

San José State University - Fall 2020

Department of Art and Art History Art 100W, Writing Workshop: Fine Arts, Sec. 4 (#51017)

Course and Contact Information

Instructor:	Mary Salzman
Email:	TO BE ANNOUNCED
Office Hours:	Listed in Canvas on the Home Page and the Canvas Syllabus feature
Class Days/Time:	Tues / Thurs 10:30–11:45am Pacific Time
Classroom:	Zoom (Professor lives in Boston)
Prerequisites:	<ul style="list-style-type: none">• A3 or equivalent second semester composition course with a grade of C- or better• completion of core GE• satisfaction of Writing Skills Test or completion of ENGL 100A or LLD 100A with a grade of C or better• upper division standing OR graduate OR postbaccalaureate level• Allowed declared majors: art; art history; design: graphic, industrial, interior; fine arts
GE/SJSU Studies Category:	Z
To pass this course:	Earn a C or better—to satisfy the CSU Graduate Writing Assessment requirement (GWAR). / “This course must be passed with a C or better as an SJSU graduation requirement.”

Additional Contact Information

Emergency: 911 Campus Escort: 42222
Art and Art History Department office website: <http://www.sjsu/art/>
Art and Art History Department email: art@sjsu.edu
SJSU Writing Center: <http://www.sjsu.edu/writingcenter/>
SJSU Counseling Services: <http://www.sjsu.edu/counseling>
Accessible Education Center (AEC): <https://www.sjsu.edu/aec/>

Students with disabilities must register online with the AEC to use their services. For all questions about what they offer and to register, visit their webpage. The Center can also be reached at aec-info@sjsu.edu

Library Liaison: Gareth Scott
 Librarian for Art & Art History
 gareth.scott@sjsu.edu

Department Syllabi (greensheets) and Advising

Pdfs of the syllabus for this course can be found at: <http://www.sjsu.edu/art/documents/greensheets/>. Note, however, that all updates to the course syllabus will be announced in class AND in the Announcements section of Canvas.

For information about majors and minors in art and art history, for forms to change your major or minor, and for a list of faculty advisors, go to: <http://www.sjsu.edu/art> or email art@sjsu.edu

Dropping and Adding

Add/Drop deadlines are on the webpage for the current semester's academic calendar: <https://www.sjsu.edu/registrar/calendar/Fall-2020.php>

For late drop and withdrawal: <https://www.sjsu.edu/aars/policies/latedrops/policy/>

Course Description: Art 100W

Official SJSU Course Description: Advanced writing course for fine art majors, based on philosophical issues and current professional practice in art. Clear analytical and critical writing in examination of these topics.

Specific to this section: As a basis for the writing assignments, this section of Art 100W will explore how to analyze images and text-image combinations and increase students' visual literacy. Students will also learn Issues of diversity shall be incorporated into the content.

Course Format

Online Course

This section of Art 100W is classified as Mode 2, meaning that is a fully online class, with synchronous course meetings—the class will meet via Zoom in real time on the designated days and times listed in the table above.

The professor's office hours will also be conducted via Zoom or the Chat feature on Canvas if Zoom is for some reason unavailable.

To contact the professor, students may either email directly at or use the email feature on Canvas.

Students will need a robust internet connection and a computer or adequate mobile device to participate in this class. **Students should download the Zoom app before the first day of class in order to access class meetings and then sign up for your account through one.sjsu.** Please keep your video format on during class meetings. If keeping video on presents an undue burden, please let the professor know at the start of the semester.

Canvas, Zoom, and Other Technology

The main software programs that students will need for this course are **Canvas**, **Zoom**, and **G Suite**, all of which can be accessed at one.sjsu. Canvas, a learning management system, will house the syllabus, readings, assignment instructions, image sets, etc. **Students are responsible for regularly checking the Canvas Announcements section for course updates. Updates to the syllabus will also be posted on Canvas.** For help with using Canvas see [Canvas Student Resources page \(http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources\)](http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources)

Required Texts/Readings

One (1) graphic novel of your choice, to be decided. There will be sign-ups to ensure each student is working on a different graphic novel. Each student will read, write a research paper about, and present their ideas about their graphic novel, with accompanying images, at the end of the term.

