



## 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](mailto: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/Spring-2021.php>

For SJSU's late drop and withdrawal policy: <https://www.sjsu.edu/aars/forms-resources/late-drops.php>

## 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.

## 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. Canvas Chat is another option. To contact the professor, students may either email directly or use the email feature on Canvas.

Students will need a robust internet connection and a computer or other 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 Zoom 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 applications 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, graded discussions, etc. **Students are responsible for regularly checking the Canvas Announcements section for course updates. Updates to the syllabus will also be posted on Canvas. It is recommended that students have Canvas Announcements and other site updates routed directly to their email.** For help with using Canvas see [Canvas Student Resources page](#)

## Required Texts/Readings

Book purchase requirement: 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. For the required research paper and oral presentation, each student will read, write a research paper about, and present their paper with an accompanying slide set 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.

## Readings for Graded Discussion Posts

Students are required to write discussion posts and comment on their classmates' posts every few weeks throughout the semester. See the Discussions section of Canvas as well as the Google Calendar for this course (students will be receiving a link to a shared Google Calendar to keep track of deadlines) for the dates of the discussion posts.

Typically for the discussion posts, students will be required to read a news article on an arts topic or an exhibition review, summarize it, and state why the article interested them. Comments on their classmates' posts do not need to be lengthy, but they do need to be thoughtful and respectful. Specific instructions will be given in the Discussion section of Canvas. Select news sources from the 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*: <https://openculture.com/>

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

*ARTnews Today Newsletter*: <https://www.artnews.com/>

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

*The Public Domain Review*: <https://publicdomainreview.org>

*Culture Type*: <https://www.culturetype.com>

*The New York Times* (access online edition through the SJSU library website)

*Los Angeles Times* (access online edition through the SJSU library website)

Note:

The two major newspapers above allow you to read a limited number of articles on their websites. Accessing the newspapers through the SJSU library website gives students an unlimited amount of articles, but without the accompanying photos.

## 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](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—just FYI: 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=IwAR0vM8uhvHEpsR0rEDm9A7NjCA5KP54QA9h3fnnwmlvz1h4ojVOQOeUBPYw>

## 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 (note taking—don't be a passive listener; discussions; break-out rooms; quizzes & other in-class 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.**

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 Essay (GELO 1, 2, 3; CLO 1, 2, 3)	20%
Oral Presentation with slides (GELO 2)	10%
Annotated Bibliography	10%
3 Short Essays (GELO 1, 2; CLO 1)	30%
Discussion Posts (GELO 1, 2; CLO 1)	15%
Professional Writing (GELO 1; CLO 1)	10%
Grammar and Short Writing Exercises (GELO1; CLO 1)	5%

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 (not an exhaustive list): following the assignment instructions, knowledge and understanding of the material, ideas expressed in writing that indicate the evolution of the student's thought process, organized presentation, paginating, running a spell checker, proofreading.

"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, in the Course Schedule portion at the end of this syllabus, in the Assignments section of Canvas, and on the Google Calendar for this course. It is your responsibility to be aware of due dates and to keep up with the coursework.

**NEW POLICY—Built-in grace period:** For the major course assignments submitted through Canvas there will be a built-in grace period. This means that each assignment listed in the Assignments section will show the due date and also a date one week later—the last possible moment to submit the assignment. No assignment will be accepted after the grace period except under a narrow set of special circumstances—illness, sudden hospitalization, a death in the family, for example—and will require a doctor’s note to get an extension.

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. **Unless otherwise noted in the Course Schedule portion of this syllabus (below), assignments emailed to the professor must still be submitted either by the due date or within the grace period.**

For missed classes, make the effort to review the material on Canvas in order to catch up before asking the professor for assistance. 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

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](mailto: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 (plagiarism)**, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) is listed on the 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): Spring 2021

### Course Schedule

*The 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 arise as the semester progresses. The instructor reserves the right to make changes and substitutions and will alert students to them in writing.*

