

**Kingsborough Community College
of the City University of New York
Department of Art
Art2400-01 [5719], Global Contemporary Art: Diversities and New Expressions
March 7~June 16, 2023
Syllabus
Online Asynchronous**

Instructor: Midori Yamamura **Email:** [REDACTED]
Office Hours: Tue/Thu 11-12:30 pm, and by appointment
The Instructor Alternative Email: [REDACTED]
3 Credits, 3 Hours. Pre-Requisites: None. Co-requisites: None.

BLACKBOARD SUPPORT

KBCC Office of Information Technology Services: <https://www.kbcc.cuny.edu/its/index.html>

You must have a KBCC email account to use Blackboard.

If you are unfamiliar with Blackboard and/or have questions regarding how to use it, the following link provides a helpful tutorial: https://help.blackboard.com/Filter/Student/College_or_University

If you have questions and/or concerns specific to CUNY Blackboard access; this is a link to CUNY blackboard support: <https://www.cuny.edu/about/administration/offices/cis/core-functions/cuny-blackboard/helpsupport/>



Course Description: This class introduces **global contemporary art** (the arts in the Americas, Europe, Middle East, Asia, and Africa). We will explore 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 investigate how arts from different geopolitical locations have responded to contemporary issues and concerns. This semester, we will explore **“homelessness”** as a particular topic in relation to *UnHomeless NYC*, an exhibition that took place at Kingsborough Art Museum in the Spring of 2022. A close look at the exhibition will introduce students to different approaches to homelessness. Beginning with studying what causes homelessness and the housing crisis, we will learn how artists translate contemporary issues, such as homelessness, into art. **In tandem with the closer look at homelessness, students will be introduced to contemporary art under different contemporary topics.** Based on their daily concerns, students will select their research topic, plan their final paper in consultation with the instructor, and complete the research project.

Course Organization

Each module is Tuesday through Monday. All materials can be found in WEEKLY COURSE WORK

Grade Components	Deadline	Score	How to Submit
Quizzes to learn what is contemporary art	WK 2, 3	5% x 2 =10%	
“Uneven Growth” Reflection Paper	WK 1	5%	Discussion board
Introduce one topic you are concerned	WK 2	5%	Discussion board
Discussion on Yoko Ono’s “Cut Piece”	WK 4	5%	Discussion board
Can we resolve homelessness? Listen to the activists and activist artists	WK 5	5%	Discussion board
Disinformation: The Arts in the Communist States	W6	5%	Discussion board
Resolving Waste: Japan’s Zero Waste Town	W7	5%	Discussion board
Art and Equity: How Can Arts Help to Create a Postcolonial World?	W8	5%	Discussion board
Unending Wars: A case in Vietnam	W9	5%	Discussion board
Ungrading	WK 1-5	20%	
Draft	WK9 folder	10%	
Writing center	WK12 folder	5 %	
Final Paper	WK 12 folder	15%	
Sum		100%	

Learning Objectives/Outcomes

After taking this course:

- Students will have basic knowledge and understandings about global contemporary art.
- Students will become aware of the issues artists face in contemporary society.
- Students can apply basic knowledge about contemporary art and will be able to analyze, evaluate, and critically and creatively write about contemporary concerns that artists are facing.
- Based on their acquired knowledge, students can evaluate contemporary art independently.

Ungrading Policy:

20% of the coursework will be ungraded, meaning the course will focus on qualitative **assessment based on your research plan that you will submit in one-page writing at the end of Spring Break (4/18)**. This portion will be judged by **"satisfactory," meaning you will receive 20 % immediately, or "unsatisfactory," meaning you need to further work on your plan with the instructor to earn 20%**. You will develop your research topic by attending the recorded talks (WK 5) and watching the videos from *UnHomeless NYC*, choosing different issues based on the weekly slides, and participating in group discussions to develop your final paper ideas. "Ungrading" is about assessing your learning. You must reflect on the things you learned in this class.

Ungrading Exercise Report: By April 18th, you will find your research topic (in dialogue with your instructor) for the semester and submit it in one-page writing (WK5) explaining your final paper topic, why you selected that topic, and how you want to approach it (by interviewing people, through

volunteering in an organization, or researching published materials--like books and surveys). If you received "unsatisfactory," you must work with the instructor to write a feasible plan for the semester. Although the final grade will be a letter grade, the grade will be given based on how much you accomplished your research plan. You must conduct your research in consultation with the advisor (she will make suggestions in her response to your discussion postings). Some people you encounter in the video recordings can be available for interview in life.