All other assigned readings for this remote course are digital and can be found either on Canvas or on the internet (links provided). See the Course Schedule portion of this syllabus for specific reading assignments.

Weekly news article reading requirement

Every student is required to read a minimum of one (1) short news article or exhibition review per week and comment on it in a Discussion thread on Canvas. Discussion comments do not need to be lengthy, but they do need to be thoughtful, substantive, and demonstrate correct English usage. Specific instructions will be given. Select news sources from the seven (7) options that follow:

Trusted online arts news sources—sign up for free for emails to your In Box:

Hyperallergic: <https://hyperallergic.com/newsletters/>

Open Culture: openculture.org

CAA News (no need to be a member to sign up for their News): <https://www.collegeart.org/newsletter>

ARTnews Today Newsletter (scroll down for the box to enter your email to sign up for the Newsletter):

<https://www.artnews.com/>

Art in America (scroll down for the box to enter your email to sign up for the Newsletter):

<https://www.artnews.com/c/art-in-america/>

Major U.S. newspapers with distinguished art critics—access online editions through the SJSU Library website:

The New York Times

The Washington Post

NOTE: Students should always enter the Library website through the SJSU portal, **not** the public library portal, and, in the pull-down menu attached to the search box, select the SJSU option first. If it yields no results, then try the other options.

Online dictionary, grammar, and writing resources

Merriam-Webster online dictionary and thesaurus: <https://www.merriam-webster.com/>

Writing Commons: <https://writingcommons.org/>

Grammar Girl: Quick and Dirty Tips: <https://www.quickanddirtytips.com/grammar-girl>

Grammarly (a Chrome browser extension): <https://www.grammarly.com/>

Lousy Writer: <http://www.lousywriter.com/>

Purdue University Online Writing Lab (“Purdue OWL”): https://owl.purdue.edu/owl/purdue_owl.html

Marjorie Munsterberg, Writing about Art: <https://writingaboutart.org/>

The Chicago Manual of Style (CMS) Online

Basic *CMS* guidelines for formatting footnotes and bibliography can be found at the Purdue OWL website (listed above). The full version of *CMS* is accessible through the SJSU Library <https://library.sjsu.edu/>. You must have a library account to use this resource. There is a link on the Library’s home page to open an account.

Optional—nice perk!: Free major museum exhibition catalogs to download

The Metropolitan Museum of Art: <https://www.metmuseum.org/art/metpublications/titles-with-full-text-online>

The Getty Museum (Getty Publications Virtual Library): <https://www.getty.edu/publications/virtuallibrary/?fbclid=IwAR0vM8uhvHEpsR0rEDm9A7NjCA5KP54QA9h3fnnwmlvz1h4ojVOQQeUBPYw>

Workload and Virtual Classroom Protocol

SJSU Academic Senate credit-hour policy solution S12-3:

“Success in this course is based on the expectation that students will spend, **for each unit of credit, a minimum of forty-five hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture)** for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.” <https://www.sjsu.edu/senate/docs/S12-3.pdf>

What does the policy mean for the **Art 100W workload** in practical terms?

Typical course activities include:

- Attending class and participating in all in-class activities (notetaking—don’t be a passive listener; discussions; break-out rooms; quizzes & other writing exercises; peer writing reviews; oral presentations; etc.)
- Coming to class prepared—doing course readings ahead of class; preparing any writing necessary for in-class work, etc.)
- Stopping the professor when you have a question or taking responsibility to ask outside of class
- Doing course readings and/or researching sources not on the syllabus when asked by the professor
- Completing a variety of writing types—have assignments prepared (preparation takes place outside of class) on-time for uploading to Canvas
- Proofread and edit writing assignments before submission
- Conduct library research using the SJSU databases (Googling topics on the internet does not count as research)
- Practice correct citation formatting

This course will emphasize that good, polished writing is a multi-step process, not something banged out the night before a due date, so students need to commit to the time involved in completing each step in order to develop their writing skills.

