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2021

### ART 3700: Politics of Display, Approaches to Non-Western Art

Midori Yamamura

*CUNY Kingsborough Community College*

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# **OER COURSE PORTFOLIO**

**BY**

**Midori Yamamura**

**30 June 2021**



## Learning Objective / Goals / Policies

### LEARNING OBJECTIVE AND GOALS

#### **After taking this course:**

- Students will understand unique values and aesthetics in the arts of the Islamic world, Asia, Africa, and the Americas and their diaspora.
- Students will become aware of the cross-cultural pollination and the impacts of the West in the non-Western cultures covered in this course.
- Students will understand the diverse perspectives of histories as opposed to monolithic history.
- Students can apply basic knowledge about non-Western art. They will analyze, evaluate, and critically and creatively write about the arts from Africa, the Americas, Asia, the Islamic World, and their diaspora.

### POLICIES

#### **Group work** (mandatory)

Based on the NACE Competencies (students' career readiness), you need to work as a group in this class.

- 1) You will be grouped alphabetically in the WEEK1 class
- 2) You need to elect a group leader each week
- 3) The leader will check up on each group member to make sure that their works meet your weekly goals (quiz and assignment): Outgoing leader will write a report.

Note: you are free to take the quizzes as a group. **Grading will take place only after the submission of the group leader report.**

NACE Competency (<https://www.naceweb.org/career-readiness/competencies/>)

#### **After taking this class, students will:**

- Become an excellent group leader and player
- Have excellent writing skills
- Have excellent research skills
- Become a critical thinker

### Course Organization

The course consists of four sections: 1) Islamic World and Beyond (2 modules); 2) Asian Art (3 modules); 3) African Art (3 modules); and 4) Art of the Americas (3 Modules)

Assignments (all assignments after #2 are in the section following the course outline)

1. **Quizzes:** Module 2, 4,5, 7,8,10,11 (Each 5 points 35% in total)
2. **Attendance and Participation:** You will earn 1% for the timely submission of the assignment and quizzes. (10)

**Writing Intensive Components**

3. **Informal Writing (Post this on the Discussion Board)**  
Self-introduction that includes your values and concerns  
Comment at least two classmates' self-introduction (5%)
4. **Conference Report (10%)**  
Visit one of the following sites and write a reflection paper on a panel or a paper
  - *Pioneers of African Philosophy*  
[https://www.facebook.com/watch/live/?v=216208766909843&ref=watch\\_permalink](https://www.facebook.com/watch/live/?v=216208766909843&ref=watch_permalink)
  - 2020 Art Curators Conference: Latinx Art is American Art  
<https://www.bing.com/videos/search?q=latinx+art+conferene+video&docid=608055171794566127&mid=78F3A8688A2FCFAD341478F3A8688A2FCFAD3414&view=detail&FORM=VIRE>
  - Exhibiting East Asian Art in the West (click on a panel, then recording will appear)  
<https://caea.lib.uchicago.edu/eeaaw/>
5. **PowerPoint Presentation of your paper topic to the class (5%)**
  - Post your PowerPoint images and the reason for selecting the images on *Padlet* (on the left sidebar, last item)
  - Comment at least one other classmate's PowerPoint

**Formal Writing**

In **Writing Intensive** class, we gradually **build up on our writings**. This method is called a “**scaffolding**” process.

After picking up the images for assignment 5, you need to keep adding and revising your text.

All your papers must follow the formal paper guidelines:

**Guidelines:**

Format the paper 1-inch margin, select 12-point font, use Times New Roman, paginate (no page number on the first page), appropriately capitalize the necessary words, use *italic* for the artwork title, footnote using Chicago Style

**6. Short-form**

Abstract of your paper (300 words or less) (10%)

- write a plan for your paper. Please start writing after the instructor's feedback on your PowerPoint presentation.
- The page must be short and down to the points.

\*Please see my sample paper (below). These are the drafts of my forthcoming book chapter. You see the abstract (first link) and its development into an article (second link).