Writing Intensive:

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. Your work on writing, informal and formal, will comprise at least 50% of the final grade for this course, and you can expect to revise some 8-10 pages of formal writing.

Informal Writing: Your Post on Discussion Board (5 x 8 = 40%)

Formal Writing

Writing 1 (20%) Due WEEK 5

- Please submit your research topic for the semester by Week 5 (one-page summary).
- The paper must include 1) an explanation of your final paper topic, 2) why you selected it, and 3) how you want to approach it.
- You can get involved in the research by interviewing people, volunteering in an organization, or researching the primary or secondary materials.

If you received "unsatisfactory," you must work with the instructor to write a feasible plan this semester.

Although the final grade will be a letter grade, the grade will be given based on how much you accomplished your research plan. You must carry out your research in consultation with the advisor. Some people you encounter in the video recordings can be interviewed in life.

Writing 2, Draft (10%) Due WK 9

After you and your instructor agree, you write a rough draft. The final paper should be about 1500 words. The draft can be 1500 words or less.

Writing Fellow Evidence (5%) Due WK 12

- Incorporate the editorial suggestions from the instructor on your first draft
- Show the re-worked draft to a Writing Fellow for them to copy-edit your essay (note: any professional writers will go under this process).

* Follow the instruction below, book the fellows early enough, and attach any evidence (copy of your email exchange or screenshot of the fellow's email). Upload it through the Submission Link.

Writing 3 (15%) Due WK 12

After incorporating the copy edit, submit the final paper with cover, illustration, notes, and bibliography

Book a Writing Fellow

To make an appointment with a Writing Fellow, you will need to [click here](#) for the appointment page, and then enter the following information once you choose a time slot:

- Your EMPL ID#
- Our course, which is XXX####
- Our section number, which is #####
- My name, which is



- My email, which is

Be sure to check out the video at the top of the scheduling page to learn more about the Writing Fellows!

<Formatting>

Margins: 1”

Font: 12 pt

Line spacing: Double

Grading at KCC: (your grade will be posted on Blackboard grade section)

A+:	98-100%	A: 93-97%	A-: 90-92%
B+:	88-89%	B: 83-87%	B-: 80-82%
C+:	78-79%	C: 73-77%	C-: 70-72%
D+:	68-69%	D: 63-67%	D-: 60-62%
F:	Below 60%		

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



Course Topical Outline:

The module cycle: Tue. through Mon.

WEEK1: 3/7-3/13: Introduction to the *UnHomeless NYC* exhibition and Ungrading

Go over the exhibition website, *UnHomeless NYC*, and read about artworks (any artwork in the exhibition can be your final paper topic)

Click [Here](#) for the Website (most of the information is now on the “ARTIST” section)

Discussion Board: Reflection Paper, “Uneven Growth” (5%):

Watch the video, *Uneven Growth* by the contemporary artist, Miguel Robles-Durán (Cohabitation Strategies) and write your thoughts on the discussion board.

Click [Here](#) for the video

WEEK 2: 3/14-3/20

Modernism: The Age of Isms

https://docs.google.com/presentation/d/1uVP9n-iDQd_aBaAF9xBDEawK0ZL6Vo_z/edit?usp=sharing&oid=116548365856543269771&rtpof=true&sd=true

- Watch the video: "Introduction to Twentieth-Century Art."
- <https://www.khanacademy.org/humanities/art-history-basics/art-1010-ddp/v/20-century-art>
- Read: “Becoming Modern”
- <https://www.khanacademy.org/humanities/becoming-modern/intro-becoming-modern/a/becoming-modern>

PPT: Cubism, Expressionism, Dada, Surrealism, Abstract Expressionism, Social Realism, Pop Art, Minimalism, Conceptual Art, Land Art

Quiz 1: Major Terms and Movements in Modern Art (5%)

Discussion Board: Write out your concerns (5%)

- Homelessness is one concern in this city. From your daily experiences, what topic are you concerned about? Express your opinion and learn from classmates. Connecting your concern with an artwork you might like to look into this semester.
-

WEEK3: 3/21-3/27

What is Postmodernism? Three Major Ideas: Appropriation, Cultural Hybridity, and Social Problems

<https://docs.google.com/presentation/d/1Ybm8t1gXAcSdX-MMPNSztbj6PrY6Yr5J/edit?usp=sharing&oid=116548365856543269771&rtpof=true&sd=true>

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

Closer Look:

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>

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>

⌘ Quiz 2: Three Major Ideas of Postmodernism

WEEK 4: 3/28-4/3

Feminist Art, Performance Art, Art and Life Coming Together

<https://docs.google.com/presentation/d/1ZFi9e0OsjrMDbAZbd4mNm5rCva4NCQ-u/edit?usp=sharing&ouid=116548365856543269771&rtpof=true&sd=true>

Unlock Art: Where are the Women?

