <https://www.khanacademy.org/humanities/art-history-basics/art-1010-ddp/v/20-century-art>

Paper I-a: Pick out your favorite 20th century art style from the video, make art based on your preferred style, and be ready to present your artwork in class

Twentieth Century Art

For the next class:

- Read and summarize: “Becoming Modern”
- <https://www.khanacademy.org/humanities/becoming-modern/intro-becoming-modern/a/becoming-modern>

2. What is Modern?

For the next class:

- Watch video: “Introduction to Contemporary Art”
- <https://www.khanacademy.org/humanities/art-history-basics/art-1010-ddp/v/contemporary-art-intro>

Paper I-b: Create artwork based on appropriation, untold stories, or political art, and be ready to present your artwork in class

Postmodernism

For the next class:

- Read and take notes “Jeff Koons, Pink Panther” and “The YBAs, The London-Based Young British Artists”
- <https://www.khanacademy.org/humanities/ap-art-history/global-contemporary/modal/a/koons-pink-panther>
- <https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1/a/the-ybas-the-london-based-young-british-artists>

3. Appropriations, Banality, and Kitsch

For the next class:

- Read and take notes “Kara Walker, Darkytown Rebellion” and “Jaune Quick-to-See Smith, Trade (Gifts for Trading Land with White People)”
- <https://www.khanacademy.org/humanities/ap-art-history/global-contemporary/modal/a/kara-walker-darkytown-rebellion>
- <https://www.khanacademy.org/humanities/ap-art-history/global-contemporary/modal/a/jaune-quick-to-see-smith-trade-gifts-for-trading-land-with-white-people>

Untold Stories

For the next class:

- Read and take notes “The Case for Yoko Ono” and “Joseph Kosuth, One and Three Chairs”
- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/v/the-case-for-yoko-ono-the-art-assignment-pbs-digital-studios>
- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/a/joseph-kosuth-one-and-three-chairs>

4. Conceptual Art/Feminist Art

For the next class:

- Read and take notes “Ai Weiwei, Kui Hua Zi”
- <https://www.khanacademy.org/humanities/ap-art-history/global-contemporary/modal/a/sseeds-ai-weiwei>

Art and Activism

Screening of a film: “Ai Weiwei, Never Sorry”

Paper II: Take careful notes of the film and write your thoughts about contemporary Chinese society, politics, and Ai’s artwork (1~2 pages)

For the next class:

- Read Midori Yamamura’s “Expo ’70: An Invisible City,” and write down what you think about information society, how it changed our lives, and how artists, architects, and designers responded to it

5. Information

For the next class:

- Review the key movements and concepts about modernism and postmodernism

Midterm Exam

For the next class:

- If you cannot attend the following class, visit a New York City contemporary art gallery or museum on your own, take a selfie in front of the artwork you will use in your final project, follow the **Paper III** guidelines below:

6. Museum/Gallery Visit (Class will be held on Friday)

Paper III: Visit contemporary art gallery or museum, pick out the artwork you will use in your final project, verbally describe it, print out, and bring it to class

For the next class:

- Read “Exhibition Histories, *Magiciens de la terre*”
- <https://www.contemporaryand.com/magazines/magiciens-de-la-terre/>

A Global Turn: *Magiciens de la terre* (Magicians of the Earth) and Asia Pacific Triennial

For the next class:

- Read “Marina Abramović, The Artist is Present” and watch the following three videos
- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/a/marina-abramovi-the-artist-is-present>
- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/v/moma-abramovic-body-as-a-medium>
- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/v/moma-abramovic-live>
- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/v/moma-abramovic-what-is-performance-art>

Paper III: Class exercise, exchange your paper with a classmate, and make a drawing based on the description. Bring back the paper and elaborate on the sections that your classmate couldn’t understand well. If you think the paper is good enough, you can submit it.