For this Mode 2-classified course, **virtual classroom protocol** will be similar to an in-person classes:

Students in this workshop should understand that they are all working toward the same goal of improving their writing, critical reading, editing, and research skills. The workshop format means that in addition to fulfilling individual assignments, students will be expected from time to time to collaborate and must take responsibility for their share of all collaborative work. Every student in this class will be respected as an individual with distinct experiences, talents, and backgrounds. Therefore, everyone needs to understand that this workshop is a space of mutual respect, in student-professor interactions (respect is a two-way street) and among students themselves. Do not hesitate to reach out to the professor with questions or concerns.

Academic dishonesty (plagiarism, cheating) will not be tolerated and is considered a sign of disrespect—for the professor, the course, the University, and towards yourself. See below for the policy on academic integrity.

Please silence your cell phone before class.

Students are not allowed to record the class. Zoom makes a recording of each class session, which the professor will post to Canvas afterwards on the day of the class.

Please **do not**:

- Wear pajamas or be partially dressed
- Be in bed (sitting on top of a made bed is ok)
- fiddle around on other websites or devices, including your cell phone, while in class
- play music in the background
- eat (beverages are ok)
- sleep during class

General Education Learning Outcomes (GELO)

From the SJSU General Education Guidelines:

“Students shall write complete essays that demonstrate college-level proficiency. Students shall be able to:

1. refine the competencies established in Written Communication 1A and 1B and organize and develop essays and documents for both professional and general audiences, including appropriate editorial standards for citing primary and secondary sources;
2. express (explain, analyze, develop, and criticize) ideas effectively, including ideas encountered in multiple readings and expressed in different forms of discourse; and
3. understand appropriate editorial standards for citing primary and secondary sources (e.g., issues regarding plagiarism and intellectual property).”

Course Learning Outcomes (CLO)

Upon successful completion of this GE course, students will be able to:

1. Write more correctly, clearly, and concisely: organize and develop standard professional documents; tailor your writing to specific audiences, including the general public and fellow arts professionals; distinguish between primary and secondary sources and make astute use of both.
2. Locate and evaluate a wide range of art and design sources; summarize, analyze, and effectively respond to ideas that you find in such sources.
3. Observe and be able to explain ethical standards for citation and use of intellectual property.

Assignments and Grading Policy

To understand how the graded course coursework below fulfills SJSU GELO and CLO educational goals, please refer to the list of outcomes above

Research Paper and Reflection Essay (GELO 1, 2, 3; CLO 1, 2, 3)	25%
Oral Presentation with slides (GELO 2)	10%
Research Diary	10%
Short Essays (GELO 1, 2; CLO 1)	30%
Essay #1: Comparison Essay #2: Comics art Essay #3: Political Art <u>or</u> film/still image comparison	
Professional Writing (GELO 1; CLO 1)	10%
Grammar and Short Writing Exercises (GELO1; CLO 1)	15%

Assigned readings, any videos (assigned or shown in class), and works of art shown in class or assigned for study outside of class are intended to provide either explanations or examples of content that will form a basis for students' written assignments.

Grading Criteria

Above all, the professor will be looking for EFFORT on the part of the student. Caution! A clean, "perfect" piece of writing is not necessarily indicative of hard work and can often be a sign of plagiarism (copying the work of someone else and submitting it as your own). Effort is typically demonstrated by the

"A" work: demonstrates depth of knowledge of the material, excellence of critical inquiry and analysis, originality of interpretation (this means original to YOU, not originality in absolute terms), and superb execution (well organized, no writing mechanics issues, a tone that is consistent with a formal essay). Often such work will take on a challenging topic and/or make an especially thoughtful, well-set-out argument. For research papers, footnoting and bibliography must also be formatted correctly. Too many bibliographic errors would result in a "B" grade (see below). For the Annotated Research Diaries, not only does the citation format have to be correct, but the annotation must be substantive and demonstrate effort.

"B" work: strong written work demonstrating knowledge of the material, depth of intellectual inquiry, and competence of thought but generally lacking the originality and level of ambition associated with "A" work. In addition, a "B" paper is also defined as an "A" paper that contains too many errors (grammar, spelling, correct word usage, etc.) to merit an "A." A real lack of effort in the bibliography and footnotes of a research paper would also bring an "A" paper down to the "B" range.

"C" work: competent papers that are nonetheless pedestrian and/or feature an unevenness of thought, argument, or execution, which prevent it from meeting the standards of a "B" paper. Such work often show a lack of effort, confused or poorly argued thesis, omissions, and too many writing mechanics errors. Also poor bibliographic work in the research paper.