Week	Date	Topics, Readings, Assignments, Deadlines <i>All readings are on Canvas unless otherwise noted.</i>
1	Th 1/28	Topic: Course Introduction Introductions; review syllabus, course goals & expectations; review course space on Canvas
2	Tu 2/2	Topic: Professional Writing—the Cover Letter —>To prepare for today’s class: <ul style="list-style-type: none"> <li>• Read on Canvas—&gt;Files—&gt;Professional Writing-CoverLtr: All documents in folder</li> <li>• Download Cover Letter Worksheet and have it open during class</li> <li>• Bring to class: an announcement for a job you’d like to apply for</li> </ul>
2	Th 2/4	Topic 1: <a href="#">Distribute and discuss Essay #1–Virtual Museum Tour Review</a> Topic 2: Grammar and Writing Exercises. See Canvas—>Files—>Grammar Exercises folder <ul style="list-style-type: none"> <li>• subject-verb agreement</li> <li>• adjectives vs. adverbs</li> </ul>
3	Tu 2/9	Topic: Peer Review of Cover Letter —>To prepare for today’s class: <ul style="list-style-type: none"> <li>• Bring to class: Completed Cover Letter Worksheet that corresponds to the job announcement on which you’re basing your cover letter; draft of cover letter; pdf of job description you’re using</li> <li>• What to look for during peer review—Everything must be relevant to the job description: <ul style="list-style-type: none"> <li>• Proofread—cover letters must be completely error free</li> <li>• Make sure there are no: references to the candidate’s age; no reference to the job being a good opportunity for the candidate to learn</li> <li>• Good use of action verbs      • Engaging tone</li> </ul> </li> </ul>

Week	Date	<b>Topics, Readings, Assignments, Deadlines</b> <i>All readings are on Canvas unless otherwise noted.</i>
3	Th 2/11	<p>Topic: Introduction to Critical Analysis of Art Step 1—Close Looking &amp; Note Taking —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Read: Robert Glass, “Introduction to Art Historical Analysis,” <i>Khan Academy</i>, <a href="https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/intro-art-history-apah/a/introduction-to-art-historical-analysis">https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/intro-art-history-apah/a/introduction-to-art-historical-analysis</a></li> <li>• Read on Canvas—&gt;Files—&gt;Writing Guides folder: Sylvan Barnet, ch. 2 “Analysis” in <i>A Short Guide to Writing about Art</i>, pp. 41–70; pp. 94–96 [doc. name on Canvas is Barnet_looking notes]</li> <li>• Have open during class: <ul style="list-style-type: none"> <li>Fernand Khnopff (Belgian), <i>I Lock the Door upon Myself</i>, 1891 <a href="https://commons.wikimedia.org/wiki/File:I_lock_my_door_upon_myself_Fernand_Khnopff_1891.jpg#/media/File:I_lock_my_door_upon_myself_Fernand_Khnopff_1891.jpg">https://commons.wikimedia.org/wiki/File:I_lock_my_door_upon_myself_Fernand_Khnopff_1891.jpg#/media/File:I_lock_my_door_upon_myself_Fernand_Khnopff_1891.jpg</a></li> <li>Félix Vallotton (Swiss), <i>Le Bibliophile (The Book Lover)</i>, 1911. Woodcut <a href="https://aphelis.net/bibliophile-vallotton-1911/">https://aphelis.net/bibliophile-vallotton-1911/</a></li> <li>Florine Stettheimer (American), <i>Heat</i>, 1919 <a href="https://d1lfxha3ugu3d4.cloudfront.net/images/opencollection/objects/size4/57.125_SL1.jpg">https://d1lfxha3ugu3d4.cloudfront.net/images/opencollection/objects/size4/57.125_SL1.jpg</a></li> </ul> </li> </ul>
3	Fri 2/12	<p><b>DUE: Cover Letter—upload to Canvas Assignments</b></p>
4	Tu 2/16	<p>Topic: Writing Descriptions   Passive vs. Active Voice —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Read: <ul style="list-style-type: none"> <li>Marjorie Munsterberg, <i>Writing about Art</i>, “Visual Description” <a href="https://writingaboutart.org/pages/visualdesc.html">https://writingaboutart.org/pages/visualdesc.html</a></li> <li>Henry M. Sayre, <i>Writing about Art</i>, 6th ed., pp. 58–61 “Beginning Your Essay by Describing the Work” [On Canvas—&gt;Files—Writing Guides folder]</li> <li>Grammar Girl, “Active Versus Passive Voice” <a href="https://www.quickanddirtytips.com/education/grammar/active-voice-versus-passive-voice">https://www.quickanddirtytips.com/education/grammar/active-voice-versus-passive-voice</a></li> <li>Purdue Online Writing Lab (OWL), “Active and Passive Voice” <a href="https://owl.purdue.edu/owl/general_writing/academic_writing/active_and_passive_voice/index.html">https://owl.purdue.edu/owl/general_writing/academic_writing/active_and_passive_voice/index.html</a> ; “Active Versus Passive Voice” <a href="https://owl.purdue.edu/owl/general_writing/academic_writing/active_and_passive_voice/active_versus_passive_voice.html">https://owl.purdue.edu/owl/general_writing/academic_writing/active_and_passive_voice/active_versus_passive_voice.html</a> ; “Changing Passive to Active Voice” <a href="https://owl.purdue.edu/owl/general_writing/academic_writing/active_and_passive_voice/changing_passive_to_active_voice.html">https://owl.purdue.edu/owl/general_writing/academic_writing/active_and_passive_voice/changing_passive_to_active_voice.html</a></li> </ul> </li> <li>• Bring to class: passive vs. active voice worksheet [on Canvas—&gt;Files—&gt;Grammar Exercises]</li> </ul> <p><b>HOMEWORK FOR THURSDAY’S CLASS:</b> Using one of the three artworks from the Feb. 11 class, write a 1-paragraph description of it to bring to class tomorrow for peer review</p>
4	Th 2/18	<p>Topic: Peer Review of Descriptive Paragraph Issues to look for during peer review:</p> <ul style="list-style-type: none"> <li>• correct spelling and sentence structure</li> <li>• organization—Are the parts of the description in a logical order? Do the ideas flow well?</li> <li>• completeness—Has the writer omitted anything obvious in the description?</li> </ul>

