



## Department Syllabi (greensheets) and Advising

Pdfs of the syllabus for this course can be found at: <http://www.sjsu.edu/art/documents/greensheets/> and also on Canvas. All updates to the course syllabus will be announced in class AND in the Announcements section of Canvas or via email.

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 academic year's calendar: [https://www.sjsu.edu/provost/docs/Academic\\_Calendar-AY2021-22.pdf](https://www.sjsu.edu/provost/docs/Academic_Calendar-AY2021-22.pdf)

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 in the form of graphic novels. Other goals include increasing students' visual literacy and critical thinking skills with regard to writing about art, as well as conveying the importance of pre-writing, i.e., the steps one must take to prepare in order to facilitate the writing process.

## 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 on page 1 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 a Zoom account through [one.sjsu.edu](https://one.sjsu.edu).** 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.

When registering on Zoom to access the class meetings, be sure to use your SJSU credentials (SJSU email address) rather than your personal Gmail.

## Canvas, Zoom, and Other Technology

The main SJSU-licensed (free) applications that students will need for this course are **Canvas**, **Zoom**, and **G Suite**, all of which can be accessed at [one.sjsu.edu](https://one.sjsu.edu). Canvas, a learning management system, will house the syllabus, readings, assignment instructions, image sets, graded discussions, etc. Students will also submit their

assignments on Canvas and can keep track of their grades. **Students are responsible for regularly checking the Canvas Announcements for course updates.** It is recommended that students have Canvas Announcements and other site updates routed directly to their email. For help with Canvas see SJSU Canvas Support: <https://one.sjsu.edu/task/all/canvas-support>

## Required Texts/Readings

**Book purchase requirement: one (1) graphic novel of your choice, to be decided.** There will be sign-ups at the start of the semester to ensure that each student is working on a different graphic novel. For the required research paper and subsequent oral presentation, each student will read, write a research paper about, and present, with a slideshow, their research essay on their graphic novel. Detailed instructions will follow later in the semester.

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. The purpose of this exercise is to keep students practicing writing on a regular basis. See the Course Schedule below and the Discussions section of Canvas 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—providing a link to the article. As these posts are graded, the posts need to be proofread and free of writing errors. Students will also be commenting on their classmates' posts; these 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 (mostly) 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* [professional association for artists, curators, and art historians / no need to be a member to sign up for their newsletter]:

<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* [quirky topics about art that's no longer under copyright]: <https://publicdomainreview.org>

*Culture Type* [art from a Black perspective]: <https://www.culturetype.com>

*Colossal* [international contemporary art & visual culture news]: <https://www.thisiscoossal.com>

\* *ArtAsiaPacific* [contemp. art & culture news from Asia-Pacific & the Middle East]: <http://artasiapacific.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 access a limited number of free articles per month directly on their websites. Accessing the newspapers through the SJSU library website gives students an unlimited amount of articles, but without the accompanying photos.

\* One caution: the *ArtAsiaPacific* website is unsecured.

Note: The above list represents news sources with interesting and reasonably well-written art news articles; it does not intend to exclude any community. If you come across good websites or blogs for art news about other specific communities, please let the professor know. Coverage of a broad range of communities can be found in *Hyperallergic*, *CAA News*, *ARTnews Today*, *Colossal*, and in the national newspapers.

### Online dictionary, thesaurus, 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 log in with your SJSU credentials to use this resource.

### Optional—just FYI: Free out-of-print 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; 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 in-class peer reviews and for uploading to Canvas
- Proofreading and editing writing assignments before submission
- Conducting library research using the SJSU databases (Googling topics on the internet does not count as research)
- Practicing 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 in the **University Policies** section for the official 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. Understand and put to use the ethical standards/formats 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 above-numbered list of outcomes*

Research Essay (GELO 1, 2, 3; CLO 1, 2, 3)	15%
Oral Presentation with slides (GELO 2)	10%
Annotated Bibliography	10%
4 Short Essays (GELO 1, 2; CLO 1)	40%
Discussion Posts (GELO 1, 2; CLO 1)	10%
Professional Writing (GELO 1; CLO 1)	10%
Grammar and Short Writing Exercises (GELO1; CLO 1)	5%

## 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, clearly conveying one’s ideas in writing; logical organization of ideas; remembering to paginate, 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, footnotes and bibliography must be formatted correctly. Too many bibliographic errors would result in a “B” grade (see below).