"D" work: barely competent work suffering numerous flaws in thought, argument, organization, and mechanics (or execution—such as not following the assignment instructions, incompleteness, a weak, undemonstrable thesis, poor organization, too many writing errors, etc. "D" work is considerably weaker than "C" and shows a lack of understanding of the material or a rushed job done at the last minute.

"F" work: work that meets any of the following criteria—(1) does not fulfill the requirements of the assignment; (2) does not even meet the criteria for "D" work; (3) does not demonstrate university-level writing (e.g., language usage, grammar, sentence structure, lack of citations, etc.); (4) is much too short; (5) is barely comprehensible.

"0": Student does not submit the assignment at all or has plagiarized someone else's work (copied and passed off as their own).

Grade Scale

A	94–100%	A-	90–93%		
B+	87–89 %	B	84–86%	B-	80–83%
C+	77–79%	C	73–76%	C-	70–72
D+	67–69%	D	63–66%	D-	60–62%
F	1–59%	O			

This grade scale means that you're better off submitting work than not because any additional points will help in the calculation of the final course grade. The exception is submitting plagiarized work, which counts as a 0.

Art 100W Course Grades

Art 100W must be taken for a letter grade. You must earn a C in the class to pass. Any course grade of C- or less gets recorded as an "NC."

Extra Credit Policy

There are no extra credit options for this course.

Late Work and Missed Class(es) Policy

Due dates for assignments can be found in the assignment instructions and in the Course Schedule portion at the end of this syllabus. It is your responsibility to be aware of due dates and to keep up with the coursework. Late papers or missed quizzes will not be accepted except under special circumstances—illness, sudden hospitalization, a death in the family, for example—and require a doctor's note to get an extension or schedule a make-up.

Most major assignments will be submitted by uploading them to Canvas. If you are having troubles with uploading, then email the assignment to the professor.

If you anticipate any complications that will interfere with your meeting the deadlines, let the professor know. It is always best to keep the lines of communication open.

For missed classes, make the effort to review the material on Canvas in order to catch up before asking the professor for assistance. Do not contact to find out what you have missed or expect me to reteach the entire lesson. If, after reviewing the material you missed, you still have questions, then you are welcome to get in touch.

DO NOT make plans to miss class before or after any holidays, scheduled breaks, or long weekends. Such behavior does not constitute an excused absence. Due to the amount of visual material shown and discussed in this writing workshop, a record of good attendance is important to be able to perform the in-depth visual analysis necessary for most of the essay assignments.

Learning and Counseling Resources (continued next page)

For additional help with writing, students can schedule an online tutoring session or participate in tutor live chat: <https://www.sjsu.edu/writingcenter/>

Students with disabilities must register with the Accessible Education Center in order to receive accommodation: <https://www.sjsu.edu/aec/>

The pandemic is a particularly stressful time to be a college student. SJSU offers free counseling services to all registered SJSU students, including but not limited to personal counseling, clinical management, and educational counseling: <https://www.sjsu.edu/counseling/>

SJSU Communication Center—

Registered students having difficulties with online learning can take a 1-unit course, “COMM 80A: Succeeding in Online Classes.” For more information contact Roxanne Cnudde, the Communication Center director: roxanne.cnudde@sjsu.edu

University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on Syllabus Information web page (<http://www.sjsu.edu/gup/syllabusinfo>), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

Art 100W, sec. 4, Mode 2 (all online): Fall 2020

Course Schedule

The following Course Schedule serves as a guide to the topics, assignments, and activities that will be covered in this course. It is designed to be flexible to accommodate class needs that may arrive as the semester progresses. The instructor reserves the right to make changes and substitutions and will alert students both by announcing them in class and posting them on Canvas.