7. The Fall of Communism: Art in Eastern Europe

For the next class:

- Read and take notes “Global Modernisms in Asia” and watch “Xu Bing Book from the Sky”
- <https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1/a/global-modernisms-asia>

- <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/v/xubing-book>

□ Paper III: Due

□ Paper IV: Integrate Paper III and use a note from your gallery/museum visit: write what attracted you to the particular artwork you've selected. If you major in Fine Arts, please write how relevant this artwork is to you, or what you learned from the artwork

Art in China and Taiwan

For the next class:

- Watch "Chim↑Pom | Super Rat" and read "Mariko Mori Pure Land"
- <https://www.youtube.com/watch?v=kRYuHUynALc>
- <https://www.khanacademy.org/humanities/ap-art-history/global-contemporary/modal/a/mariko-mori-pure-land>

□ Paper IV: Due

8. Japanese Art after 1989

For the next class:

- Read Alice Gregory, "Anicka Yi is Inventing a New Conceptual Art," *The New York Times Style Magazine*, 14 Feb. 2017
- <https://www.nytimes.com/2017/02/14/t-magazine/art/anicka-yi.html>

Art in Korea and Korean Diaspora

For the next class:

- Watch the video, "East-West Divan at the Venice Biennale," "Global Inequality," and read Katherine Burnett, "Montien Boonma: Temple of the Mind," *Caa.Reviews*, 2004
- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/v/east-west-divan>
- <https://www.khanacademy.org/test-prep/mcat/social-inequality/social-class/v/global-inequality>
- <http://caareviews.org/reviews/698#.W5BVspNKjv0>

□ Paper V: After consulting with the instructor, write a final research paper. If you major in Fine Arts, you have an option to make an artwork based on the work you've selected and write a one-page artist statement.

9. Postcolonial Art/Indigenous Wisdom: South and Southeast Asian Art

For the next class:

- Watch the video, "Mona Hatoum's Self-contradictory Objects" and "Conflict in Israel and Palestine: Crash Course World History 223," read "Global Modernisms: Middle East"
- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/v/mona-hatoum>
- <https://www.youtube.com/watch?v=1wo2TLIMhiw>
- <https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1/a/global-modernisms-the-middle-east>

Middle East

For the next class:

- Watch the video, "El Anatsui Untitled," and read "El Anatsui Old Man's Clothes" "Global Modernisms: Africa"
- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/v/el-anatsui>

- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/a/el-anatsui-old-mans-cloth>
- <https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1/a/global-modernisms-africa>

10. Africa

For the next class:

- Watch the video, “Residential Segregation” and read “William Kentridge, Drawing from Tide Table”
- <https://www.khanacademy.org/test-prep/mcat/social-inequality/social-class/v/residential-segregation>
- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/a/william-kentridge-drawing-from-tide-table-soho-in-deck-chair>

Africa

For the next class:

- Read, “Global Modernisms: Latin America,” watch the video, “Gabriel Orozco” and “Doris Salcedo’s ‘Shibboleth’”
- <https://www.khanacademy.org/humanities/global-culture/beginners-guide-contemporary-art1/a/global-modernisms-latin-america>
- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/v/gabriel-orozco>
- <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/v/doris-salcedo>

11. Latin America

For the next class:

- **Paper V:** Prepare for a five-minute presentation

Paper V: Students Paper Presentation

For the next class:

- Watch the videos, “Olafur Eliasson Ted Talk,” and read, Randy Kennedy, “Thomas Hirschhorn Picks Bronx Development as Art Site,” *The New York Times*, June 27, 2013
- https://www.ted.com/talks/olafur_eliasson_playing_with_space_and_light
- <https://www.nytimes.com/2013/06/30/arts/design/thomas-hirschhorn-picks-bronx-development-as-art-site.html>

12. New Expressions and New Media in the West

Final Exam Review

Paper V: Due

CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses submitted to the Course Review Committee may be submitted for only one area of the Common Core and must be 3 credits. Colleges may submit courses to the Course Review Committee before or after they receive college approval. STEM waiver courses do not need to be approved by the Course Review Committee. This form should not be used for STEM waiver courses.

