







# AANAPISI Faculty Fellow Curriculum Development Form

PAASA – Year 1

*“The main purpose of the curriculum (development)... will be to create modules on Cambodian/Khmer themes that will be embedded into courses across the general education curriculum. These modules will be designed to raise challenging and engaging themes and thereby to connect the study of various disciplines to the current conditions that may be seen in Cambodia and in the Cambodian American experiences in Lowell that affect many MCC students directly.” (MCC Program for Asian American Student Advancement Grant Application)*

<b>Faculty Member</b>	<b>Margaret Rack</b>
Course Name and Number	<b>Art 101 Art Appreciation</b>

<b>Review</b>	<i>Signature</i>	<i>Date</i>
<b>External Expert: Peter Hershock</b>	Peter Hershock	9/28/17
<b>Curriculum Coordinator: Dona Cady</b>	Dona Cady	9/28/17

General Education Category		ISLOs Supported		
	Behavioral Science	x		Written and Oral Communication
X	Humanities	X		Multicultural/Global Literacy
	Mathematics	x		Critical Thinking
	Natural or Physical Science			Social Responsibility
	Social Science			Quantitative Literacy
	Undetermined			Personal and Professional Development

## Module Description

From a list of artists of diverse backgrounds and practice (including Cambodian artists Sopheap Pich, Anida Yoeu Ali and additional Asian and Asian American artists) each student chooses an artist to research. Each student produces a 10 minute mini lecture focused on 3 significant aspects of the artist's themes or concerns and correlates them to specific works of art. Short videos can be included. Lectures must end with a discussion question or reflection. Students are graded on quality of research, sources, delivery, and visual quality.

In addition to joining in discussion, classmates create journal entries relating topics to a list of possible “curatorial” themes. 28 artists are profiled by students. 2 mini lectures open each of 14 classes (out of 30). 13 additional artists are profiled in greater depth by the professor, including Khvay Samnang and Yary Livan.

Following these 14 classes, each student reviews their journal and curates a themed show of 4 artists. Students are aware of this assignment at the start of the semester and a list of suggested themes is provided to help focus their notes. I'm still considering whether students select a theme or are assigned one randomly after the 14 classes. They must write an essay developing the theme and relating the artists' works to it. The “shows” are posted on Blackboard and presented in class as an exam. Classmates “review” the shows using a rubric.

**Resources** (Books, Articles, Films, etc.)

**Artist list: Bold are professor's lecture**

**Drawing / paper – William Kentridge**

Wangechi Mutu  
Mark Bradford

**Painting – vanitas variety**

Chuck Close  
Keltie Ferris

**Painting – view your vanitas**

Jane Quick-to-see Smith  
Rackstraw Downs

**Sculpture -- Tara Donovan, El Anatsui**

Do Ho Suh  
Sopheap Pich

**Temporary, outdoor - Cai Guo-Qiang**

Andy Goldsworthy  
Christo & Jeanne-Claude

**Installation - Theaster Gates**

Liza Lou  
Alejandro Almanza Pereda

**Performance – Lee Ming Wei**

Nick Cave  
Anida Yoeu Ali

**Culture mix -- Yary Livan**

Singh Twins  
Iona Rozeal Brown

**Activism – Khvay Samnang**

Ai Weiwei  
LaToya Ruby Frazier

**Visual Elements: Line - Sol LeWitt**

Ethan Murrow  
Marela Zacarias

**Color, Shape - Jacob Lawrence**

Helen Frankenthaler  
Beatriz Milhazes

**Shape, Motion – Shahzia Sikander**

Alexander Calder  
Michio Ihara

**Emphasis, balance, repetition, unity -  
Robert Mangold**

Jim Dine  
Sara Sze

**Scale – Claes Oldenburg**

Ron Mueck  
Willard Wygan

**Suggested curatorial themes:**

1. Materiality – repurposing objects
2. Narrative story telling
3. Dialogue with history
4. Audience interactive
5. Nature, environment
6. Bearing witness
7. Everyday life
8. Social change
9. Empathetic connection
10. Discrete objects
11. Human condition
12. Iconic symbols
13. Claiming identity
14. Crossing boundaries

**AANAPISI Module Outcomes (Examples)**

Students will be able to:

1. Identify and discuss artistic strategies employed by specific Cambodia artists in relation to challenges presented by contemporary Cambodian society such as displacement, economic development, environmental concerns, human rights, political constraints, power and authority, legacy of war.
2. Identify and discuss structures, institutions and processes shaping the practice of contemporary art in Cambodia.

**Learning Activities (Examples)**

Students will:

1. Respond to discussion, create writings of various lengths (ranging from one to four pages) and/or develop projects or presentations in order to:
2. Explain major themes and strategies shared by artistic practices globally and place select Cambodian artists within the framework.

<b>Course Artifacts (examples)</b>
Students will produce samples of: <ol style="list-style-type: none"><li>1. Research artist and present multimedia mini lecture (10 minute) focused on process, theme and context.</li><li>2. Journal writings following small group &amp; class discussions exploring artistic practice/strategy in terms of theme, genre and audience.</li><li>3. Curate group “shows” of 4 artists organized around a theme. Write an essay developing the theme and explaining how the artists’ works connect to it. Present the show on line and for class discussion. “Review” classmates shows using a rubric.</li></ol>