For the Annotated Bibliography assignment, 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 them from meeting the standards of a “B” paper. Such work often shows 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.

**“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. Students will receive a small amount of points for F work.

**“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. A 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, and in the Assignments section of Canvas. It is your responsibility to be aware of due dates and to keep up with the coursework.

**NEW POLICY—Built-in grace period:** For most of the the major course assignments submitted through Canvas there will be a built-in grace period. This means that most (but not all) assignments 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 trouble 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 an effort to review the material on Canvas in order to catch up before asking the professor for assistance. If, after reviewing the material, you still have questions, don't hesitate 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 major assignments.

## Learning and Counseling Resources

Your professor is here to help with writing issues, but students who want additional help can schedule an online tutoring session or participate in tutor livechat with the folks at the **Writing Center**. If you tend to struggle with writing or simply want someone to review your draft before the professor sees it, this is a great resource: <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's **Counseling Center** 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/>

Students who would like academic counseling for issues beyond the narrower scope of your major can contact the **Humanities and Arts Student Success Center**. In addition to advising on, for example, academic progress and career planning, students can consult the Center for ESL help: <https://www.sjsu.edu/ha-advising/>

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. 2, Mode 2 (all online): Fall 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
1	Th 8/19	Topic: Introduction to the Course Prof & student introductions; course goals & expectations; review syllabus; review course space on Canvas
2	Tu 8/24	Topic 1: Go over instructions for Essay #1–Visual Analysis  Topic 2: Fundamentals of pictorial analysis—Form & Composition To prepare for today’s class: <ul style="list-style-type: none"> <li>• Anne D’Alleva, Look! The Fundamentals of Art History, pp. 69–71 (in Canvas—&gt;Files—&gt;Writing Guides folder)</li> </ul> In-class work: <ul style="list-style-type: none"> <li>• Khan Academy video, “Art historical analysis (painting), a basic introduction using Goya’s <i>Third of May, 1808</i>,” <a href="https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/intro-art-history-apah/v/goya-third-may">https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/intro-art-history-apah/v/goya-third-may</a></li> <li>• Slide sets in Canvas—&gt;Files—&gt;Slide sets folder: Form &amp; Composition; Perspective-Plane-POV (folder)</li> </ul>
2	Th 8/26	Continue discussion of Form & Composition —> In-class practice examples: <ul style="list-style-type: none"> <li>• Attrib. to Joseph Boze, <i>Portrait of Two Boys (said to be the Autichamp Brothers)</i>, late 18th cent. <a href="https://collections.mfa.org/objects/33925/portrait-of-two-boys-said-to-be-the-autichamp-brothers?ctx=b0e00dd5-2ca2-448e-b9c1-50ddb93f7b3e&amp;idx=0">https://collections.mfa.org/objects/33925/portrait-of-two-boys-said-to-be-the-autichamp-brothers?ctx=b0e00dd5-2ca2-448e-b9c1-50ddb93f7b3e&amp;idx=0</a></li> <li>• Vincent van Gogh, <i>Undergrowth with Two Figures</i>, 1890 <a href="https://artsandculture.google.com/asset/undergrowth-with-two-figures-vincent-van-gogh-dutch-b-1853-d-1890/PgGaehoXTiERQQ?hl=en">https://artsandculture.google.com/asset/undergrowth-with-two-figures-vincent-van-gogh-dutch-b-1853-d-1890/PgGaehoXTiERQQ?hl=en</a></li> <li>• WARNING: Anti-racism painting contains racist language to make a point about immorality of racism. Norman Rockwell, <i>The Problem We All Live with</i>, 1964 <a href="http://reinterpellations.web.unc.edu/files/2016/07/The-Problem-We-All-Live-With.jpg">http://reinterpellations.web.unc.edu/files/2016/07/The-Problem-We-All-Live-With.jpg</a></li> </ul> New topic 1: Fundamentals of pictorial analysis #2—Categories of Pictorial Subject Matter (Genres)   Iconography   Attributes Prepare for today’s class: <ul style="list-style-type: none"> <li>• Slide sets in Canvas—&gt;Files—&gt;Slide sets folder: All sets in subfolder “subject matter &amp; iconography”</li> </ul>
2	Sun 8/29	<b style="color: red;">DUE: Discussion Post #1</b> <b style="color: teal;">DUE: Upload grammar worksheets to Canvas</b>