Week	Date	Topics, Readings, Assignments, Deadlines <i>All readings are on Canvas unless otherwise noted.</i>
1	Th 8/20	Introduction to the workshop and to one another; review syllabus and course goals and expectations; review course infrastructure (Canvas, Zoom, etc.)
2	Tu 8/25	<p>Topic: Fundamentals of pictorial analysis—Form & Composition</p> <p>Reading/viewing & images for today's class:</p> <ul style="list-style-type: none">• Khan Academy, "How to do visual analysis in art history,"• Andrea del Castagno, Last Supper https://commons.wikimedia.org/wiki/File:Andrea_del_Castagno_001.jpg#/media/File:Andrea_del_Castagno_001.jpg• Mathias Grünewald, <i>Isenheim Altarpiece</i> (closed view) https://artsandculture.google.com/asset/swHm3nb1FPAI2Q• Vincent van Gogh, <i>Undergrowth with Two Figures</i>, 1890 https://artsandculture.google.com/asset/undergrowth-with-two-figures-vincent-van-gogh-dutch-b-1853-d-1890/PgGaehoXTiERQQ?hl=en• Attrib. to Joseph Boze, <i>Portrait of Two Boys (said to be the Autichamp Brothers)</i>, late 18th cent. https://collections.mfa.org/objects/33925/portrait-of-two-boys-said-to-be-the-autichamp-brothers?ctx=b0e00dd5-2ca2-448e-b9c1-50ddb93f7b3e&idx=0• WARNING: Anti-racism painting contains racist language to make a point. Norman Rockwell, <i>The Problem We All Live with</i>, 1964 http://reinterpellations.web.unc.edu/files/2016/07/The-Problem-We-All-Live-With.jpg
2	Th 8/27	<p>Topic: Writing Descriptions</p> <p>Work in Pairs on Descriptive Writing Swap & Peer Review</p> <p>Find hi res images at: Google Art Project; The National Gallery of Art (London); The National Gallery of Art (Wash DC)</p> <p>Reading for today's class:</p> <ul style="list-style-type: none">• Marjorie Munsterberg, <i>Writing about Art</i>, "Visual Description" https://writingaboutart.org/pages/visualdesc.html• Henry M. Sayre, <i>Writing about Art</i>, 6th ed., pp. 58–61 "Beginning Your Essay by Describing the Work"• Open source (free) textbook to read online or download: Pamela J. Sachant et al., <i>Introduction to Art: Design, Context, and Meaning</i>, U of Georgia Press, Ch. 4 "Describing Art" Note: This reading is assigned for reference and presents ideas that may help you get started with your descriptive and then later with your analytical writing. Not everything in the chapter will be relevant to today's in-class writing. The work of art you end up writing about will dictate which passages you find most helpful.• Pdfs on Canvas: Guidelines for Peer Review & Ways of Reading Your Classmates' Papers

Week	Date	Topics, Readings, Assignments, Deadlines <i>All readings are on Canvas unless otherwise noted.</i>
3	Tu 9/1	DISTRIBUTE: Short Essay #1–Comparison piece Topic: Fundamentals of pictorial analysis: Categories of Pictorial Subject Matter (Genres) & Iconography Reading & images for this week: <ul style="list-style-type: none"> Image sets (on Canvas): Perseus and Medusa Susanna and the Elders Image pairs (all are options for the Comparison Essay) On how to take good looking notes: Sylvan Barnet, excerpt from <i>A Short Guide to Writing about Art</i>
3	Th 9/3	Topic: How to Write a Comparison Essay Topic: Thesis Statement In-class practice using image sets for this week Reading for today’s class: <ul style="list-style-type: none"> On writing comparisons: Anne D’Alleva, Look! The Fundamentals of Art History, 2nd ed., pp. 75–79 “The comparison paper” Purdue OWL, “Developing Strong Thesis Statements” https://owl.purdue.edu/owl/general_writing/academic_writing/establishing_arguments/index.html
4	Tu 9/8	Topic: Thesis Statement, cont’d In-class thesis work, cont’d Writing Mechanics: Passive vs. Active Voice Parallel Structure Conciseness Reading for today’s class: <ul style="list-style-type: none"> Grammar Girl, “Active Versus Passive Voice” https://www.quickanddirtytips.com/education/grammar/active-voice-versus-passive-voice Purdue Online Writing Lab (OWL), “Active and Passive Voice” https://owl.purdue.edu/owl/general_writing/academic_writing/active_and_passive_voice/index.html ; “Active Versus Passive Voice” https://owl.purdue.edu/owl/general_writing/academic_writing/active_and_passive_voice/active_versus_passive_voice.html ; “Changing Passive to Active Voice” https://owl.purdue.edu/owl/general_writing/academic_writing/active_and_passive_voice/changing_passive_to_active_voice.html Grammar Girl, “Parallel Structure: An Unparalleled Letdown” https://www.quickanddirtytips.com/education/grammar/parallel-structure-an-unparalleled-letdown Purdue OWL, “Parallel Structure” https://owl.purdue.edu/owl/general_writing/mechanics/parallel_structure.html Mira Khanna, “Concise Writing,” Grammarly blog https://www.grammarly.com/blog/what-is-concise-writing/?utm_source=google&utm_medium=cpc&utm_campaign=search1blogdsa&utm_targetid=dsa-913938104616&gclid=EAIaIQobChMIg5n4y7Go6wIVionlCh0kfgkdEAAASAAEgIxi_D_BwE