Week	Date	Topics, Readings, Assignments, Deadlines <i>All readings are on Canvas unless otherwise noted.</i>
4	Fri 2/19– Sun 2/21	DUE: Descriptive paragraph—email to prof Polish the paragraph you worked on in class. Make sure it contains and name of the artwork and the artist. Artwork titles are in <i>italics</i> —>No additional week’s grace period for this assignment. It is due by 8pm PST Email to prof anytime from Friday thru Sunday
5	Tu 2/23	Topics: Description vs. Analysis   Topic Sentence   Thesis Statement —>To prepare for today’s class: Read on Canvas—>Files—>Writing Guides folder: • Anne D’Alleva, Look! The Fundamentals of Art History, pp. 69–71 • Sylvan Barnet, ch. 2 “Analysis” in <i>A Short Guide to Writing about Art</i> , pp. 100 bottom–102 [doc. name on Canvas is Barnet_looking notes) • Both documents in the Description vs Analysis folder • “Developing Your Thesis” pdf
5	Th 2/25	Distribute assignment instructions for Short Essay #2–Visual Analysis Topics: 1) Finish any material from Tuesday’s class ( <b>thesis statement</b> ) 2) Start: Fundamentals of pictorial analysis #1—Form & Composition This is a lecture to prepare you to write Essay #2-Formal Analysis Refer to Form_Composition slide set in Files on Canvas to follow along with the lecture
5	Fri 2/26	DUE: Discussion Post #1
6	Tu 3/2	Topic: Fundamentals of pictorial analysis #2— Categories of Pictorial Subject Matter (Genres) & Iconography This is a lecture to prepare you to write Essay #2-Formal Analysis To follow along with this lecture, refer to: Canvas—>Files—>Slide Sets—>Subject matter & iconography for the slide sets: • Subjects_attributes_iconography, etc. • Perseus and Medusa • Susanna and the Elders
6	Wed 3/3	DUE: Museum Virtual Tour Review—upload to Canvas Assignments
6	Th 3/4	Topic: Fundamentals of pictorial analysis #3—Perspective, Picture Plane & Point of View To follow along with this lecture, refer to the slide set in: Canvas—>Files—>Slide Sets