Yamamura, Midori. **Abstract for** “Asia’s Cold War and Environmental Devastation: Kidlat Tahimik and Roberto Villanueva’s Neo-Indigenous Responses.” Abstract for Chapter 4 of *Visual Representation and the Cold War: Art and Postcolonial Struggles in East and Southeast Asia* (Routledge, 2021). [Click Here:](#)

### **From Abstract to a Final Paper**

Yamamura, Midori. **Draft for** “Asia’s Cold War and Environmental Devastation: Kidlat Tahimik and Roberto Villanueva’s Neo-Indigenous Responses.” Chapter 4 of *Visual Representation and the Cold War: Art and Postcolonial Struggles in East and Southeast Asia* (Routledge, 2021). [Click Here:](#)

### **Long Form**

Expand your abstract into a 1,500-word essay

- a. Use writing center and submit the evidence (5%)
- b. Final Essay (SUBMIT THE DRAFT 1 IN WK 9, DRAFT 2 WK 12)  
You MUST submit the paper with the writing center evidence (20%)

### **How to Use the WRITING CENTER**

TBA

### **What does it mean that this course is Writing Intensive?**

This course meets the college's writing-intensive graduation requirement. During the semester, you will write informally to express course content in your own words and write at least one formal paper in drafts with feedback from your instructor. You will then need to submit the draft to the writing center. Your work on writing, informal and formal, will comprise at least 50% of the final grade for this course, and you are expected to revise some 8-10 pages of formal writing.

### **How to Navigate Blackboard**

#### **Weekly Module Structure**

**On the left sidebar**, you will find the **weekly files** (Mon-Sun module cycle). In addition, you can find all the course materials embedded in the PowerPoint slides with blue background.

#### **Other features on the sidebar**

**Use Syllabus and Checklist** (tab) to manage your schedule.

**Use Assignments** (tab) to submit the assignments.

When you have an assignment(s), the instruction will appear in the weekly file.

Assignment submission links are in the **Assignment Folder**

- **All the assignments should be submitted via Blackboard.**

**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

**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. The instructor will make students' accommodations once students provide documentation from the Access-Ability office (D-205). Please contact AAS for assistance.

**Plagiarism:**

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

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

## COURSE OUTLINE

⌘ The command mark indicates all assignments.

Each week has a theme. Make sure to think about the theme as you review the materials. Then, reflect on some of these themes in your final paper.

### **Week 1:**

#### **THEME: POLITICS OF DISPLAY**

- Watch/read the links, and think about how the selection of art and introducing them can be a form of self-expression and means of communication.
- Think about your final paper. What kind of values and beliefs you want to relay to people through your selected artwork and writing?

#### **Readings and videos**

[PBS Newshour: "What Breonna Taylor's name and the image is teaching America about Black lives."](#)

[PBS Newshour. "'This Is Kalapuyan Land': Museum in Oregon has local communities tell their own story."](#)

[Campbell, Robert. "Memorial will Honor Victims of Lynching." \*The New York Times\*, 16 August 2016.](#)

[Cotter, Holland. "Greenwood Rising links Tulsa's Tragic History to Today's Struggles." \*The New York Times\*, 4 June 2021.](#)

⌘ **Assignment:** Write a self-introduction, introduce your values and concerns and discuss how your ideas might be represented by the art objects (paintings, sculptures, mural projects, etc.; pick 1-3 works from the PowerPoint (the semester overview). Post your thoughts on the Discussion forum. (5%)

**\*Group leaders can host a discussion event to get classmates to work together!**

**\*Artworks that you select must come from none-Western countries or their diaspora (i.e., African-Americans in the United States).**

### **Week 2:**

#### **Islamic Art 1**

#### **THEME: ISLAMIC ART AS THE FORM OF HYBRID CULTURE**

- Watch/read the links, think about how Islamic Art was part of the Mediterranean culture.

#### **Readings and videos**

[Arts of the Islamic World](#)

[About Chronological Periods in the Islamic World](#)

The Kaaba, Mecca

#### **Early Period**

[Dome of the Rock \(Qubbat al-Sakhra\), Jerusalem](#)

[Great Mosque of Cordoba, Spain](#)

#### **Medieval Period**

[Great Mosque of Isfahan, Iran](#)

[The Alhambra](#) began in 1238, Spain

⌘ **QUIZ 1 (5%)**

### Week 3:

#### Islamic Art 2:

#### **THEME: HOW DID PEOPLE IN THE WEST COME TO DISTINGUISH ISLAMIC CULTURE FROM THEIR OWN?**

- Watch/read the links, think about why Middle Eastern culture became distinct from other Mediterranean cultures in the modern era?