Week	Date	Topics, Readings, Assignments, Deadlines <i>All readings are on Canvas unless otherwise noted.</i>
4	Th 9/10	<p>NOTE: <i>This and the next few comics art class sessions are intended to help prepare you to interpret your graphic novel that's the basis of your final Research Essay</i></p> <p>Fundamentals of pictorial analysis: Perspective & Point of View Topic: Comics Art – Image, Lettering, Line, Style</p> <p>Reading & images for today's class:</p> <ul style="list-style-type: none"> • Will Eisner, <i>Graphic Storytelling and Visual Narrative</i>, Ch. 4 “Images as Narrative Tools” • Eisner, <i>Comics and Sequential Art</i>, pp. 10–12 on lettering • Scott McCloud, <i>Understanding Comics</i>, Ch. 5 “Living in Line” • comics slide set: <i>Little Nemo in Slumberland</i> • slide set: Golden Age children's book illustration & early 20th-century Modern art • slide set: Howard Chaykin (artist/author) & Ken Bruzenak, <i>American Flagg!</i> • comic: Eisner, <i>The Spirit</i>, “The Last Trolley” • Matt Madden, <i>99 Ways to Tell a Story</i>: Template; Tales from the Crypt; Tintin
5	Tu 9/15	<p>PEER REVIEW: Comparison Essay Working in pairs—Have a first draft ready to share with a classmates</p> <p>Reminder: Pdfs on Canvas: Guidelines for Peer Review & Ways of Reading Your Classmates' Papers</p>
5	Th 9/17	<p>Any last-minute questions on writing the Comparison Essay Topic: Marginalia Topic: Comics Art – The Frame: Page Design</p> <p>Readings & images for today's class:</p> <ul style="list-style-type: none"> • slide set: scale & framing devices • on marginalia in the prints of Félix Buhot https://www.nga.gov/collection/artist-info.2408.html#biography • McCloud, <i>Understanding Comics</i>, Ch. 3 “Blood in the Gutter” • Madden, <i>99 Ways to Tell a Story</i>: Template; Subjective; Voyeur; Inventory; How-To; Manga; Inking outside the Box; Vertical https://kupdf.net/download/99-ways-to-tell-a-story-exercises-in-style-by-matt-maddenpdf_59faf64fe2b6f5992060fdcf_pdf • comic: Winsor McCay, <i>Little Sammy Sneeze</i> • comic: Winsor McCay, <i>Little Nemo</i>: “Growing Pillars” (1909) • comic: Frank King, <i>Gasoline Alley</i>: “At the Beach” (1930)
5a	Fri 9/18	<p>DUE: Comparison Essay—upload to Canvas by 11:59 pm</p>

