Office Hours: Mondays and Wednesdays 11.15 – 11.45 am & 1.15 – 1.45 pm (each day) in the basement of the Environmental Design building, room 1B30C, and by appointment. I am happy to discuss questions in person.

*I will also hold virtual office hours for an hour one night each week, at that time I will respond to e-mails. Please review the syllabus or check CU Learn for answers to your questions before e-mailing me. This means that - unless the subject is titled 'urgent' – do not expect a reply to e-mails before I hold virtual office hours.

Office Location:
- Go to the main doors of the ENVD building (from the sundial side of Norlin, cross the street and walk past the power plant but before the music school. It's directly across from ATLAS).
- Cross the lobby, go down the stairs and turn right. You’ll see a door marked Program for Writing and Rhetoric (PWR).
- Go through it, then go through another door immediately on the right; this is the lobby of PWR. At the far end of the lobby you’ll see yet another door to your right.
- Go through that door and walk past the printer; about a dozen steps after that you’ll come to a small corridor on your left.
- Take the left and you should find me. If you can’t find me, retrace your steps back to the PWR office or look on a nearby map.

Description: This course will hone your capacities for critical and analytical thinking and for creative expression by engaging you directly and reflectively in acts of reading and writing. Drawing from your experience, knowledge, curiosity, beliefs, opinions, imagination, and research, you will investigate topics of personal interest and social importance. You will read, interpret, and respond to texts that other writers, including your classmates, have written, lending your own perspective and ideas to the rhetorical practices that give shape and meaning to our collective cultural experience.

This semester you will focus on writing about the visual arts. I’ve structured this course on the principle that the best way to learn to write well is to write often—to engage frequently and intensively in the arts of composition. You will generate many pages of writing each week, practicing strategies of inquiry and invention that will help you discover what you think about a subject and, at times, uncover new questions and avenues for investigation. You will have multiple opportunities to revise so that you learn how to better organize and refine your ideas clearly and persuasively for your reader. Most often, class will be conducted as a writing workshop: you will share your writing with the class or with a small group of writers, giving and receiving feedback on work in progress. At times, class will function as a seminar: you will contribute your insights and questions to a community of other writers and readers who will not always see things as you do or share your point of view.
Course Overview and Objectives: Broadly speaking, the course is designed to better prepare you to write clearly and persuasively about your experiences and interests in the visual arts. More specifically, the course is organized around five learning goals:

- **To write with fluency;** to acquire a practical and reflective understanding of the writing process.
- **To acquire rhetorical sensitivity,** making informed choices as you adapt your writing to the needs of your readers, to a specific context and situation, and for a particular purpose.
- **To become a proficient reader,** approaching texts with a writer’s awareness of craft and a critic’s ability to interpret and respond to a text’s meaning and effects.
- **To develop strategies of research** that will enable you to become an active investigator of your culture.
- **To understand and apply conventions of standard linguistic usage,** including proper grammar, syntax, and punctuation, as you compose, revise, and edit your writing across a range of rhetorical tasks and genres.

My Teaching Philosophy: I believe that the best way to learn to write is by preparing well, writing complete first drafts, and giving yourself sufficient time to revise. The era of the ‘all-nighter’ should officially be over for you. Sentences are very important to me; I expect that students will work all semester to improve their sentence proficiency. *Do not expect anything more than a C grade if you will not distinguish between “it’s” and “its” or consistently make other editorial errors that you do not spend time identifying and correcting.* The following bullet points describe my philosophy in a nutshell:

- If you seek a nurturing presence that will constantly bolster your self-esteem regardless of the quality of your work, I am the wrong teacher for you.
- If you are willing to improve your writing incrementally, I have a lot to teach you.
- If you work hard and forge ahead, I will encourage you.
- I praise exemplary work and effort in front of everyone when possible.
- If you don’t put forth effort, don’t expect me to care more than you do.
- If you are doing poorly, I will let you know privately.

