

KINGSBOROUGH COMMUNITY COLLEGE
Writing-Across-the-Curriculum Program

Certification Course Portfolio Cover Sheet

Your Name: Leila Harris

Department: Art History

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Writing Across the Curriculum Reflective Statement

Leila Anne Harris

At Kingsborough Community College I have learned valuable methods and techniques from Writing Across the Curriculum that I believe will continue to improve my teaching throughout my career. Writing as a way of learning is fundamental to my teaching practice. I use written assignments to enhance the content-based art history survey that I teach. Most particularly, I have learned the importance of including opportunities for revision as a way to improve student writing and to enhance my formal writing assignments. In this statement I reflect on the writing and reading tools that I incorporate into my Art 3100 class, and how these enable my students to achieve the learning goals of the course.

In my classes, I use in-class assignments as a form of exploratory writing. These assignments present an avenue through which I foster active learning and establish a dialogue between the students and myself (by collecting and commenting on their work). Each class meeting I include one low-stakes, in-class writing assignment that relates to the course material from the previous class meeting. I formulate questions for the in-class assignments that relate to the assigned textbook reading and lecture material, enabling time for students to write in response to reading as they complete the task. During class, I designate at least five minutes as time for quiet free writing. This assignment offers a change of pace from the lecture and allows students to refine major course concepts. After the five-minute writing period, I open the question up to the class and ask students to share their responses. I collect the assignments at the end of each class and quickly grade them on a scale of 1 to 5, recording the scores as they factor into the students' participation grade for the semester. The marked responses are then handed

back to the student during the next class meeting, enabling them to assess their progress. I explain to the class that if a student consistently receives lower than a 4 out of 5 on these assignments that they need to adjust how they respond to the questions based on my written feedback. One benefit of these daily assignments is that I can easily assess how well the class understands an important concept, or any misconceptions that they might have, by reading my students responses after each class. This outcome is what I have found to be most rewarding from the exploratory in-class writing. I also used the exercises to help direct what I need to review (such as any common misunderstandings in students' in-class assignments) during future class meetings.

The exploratory daily in-class writing exercises also serve as a form of exam preparation. The art department designs the final exam for the course, and most of the instructors (many of whom are adjuncts) do not know exactly what the exam will include until shortly before the finals period. The daily in-class writing assignments are designed to introduce the students to the genre of writing, and types of questions, that are required for the exams. I also help to model successful responses by showing the class "A+" answers composed by previous students (I cover the student's name so that they remain anonymous). I post these example responses on Blackboard for the students to access outside of class. In addition, I make time during class to discuss strategies for organizing short essay responses. For instance, I address strategies for structuring a thematic response that compares and contrasts the works of art in question, rather than only addressing each work of art separately. Furthermore, because I hand the marked responses back to the students each class, this allows them to compile the semesters' in-class assignments and use them to study for the exams. Further, in order to prepare my students for the final exam, I design a midterm exam that follows the same format of multiple-choice questions

and a short comparison essay. The in-class assignments help to prepare students to excel in the short comparison essay portion of the exam.

One way I have tried to challenge myself is by reconsidering my attitude towards group work. Art 3100 is a survey course that covers pre-history to modern art – more than 20,000 years of history. In the past, I found that the sheer quantity of slides that I needed to cover discouraged me from allotting precious class time to group activities. In the future, I plan to turn select exploratory writing questions into opportunities to allow students to work in small groups. This would allow for the brainstorming of ideas, which could be particularly helpful when discussing the concepts that often prove the most confusing (such as realism and abstraction). Now, I see the potential for designing selected in-class writing prompts to serve as interactive components to the course. I also plan to use index cards once a week at the end of class as a venue for students to submit questions. Every week I will ask the class to respond to the questions: “What’s one thing you learned this week, and what is one thing you need more information on to understand?” This will also help to promote a dialogue between the students and myself, and allow the students to reflect on how they are doing in the course.