<https://www.khanacademy.org/humanities/becoming-modern/introduction-becoming-modern/issues-in-19th-century-art/v/where-are-the-women>

The Case for Performance Art

<https://www.khanacademy.org/humanities/art-1010/conceptual-and-performance-art/performanceart/v/the-case-for-performance-art>

Discussion Board: Why are women artists incorporating their bodies in their expressions?

Watch Yoko Ono's *Cut Piece* (1964) and write your thoughts

<https://www.youtube.com/watch?v=IYJ3dPwa2tI>

WEEK 5: 4/4-4/17

Contemporary Concerns: Art and Homelessness

<https://docs.google.com/presentation/d/1OUBr3fUMSvjm6KauPRm7Xe5nLhEIoSdY/edit?usp=sharing&ouid=116548365856543269771&rtpof=true&sd=true>

⌘ Formal Writing: Ungrading (20%)

Find your research topic for the semester and submit it in one-page writing explaining your final paper topic, why you selected that topic, and how you want to approach it (by interviewing people through volunteering in an organization or looking into books and surveys). If you received "unsatisfactory," you must work with the instructor to write a feasible plan this semester. **Although the final grade will be a letter grade, the grade will be given based on how much you accomplished your research plan. You must carry out your research in consultation with the advisor.** Some people you encounter in the video recordings can be interviewed in life.

Discussion Board: Can the Problem of Homeless be Resolved?

Attend two of the three meetings and contribute your thoughts:



Meeting 1: THE POWER OF YOUNG PEOPLE: STUDENT ADVOCACY FOR BASIC NEEDS

Lisa Nishimura,
Young Invincibles

Meeting Recording:

https://us02web.zoom.us/rec/share/Mh45579kTovqdAUnHiwF_pLDeEZUoSzU8D5PkUOoA2zbbQ65Cq5yqO3sqWWizGgf.laNOKtmu4dVwJ-9Z

Access Passcode: 24fPUy0?

About Young Invincibles (YI): Young Invincibles (YI) is a national non-profit organization dedicated to amplifying young adult voices in the political process and expanding economic opportunities for our generation. YI primarily works on three main issue areas: higher education access, expanding healthcare, and workforce development.

Description of Event: For several years, the New York YI regional office has focused on issues around higher education access--lack of access to NY college students' basic needs (i.e., food insecurity, homelessness, mental health resources). Currently, YI, along with its partner organizations, is working on legislation to create campus liaisons for students experiencing homelessness to receive the necessary support they need.

Meeting 2: HOPE SANDROW WITH NINA FELSHIN, THE ARTIST & HOMELESS COLLABORATIVE

Hope Sandrow (artist)
Discussant, Nina Felshin (editor of *But Is it Art? The Spirit of Art and Activism*)

Recording of the event

https://us02web.zoom.us/rec/share/3suOjkjSFoVdmYZovqVxEbT9YO6_eZddte6OT1bell3mWd79evjEISdl0kYJsgjR.YHYcPRsZ1voZD1V7

Passcode: *Dm.q2e&

Concurrent with the explosion of homelessness and the AIDS epidemic in the 1980s, the battle for freedom of expression, equality, and civil rights, conceptual artist Hope Sandrow questioned the relevance of art to life. She began volunteering at the Catherine Street NYC Family Shelter in Chinatown. While conducting art workshops with children and producing a resident-written newsletter, she learned that homelessness resulted from many causes. In addition to poverty, conditions included job loss, domestic violence, racial and sexual discrimination, illness, illiteracy, and injury. Witnessing the appalling reality at the shelter, where women were often sexually violated by staff to receive basic services, resonated with Sandrow's experience of sexual abuse. Her newsletter angered the Catherine Street Shelter Administration, which barred Sandrow from returning. Soon after, in the early 1990s, Sandrow was invited to volunteer at the Park Avenue Armory NYC Shelter for Women (renamed Lenox Hill Neighborhood House in 1996), which houses women over forty-five. Attempting to close the gap between art-making and social action, Sandrow spoke with residents to learn their interests, inviting each woman to participate in collective art-making with her. Subsequently, with the support of an NEA Special Projects Grant, the Artist & Homeless Collaborative (A&HC), in which she and her colleagues explored art's faculty to transform people's lives. While shelter residents were often deprived of their privacy and identity, engaging in the creative process with A&HC artists was a medium for self-representation that encouraged esteem in its participants. Including a groundbreaking arts education program and workshop