#### Readings and videos

##### Late Period

[Hagia Sophia as a mosque](#) after Constantinople fell to the Ottomans in 1453

[Taj Mahal](#), Agra, India, 1632-53

#### European Construct of the Middle East: Orientalism and Colonialism

[Orientalism](#)

[Staging the Egyptian Harem for Western Eyes](#)

#### The contemporary Middle East and Women's Struggles

[The Middle East and the End of Empire](#)

[Shirin Neshat, Rebellious Silence, Women of Allah series](#)

⌘ **Final Paper 1 Image Collection Due (5%)**

### Week 4:

#### Asian Art 1

#### **THEME: BUDDHISM AND ITS TRANSFER**

- Watch/read the links, think about how local traditions in India, China, Japan, and Southeast Asian countries had transformed with the arrival of Buddhism.

#### Readings and videos

##### Buddhism:

[Seven Wonders of the Buddhist Art](#)

##### India:

[Hinduism: Core ideas of Brahman, Atman, Samsara, and Moksha](#)

[Beliefs made visible: Buddhist art in South Asia](#)

[Development of the Buddha Images](#)

##### China

##### Original Culture

[Zhou, Qin, and Han Dynasties \(video\)](#)

##### Buddhist Art

[Bodhisattva \(Northern Qi\)](#)

[Tang dynasty](#)

##### Japan

[A Brief History of the arts of Japan: the Jomon to Heian periods](#)

[Shinto](#)

[Buddhism in Japan](#)

[Seated Amitabha Buddha](#)

⌘ **QUIZ 2 (5%)**

## Week 5:

Asian Art 2: <Local Art Development after Buddhism in China and Japan>

### **THEME: RETURN OF THE ORIGINAL CULTURE**

- Watch/read the links, think about how selecting art and introducing them can be a form of self-expression and means of communication.

### Readings and videos

#### Asian Art 2

##### China

[Song dynasty](#)

[Ancient Art Links: Chinese Landscape Painting](#)

[Neo-Confucianism & Fan Kuan by Stream and Mountains](#)

[The World of Khubilai Khan: A Revolution in Painting](#)

[Ming dynasty](#)

[Bada Shanren, Lotus and Ducks](#)

##### Japan

[A brief history of the arts of japan: the Kamakura to Azuchi-Momoyama periods](#)

[Ryoanji](#)

[A brief history of Samurai armor](#)

[From castle to palace: samurai architecture](#)

[A brief history of Japan: the Edo period](#)

[Art of the Pleasure Quarters and the Ukiyo-e style](#)

[Hokusai, Under the Wave off Kanagawa \(The Great Wave\)](#)

☞ Quiz 3 (5%)

## Week 6:

### ASIA 3:

### **THEME: WHAT WAS MODERNITY IN ASIA?**

- Watch/read the links. Think modernization of Asia. Was it about getting Westernized, or were artists presenting values differently based on the local traditions?

### Readings and videos

#### Japan

[A brief history of arts of Japan: the Meiji to Reiwa periods](#)

[Conversation with the past: \*Nihonga versus Yoga\*](#)

[Hiroshima-Nagasaki Atomic Bomb Exhibit](#)

[The Hysteria of this flower, Takashi Murakami](#)

["Chim↑Pom | Super Rat."](#)

["Mariko Mori Pure Land."](#)

#### China

[Modern China \(1912-present\), an introduction](#)

[Liu Chunhua, Chairman Mao en Route to Anyuan](#)

[The Case for Ai Weiwei](#)

[Xu Bing Book from the Sky](#)

#### Asian Diaspora

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## Systemic Racism against Asians in the United States

[Asian Americans \(skim through\)](#)

[Japanese Internment during WWII](#)

[Superman, WWII, and Japanese-American experience: Roger Shimomura](#)

## Southeast Asia

Yamamura, Midori. **Draft for “Asia’s Cold War and Environmental Devastation: Kidlat Tahimik and Roberto Villanueva’s Neo-Indigenous Responses.”** Chapter 4 of *Visual Representation and the Cold War: Art and Postcolonial Struggles in East and Southeast Asia* (Routledge, 2021). **The section on *Perfumed Nightmare***. [Click Here:](#)

## Week 7:

**African Art 1**<the cultural cross-pollination in the North, East, and West Africa>

### **THEME: AFRICAN ART AND THE WORLD OUTSIDE**

#### Readings and videos

[Historical Overview](#)

[Apollo 11 Stones](#)

#### Egyptian Art

[Ancient Egypt, an introduction](#)

[Egyptian art](#)

[Materials and techniques](#)

#### Pre-dynastic

[Palette of King Narmer](#), from Hierakonpolis, c. 3000-2920 B.C.E

#### Old Kingdom

[Pyramids of Giza](#),

[Pyramid of Khufu](#), c. 2551-2528 B.C.E.