College	KINGSBOROUGH COMMUNITY COLLEGE
Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)	ART 2400
Course Title	Global Contemporary Art: Diversities and New Expressions
Department(s)	ART
Discipline	ART HISTORY
Credits	3
Contact Hours	3
Pre-requisites (if none, enter N/A)	NONE
Co-requisites (if none, enter N/A)	N/A
Catalogue Description	Introduction to global contemporary art (the arts in the Americas, Europe, Middle East, Asia, and Africa). Art of the 21 st century emerges from a vast variety of materials and means. This interdisciplinary course will examine a broad range of artistic practices including painting, sculpture, photography, video, performance art, animation, architecture, city planning, environmental art, activist art, and art using digital and social media. We will examine how arts from different geopolitical locations were uniquely shaped, responding to contemporary issues and concerns.
Special Features (e.g., linked courses)	
Sample Syllabus	Syllabus must be included with submission, 5 pages max recommended

Indicate the status of this course being nominated:

current course
 revision of current course
 a new course being proposed

CUNY COMMON CORE Location

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

<p>Required Core</p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematical and Quantitative Reasoning</p> <p><input type="checkbox"/> Life and Physical Sciences</p>	<p>Flexible Core</p> <p><input checked="" type="checkbox"/> World Cultures and Global Issues (A)</p> <p><input type="checkbox"/> US Experience in its Diversity (B)</p> <p><input type="checkbox"/> Creative Expression (C)</p> <p><input type="checkbox"/> Individual and Society (D)</p> <p><input type="checkbox"/> Scientific World (E)</p>
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Learning Outcomes

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

I. Required Core (12 credits)

A. English Composition: Six credits

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

- | | |
|--|---|
| | <ul style="list-style-type: none"> • Read and listen critically and analytically, including identifying an argument's major assumptions and assertions and evaluating its supporting evidence. |
| | <ul style="list-style-type: none"> • 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. |
| | <ul style="list-style-type: none"> • Demonstrate research skills using appropriate technology, including gathering, evaluating, and synthesizing primary and secondary sources. |
| | <ul style="list-style-type: none"> • Support a thesis with well-reasoned arguments, and communicate persuasively across a variety of contexts, purposes, audiences, and media. |
| | <ul style="list-style-type: none"> • Formulate original ideas and relate them to the ideas of others by employing the conventions of ethical attribution and citation. |

B. Mathematical and Quantitative Reasoning: Three credits

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

- | | |
|--|---|
| | <ul style="list-style-type: none"> • Interpret and draw appropriate inferences from quantitative representations, such as formulas, graphs, or tables. |
| | <ul style="list-style-type: none"> • Use algebraic, numerical, graphical, or statistical methods to draw accurate conclusions and solve mathematical problems. |
| | <ul style="list-style-type: none"> • Represent quantitative problems expressed in natural language in a suitable mathematical format. |
| | <ul style="list-style-type: none"> • Effectively communicate quantitative analysis or solutions to mathematical problems in written or oral form. |
| | <ul style="list-style-type: none"> • Evaluate solutions to problems for reasonableness using a variety of means, including informed estimation. |
| | <ul style="list-style-type: none"> • Apply mathematical methods to problems in other fields of study. |