that Sandrow created, with funding from the Warhol Foundation, and directed in collaboration with Dina Helal and the Whitney Museum of Art and Philip Yenawine and Museum of Modern Art. Programming resulted in some residents successfully exiting the shelter system. By 1994, the A&HC had involved a hundred or so artist colleagues of Sandrow and 2,000 women and children shelter residents. A selection of A&HC artworks was on view at the New York Historical Society, [Art for Change: The Artist and Homeless Collaborative](#) exhibition (Dec. 3, 2021–Apr. 3, 2022).

Sandrow will discuss her project with Nina Felshin, the editor of *But Is it Art? The Spirit of Art as Activism* (Seattle, WA; Bay Press, 1995).

Meeting 3: The Anti-Eviction Mapping Project and Our Methodologies

Manon Vergerio

Member of the AEMP

RECORDING OF THE EVENT:

https://us02web.zoom.us/rec/share/6R57v1rkBSZRUBpFkiK7BOOUNWQ9ZKVBGxxXHly4Pb_xJPQsgVLcgboCJckpTGgc.49IVv1DxfrtEGIAb

Passcode: @0p**d0b

In this talk, critical urbanist Manon Vergerio will give a brief background on the Anti-Eviction Mapping Project (AEMP), a web-based interactive mapping project that personalizes eviction data through the evictees' stories of struggle and resistance. She will discuss how the multimedia collective uses oral history and mapping for housing activism. Participants will listen to a few short clips from the AEMP's oral history archive and reflect on them through prompts to learn about displacement, housing, and organizing.

Manon Vergerio is an organizer and a critical urbanist whose practice draws across disciplines to illuminate and organize around urban justice issues. Vergerio co-founded the NYC chapter of the [Anti-Eviction Mapping Project](#) (AEMP).

WEEK 6: 4/11-4/17

Disinformation: Post-WWII Conditions Around the World / The Arts in Communist Countries

<https://docs.google.com/presentation/d/1DvGqYaf7Vn8HKAVXeM0TJKVYm7TGcmnQ/edit?usp=sharing&ouid=116548365856543269771&rtpof=true&sd=true>

Closer Look:

Art in China and Taiwan

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

Discussion Board: Disinformation and Communist Propaganda Art

Go over this week's slides, write your thought about art and disinformation, bring in an example of disinformation that you face today.

WEEK 7: 4/18-4/24

Contemporary Art from East Asia with a Focus on Zero Waste



The French exhibition, *Magiciens de la terre* (*The Magicians of the Earth*) (1989) included many artists from outside Western Europe and North America. Go through the slides and take a look at examples from East Asia. For your discussion board, watch the video about Japan's Zero Waste Town (with the Zero Waste Center building built by the architect, Hiroshi Nakamura), and write on Discussion Board about your concerns for sustainability.

https://docs.google.com/presentation/d/1CxATcx9ImSkqJ_UgpLE1fc4_y1sYEgF9/edit?usp=sharing&ouid=116548365856543269771&rtpof=true&sd=true

Read: "Exhibition Histories, *Magiciens de la terre*."

- <https://www.contemporaryand.com/magazines/magiciens-de-la-terre/>

Closer Look:

- 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>

Discussion Board: Can We Make a Wasteless World?

Watch about Kamikatsu Town, Hiroshi Nakamura's Architecture, and the Japanese town's Zero Waste challenge, and write down your thoughts.

<https://www.youtube.com/watch?v=Xqau-sCWE-Q>

WEEK 8: 4/25-5/1

Postcolonial Art/Indigenous Wisdom: South and Southeast Asian Art, the Philippines

https://docs.google.com/presentation/d/1PgIGH5kSCK58zU7uDg8Va_RDo17tvotf/edit?usp=sharing&ouid=116548365856543269771&rtpof=true&sd=true

- Watch the video, "East-West Divan at the Venice Biennale," "Global Inequality," and read
- <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>

Discussion Board: How North American Institutions are Grappling with Colonialism?