[Pyramid of Khafre and the \*Great Sphinx\*](#), c. 2520-2494 B.C.E.

[Pyramid of Menkaure](#), 2490-2472 B.C.E.

[King Menkaure \(\*Mycerinus\*\) and queen](#), 2490–2472 B.C.E.

#### New Kingdom

[Mortuary Temple and \*Large Kneeling Statue of Hatshepsut\*](#), c. 1479-58 B.C.E.

#### Amarna Period (18th dynasty)

[House Altar with Akhenaten, Nefertiti, Three Daughters](#), c. 1350 B.C.E.

[Hunefer's Judgement in the presence of Osiris, \*Book of the Dead\*](#), c. 1275 B.C.E.

#### Kingdom of Kush

[Ancient Nubia and the Kingdom of Kush, an introduction](#)

#### East Africa

[Christian Ethiopian art](#)

#### North Africa

[The Great Mosque of Kairouan](#)

#### West Africa

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[Great Mosque of Djenné](#)

⌘ Quiz 4 (5%)

⌘ Paper Abstract Due (10%)

**Week 8:**

**African Art 2**

**THEME: DIVERSITY OF ARTS IN SUBSAHARAN AFRICA AND EUROPEAN INFLUENCE**

**Readings and videos**

**WEST AFRICA**

**Lost Histories:**

[Seated Figure \(Djenné peoples\)](#)

[Ife uncovered](#)

[Ife remembered](#)

**Nigeria (a close look)**

[Kingdom of Benin](#)

[Benin Art: Patrons, Artists, and Current Controversies](#)

[Benin Plaques](#)

[Benin and the Portuguese](#)

[Mother Pendant Mask](#)

**Yorùbá**

[Pair of twin figures \(Ère Ìbejì\)](#)

[Olowe of Ise, Veranda Post](#)

**Ghana**

**Asante**

[Sika dwa kofi \(Golden Stool\)](#)

[Kente Cloth](#)

[Linguist Staff](#)

**Sierra Leone**

[Bundu / Soweï Helmet Mask \(Mende peoples\)](#)

[Soweï Mask: Spirit of Sierra Leone](#)

**Guinea**

[D'mba mask](#) (Baga peoples)

**CENTRAL AFRICA**

**Cameroon**

[Ceremonial Palm wine Vessel](#) (Cameroon Grassland peoples)

**SOUTH AFRICA**

[Great Zimbabwe National Monument](#)

⌘ Quiz 5 (5%)

**Week 9:**

**African Art 3 <Impact of the West >**

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**THEME: COLONIALISM, DECOLONIZATION, SLAVERY, EMANCIPATION, AND CONTEMPORARY ART IN AFRICA**

**Readings and videos**

[African art and the effects of European contact and colonization](#) (history)

**Central Africa**

**Congo**

[Power Figure: Male \(Nkisi\)](#)

**CONTEMPORARY ART**

[African Decolonization Explained](#)

**Central Africa**

**Congo**

[Bodys Isek Kingelez](#)

[Bodys Isek kingelez, \*City Dreams\*](#)

**South Africa**

[Apartheid](#) (history)

[Sue Williamson, \*For Thirty Years Next to His Heart\*](#)

[William Kentridge, \*Drawing from Tide Table\*](#)

**West Africa**

**Ghana**

[Resisting Colonialism-Through a Ghanaian Lens](#) (history)

[El Anatsui, \*Untitled\*](#)

[Paa Joe's Coffin in the Form of Nike Sneaker](#)

**Mali**

[Seydou Keita](#)

**East Africa**

**Ethiopia**

[Julie Mehretu, \*Stadia II\*](#)

**Kenya**

[Wengechi Mutu, \*Preying Mantra\*](#)

**Slavery & Diasporic Art**

[African societies and the beginning of the Atlantic slave trade](#) (history)

[Culture and slavery in the American South](#)

[The Emancipation Proclamation](#)

**The United States**

[Henry Ossawa Tanner, \*The Banjo Lesson\*](#)

[Jacob Lawrence, \*The Migration Series\*](#)

Kara Walker, *Darkytown Rebellion*

- ☞ **Final Paper Draft: work with the tutor (5%)**

**Week 10:**

**Art of the Americas 1**<some common cultural grounds in the Americas>

**THEME: PRE-COLUMBIAN ART**

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## Readings and videos

### MESOAMERICA

What do “[Pre-Columbian Art](#)” and “[Mesoamerica](#)” mean?