Week	Date	Topics, Readings, Assignments, Deadlines
3	Tu 8/31	<p>Continue discussion of Subject Matter &amp; Iconography —&gt; In-class practice examples</p> <p>Grammar exercises—<a href="#">Subject-verb agreement</a>—<a href="#">collective nouns</a></p> <ul style="list-style-type: none"> <li>• Worksheets 1a &amp; 1c on these topics are in Canvas—&gt;Files—&gt;Grammar Exercises folder</li> </ul> <p>We will work on these together in class, then you can finish them at home and upload to Canvas.</p> <p><a href="#">Adjectives vs. adverbs</a>: Worksheets 1b + 2</p> <p><a href="#">Overuse of the verb “to be” (am/ is/ are)</a>:</p>
3	Th 9/2	<p>New topic 1: Fundamentals of pictorial analysis #3—Perspective—Planes—Point of View —&gt;Presentation with slides</p> <p>Topic 1: 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>• View in class: 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>• In class: Revisit artworks from previous class meetings for in-class note-taking practice</li> </ul> <p><a href="#">DUE, by the end of the day, on Canvas: Grammar exercises from Tuesday</a></p>
4	Tu 9/7	<p>Topic 2: Writing Descriptions —&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> </ul> </li> </ul> <p>Working in pairs, select an artwork together from among those we’ve looked at in class and begin writing a 1-paragraph description of it, then share your paragraph with your partner for peer review</p> <p>Some additional possibilities:</p> <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/opensource/objects/size4/57.125_SL1.jpg">https://d1lfxha3ugu3d4.cloudfront.net/images/opensource/objects/size4/57.125_SL1.jpg</a></li> </ul> <p>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>• Single paragraph (short) descrip. means pointing the most essential features</li> <li>• completeness—Has the writer omitted anything obvious from a short description?</li> </ul>

Week	Date	Topics, Readings, Assignments, Deadlines
4	Th 9/9	<p>Topic 1: Go over Annotated Bibliography assignment</p> <p>Topics: Thesis Statement   Topic Sentence   Description vs. Analysis          —&gt;To prepare for today’s class:          Read on Canvas—&gt;Files—&gt;Writing Guides folder:</p> <ul style="list-style-type: none"> <li>• Sample student paper &amp; accompanying image</li> <li>• 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]</li> </ul> <p>—&gt;Both of the above are in the Description vs Analysis folder</p> <ul style="list-style-type: none"> <li>• “Developing Your Thesis” pdf from Dartmouth College Writing Center</li> </ul>
4	Sun 9/12	<b>FINALIZE GRAPHIC NOVEL SELECTION on shared Google Sheets</b>
5	Tu 9/14	<p>Presentation by Gareth Scott, King Library Librarian for Art and Art History          Topic: How to conduct research on graphic novels and comics art</p>
5	Th 9/16	<p>Topic 1: Review bibliographic research strategies</p> <p>Topic 2: Continue discussion of <b>thesis statement, topic sentences, description vs. analysis</b></p> <p>Topic 3: Punctuation exercises—<b>hyphen &amp; apostrophe</b>          —&gt;To prepare for today’s class:</p> <ul style="list-style-type: none"> <li>• Read the Purdue OWL on hyphen use: <a href="https://owl.purdue.edu/owl/general_writing/punctuation/hyphen_use.html">https://owl.purdue.edu/owl/general_writing/punctuation/hyphen_use.html</a></li> <li>• and on apostrophes: <a href="https://owl.purdue.edu/owl/general_writing/punctuation/apostrophe_introduction.html">https://owl.purdue.edu/owl/general_writing/punctuation/apostrophe_introduction.html</a></li> <li>• Have open on your computer the worksheet #3 in the Grammar Exercises folder</li> </ul>
5	Fri 9/17	<b>DUE: Discussion Post #2</b>
6	Tu 9/21	<p>Peer review of Essay #1 - Visual Analysis          Bring to class a draft of your essay &amp; the image you’re writing about          At the very least, bring the introductory paragraph, with your thesis, and an outline for the body of the essay</p> <p>For the peer review, pay special attention to the introductory paragraph:</p> <ul style="list-style-type: none"> <li>• Does it spend too much time on background facts that are common knowledge?</li> <li>• Is there a thesis? Is it clear?</li> </ul>

