

## Department of Art & Art History

### Professional Writing Workshop Art 200W Sec 01 Course Number 43415 Fall, 2019

#### Contact Information

<b>Instructor:</b>	Janet Silk
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<b>Office Hours:</b>	Tues/Thurs: 10:30-11:00/ & 3:00-4:00
<b>Class Days/Time:</b>	Thurs. 12:00-2:45
<b>Classroom:</b>	Art 110
<b>Prerequisites:</b>	The course meets the university's Graduation Writing Assessment Requirement. Prior to enrolling in this course, all students must have taken and passed the university's Writing Skills Test (WST). More information about the WST can be found at: <a href="https://testing.sjsu.edu/twst.html">https://testing.sjsu.edu/twst.html</a> . Students who graduated from SJSU or another CSU do not need to take the WST.

#### Additional Contact Information

- E-mail is generally the best method of contact during non-office hours.
- Please allow 48-hours for an e-mail response.
- Emergency: 911 Campus Escort: 42222
- Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

#### Course Description

This three unit course is an opportunity for graduate students to refine professional writing skills in both artistic and curatorial practices and to articulate and contextualize their own work and research interests. The course is a synthesis of discourses between artists, art historians, creative researchers, and writers. Students will develop individual essays, including a final paper to meet professional standards in

contemporary art practice. This is a workshop for constructive feedback about your writing and for sharing knowledge and questions about the field of fine art and visual culture. This is also an opportunity for students to sharpen their ability to think critically about their own work through the use of writing.

Discussions of readings will be complemented by student presentations of their own writing. Peer discussion and dialog are a significant component of the course.

The default class format is to use the first hour for discussion of topical readings and or other educational resources (i.e., film, online media); the second hour the focus is to work on in-class writing exercises, grammar and writing style issues or questions, and or peer/instructor editing and review.

## **Course Goals and Learning Objectives**

### **GE Learning Outcomes (GELO)**

This course is a seminar with a strong workshop component, so in-class writing, editing, peer review, and discussion are essential. Students in this course will write a minimum of 30 pages, including a final paper, and students are expected to explore their own goals and develop ideas through the processes of critical reading and writing. A willingness to explore ideas and take risks with one's writing is essential.

This course meets the Graduate Writing Assessment Requirement. It seeks to provide students with essential writing skills in the context of professional practice and to sharpen the ability of students to think critically about their own work through writing.

### **Course Learning Outcomes (CLO)**

LO1 - read texts closely and apply the knowledge gained to their own writing;

LO2 - express (explain, analyze, develop, and criticize) ideas effectively, including ideas encountered in multiple readings and expressed in different forms of discourse;

LO3 - articulate their own artistic or art historical intentions;

LO4 - write clearly, effectively, and critically to accomplish specific artistic or curatorial goals and address specific audiences according to standards of professional practice in art;

LO5 - organize and develop essays and documents for both professional and general audiences, including appropriate editorial standards for citing primary and secondary sources;

LO6 - employ a variety of voices, discourses and rhetorical modes, both in relation to certain kinds of artwork and in relation to certain professional contexts and audiences.

Upon successful completion of this course, students will have mastered:

LO7 - a set of rhetorical strategies for discussing contemporary art;

LO8 - some major issues and discourses in contemporary art;

LO9 - the ability to contextualize their own practices within the global community;

LO10 - an understanding and appreciation for the significant parallels and antecedents for their own professional practices

## Course Web Materials

• ART 200W Course materials are on-line on the SJSU Canvas site for the course at: <https://sjsu.instructure.com>. Your Username is your 9-digit SJSU ID number, and your password is your SJSU-One account password. You are responsible for regularly checking on Canvas for course announcements, assignments, and updates.

**Required and Optional Texts/Readings will be given out in class and or available on [Canvas](#).**

### Selected course bibliography about writing

*Garner's Modern American Usage, Third Edition*

*Grammar Smart: A Guide to Perfect Usage*, The Princeton Review

*It Was the Best of Sentences, It Was the Worst of Sentences: A Writer's Guide to Crafting Killer Sentences*, June Casagrande

*Patterns for College Writing: A Rhetorical Reader and Guide*, Laurie G. Kieszner & Stephen R. Mandell

*Quack This Way: David Foster Wallace and Bryan A. Garner Talk Language and Writing*, Bryan Garner, David Foster Wallace

*The Sense of Style: The Thinking Person's Guide to Writing in the 21st Century*, Steven Pinker

*A Short Guide to Writing About Art*, Sylvan Barnet

*Word Painting: A Guide to Writing More Descriptively*, Rebecca McClanahan

*Writing for the Visual Arts*, Mashey Bernstein & George Yatchisin

*The Writer's Options: Lessons in Style and Arrangement*, Max Morenberg, Jeff Sommers

*Writing Down the Bones*, Natalie Goldberg

### Online sources:

[Grammar Bytes! Grammar Instruction with Attitude](#)

[Purdue University/Purdue Online Writing Lab](#)

## Library Liaison

**Gareth Scott**

email: [gareth.scott@sjsu.edu](mailto:gareth.scott@sjsu.edu)

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

## Grading Policy

The course can only be taken for a letter grade. Grades will be based on specific 1-3 page writing assignments (30%), more lengthy writing-related projects (30%), in-class exercises/participation/peer review (20%), and the completion of the final writing project and discussion (20%) As of August 7, 2019, I do not use an online accessible grade book, so please communicate with me in person or via email about your grade.