#### Olmec

[The Mesoamerican ballgame and a Classic Veracruz yoke](#)

[Olmec Mask](#)

#### Teotihuacan

[Teotihuacan](#)

#### Maya

[King Pakal and the Expansion of Palenque](#)

[The Tomb of K'inich Janaab Pakal: The Temple of the Inscriptions at Palenque](#)

#### Aztec

[-Introduction to the Aztecs](#)

[Unearthing the Aztec past, the destruction of the Templo mayor](#)

[The Sun Stone \(The Calendar Stone\)](#)

### SOUTH AMERICA

[Introduction to Andean Culture](#)

[Nasca Geoglyphs](#)

#### Inka

[The Introductions to the Inka](#)

[Machu Picchu](#)

### NORTH AMERICA

[Native North America, an Introduction](#)

[About geography and chronological periods in Native American art](#)

[Clovis Culture](#)

[Ohio Hopewell Culture](#)

[America before Columbus: a Mississippian view of the cosmos](#)

[Great Serpent Mound](#)

[Mesa Verde and the preservation of Ancestral Puebloan heritage](#)

⌘ Quiz 6 (5%)

### Week 11:

Art of the Americas 2<Impact of the Colonial Powers >

#### **THEME: COLONIZATION**

## Readings and videos

### MESOAMERICA

[Introduction to New Spain](#)

[Hispaniola's early colonial art, an introduction](#)

[Murals from New Spain, San Agustin de Acolman](#)

[Virgin of Guadalupe](#)

[Defensive saints and angels in the Spanish Americas](#)

### SOUTH AMERICA

[San Pedro Apóstol de Andahuaylillas](#)

[Guaman Poma de Ayala](#)

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[“Bad Confession” in Guaman Poma’s \*First New Chronicle\*](#)  
[All-T’oqapu Tunic](#)  
[Cuzco School Painting](#)

## NORTH AMERICA

[Terms and issues in Native American art](#)

[Native American art after 1600](#)

EAST

[Anishinaabe shoulder bag](#)

[From quills to beads: the bandolier bag](#)

[Fashion diplomacy: the Anishinaabe, Britain and 18th-century America](#)

WEST

[Juana Basilia Sitmelelene, Presentation Basket \(Chumash\)](#)

[The power of the bear and the story of an American massacre](#)

[Buffalo robe](#)

SOUTHWEST

[Acoma polychrome water jar](#)

[Katsina Figure](#)

NORTHEAST COAST

[Kwakwaka’wakw belt](#)

[Tsimshian shaman’s rattle](#)

[Transformation masks](#)

⌘ Quiz 7 (5%)

⌘ By this week, you must have worked with the writing fellow, think he or she is your editor and incorporate their suggestions.

Submit only a piece of evidence that you saw the fellow (i.e., email correspondence)

Week 12:

Art of the Americas 3

**THEME: POSTCOLONIAL STRUGGLES**

Readings and videos

[Latin American Independence movements, 1450-present](#)

[Introduction to 20th-century art](#)

NORTH AMERICA

Modern Art (1880-1970)

Mexico

[The Mexican Revolution](#)

-[Mexican Muralist Painters](#)

[Frida Kahlo, introduction](#)

[Frida Kahlo and Diego Rivera](#)

-[Kahlo, \*Self Portrait with Cropped Hair\*](#)

[A brutal history told for a modern city, Diego Rivera’s Sugar Cane](#)

[Diego Rivera, Man Controller of the Universe](#)

Cuba

[Lam, \*The Jungle\*](#)

SOUTH AMERICA

[Geometric Abstraction in South America, and introduction](#)

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**Brazil**

[The origins of modern art in Sao Paulo, an introduction](#)

[Neo-Concrete Manifesto](#)

[Lygia Clark, Bicho](#)

[Hélio Oiticica, Parangolés](#)

**Contemporary Art (1970-)****Argentine**

[Marta Minujin](#)

**Columbia**

[Doris Salcedo](#)

**NORTH AMERICA****Cuba**

[Tania Bruguera, The Art of Social Change](#)

[Tania Bruguera, interview](#)