I require two formal essay assignments for the course, which are worth forty percent of the final grade. I have revised these assignments using methods that I learned from John Bean’s *Engaging Ideas*, together with techniques that I discussed with Professor Cheryl Hogue Smith and the other Writing Fellows. One major revision that I made to the assignment handouts is to define a clear audience and role for the students. Another edit that I made is to feature more scaffolding in the assignments by requiring student to turn in drafts of their papers. I ask students to first turn in a full draft of each paper, which will later be revised based on my feedback. I design the assignment deadlines so that I will have enough time to comment on the drafts and

discuss the paper revisions in class. I also allocate enough time between due dates for the students to make thoughtful revisions to their work. In past semesters I required drafts for upper-level undergraduate courses and found them to be incredibly helpful for improving the quality of the final papers. I am confident that featuring similar scaffolding in the survey course will be even more successful. I am also excited to use a revised grading rubric, which is based on Professor Hogue Smith's current experimental rubric. I have modified her rubric using the specific criteria for each of my own paper assignments. I will require the students to turn in their drafts along with the final revisions. This will enable me to gauge their responses to my comments, as well as the overall improvement of their work. I think the rubrics, which focus more on global revisions (like overall organization), will be most effective for the student and more efficient for me. I am particularly happy to employ a rubric that communicates the expectations for not only a satisfactory or unsatisfactory paper, but also more clearly differentiates between "A," "B," and "C" work.

The two formal writing assignments are designed to deepen students' engagement with course material and foster critical thinking. The first paper asks students to select a work of art on display in the Metropolitan Museum of Art (material that has not been covered in class) and compare it to an object discussed in class or in the assigned textbook reading. Through this assignment, students apply course concepts to objects they encounter in museums and develop their skills in describing visual objects. The second paper assignment is intended to further strengthen connections between course reading and writing, and build off of skills honed in the first paper. For the second paper, students analyze an exhibition display in a museum (either a display of a single object or of an entire exhibition gallery room) and compare their analysis of the space with a required course reading on the topic. Like the first paper, this also requires

visual analysis, but also asks the student to integrate an author's argument into his or her own discussion. I provide copies of Carol Duncan's article "The Art Museum as Ritual" for my class. I found it hugely beneficial to begin the second paper assignment by requiring a reading response to Duncan's text (as homework), which we also take class time to discuss. Incorporating this preliminary step helped me to ensure that students not only read, but also understood, the author's text. When students better understood the ideas that they needed to incorporate in the final paper, the work, unsurprisingly, improved. These assignments help students learn the methods of inquiry and analysis that are integral to the discipline of art history.

The structure of my writing intensive Art 3100 class is assignment driven. Students learn course content while simultaneously honing their ability to interpret history using art historical methodologies, including visual literacy and visual analysis. The written assignments, both informal and formal, provide students with multiple opportunities to practice the reading, writing, and thinking skills they need to learn in order to succeed in the course. Writing-to-learn is a philosophy that I plan to use in all the classes I teach, and the reflective process of completing this Writing Across the Curriculum Certification Portfolio has led me to improve the quality of the written assignments I include in my courses.

KINGSBOROUGH COMMUNITY COLLEGE
Writing-Across-the-Curriculum Initiative
Syllabus Checklist for Writing Intensive (WI) Sections

Course Name: Survey of Art History: Prehistory to the Present

Course Number: ART 3100 Number of credits: 3

Department: Art

Prepared by: Leila Harris Date: December 10, 2016

1. **Informal Writing:** Indicate which of the following informal “writing-to-learn” activities you plan to use in your WI course. After each item you check, indicate the frequency with which you plan to use each activity. In your packet, please provide some clearly labeled examples of your “writing-to-learn” assignments or activities.

	once/month	twice/month	1-2/week	2-4/week
Journal/log writing	_____	_____	_____	_____
Letter writing	_____	_____	_____	_____
Electronic discussion forum	_____	_____	_____	_____
Response to prepared questions	_____	_____	_____	_____✓
Defining key terms or concepts	_____	_____	_____✓	_____
Personal response writing	_____	_____	_____✓	_____
Summary writing	_____	_____	_____	_____
Other: <u>Descriptive Writing</u>	_____	_____	_____✓	_____

2. **Formal Writing:** WI guidelines suggest a minimum of 10 – 12 pages of formal writing in all WI courses. Indicate which of the following formal writing assignments you plan to use in your WI course. Indicate the number of pages of writing you require for each type of assignment.

	Number of pages
Personal essay	_____
Summary essay	_____
Expository essay	_____
Book report	_____
Lab report	_____
Research paper	_____
Other: Reading Response	_____✓ _____2
Other: Comparative Essay	_____✓ _____4

Other: Visual Analysis Essay ✓ 4

Total number of pages of formal writing: 10

3. **Revision:** Of the total number of formal writing assignments you plan to give in your WI course, indicate the percentage of assignments in which students will have the opportunity to revise and resubmit their work for evaluation. (Circle one)

10 – 25% 26 – 50% 51 – 75% **76 – 100%**

What kinds of feedback will students receive?