Week	Date	<b>Topics, Readings, Assignments, Deadlines</b> <i>All readings are on Canvas unless otherwise noted.</i>
7	Tu 3/9	<p><b>Today: FINALIZE GRAPHIC NOVEL SELECTION for RESEARCH ESSAY /ORAL PRESENTATION</b>            —&gt; Sign up on shared Google Sheet  <b>Note—coming up:</b>            Each student must write a short discussion post about their graphic novel—title, its genre (subject matter category, e.g., horror, superhero, etc.); quickly say what the novel is about and why you chose it; what you’re thinking the topic of your research essay will be. Also, comment on a classmate’s post. <b>Post is due by Friday, April 9 (no grace period!)</b></p> <p>Topic: Comics Art – Image, Lettering, Line, Style            Reading &amp; images for today’s class [on Canvas—&gt;Files]:</p> <ul style="list-style-type: none"> <li>• Will Eisner, <i>Graphic Storytelling and Visual Narrative</i>, Ch. 4 “Images as Narrative Tools”</li> <li>• Eisner, <i>Comics and Sequential Art</i>, pp. 10–12 on lettering</li> <li>• Scott McCloud, <i>Understanding Comics</i>, Ch. 5 “Living in Line”</li> <li>• comic: Howard Kurtzman, “Sound Effects!” from an old MAD magazine</li> <li>• comics slide set “Imagery Lettering Line Style”</li> <li>• Matt Madden, <i>99 Ways to Tell a Story: Template; Tales from the Crypt; Tintin</i> <a href="https://kupdf.net/download/99-ways-to-tell-a-story-exercises-in-style-by-matt-maddenpdf_59faf64fe2b6f5992060fdcf_pdf">https://kupdf.net/download/99-ways-to-tell-a-story-exercises-in-style-by-matt-maddenpdf_59faf64fe2b6f5992060fdcf_pdf</a></li> </ul> <p>—&gt; <b>NOTE:</b> <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>
7	Th 3/11	<p><b>Distribute assignment instructions for Short Essay #3–Comics</b>            Note: This shorter comics essay serves as a dry run for your research paper</p> <p>Topic: Comics Art – The Frame – Page Design            Readings &amp; images for today’s class:</p> <ul style="list-style-type: none"> <li>• slide set: scale &amp; framing devices</li> <li>• McCloud, <i>Understanding Comics</i>, Ch. 3 “Blood in the Gutter”</li> <li>• Madden, <i>99 Ways to Tell a Story: Template; Subjective; Voyeur; Inventory; How-To; Manga; Inking outside the Box; Vertical</i> <a href="https://kupdf.net/download/99-ways-to-tell-a-story-exercises-in-style-by-matt-maddenpdf_59faf64fe2b6f5992060fdcf_pdf">https://kupdf.net/download/99-ways-to-tell-a-story-exercises-in-style-by-matt-maddenpdf_59faf64fe2b6f5992060fdcf_pdf</a></li> <li>• comic: Winsor McCay, <i>Little Nemo: “Growing Pillars”</i> (1909)</li> <li>• comic: Frank King, <i>Gasoline Alley: “At the Beach”</i> (1930)</li> </ul>
8	Tu 3/16	<p>Peer Review of Short Essay #2—Visual Analysis            —&gt;Refer to document “Guidelines for Peer Review” in the Peer Review folder in the Files section of Canvas</p>
8	Th 3/18	<p>Topic: Comics Art – Narrative Pacing/Timing            Readings &amp; images for today’s class:</p> <ul style="list-style-type: none"> <li>• McCloud, <i>Understanding Comics</i>, Ch. 4 “Time Frames”</li> <li>• comic: Winsor McCay, <i>Little Sammy Sneeze</i></li> <li>• post-WWII comic: Bernard Krigstein, “Master Race” [this comic also deals with the experience and memories of being a war victim]</li> <li>• <i>99 Ways to Tell a Story: Template; Sound Effects; Flashback; One Panel; Thirty Panels; Palindrome; Anagram I; A Life; The Critic; No Matt</i> <a href="https://kupdf.net/download/99-ways-to-tell-a-story-exercises-in-style-by-matt-maddenpdf_59faf64fe2b6f5992060fdcf_pdf">https://kupdf.net/download/99-ways-to-tell-a-story-exercises-in-style-by-matt-maddenpdf_59faf64fe2b6f5992060fdcf_pdf</a></li> </ul>
8	Fri 3/19	<p><b>DUE: Short Essay #2 (Visual Analysis)</b></p>