**Mexico**

[Gabriel Orozco](#)

**The United States**

[What's in a map? Jaune Quick-To-See Smith's "State Names"](#)

☞ **Final Essay Due (20%)**

## KINGSBOROUGH COMMUNITY COLLEGE

ART 3700-XX/Yamamura

PROFILE PAPER (5%, semi-formal writing, due DATE)

### Write Your Profile

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**Prompt:** Write a one-page article introducing your life story and the issue, which you are most concerned in today's society. Could you connect your concern with a particular artwork or cultural form you were exposed to in the past? (An example of this could be the civil rights movement and Charles White's portraits of African American political activists. Or Latino identity and Frida Kahlo's self-portrait) If you cannot think of any cultural connection, please write about your value or a significant event in your life that defines who you are today.

**Audience:** Think that this is a newspaper or magazine article and you are writing for a wider audience.

**Role/Purpose:** Your subjective voice interests your readers. Ensure to review and polish the text at least three times to make it an exciting reading for your readers.

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

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

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

### How to submit your paper?

Post your paper on the **Discussion Board**. Read other introductions, comment on 1-2 introductions.

**KINGSBOROUGH COMMUNITY COLLEGE**  
**ART 3700-XX**

FORMAL PAPER: WRITING ABOUT ART AS A PUBLIC INTELLECTUAL (PI PAPER)

**PROMPT:** You are a **celebrated public intellectual**. People are curious to know your opinion. One day, *The New York Times* editor contacted you and commissioned you to write an essay about one **art piece (from the non-Western world) currently on display in New York City museums from an aspect of the race, gender, or class for the Opinion page**. You said, "yes!" because it is an excellent occasion to voice your opinion. However, you never wrote about the artwork before. In order to write an excellent Op-Ed piece, you contacted your former professor at KBCC for help. She worked with you in **6 steps** so that you can hand in an excellent essay.

**PAPER COMPONENTS and DEADLINES**

1. Image collection PowerPoint and a brief note that explains why you selected these pieces. (WK3)
2. PPT presentation on the padlet (WK4)
3. Abstract of your paper (300 words or less, that explains your plan of the Op-Ed piece (WK7)
4. WRITING ABOUT ART AS A PI: DRAFT 1; Research draft (WRITING TUTOR, submit a pink slip to the Instructor). (WK9)
5. WRITING ABOUT ART AS A PI: The Final Paper. (WK12)

**Audience:** Write for an audience who is interested to hear your thoughts.

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**Learning Outcomes**

Upon completion of this project, students will be able to:

1. Recognize and discuss broad themes in art related to social issues
2. Observe an artwork in person and note stylistic and formal qualities.<sup>[L]</sup><sub>[SEP]</sub>
3. Analyze the artwork by explaining the way it looks in relation to its milieu.

**KINGSBOROUGH COMMUNITY COLLEGE**  
**ART 3700-xx/Yamamura**

1) PowerPoint Image Collection: Freeform writing about the images of non-Western art(s) that attracts you (5%; Due WK4)

**PROMPT:** You are nervous about writing a decent paper. In order to overcome your fear, you begin this commission with free-writing (take notes and write down your impressions). You also need to think about the main idea (race, class, or gender) that the editor told you to write. Then, try to integrate your values and beliefs, find artwork that can represent your idea.

**Overview:** You will create a rough draft of your thoughts and put them together with the images you think can represent your thoughts. Put all the material on PowerPoint, post it on padlet and get feedback from the students. Then, revise your paper based on the feedback.

**Audience:** This is a personal paper

**Subject:** you must select works from the non-Western world and its diaspora.

**Purpose:** This writing will help you find your "main idea," your thesis about this work. It will help you establish your own individual "angle" on this piece.

**Due dates:** PPT (WK3); DISCUSSION FORUM ON PADLET (WK4)

**Procedures:**

**Step 1: Visit one museum in NYC**

- 1) Find artworks that you want to write about, **take photos** of them.
- 2) Free-writing about the art of your choice. Please think about the following factors while you are writing. Try to write about the work from your perspective:
  - a. Can this art represent your ideas and value?
  - b. Does race or gender matter in the art you chose?
  - c. How could social conditions influence art?
  - d. How did people in power use art, and why?
  - e. Does colonialism influence how we look at art?
  - f. How was the emancipation movement visually expressed?
  - g. Do you think (Islamic art, Chinese, Japanese, Asian) art is unique? What about other traditions?