Peer feedback _____

Required visit to the Reading and Writing Center _____

Written comments from the teacher ✓

A checklist rubric for the assignment ✓

Other _____
(please specify)

4. Does your syllabus clearly indicate the type of written work to be completed at particular times during the semester?

Yes ✓ No _____

Your comment:

I always put on the syllabus when reading responses, paper drafts, and final paper revisions are due. More detail about the specific requirements for each assignment, along with a grading rubric, are included on handouts that the students receive closer to the deadline.

5. **Assessment:** Indicate the total number of exams you plan to give in your WI course. Then indicate what percentage of these exams requires writing by students. (note: Exams do not need to require writing)

Total: 1 Test, Final Exam With writing: 100%

6. In determining the final grade for your WI course, indicate what percentage of the grade involves written work by students. (Circle one)

10 – 25% 26 – 50% 51 – 75% **76 – 100%**

(With many thanks to Linda Hirsch et al. of Hostos Community College whose checklist provided the model for this one)

KINGSBOROUGH COMMUNITY COLLEGE
Department of Art
Art 3100 – Survey of Art History: Prehistory to the Present

Classroom: S162

Spring 2017 | Tuesday 9:10AM-11:20AM, Thursday 9:10AM-10:10AM (Section Number TBD)

Professor: Leila Harris

Email: lharris@kcc.cuny.edu

Office Hours: Mondays 9-11AM in M230A

Course Description: This course is an introduction to the visual arts, past and present, combining units on western art with others on Near Eastern, Egyptian, African, Asian, and Islamic art as well as the art of the Americas. You will be expected to understand broad historical changes that affected the history of art, use art as a tool for learning about history, identify major works of art, and analyze works both in writing and in discussion by the end of this course.

Flexible Core: Creative Expressions (Group C)

3 Credits, 3 Hours.

Pre-Requisites: None.

Co-requisites: None.

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)

Course Requirements:

Required Materials: Stokstad, Marilyn and Michael Cothren. *Art: A Brief History*. Fifth Edition. Pearson, 2011.

Classroom Behavior: Absolutely no cell phone use during class. Do not leave the room during class, except for emergencies.

Assignments: Close and thoughtful reading of the assigned texts. Two papers (drafts and final revisions) and two exams (midterm and final). All assignments must be completed in order to pass the course. Papers are due in class in hardcopy, and drafts must be attached to the final revisions.

In-class assignments: During each class period we will complete a short in-class writing exercise related to the previous class discussion. Usually these will be in the form of reading response or visual comparison. Therefore, your attendance will be rewarded not only with a better understanding of the material, but also with credit for completing these in-class writings. These cannot be made up if you miss class.

Late Assignments: Assignments are to be turned in at the beginning of the class on the date they are due. Late assignments will lose one half-letter grade per day late (an A paper on Tues. becomes an A- on Wed., A- becomes a B+, etc). All assignments must be turned in before the end of the semester in order to pass the class.

Grading Scale: A: 90-100 A-: 85-89 B+: 80-84 B: 77-79 B-: 74-76 C+: 70-73 C: 67-69 C-: 64-66 D+: 60-63 D: 58-59 D-: 56-57 F: 55-below

Grading: Final course grade will be determined as follows

Attendance, In-class Writing Assignments & Participation	20%
Papers	40%
- Paper I: Visual Analysis	20%
- Paper II: Museum Display	20%
Midterm Exam	20%
Final Exam	20%

Attendance Policy: A student who has been absent 15% of the total number of instructional hours that a class meets during a term or session may be considered excessively absent by the instructor. 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 who misses more hours than is allowed by the college attendance policy will receive a grade of "**WU**" (unofficial withdrawal).

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>

Writing Intensive Statement: *This course meets the college's writing intensive graduation requirement.* This class is built around the premise that writing is less about what the product *is* or looks like, but what the process *does* for the writer. The process helps writers discover ideas (generative writing) and make sense of their own thinking as it becomes increasingly more complex and they move deeper into their coursework (explorative writing). Therefore, much of your learning will happen during your own writing process, through a myriad of informal and formal writing assignments (these assignments are outlined above).

This syllabus is subject to change.