C. Life and Physical Sciences: Three credits	
A course in this area <u>must meet all the learning outcomes</u> in the right column. A student will:	
	<ul style="list-style-type: none"> Identify and apply the fundamental concepts and methods of a life or physical science.
	<ul style="list-style-type: none"> Apply the scientific method to explore natural phenomena, including hypothesis development, observation, experimentation, measurement, data analysis, and data presentation.
	<ul style="list-style-type: none"> Use the tools of a scientific discipline to carry out collaborative laboratory investigations.
	<ul style="list-style-type: none"> Gather, analyze, and interpret data and present it in an effective written laboratory or fieldwork report.
	<ul style="list-style-type: none"> Identify and apply research ethics and unbiased assessment in gathering and reporting scientific data.
II. Flexible Core (18 credits)	
Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.	
A. World Cultures and Global Issues	
A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.	
The course is interdisciplinary; students enrolled in this class will learn from variety of sources that include critical discussions about global predicaments, such as the inequalities in the global south, residential segregation, and colonialism in the Middle East. The materials assigned for the class include magazine and newspaper articles, educational videos, videos discussing the formal aspects of the artwork, and scholarly texts. From these diverse sources written from various points of view, students will gather information, interpret it and assess it for their final project.	<ul style="list-style-type: none"> Gather, interpret, and assess information from a variety of sources and points of view.
The paper assignment for this course requires students to evaluate various sources of information-- such as curatorial notes, museum exhibition catalogue entries, and primary sources, such as artist's writings, and secondary scholarships--in order to develop a thesis statement. Once they set out the thesis, they will critically analyze the artwork based on the techniques they learn from class discussions and readings. Students will also receive feedback on his/her writing three times during the semester, which will give them an opportunity to reassess, defend, or elaborate on the discursive points in their paper, to make it critically and analytically convincing.	<ul style="list-style-type: none"> Evaluate evidence and arguments critically or analytically.
Students enrolled in this class will be asked to engage in class discussions that require convincing evidence to support their accounts. Based on this practice, they need to establish a convincing argument using the supportive examples, leading to a strong conclusion. The exercise for giving supportive evidence will be repeatedly given in the class. Students will be also given an opportunity to present his/her work verbally in the class. This requires well-reasoned oral arguments, which he or she will later incorporate in their final paper.	<ul style="list-style-type: none"> Produce well-reasoned written or oral arguments using evidence to support conclusions.
A course in this area (II.A) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	
The first three weeks of this course will be spent on teaching students the essential ideas about postmodernism. They will contrast postmodernism in art -- such as appropriation, banality, untold stories, political activism, and	<ul style="list-style-type: none"> Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition),

<p>information society—with that of the modernist art. They will understand these ideas conceptually—through assigned readings and videos and lectures—, and perceptually by creating the artworks based on the key ideas of modernism and postmodernism.</p> <p>One of the major traits of postmodernism is a loss of the master narrative of modernity (read white, male, and European and North American-centered). This will bring in untold cultural stories from across the globe. With this interdisciplinary course, students will think, discuss, and write about the issues and concerns from the Americas, Africa, Europe, the Middle East, and Asia. The course encourages critical thinking through the readings on global inequality or residential segregation. The artworks discussed in class touches on crucial issues of contemporary society, such as gender inequality, Apartheid, censorship, identity issues, to count a few. It is not only about bringing a better understanding of the world through interpreting contemporary art, but also introducing Fine Arts majors diverse use of media and various expressions.</p>	<p>geography, history, political science, sociology, and world literature.</p>
<p>The class will investigate the artworks dealing with slavery, gender inequality, sexual orientation, censorship, racial discrimination, environmental concerns, global inequality, postcolonialism, new identity, from the Americas, Europe, Middle East, Asia, and Africa. The course thus focuses on analyzing global contemporary culture and teaches students its diversity by analyzing it through primary and secondary sources and social and political background in the assigned readings.</p>	<ul style="list-style-type: none"> • Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.
<p>In this class, students will analyze the historical development of the arts made in the Americas, Europe, Middle East, Asia, and Africa artifacts from India, China, Korea, and Japan.</p>	<ul style="list-style-type: none"> • Analyze the historical development of one or more non-U.S. societies.
	<ul style="list-style-type: none"> • Analyze the significance of one or more major movements that have shaped the world's societies.
	<ul style="list-style-type: none"> • Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies.
	<ul style="list-style-type: none"> • Speak, read, and write a language other than English, and use that language to respond to cultures other than one's own.