## **Assignments**

Although this is not the focus of the course, the writing assignments support the content requirements for SJSU's Department of Art and Art History master's degree thesis papers. Because this writing class is a seminar, in addition to submitting work on line via Canvas, depending on the assignment, you will be asked to print out a hardcopy of your work for peer and instructor review editing and feedback. Specifics regarding assignment submission will be communicated in class, on Canvas, and on your assignment instruction sheet. During class, students must be prepared to share and discuss their response to the reading/writing assignments and also ready to explore and address writing issues. This way we can share knowledge about how to meet writing challenges such as grammar, organization, tone, and audience.

## **Assignment Format**

Unless I have designated the assignment to be handwritten, type all assignments with one-inch margins and a 12-point font. Double-space, use 1" margins, with page numbers and your name, section number and assignment title on all pages.

## **Classroom Protocol**

### **Attendance**

Attendance is vital to your success in the course, and participation in classroom work is essential to the success of the course for the whole group. If you are too ill or too contagious to attend class you must send me an email by class time. It is your responsibility to manage your time for this class and your life/work/education endeavors. (See [University Policy S12-3.](#))

### **Coursework deadlines**

No late work accepted unless there is a communicated emergency, and I agree on amnesty. If there is a pattern of missing classes, negotiating deadlines, or attempting to turn in late coursework, you must take responsibility and know that this will have a negative affect on your grade.

In-class work is vital to this course and cannot be made up or customized for students who do not make class meetings. Writing assignments must be complete, submitted online and printed out (depending on instructions), and ready for discussion and editorial comments at the beginning of the class on the day they are due.

### **Classroom civility**

We all (students, faculty, staff, i.e., our learning community) need to strive for [classroom civility](#). This is key in order to develop an engaged, mutually respectful learning space. Please be on time. As a courtesy to others, please no food in this course due to the sensitive nature of people's dietary issues (fasting, allergies, etc.). Participate fully in discussions of the assigned reading material and presentations shown in class.

Students will turn their cell phones off while in class. They will not answer their phones in class. If you have to use your cell phone for an emergency, leave quietly.

Laptop and tablets must be used only for note-taking, presentations, and in-class work. I reserve the right to ask students to refrain from device usage if I observe and experience that it is a distraction and counter productive. Students who use electronic devices for activities unrelated to the class will be asked to leave the class. If the behavior continues, the student will be referred to the Judicial Affairs Officer of the University.

### **Department Advising**

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, [art@sjsu.edu](mailto:art@sjsu.edu)

[Department syllabi/greensheets](#)

### **University Policies**

#### **Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](#) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](#). Students should be aware of the current deadlines and penalties for dropping classes and read the [Late Drop Policy](#).

Information about the latest changes and news is available at the [Advising Hub](#).

#### **Academic integrity**

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](#) requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of [Student Conduct and Ethical Development](#). Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Integrity Policy S07-2 requires approval of instructors.

#### **Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](#) requires that students with disabilities requesting accommodations must

register with the [Accessibility Education Center](#) (AEC) to establish a record of their disability.

### **Student Technology Resources**

Computer labs for student use are available in the Academic Success Center located on the 1<sup>st</sup> floor of Clark Hall and on the 2<sup>nd</sup> floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

### **SJSU Writing Center**

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](#). For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook or their official blog, "[The Write Attitude.](#)"

To access Writing Center resources while on the go, download the SJSU Writing Center app on your Android device in the Google Play Store.

### **Peer Mentor Center**

The [Peer Mentor Center](#) is located on the 1<sup>st</sup> floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering “roadside assistance” to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop-in basis, no reservation required.