Schedule and Due Dates:

Week 1: Introduction and Prehistoric Art
Reading: Chapter 1 (Stokstad)

Week 2: Ancient Near Eastern and Egyptian Art
Reading: Chapters 2-3 (Stokstad)

Week 3: Ancient Aegean and Greek Art | **Draft of Paper I Due**
Reading: Chapter 5 (Stokstad)

Week 4: Ancient Etruscan and Roman Art | **Class time for paper revision**
Reading: Chapter 6 (Stokstad)

Week 5: Early Christian, Jewish, Byzantine and Medieval Art
Reading: Chapter 7 (Stokstad)

Week 6: Islamic and Asian Art | **Midterm Exam**
Reading: Chapters 4, 8-9 (Stokstad)

Week 7: Art of Africa and the Americas | **Final Revision of Paper I Due (Bring draft to class!)**
Reading: Chapter 15-16 (Stokstad)

Week 8: Romanesque, Gothic, Early Renaissance Art | **Reading Response Due**
Reading: Chapters 10-12 (Stokstad)

Week 9: High Renaissance and Baroque Art | **Draft of Paper II Due**
Reading: Chapter 13-14 (Stokstad)

Week 10: Art of the 18th Century
Reading: Chapter 17 (Stokstad)

Week 11: Art of the 19th Century | **Class time for paper revision**
Reading: Chapter 18 (Stokstad)

Week 12: Art of the 20th Century | **Final Revision of Paper II Due** (*Bring draft to class!*)
Reading: Chapter 19 (Stokstad)

Final Exam: Date and Time TBA

KINGSBOROUGH COMMUNITY COLLEGE
Department of Art
Art 3100 – Survey of Art History: Prehistory to the Present

Professor Harris

Paper I: Visual Analysis Assignment – Metropolitan Museum of Art

Deadlines: Week 3 – Draft of Paper I Due | Week 7 - Final Revision of Paper I Due

- You are a curator deciding which object to loan from the Metropolitan Museum of Art for your exhibition at Kingsborough. The exhibition will also feature works we have discussed in class. Write a 4-5 page description and comparison of an object of your choosing on display in the **Ancient Near Eastern Art** or **Egyptian Art** galleries at the **Metropolitan Museum of Art**. This description will be for the museum curator at Kingsborough, explaining why she should incorporate this particular artwork, given what is already in the exhibit (which you can assume will be what we covered in class).
 - This should include a *physical description* of the item. This could include the size (is the work made on a large scale and towering over you, or so small you could hold it in your hand?), materials it is made from (a common material or a rare substance?) color, etc.
 - Do not forget to include the title, date, and geographic origin of the objects you choose. However, you should not simply copy this information from the museum label, but put it into your own words.
 - You will also need to *compare your chosen object with one artwork mentioned in the assigned reading*. How does the work we discussed in class relate, or differ, from the object you selected at the museum?
 - How the visual properties that you observe impact the overall effect of the works?
 - Why is this piece a good fit for the Kingsborough museum?
 - To complete this assignment, you will need to actually go to the Metropolitan Museum of Art. Be sure to staple your museum entrance sticker or receipt to the assignment. (Just in case, be sure to take a picture of yourself next to the artwork you will write about so that you can prove you went. Assume you will lose your sticker.)
 - The typed paper should use Times New Roman font and be double spaced with 1” margins.
 - A Draft is due in Week 3. In order to help clarify your thoughts, you will revise your essay based on comments from Professor Harris and turn in a Final Revision in Week 7. All drafts with comments need to be turned in with the Final Revision.
 - This assignment is worth 20% of your final grade. Assignments are due in hardcopy at the beginning of class. Late assignments will lose one half-letter grade per day late. Please see the grading rubric for this assignment (attached to this handout and posted on Blackboard). (Note: Your rough draft *must* be included with the final draft. If you do not submit this rough draft, you will automatically lose 10% of the final paper grade.)
-

Information about the Metropolitan Museum of Art:

- There are seven galleries that display Ancient Near Eastern Art (gallery numbers 400- 406) and thirty-nine galleries that display Ancient Egyptian Art (gallery numbers 100- 138). The gallery numbers are written on the walls. You can pick up a free map of the museum in the main lobby, or ask the security guards if you need assistance finding a specific gallery.
- The museum is open seven days a week. The address is 1000 Fifth Avenue (at 82nd street), New York, NY. The opening hours are Sunday-Thursday 10:00 AM - 5:30 PM, Friday-Saturday 10:00 AM - 9:00 PM. The entrance fee is suggested, meaning you can pay however much you want (e.g. \$1 or less is perfectly acceptable).