**Step 2: At home, do the following:**

- 1) Type up your notes from the museum
- 2) Once typed up, move the paragraphs around and stop where it makes sense as a whole text. If you have trouble reading it objectively, please stop there, print out the paper, bring it to the class of WK3.
- 3) If you think you have a solid idea, put your writing and images together in ppt.

**Step 3: Group discussion forum: bring a hardcopy**

- 1) you will read the paper out loud to your group
- 2) you will get peer feedback
- 3) write the feedback as notes on the hardcopy
- 4) revise your presentation based on the feedback (also on the padlet) and submit it to the instructor

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PUBLIC INTELLECTUAL PAPER RESEARCH ABSTRACT: 300 WORDS (10%)

4) PI ABSTRACT: Formal writing. (Due WK7)

**Prompt:** You will incorporate your research and write an ABSTRACT that explains what your paper will be about.

**You will need to do the following two things:**

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

**Use the following resources as the starter:**

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

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5) PI PAPER DRAFT 1 (Due WK9) (5%):

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

**You will need to do the following two things:**

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

**Use the following resources as the starter:**

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

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

**Procedures:** Writing the Research Draft

- Write an introductory paragraph in which you state the central theme of your essay (unless you received permission from the instructor, the themes should be gender, class, and race). Then, briefly discuss how you think the issue of class, race, or gender manifests in this painting. Make a promise of a few things (such as this was occurring due to Frida Kahlo's husband having an affair with her sister) that will support your thesis line.
- Support your opinion with visual analysis and research from the museum's website, library database dictionary, and other sources. (i.e., Frida Kahlo's *Self-Portrait with Cropped Hair*, in which Kahlo was wearing her husband's suits, which must be related to her gender identity crisis. Frida was known for having affairs with females as well. When thinking of her sexuality in 1939, I think...). You are free to incorporate your values and beliefs.
- Try to expand your paper by supplementing with elements from your visual observation and description. For example, the above "self-portrait" could be expanded by writing:  
in this small image of 34" x 11", Frida herself sits in its center. She has her hair down. A pair of scissors, which she is holding in her right hand, suggests she is in the middle of cutting her hair. One can see her cropped hair covering the floor of this arid landscape. Men's grey colored suits she wears ...

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

**Due date:** WK 9 (before the submission, you MUST show your draft to the writing fellow: 5%)

- Submit PI FINAL TEXT with a pink slip you received from the writing tutor

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6) PI FINAL TEXT 2 (Due WK 12) (20%)

At Home: rework on PI FINAL TEXT.

After incorporating the writing tutor's comments, pay close attention to the grammar and content levels. Make the changes.

- Do additional research if necessary.
  - Go over the grading rubric.
  - Add cover page, illustration, notes and works cited
- This is the final draft. Submit this copy with the pink slip from WRITING CENTER to the instructor on WK 12.

**Policy on Late Papers.**

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CONFERENCE REFLECTION: 300 WORDS (10%)

ATTEND ONE OF THE THREE CONFERENCES.

1. BRIEFLY SUMMARIZE WHAT THE PANEL OR TALK WAS ABOUT
2. WRITE YOUR REFLECTION IN THE FOLLOWING PARAGRAPH

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

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

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

Task	Points for Task
Cover page, Illustration, Bibliography plus 6-Page Minimum (1500 words total)	10 points
Written content	80 points
1. Your title forecasts the paper direction	(5)
2. Your essay has a clear thesis statement	(10)
3. You supported your thesis with solid arguments and backup evidence	(25)
4. Is your paper easy for a reader to follow? <ul style="list-style-type: none"> <li>• Written in clear sentences</li> <li>• Each paragraph has a function to prove the thesis line</li> <li>• You have a smooth paragraph transition</li> </ul>	(20)
<b>5. Conclusion:</b> <ul style="list-style-type: none"> <li>• <b>Summarized all the backup arguments</b></li> <li>• <b>Mention oppositional narrative</b></li> <li>• <b>Convincingly explained how your argument best supports your thesis</b></li> </ul>	(10)
6. Grammar, spacing, capitalization, and format <b>Formatting your paper:</b> <i>Times New Roman</i> , 12 point font, double spaced, with 1-inch margins and page numbers	(10)
Citations and bibliography in proper Kate L. Turabian A Manual for Writers format	10 points
<b>Total:</b>	<b>100 points</b>

**After completing the first draft, think of the following:**

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