**COURSE SCHEDULE as of August 7, 2019**  
**Art 200W / Professional Writing Workshop, Section 1,**  
**Fall, 2019**

This schedule serves as an overview of the workflow for the course. The instructor reserves the right to change the course schedule and assignments as needed. **Specifics about the assignments and their due dates are communicated in class with support materials, coursework changes, and updates posted on [Canvas](#).**

1	Aug. 22	<p><b>Introductions/Syllabus</b></p> <p><b>Topics: The writing process...what's yours?</b>, asking interesting questions, the inner critic, voice, tone</p> <p><a href="#">Paul Thek Teaching Notes: 4-Dimensional Design</a></p> <p><b>In-class exercises:</b> Free writing questions and answers; brainstorming, mind mapping, word association, journaling</p> <p><b>Required reading</b> from <a href="#">Vincent Van Gogh, The Letters</a>. Edited by Leo Jansen, Hans Luijten and Nienke Bakker</p> <p>Corresponding Writing Assignment #1 due: Aug. 29</p>
2	Aug. 29	<p><b>Topics: Narrative, description:</b> subjective vs. objective, sensory description, storytelling, metaphors, transformation</p> <p><b>In-class exercise:</b> from "Writing the Memoir: From Truth to Art," Judith Barrington</p> <p><b>Required reading:</b> 1) "How It Feels to be Colored Me," Zora Neale Hurston  2) <a href="#">"How to Use the Five Senses in Writing a Descriptive Essay"</a></p> <p>Corresponding Writing Assignment #2 due: Sept. 5</p>

3	Sept. 5	<p><b>Topics:</b> Description: subjective vs. objective; formal analysis and critique</p> <p><b>In-class exercises:</b> formal analysis description, art and design vocabulary, poetic language</p> <p><b>Required reading:</b> <a href="#">“Kara Walker’s Triumphant New Show Is the Best Art Made About This Country in This Century.”</a> Jerry Salz</p> <p>Corresponding Writing Assignment #3 due: Sept 12</p>
4	Sept. 12	<p><b>Topics:</b> historical/cultural context, academic voice, CMS: footnotes/bibliography</p> <p><b>In-class exercises:</b> understanding art historical contexts and in-class discussion/informal essay reading and analysis (essay TBA)</p> <p><b>Required reading:</b> “Double Negative: Examining the Life and Art of Claude Cahun,” Kristen Bernhardt</p> <p>Corresponding Writing Assignment #4 due: Sept. 19 (include request for specific grammar issues)</p>
5	Sept. 19	<p><b>Topics:</b> grammar unit: focus on punctuation; optional sentence issues, others issues determined from class requests</p> <p><b>In-class exercise:</b> punctuation review and worksheets;</p> <p><b>In-class reading:</b> “Punctuation” from <i>Sense of Style: The Thinking Person’s Guide to Writing in the 21st Century</i>, Steven Pinker</p> <p>Writing Project #1 (draft) due: Sept 26</p>
6	Sept. 26	<p><b>Topic:</b> sentence clarity, flow of ideas, Illustration page</p> <p><b>In-class work</b> on Writing Project #1 (Draft)</p> <p><b>Final version and presentation due:</b> October 3</p>
7	Oct. 3	<p><b>Writing Project #1 presentations</b></p> <p>Writing Assignment #5 due: October 4, 11:00 p.m. (posted to Canvas)</p>

8	Oct. 10	<p><b>Topics:</b> research, compare/contrast essay; persuasive or argument essay</p> <p><b>Introduction</b> to Writing Project #2</p> <p><b>In-class reading and analysis:</b> from <i>A Short Guide to Writing About Art</i>, “Writing a Comparison,” and “Writing a Review of an Exhibition,” Sylvan Barnet</p>
9	Oct. 17	<b>FIELD TRIP: LOCATION TBA</b>
10	Oct. 24	<p><b>Topics:</b> grammar, style, clarity, editing, selecting, revising, CMS, Illustration page</p> <p><b>In-class work on Writing Project #2</b></p>
11	Oct. 31	<p><b>Topics:</b> organizing ideas within paragraphs, paragraph breaks, outlining as an analytical tool</p> <p><b>In-class work:</b> Writing Project #2 draft due; instructor &amp; peer review</p> <p><b>Final version Writing Project #2 due Nov. 7</b></p>
12	Nov. 7	<p>Introduce Writing Project #3 (Final project)</p> <p><b>In-class reading:</b> excerpts from <i>Writing for the Visual Arts</i>, Mashey Bernstein &amp; George Yatchisin</p> <p>Resource: <a href="#">GYST</a></p> <p>Writing exercise #6: (Writing Project #3) Proposal and outline of ideas due: Nov. 14</p>
13	Nov. 14	<p><b>Topics:</b> conveying emotion, writing style, Pinker’s “The Curse of Knowledge”</p> <p><b>In-class discuss and work</b> on class content development for Writing Project #3</p>
14	Nov. 21	<p><b>Topics:</b> grammar unit: dangling and misplaced modifiers, s-v pronoun antecedent agreement, parallel form</p> <p><b>In-class work:</b> Writing Project #3 draft due; instructor &amp; peer review</p>
15	Nov. 28	<b>NO CLASS</b>
16	Dec. 5	<p><b>LAST DAY OF CLASS</b></p> <p>Writing Project #3: instructor deadline to return draft; discuss questions</p> <p><b>Final version due by Dec. 17</b></p>
17	Dec. 17 9:45-12:00	Location TBA class meeting for final discussion of thesis questions and lessons learned from Writing Project #3