Student: _____ Satisfactory ☺ Late, but Satisfactory Unsatisfactory

Paper I: Visual Analysis Assignment

	Criteria Met (Satisfactory)	Criteria Not Yet Met (Unsatisfactory)
1. Museum Visit	<input type="checkbox"/> You clearly visited the Metropolitan Museum of Art and selected an object from the Ancient Near Eastern or Egyptian galleries.	<input type="checkbox"/> You did not demonstrate that you visited the Metropolitan Museum of Art and selected an object from the Ancient Near Eastern or Egyptian galleries.
2. Object Description	<input type="checkbox"/> Your description is clear, detailed, and based primarily on observations you made while looking at the object at the museum.	<input type="checkbox"/> Your description is not clear, detailed, or based primarily on observations you made while looking at the object at the museum.
3. Object Comparison	<input type="checkbox"/> You included a detailed comparison of your selected object from the museum and a work we have discussed in class. <input type="checkbox"/> You consider how the visual properties impact the overall effect of the works.	<input type="checkbox"/> You do not include a detailed comparison of your selected object from the museum and a work we have discussed in class. <input type="checkbox"/> You do not consider how the visual properties impact the overall effect of the works.
4. Thesis	<input type="checkbox"/> Your main point is clear.	<input type="checkbox"/> Your point is unclear or missing.
5. Structure	<input type="checkbox"/> Your paper is organized logically and is easy to follow.	<input type="checkbox"/> Your paper is not organized logically and is not easy to follow.
6. Body	<input type="checkbox"/> Most of the body supports the main point in some way. The paragraphs are organized and, for the most part, developed. Most of the information you've provided is clear and logical and not too repetitive.	<input type="checkbox"/> Parts of the body do not support the main point. Some of the paragraphs are disorganized and/or underdeveloped. They frequently present information that is unclear or illogical, and they may also be repetitive.
7. Use of Sources	<input type="checkbox"/> You avoid plagiarism.	<input type="checkbox"/> You plagiarize.
Proofing and Format	<input type="checkbox"/> Your paper may have errors but they are not distracting.	<input type="checkbox"/> Your paper has errors that are distracting.

Going Beyond . . . (Consider this feedback as you revise if you are aiming for an A/B grade in the class)

	Criteria Exceeds Expectations (Above Average)	Criteria <i>Far</i> Exceeds Expectations (Excellent)
1.	<input type="checkbox"/> The main point is clear; it does not simply state the obvious and will likely show greater insight than the main point in the average paper. <input type="checkbox"/> You considered much of your reader's feedback and addressed many of those concerns.	<input type="checkbox"/> The main point is clear and will be more interesting and show greater insight than the average or above-average paper. <input type="checkbox"/> You considered almost all of your reader's feedback and addressed almost all of those concerns.
2.	<input type="checkbox"/> The body is organized and developed well, although it may have one or two weak spots.	<input type="checkbox"/> The body is organized and developed well with no major weak spots.
3.	<input type="checkbox"/> There is no plagiarism, and quotations and paraphrases flow relatively well with the writer's ideas.	<input type="checkbox"/> There is no plagiarism, and quotations and paraphrases flow well with the writer's ideas.
4.	<input type="checkbox"/> There may be errors, but they are never distracting and are relatively minor. Also, the word choice may be more sophisticated than the average paper.	<input type="checkbox"/> There may be errors, but they are never distracting and are relatively minor. Also, the word choice is more sophisticated than the average or above average paper.

KINGSBOROUGH COMMUNITY COLLEGE
Department of Art
Art 3100 – Survey of Art History: Prehistory to the Present

Professor Harris

Paper II: Museum Display Assignment

As though you are an art critic writing for a general audience who does not know anything about your topic, write a 3-4 page formal analysis of a *display or exhibition* at any art museum in New York. You will need to visit a museum to select an exhibition and incorporate ideas from Carol Duncan's article "The Art Museum as Ritual" into your own analysis of the display.

Deadlines: Week 8 –Reading Response Due | Week 9 – Draft of Paper II Due | Week 12 – Final Revision of Paper II Due

Reading Response: In order to fully understand the importance of displaying artwork, read the attached excerpt from Carol Duncan's "The Art Museum as Ritual" and write a 500-word (approx. 2 pages double spaced) response.