Week	Date	Topics, Readings, Assignments, Deadlines <i>All readings are on Canvas unless otherwise noted.</i>
6	Tu 9/22	<p>Topic: Comics Art – Narrative Pacing/Timing</p> <p>Readings & images for today’s class:</p> <ul style="list-style-type: none"> • McCloud, <i>Understanding Comics</i>, Ch. 4 “Time Frames” • war comic: Harvey Kurtzman, “Corpse on the Imjin” [this comic is well-regarded by scholars and was entered into the Smithsonian Institution as a classic; as a war comic it takes the American point of view, but as you will see it doesn’t glorify war; however, if you find this comic offensive, feel free to skip it] • post-WWII comic: Bernard Krigstein, “Master Race” [this comic also deals with the experience and memories of being a war victim] • <i>99 Ways to Tell a Story</i>: Template; Sound Effects; Flashback; One Panel; Thirty Panels; Palindrome; Anagram I; A Life; The Critic; No Matt https://kupdf.net/download/99-ways-to-tell-a-story-exercises-in-style-by-matt-maddenpdf_59faf64fe2b6f5992060fdcf_pdf
6	Th 9/24	<p>DISTRIBUTE: Short Essay #2—Comics topic</p> <p>In-class Discussion about comics art—Putting together what we’ve learned for visual analysis & put it in writing</p> <p>Reading for today:</p> <ul style="list-style-type: none"> • Alan Moore (author) and Kevin O’Neill (artist), <i>League of Extraordinary Gentlemen</i>, v. 2, Ch. 1 <p><i>Note: Read this with an eye to page design, narrative pacing, drama, tone. We will be leaning on everything we’ve learned about comics art so far to discuss this chapter</i></p>
7	Tu 9/29	<p>FINALIZE GRAPHIC NOVEL SELECTION for RESEARCH ESSAY /ORAL PRESENTATION</p> <p>Topic: The Art of Reading Critically</p> <p>Reading for today:</p> <p>Abigail Solomon Godeau, “Going Native: Paul Gauguin and the Invention of Primitivist Modernism,” in Norma Broude and Mary D. Garrard, <i>The Expanding Discourse: Feminism and Art History</i> (1992)</p> <p>NOTE: Come to class having read the article and made notations of passages you consider important. We will be examining the art of reading critically</p>
7	Th 10/1	<p>Topic: The Art of Reading Critically, cont’d</p> <p>How to summarize a scholarly article (in-class writing exercise)</p>
8	Tu 10/6	<p>Research Instruction by Librarian Gareth Scott</p>
8	Th 10/8	<p>DISTRIBUTE: Research Diary Assignment</p> <p>Research Instruction Follow-up</p> <p>Topic: How to write a Research Diary (Annotated Bibliography)</p>
9	Tu 10/13	<p>Peer Review: Short Essay #2—Comics</p>

Week	Date	Topics, Readings, Assignments, Deadlines <i>All readings are on Canvas unless otherwise noted.</i>
9	Th 10/15	<p>DUE: Short Essay #2—Comics. Upload to Canvas by 11:59 pm</p> <p>Topic: Thinking about Tone (character or attitude, not color) and the Woodcut Print</p> <p>Reading for today:</p> <ul style="list-style-type: none"> Thompson, Wendy. "The Printed Image in the West: Woodcut." In <i>Heilbrunn Timeline of Art History</i>. New York: The Metropolitan Museum of Art, 2000-. http://www.metmuseum.org/toah/hd/wdct/hd_wdct.htm (October 2003) Ed Voves, "Woodcut Revival at the Morgan Library & Museum," exhibition review in <i>Art Eyewitness</i> blog http://arteyewitness.blogspot.com/2014/03/woodcut-revival-at-morgan-library-museum.html
10	Tu 10/20	<p>FILM: <i>Berlin Symphony of a Great City</i></p> <p>What kind of film is a city symphony? - See this post on the Open Culture blog: http://www.openculture.com/2015/06/1920s-city-symphonies-star-the-great-cities-of-the-world.html</p>
10	Th 10/22	<p>DISTRIBUTE: Short Essay #3—Either woodcut revival & city symphony <u>or</u> controversial public murals</p> <p>Topic: Discuss and compare the city symphony film & the woodcut revival</p> <p>In-class writing</p>
11	Tu 10/27	<p>Check-in: the Research Process</p> <p>Bring research questions and concerns. Are you have trouble finding sources? Re-evaluating your topic and other strategies</p>
11	Th 10/29	<p>Topic: Iconography and Race—Some Historical Background</p> <p>Reading for today:</p> <ul style="list-style-type: none"> Mary Guyatt, "The Wedgwood Slave Medallion: Values in Eighteenth-Century Design," <i>Journal of Design History</i>, 13:2, 2000, pp. 93–105 Jamilah King, "The Overwhelming Whiteness of Black Art," <i>Colorlines</i>, May 21, 2014 https://www.colorlines.com/articles/overwhelming-whiteness-black-art Hilton Als, "The Sugar Sphinx," <i>The New Yorker</i> 8 May 2014 https://www.newyorker.com/culture/culture-desk/the-sugar-sphinx On Kara Walker: https://www.theartstory.org/artist-walker-kara.htm
12	Tu 11/3	<p>ELECTION DAY!</p> <p>Topic: Public Murals and the Pitfalls of Religious Iconography—The Boston Public Library</p> <p>In-class writing: Impressions of the murals</p> <p>Reading & images for today's class:</p> <ul style="list-style-type: none"> Visit the Boston Public Library website to learn about the 1895 building and its art, including a diagram and key to the John Singer Sargent <i>Triumph of Religion</i> mural: https://www.bpl.org/mckim-points-of-interest/ Pay special attention to the discussion of the Sargent Gallery and click on the links to his images of the mural panels and for labelled diagram of the room Martha Kingsbury, "Sargent's Murals in the Boston Public Library," <i>Winterthur Portfolio</i>, v. 11 (1976)