Week	Date	Topics, Readings, Assignments, Deadlines
6	Th 9/23	<p>Topic 1: Go over instructions for Essay #2—Summary of the argument of a scholarly article—</p> <p>Topic 1a: Writing a Summary of an Essay</p> <ol style="list-style-type: none"> <li>1. Read before class: “how to” guidelines On Canvas—&gt;Files—&gt;Assignments folder</li> <li>2. In class, review together critical reading &amp; summary of Henri Lefebvre’s essay “The Specificity of the City” Canvas—&gt;Files—&gt;Writing Guides folder —&gt; NOTE: This is a difficult article, please at least skim it and my summary of its argument before class</li> <li>3. Present background on Orientalist painting (slides)</li> </ol> <p><b>HOMEWORK FOR Tuesday, Sept. 28:</b>  <b>On Canvas—&gt;Files—&gt;Readings—&gt;Read Linda Nochlin’s essay on Orientalist painting &amp; review slide sets</b></p> <p>NOTE: Come to class having read the article and made notations of passages you consider important.  The next class meeting will be unproductive if you come to class without having read the essay</p>
6	Fri 9/24	<b>DUE: Essay #1 - Visual Analysis</b>
7	Tu 9/28	<p>Topic 1: Finish Orientalism lecture</p> <p>Topic 2: Work as a group to breakdown the important passages of the Nochlin essay “Imaginary Orient”</p>
7	Th 9/30	<p>Topic 1: Go over instructions for Essay #4—Visual Analysis of Comics Art —&gt;Note: This shorter comics essay serves as a dry run for your research paper</p> <p>Topic 2: Finish discussion of “Imaginary Orient” reading —&gt; Bring any last questions on either the essay itself or about writing the summary</p>
8	Mon 10/4	<b>DUE: Annotated Bibliography</b>
8	Tu 10/5	<p>Topic 1: Go over instructions for Essay #3– Review of museum website, including tour(s)</p> <p>Topic 2: Start <b>Fundamentals of comics art, part I – Image, Lettering, Line, Style</b></p> <p>Reading &amp; images for today’s class: Canvas—&gt;Files—&gt;Readings folder—&gt;Comics subfolder</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> </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>

Week	Date	Topics, Readings, Assignments, Deadlines
8	Th 10/7	<p>Topic 1: Go over instructions for Research Essay</p> <p>Topic 2: Continue discussion of comics imagery &amp; style —&gt;To prepare for today’s class, have open on your computer:</p> <ul style="list-style-type: none"> <li>• Matt Madden, <i>99 Ways to Tell a Story</i>: Template; Tales from the Crypt; Tintin; Bayeux Tapestry <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>Topic 3: <b>Fundamentals of comics art, part II – The Frame (Page Design)</b> 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>• comic: Winsor McCay, <i>Little Nemo</i>: “Growing Pillars” (1909)</li> <li>• comic: Frank King, <i>Gasoline Alley</i>: “At the Beach” (1930)</li> </ul>
9	Tu 10/12	<p>Topic: Review effects of framing Read for today:</p> <ul style="list-style-type: none"> <li>• Madden, <i>99 Ways to Tell a Story</i>: Template; Subjective; Voyeur; Inventory; How-To; Manga; Inking outside the Box; Vertical <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>Topic: Start <b>Fundamentals of comics art, pt III – Temporal Use of the Frame (Narrative Pacing)</b> 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>• <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 <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>
9	Wed 10/13	<b>DUE: Short Essay #2—Argument summary of scholarly article</b>
9	Th 10/14	<p>Topic : Practicing analyzing narrative pacing (discussion) Read for today: Canvas—&gt;Files—&gt;Readings—subfolder “All Comics Readings”</p> <ul style="list-style-type: none"> <li>• Frank Miller, <i>Sin City</i> vol. 6 short story “Silent Night”</li> <li>• Post-WWII comic: Bernard Krigstein, “Master Race” [this comic also deals with the experience and memories of being a war victim] Pay attention to the instances of where the action slows down or speeds and how the paneling indicates this—Be able to discuss your observations in class</li> </ul>
10	Tu 10/19	<p>Topic: Manga</p> <ul style="list-style-type: none"> <li>• Revisit McCloud, <i>Understanding Comics</i> ch. 3 “Blood in the Gutter”</li> <li>• Read online: Ch. 2 of <i>Kakegurui</i> “A Boring Girl” [search on <a href="http://mangaowl.net">mangaowl.net</a> or your favorite site] Finish discussing <i>Kakegurui</i>: “A Boring Girl” —&gt; What devices do you notice that are either particular to manga or heavily used by <i>mangaka</i> (manga creators) and what effects do they have on the story?</li> </ul> <p>In-class writing exercise: Descriptive paragraph of a page in <i>Kakegurui</i></p>