- You should include (1) a brief summary of Duncan's main points, (2) any points you strongly agree with, and (3) any criticisms you have of Duncan's ideas.
- Does Duncan's description of art museum's match your own experience?
- We will discuss your responses in class in order to help you prepare for this paper.

Paper II - Museum Display

- At the museum of your choice select one object display or exhibition gallery.
 - Take notes on the *display*. These notes will be turned in with the Draft.
 - Some questions to consider are: How does the visitor encounter the works? What role does the architectural setting play, and what effect does it have on the viewer? What is the overall impression that you think the museum is trying to achieve?
 - Please staple your museum entrance sticker or receipt to the assignment. Notes can be handwritten or typed.
- Write a 3-4 page *visual analysis of the display*
 - Introduce and describe the selected display.
 - Your writing should include thoughts on the effect that these display choices have on the interaction with the artwork, and the messages that these display choices send to the museum visitor.
 - Incorporate relevant themes from Duncan's essay. Do her ideas support your own analysis? Or how do your observation depart from Duncan's argument?
- To complete this assignment, you will need to actually go to a New York museum of art. Be sure to staple your museum entrance sticker or receipt to the assignment. (Just in case, be sure to take a picture of yourself next to the artwork you will write about so that you can prove you went. Assume you will lose your sticker.)
- The typed paper should use Times New Roman font and be double spaced with 1" margins.

- A Draft is due in Week 9. In order to help clarify your thoughts, you will revise your essay based on comments from Professor Harris and turn in a Final Revision in Week 12. All notes and drafts with comments need to be turned in with the Final Revision.
- This assignment is worth 20% of your final grade. Assignments are due in hardcopy at the beginning of class. Late assignments will lose one half-letter grade per day late. Please see the grading rubric for this assignment (attached to this handout and posted on Blackboard). (Note: Your rough draft *must* be included with the final draft. If you do not submit this rough draft, you will automatically lose 10% of the final paper grade.)

Student: _____ Satisfactory ☺ Late, but Satisfactory Unsatisfactory

Paper II: Museum Display Assignment

	Criteria Met (Satisfactory)	Criteria Not Yet Met (Unsatisfactory)
1. Reading	<input type="checkbox"/> You clearly understood the reading for this paper.	<input type="checkbox"/> You did not demonstrate that you understood the reading for this paper.
2. Museum Visit	<input type="checkbox"/> You visited a museum and completed detailed notes on your selected display/exhibition	<input type="checkbox"/> You did not visit a museum or complete detailed notes on your selected display/exhibition
3. Display Analysis	<input type="checkbox"/> You described and analyzed the display/exhibition so that your readers have a good understanding of the experience at the museum and can understand how it relates to Duncan’s text.	<input type="checkbox"/> You did not describe and analyze the display/exhibition so that your readers have a good understanding of the experience at the museum and can understand how it relates to Duncan’s text.
4. Thesis	<input type="checkbox"/> Your main point is clear.	<input type="checkbox"/> Your point is unclear or missing.
5. Structure	<input type="checkbox"/> Your paper is organized logically and is easy to follow.	<input type="checkbox"/> Your paper is not organized logically and is not easy to follow.
6. Body	<input type="checkbox"/> Most of the body supports the main point in some way. The paragraphs are organized and, for the most part, developed. Most of the information you’ve provided is clear and logical and not too repetitive.	<input type="checkbox"/> Parts of the body do not support the main point. Some of the paragraphs are disorganized and/or underdeveloped. They frequently present information that is unclear or illogical, and they may also be repetitive.
7. Use of Sources	<input type="checkbox"/> You usually introduce your sources clearly, and you use the material from the sources to support your point fairly well. <input type="checkbox"/> You avoid plagiarism.	<input type="checkbox"/> You tend to introduce your sources awkwardly or not at all, and you use the material from the sources poorly. <input type="checkbox"/> You plagiarize.
Proofing and Format	<input type="checkbox"/> Your paper may have errors but they are not distracting, and your Turabian format/citation is mostly correct.	Your paper has errors that are distracting, and your Turabian format/citations have serious errors.