B. U.S. Experience in its Diversity

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

- | | |
|--|---|
| | <ul style="list-style-type: none"> • Gather, interpret, and assess information from a variety of sources and points of view. |
| | <ul style="list-style-type: none"> • Evaluate evidence and arguments critically or analytically. |
| | <ul style="list-style-type: none"> • Produce well-reasoned written or oral arguments using evidence to support conclusions. |

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

- | | |
|--|--|
| | <ul style="list-style-type: none"> • Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature. |
| | <ul style="list-style-type: none"> • Analyze and explain one or more major themes of U.S. history from more than one informed perspective. |
| | <ul style="list-style-type: none"> • Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States. |
| | <ul style="list-style-type: none"> • Explain and evaluate the role of the United States in international relations. |
| | <ul style="list-style-type: none"> • Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy. |
| | <ul style="list-style-type: none"> • Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation. |

C. Creative Expression

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

- | | |
|--|---|
| | <ul style="list-style-type: none"> • Gather, interpret, and assess information from a variety of sources and points of view. |
| | <ul style="list-style-type: none"> • Evaluate evidence and arguments critically or analytically. |
| | <ul style="list-style-type: none"> • Produce well-reasoned written or oral arguments using evidence to support conclusions. |

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

- | | |
|--|--|
| | <ul style="list-style-type: none"> • Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater. |
| | <ul style="list-style-type: none"> • Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them. |
| | <ul style="list-style-type: none"> • Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed. |
| | <ul style="list-style-type: none"> • Demonstrate knowledge of the skills involved in the creative process. |
| | <ul style="list-style-type: none"> • Use appropriate technologies to conduct research and to communicate. |

D. Individual and Society

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

- | | |
|--|---|
| | <ul style="list-style-type: none">• Gather, interpret, and assess information from a variety of sources and points of view. |
| | <ul style="list-style-type: none">• Evaluate evidence and arguments critically or analytically. |
| | <ul style="list-style-type: none">• Produce well-reasoned written or oral arguments using evidence to support conclusions. |

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

- | | |
|--|---|
| | <ul style="list-style-type: none">• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology. |
| | <ul style="list-style-type: none">• Examine how an individual's place in society affects experiences, values, or choices. |
| | <ul style="list-style-type: none">• Articulate and assess ethical views and their underlying premises. |
| | <ul style="list-style-type: none">• Articulate ethical uses of data and other information resources to respond to problems and questions. |
| | <ul style="list-style-type: none">• Identify and engage with local, national, or global trends or ideologies, and analyze their impact on individual or collective decision-making. |

E. Scientific World

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

- | | |
|--|---|
| | <ul style="list-style-type: none">• Gather, interpret, and assess information from a variety of sources and points of view. |
| | <ul style="list-style-type: none">• Evaluate evidence and arguments critically or analytically. |
| | <ul style="list-style-type: none">• Produce well-reasoned written or oral arguments using evidence to support conclusions. |

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

- | | |
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| | <ul style="list-style-type: none">• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the scientific world, including, but not limited to: computer science, history of science, life and physical sciences, linguistics, logic, mathematics, psychology, statistics, and technology-related studies. |
| | <ul style="list-style-type: none">• Demonstrate how tools of science, mathematics, technology, or formal analysis can be used to analyze problems and develop solutions. |
| | <ul style="list-style-type: none">• Articulate and evaluate the empirical evidence supporting a scientific or formal theory. |
| | <ul style="list-style-type: none">• Articulate and evaluate the impact of technologies and scientific discoveries on the contemporary world, such as issues of personal privacy, security, or ethical responsibilities. |
| | <ul style="list-style-type: none">• Understand the scientific principles underlying matters of policy or public concern in which science plays a role. |