Week	Date	Topics, Readings, Assignments, Deadlines <i>All readings are on Canvas unless otherwise noted.</i>
12	Th 11/5	<p>Topic: George Washington High School murals and the imagery of race</p> <p>Readings & images for today's class:</p> <ul style="list-style-type: none"> Shirley Reece Hughes and Steven Zucker, "Revisiting the Myth of George Washington and the Cherry Tree" https://smarthistory.org/seeing-america-2/parson-weems-fable-2/ "Public Works of Art Project (PWAP) (1933)," The Living New Deal website https://livingnewdeal.org/glossary/public-works-art-project-pwap-1933-2/ San Francisco's Coit Tower murals: https://livingnewdeal.org/new-deal-categories/art/page/6/ <p>George Washington High School murals, San Francisco:</p> <ul style="list-style-type: none"> "The George Washington High School Mural 360° Panorama" https://livingnewdeal.org/the-george-washington-high-school-mural-360-panorama/ Gillian Brockell, "George Washington owned slaves and ordered Indians killed. Will a mural of that history be hidden?" Washington Post, 25 Aug 2019 https://www.washingtonpost.com/history/2019/08/25/george-washington-owned-slaves-ordered-indians-killed-will-mural-that-history-be-hidden/ <p>Statement of Dewey Crumpler, the artist of the 1970s murals painted in response to the Geo. Washington murals: The Coalition to Protect Public Art https://www.protectpublicart.org</p> <p>Diego Rivera murals: https://www.riveramural.org Doris Maria-Reina Bravo, "Diego Rivera, Man at the Crossroads" https://smarthistory.org/diego-rivera-man-at-the-crossroads/</p>
13	Tu 11/10	<p>DUE: Research Diary Professional Writing – the Cover Letter</p> <p>Reading for today: TBA</p>
13	Th 11/12	Peer Review: Thesis statement & outline of research paper
14	Tu 11/17	<p>DUE: Short Essay #3 Grammar exercises</p>
14	Th 11/19	Peer Review: Research paper
15	Tu 11/24	Peer Review—Cover Letter
15	Th 11/26	NO CLASS - THANKSGIVING
16	Tu 12/1	Oral Presentations (6)
16	Th 12/3	Oral Presentations (6)
16a	Fri 12/4	DUE: Research Paper—upload to Canvas no later than 11:59 pm
17	Tu 12/8	<p>DUE: Cover Letter—upload to Canvas any time this week (no later than 11:59 pm on Thursday, Dec. 10 No class - Fall 2020 Instruction ends Monday, Dec. 7 - Prof. is available during office hours & by appt.</p>

Week	Date	Topics, Readings, Assignments, Deadlines <i>All readings are on Canvas unless otherwise noted.</i>
17	Th 12/10	No class - Fall 2020 Instruction ends Monday, Dec. 7 - Prof. is available during office hours & by appt.
Final Exam	Tu 12/15 9:45 – noon	DUE: Reflection Piece on the Research Process & Its Effect on Your Final Essay Oral Presentations (13)

Grades due from faculty: Friday, Dec. 18

Grades available to students on one.sjsu: Saturday, Dec. 19