Going Beyond . . . (Consider this feedback as you revise if you are aiming for an A/B grade in the class)

	Criteria Exceeds Expectations (Above Average)	Criteria <i>Far</i> Exceeds Expectations (Excellent)
1.	<input type="checkbox"/> The main point is clear; it does not simply state the obvious and will likely show greater insight than the main point in the average paper. <input type="checkbox"/> You considered much of your reader’s feedback and addressed many of those concerns.	<input type="checkbox"/> The main point is clear and will be more interesting and show greater insight than the average or above-average paper. <input type="checkbox"/> You considered almost all of your reader’s feedback and addressed almost all of those concerns.
2.	<input type="checkbox"/> The body is organized and developed well, although it may have one or two weak spots.	<input type="checkbox"/> The body is organized and developed well with no major weak spots.
3.	<input type="checkbox"/> The sources are used effectively when quoted and paraphrased, rarely as if they were thrown in for no reason. <input type="checkbox"/> There is no plagiarism, and quotations and paraphrases flow relatively well with the writer’s ideas.	<input type="checkbox"/> The sources are used effectively when quoted and paraphrased, never as if they were thrown in for no reason. <input type="checkbox"/> There is no plagiarism, and quotations and paraphrases flow well with the writer’s ideas.
4.	<input type="checkbox"/> There may be errors, but they are never distracting and are relatively minor. Also, the word choice may be more sophisticated than the average paper. <input type="checkbox"/> There are few errors in Turabian format and citing.	<input type="checkbox"/> There may be errors, but they are never distracting and are relatively minor. Also, the word choice is more sophisticated than the average or above average paper. <input type="checkbox"/> There are few to no errors in Turabian format and citing.

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Examples of exploratory in-class writing assignments: Questions and image(s) are displayed on the screen. After 5-minutes of free writing, students discuss their responses as a class.

1.



First, please identify the artists (if known), title, style or culture, and date of these images. Next, compare and contrast the works in terms of appearance and function. What do these works tell you about the leaders in their respective societies?

2.



Compare the ways Ancient Egyptian artistic conventions, religion, and even family life is conveyed in these respective works of art.

3.



From the assigned reading, what do you know about the function (or use) of these works of art? How do these works represent the differences in religion and values between two cultures?

4.



In-Class assignment: Comparison



What are the major visual differences that you notice between these two works? How would you describe the respective styles of these works to a friend not in this class?

5.



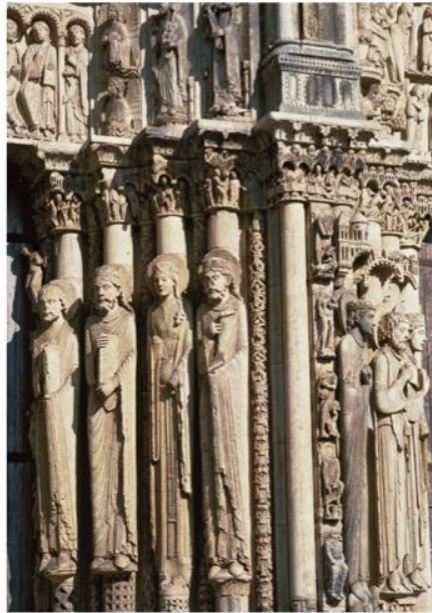
What is the function (or use) of this work of art? How are the goals of Emperor Charlemagne's reforms, also known as the Carolingian Renaissance, depicted in this image?

6.



From your assigned reading, what did you learn about the function (or purpose) of this work of art? In what way does it relate to trade between Africa and Europe in the 16th century?

7.



Compare the styles of these works. What do you see in these that is representative of the period in which they were made (Gothic vs. Renaissance)?

8.



How are these paintings representative of the periods in which they are made? What artistic conventions (or vocabulary terms) that we have discussed in class are present in these images?

9.



Compare the visual styles and historical periods in which these images were made. How do the differences you see reflect the changing patrons who are commissioning (buying) the paintings?

10.



How is this painting representative of a longer tradition of Chinese painting? Based on the assigned reading and class discussion, what common traits of Chinese painting does this painting include?

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Possible questions for in-class discussion following the Reading Response assignment.

- Before I read “The Art Museum as Ritual,” the author, Carol Duncan, assumed that I believed ... [fill in the blank].
- After I read the text “the author, Carol Duncan, wanted me to believe ... [fill in the blank].
- The author was/was not successful in changing my view because . . .
- Duncan’s ideas correspond with my own experiences visiting museums in the following ways . . .
- Which works of art, or architecture, that we have discussed in class are most relevant to Duncan’s argument?
- Which of her ideas were easiest to understand? Which part of her argument was the most confusing?