Week	Date	Topics, Readings, Assignments, Deadlines
10	Th 10/21	<p>Topic: Discussion of a graphic novel chapter  Read for today on Canvas, All Comics Readings:  Alan Moore (author) and Kevin O’Neill (artist), vol. 2, ch. 1 of <i>League of Extraordinary Gentlemen</i></p> <p>—&gt; Put into practice analyzing comics art &amp; taking looking notes</p> <p>HOMEWORK: Review this chapter &amp; come up with a idea for an essay to bring to class for next Tuesday’s in-class writing practice</p>
10	Fri 10/22	<b>DUE: Discussion Post #3</b>
11	Tu 10/26	<p>Finish discussion of <i>League</i></p> <p>In-class practice of writing an introductory paragraph with a clear thesis</p>
11	Th 10/28	<p>Continue discussion/ in-class thesis drafting practice—for a graphic narrative</p> <p>Go over instructions for Professional Writing assignment—The Cover Letter  —&gt; See, on Canvas—&gt;Files—Assignment Instructions</p>
11	Sun 10/31	<b>DUE: Essay #3—Museum website review</b>
12	Tu 11/2	In-class writing: Start building your cover letter
12	Th 11/4	Tentatively scheduled presentation by the King Library subject librarian for literature and the humanities, Peggy Cabrera
12	Fri 11/5	<b>DUE: Discussion Post #4</b>
13	Tu 11/9	<p>Peer Review: Essay #4—Visual Analysis—Comics Art  Bring a draft</p> <p>Alternatively,  Topic : Writing Issues— <i>Passive vs. Active Voice</i>  —&gt;To prepare for today’s class, have open on your computer:</p> <ul style="list-style-type: none"> <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_vs_passive_voice.html">https://owl.purdue.edu/owl/general_writing/academic_writing/active_and_passive_voice/active_vs_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> <p>Review before class: <i>Parallel Structure   Dangling Modifiers   Wordiness and Conciseness</i></p> <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=EAlaIqObChMIg5n4y7Go6wIVionlCh0kfgkdEAYASAAEgIxi_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=EAlaIqObChMIg5n4y7Go6wIVionlCh0kfgkdEAYASAAEgIxi_D_BwE</a></li> </ul>

Week	Date	Topics, Readings, Assignments, Deadlines
13	Th 11/11	<b>VETERANS DAY – no class</b>
14	Mon 11/14	<b>DUE: Essay #4–Visual Analysis–Comics Art</b>
14	Tu 11/16	Research Essay clinic: Bring questions, problems
14	Th 11/18	Same
15	Tu 11/23	Oral Presentations (4 students)
15	Wed 11/24	<b>DUE: Cover Letter</b>
15	Th 11/25	<b>THANKSGIVING – no class</b>
16	Tu 11/30	Oral Presentations (4 students)
16	Th 12/2	LAST DAY OF INSTRUCTION Oral Presentations (4 students)
17	Sun 12/5	<b>DUE: Research Essay</b>
17	Tu 12/7	OPTIONAL Study Hangout Prof will schedule an optional Zoom session in case students have questions or simply want to set aside time to work at their desk in the company of others (a virtual café)
17 Final Exam period	Friday 12/10 7:15– 9:30am	<b>VERY EARLY START TIME—PLEASE BE FULLY AWAKE FOR YOUR ORAL PRESENTATION</b>  Oral Presentations (9+ students)  Note: Even if you are not presenting, please be in class to support your classmates Attendance will be graded