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

Post your thought on the discussion board

WEEK 9: 5/2-5/8

Indonesia, Vietnam, Thailand, and India

<https://docs.google.com/presentation/d/1tNixjn4RDIODcbG68SYiBmDMwhB4Tj-m/edit?usp=sharing&ouid=116548365856543269771&rtpof=true&sd=true>

Katherine Burnett, "Montien Boonma: Temple of the Mind," *Caa. Reviews*, 2004

- <http://caareviews.org/reviews/698#.W5BVspNKjv0>
- FX Harsono, "Reconfiguring history." In Li and Yamamura, eds. *Visual Representations of the Cold War*. Click [Here](#)



Discussion Board: Unending Wars

Watch Dinh Q. Le Interview - Post Vidai Collection, think about the current world's situation and post your thoughts

<https://www.youtube.com/watch?v=CJg93hxzRiE>

✂ Writing 2, Draft (10%) Due WK 9

- After you and your instructor agreed, you write a rough draft. The final paper should be about 1500 words. The draft can be 1500 words or less.

WEEK 10: 5/9-5/15

Contemporary Africa: Decolonizing Struggle

<https://docs.google.com/presentation/d/1F6C0qi648DYMK-OyvOYbfINRNxvWGSSe/edit?usp=sharing&oid=116548365856543269771&rtpof=true&sd=true>

PPT: South Africa, Central Africa, West Africa

Closer Look:

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>

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>

WEEK 11: 5/16-5/29

The Unrest Politics: The Arts in the Middle East

<https://docs.google.com/presentation/d/1AOM8f6h7aq5XkuEld9FvfnCkAx7u4WaX/edit?usp=sharing&oid=116548365856543269771&rtpof=true&sd=true>

PPT: Conflicting Middle East (Iraq, Iran, Palestine, and Israel)

Closer Look:

How do Palestinian Issues Affect Life in the United States?

Watch: Conflict in Israeli and Palestine:

<https://www.khanacademy.org/humanities/whp-origins/era-7-the-great-convergence-and-divergence-1880-ce-to-the-future/74-end-of-empires-betaa/v/conflict-in-israel-and-palestine-crash-course-world-history-223-beta>

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>

Multiple Modernisms: South and Central America, the Caribbean

PPT: South America, Mexico, Cuba, and Other Caribbean Countries

Closer Look:

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>

WEEK 12: 5/30-6/8

New Expressions and New Media in the West

https://docs.google.com/presentation/d/1DZcqFO_QfucYCNK6nL0yiHb_07ccNCCS/edit?usp=sharing&oid=116548365856543269771&rtpof=true&sd=true

PPT: Social Intervention, Climate Change, social media

Closer Look:

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>

⌘ Writing Fellow Evidence (5%)

- After incorporating the editorial suggestions in your first draft, you must copy-edit your essay to make it publishable. Your copy editor is a writing fellow. Follow the instruction below, book them early enough, and attach any evidence (copy of your email exchange or screenshot of the Fellow’s email). Then, upload it through the Submission Link.

Writing 3 (15%)

- After incorporating the copy edit, submit the final paper with cover, illustration, notes, and bibliography (sources consulted)



KINGSBOROUGH COMMUNITY COLLEGE

ART 2400-01

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 firm arguments and backup pieces of evidence	(25)
4. Is your paper easy for a reader to follow? <ul style="list-style-type: none">• Written in clear sentences• Each paragraph has a function to prove the thesis line• You have a smooth paragraph transition	(20)
5. Conclusion: <ul style="list-style-type: none">• Summarize all the backup arguments• Mention oppositional narrative• Convincingly explain how your argument best supports your thesis	(10)
6. Grammar, spacing, capitalization, and format Formatting your paper: <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
Total:	100 points

After completing the first draft, think of the following:

- Think that each paragraph is a piece of a puzzle. Do you think the paragraphs fit in the best way and present 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, explanations, and evidence?

After completing the first draft, think of the following:

- Think that each paragraph is a piece of a puzzle. Do you think the paragraphs fit best and present 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, explanations, and evidence?

Peer Review Guidelines

Title: Does the title forecasts the paper's direction?

Find a thesis line in your partner's writing.

- Do you think solid arguments and backup pieces of evidence support the thesis?

Body of the text: Is it easy for a reader to follow?

- Written in clear sentences
- Each paragraph has a function to prove the thesis line
- You have a smooth paragraph transition

Conclusion:

- **Summarized all the backup arguments**
- **Mentioned oppositional narrative**
- **Convincingly explained how your argument best supports your thesis.**

How are the capitalization, spelling, and grammar of your friend?

What would be your assessment of this writing? If it is not an A paper, can you suggest improving it, considering all the above elements?

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

Citation: Did the author properly acknowledge the sources?

See the sample paper for an example of a citation.