Week	Date	Topics, Readings, Assignments, Deadlines <i>All readings are on Canvas unless otherwise noted.</i>
9	Tu 3/23	Distribute assignment instructions for Research Essay For today: Discuss graphic novel chapter —> Reading to be announced and will be available on Canvas—>Files—>All Comics Readings <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>
9	Th 3/25	Distribute assignment instructions for Annotated Bibliography Topic: Continue discussion of graphic novel chapter We will work collectively on coming up with a paper topic & thesis as a dry run for essay #3—the shorter comics essay
9	Fri 3/26	<b>DUE: Discussion Post #2</b>
10	Tu 3/30	<b>SPRING BREAK: no class</b>
10	Th 4/1	<b>SPRING BREAK: no class</b>
11	Tu 4/6	Topic 1: Pick up from last class before Spring Break (dry run of paper topic & thesis for a comics essay) Topic 2: Writing Issues—Parallel Structure; Wordiness and Conciseness <ul style="list-style-type: none"> <li>Grammar Girl, "Parallel Structure: An Unparalleled Letdown" <a href="https://www.quickanddirtytips.com/education/grammar/parallel-structure-an-unparalleled-letdown">https://www.quickanddirtytips.com/education/grammar/parallel-structure-an-unparalleled-letdown</a></li> <li>Purdue OWL, "Parallel Structure" <a href="https://owl.purdue.edu/owl/general_writing/mechanics/parallel_structure.html">https://owl.purdue.edu/owl/general_writing/mechanics/parallel_structure.html</a></li> <li>Mira Khanna, "Concise Writing," Grammarly blog <a href="https://www.grammarly.com/blog/what-is-concise-writing/?utm_source=google&amp;utm_medium=cpc&amp;utm_campaign=search1blogdsa&amp;utm_targetid=dsa-913938104616&amp;gclid=EALalQobChMIg5n4y7Go6wIVionlCh0kfgkdEAAAYASAAEgIxi_D_BwE">https://www.grammarly.com/blog/what-is-concise-writing/?utm_source=google&amp;utm_medium=cpc&amp;utm_campaign=search1blogdsa&amp;utm_targetid=dsa-913938104616&amp;gclid=EALalQobChMIg5n4y7Go6wIVionlCh0kfgkdEAAAYASAAEgIxi_D_BwE</a></li> </ul> <p>For worksheets, see Canvas—&gt;Files—&gt;Grammar Exercises folder</p>
11	Th 4/8	<b>Research Presentation by Gareth Scott, Art Librarian</b> Topic: Researching graphic novels
11	Fri 4/9	<b>DUE: Discussion Post #3</b> Brief post about the graphic novel you chose for your research essay: State author/artist, title (in italics), brief plot, why you chose it, what your research essay will be about
12	Tu 4/13	For today: Peer Review of Short Essay #3—Comics —>Refer to document "Guidelines for Peer Review" in the Peer Review folder in the Files section of Canvas
12	Th 4/15	Topic: Punctuation Exercises <ul style="list-style-type: none"> <li>hyphenation</li> <li>commas &amp; semicolon</li> <li>quotation marks (and italics usage reminder)</li> </ul> <p>For worksheets, see Canvas—&gt;Files—&gt;Grammar Exercises folder</p>
12	Fri 4/16	<b>DUE: Short Essay #3—Comics</b>

Week	Date	Topics, Readings, Assignments, Deadlines <i>All readings are on Canvas unless otherwise noted.</i>
13	Tu 4/20	Topic: The Art of Reading Critically —> Today’s topic is to assist your research on your graphic novel Reading for today on Canvas—>Files—>Readings—>Nochlin: Linda Nochlin, “The Imaginary Orient,” in Vanessa R. Schwartz and Jeannene M. Przyblyski, <i>The Nineteenth-Century Visual Culture Reader</i> (2004) NOTE: Come to class having read the article and made notations of passages you consider important. We will be examining the skill of reading critically
13	Th 4/22	Topic: The Art of Reading Critically, cont’d How to summarize a scholarly article (in-class writing exercise)
13	Fri 4/23	<b>DUE: Discussion Post #4</b>
14	Tu 4/27	Peer Review: Scholarly article summary —>Come to class with your summary from last week in polished form: it should be one page to no more than one-and-a-half pages long
14	Th 4/29	Research Essay Clinic
14	Fri 4/30– Sun 5/2	<b>DUE: Polished summary of the Nochlin “Imaginary Orient” article</b> —> Email summary to professor <b>NO GRACE PERIOD—Must be emailed this weekend</b>
15	Tu 5/4	Peer Review: Research Essay —>Bring as much as you have to class for peer review. <b>AT A MINIMUM, YOU MUST HAVE:</b> • Your introduction, containing a well-crafted thesis statement • An outline of the rest of the essay
15	Th 5/6	Oral Presentations
15	Fri 5/7	<b>DUE: Annotated Bibliography</b>
16	Tu 5/11	Oral Presentations
16	Th 5/13	Oral Presentations
16	Fri 5/14	<b>DUE: Research Essay</b>
17 Final Exam	Wed 5/19 9:45 – noon	Oral Presentations