Here are some tips on how to get the best out of me as your instructor:

- Show up, be prepared, participate, ask thoughtful questions, make substantive comments and show pride in your work.
- Ask me questions as your projects develop – I can help you shape them.
- Proofread *all* of your assignments, including rough drafts.
- Meet your deadlines and don’t make excuses.
- Work on the sentence-level details that I point out to you.

Required Texts and Supplies:

- Bring pen and paper, and the syllabus to class every day (we won’t always use them all).
- If you haven’t already done so, purchase a style guide of your choice. This is a necessary reference tool which will answer all fundamental questions about punctuation, grammar, mechanics, etc.
• Other readings (on CU Learn, or on reserve in Norlin) as specified. (Go to the library homepage, find ‘Services’, then ‘Reserves.’ Under ‘Instructor’ look under my surname.) You can access reserve material at the Circulation Desk in Norlin Library.

• I suggest that you familiarize yourself with (1) the Art & Art History Subject Guide (http://ucblibraries.colorado.edu/research/subjectguides/artarch/art_arthistory.htm?CFID=273259&CFTOKEN=90100863) and (2) the main Norlin Library site (http://ucblibraries.colorado.edu) and bookmark them ASAP.

• **Course Work:**

  **Rough Draft Workshops:** Writing workshops are critical as you develop multiple drafts of your essays. Workshops provide you with the opportunity to learn to critique your own work and the work of others. You will workshop drafts of your essays before you revise them and turn them in for a final grade.

  Workshop attendance and draft preparation are extremely important, and both will count as part of your final grade. *If you are not prepared in time to circulate your draft for your scheduled workshop – as instructed on the timetable – you will receive a zero for that workshop and you will be asked to leave.*

  **Group and Workshop Etiquette:** Throughout the class you will work in ‘editorial cohorts’ – small groups based on mutual or related interests, which may vary from project to project – and your participation in these groups will affect your grade. You will have small-group workshops to discuss works-in-progress. For workshops, I expect you to read your fellow students’ work *in advance* of the class in which it is discussed. The workshops are the best opportunity you will have to try out your own work and to see how other people respond. They are central to the deepening of your rhetorical understanding of the reader/writer relationship. Note that students who earn high grades in my class typically *give* excellent workshop feedback to their fellow students, while those who earn lower grades are typically lax. Part of the process of giving feedback is learning how to be a better editor, for others as well as yourself.

  **Conferences:** You will sign up for one joint appointment per writing project to discuss your work-in-progress for each project. During this appointment we will focus on one part of each of your drafts. It is your responsibility to come prepared with printed copies of your work, one for each person including myself, any guidelines or handouts for the assignment and questions.

  You are not allowed to switch appointments, nor can conferences be rescheduled. If, however, you have a valid medical or professional reason for missing your group conference, and can produce documentation, then you can make a 50-minute appointment at the Writing Centre instead. Write ‘WRITING CENTRE’ across the top, along with the date and time of your appointment. Once you submit the draft of your paper with the comments from your meeting at the Writing Centre, you will then receive credit for the missed conference.

  **Formal Essays:** Writing formal essays will help you develop more sophisticated ways to communicate knowledge to appropriate audiences, and to demonstrate your comprehension of content knowledge through the use of effective communication strategies. You will complete five revised assignments for this class.
Each assignment is outlined in the timetable and will be introduced in class. You will typically produce at least one draft which will be read and discussed in a peer and/or class workshop before you have another opportunity to revise your work. These workshops are a valuable part of the writing process. Take advantage of this opportunity to ask for feedback on your work!

It is your responsibility to make sure each assignment is submitted on time. Late work will be accepted, but it will be penalised. I recommend that you also save copies to a flash drive, so that if you have any computer problems or you lose your hard copies, you have backup copies of your writing. Your work will be submitted electronically (in the ‘Assignments’ folder on CU Learn). Please note that if you have a Mac, pages will not be accepted. If possible, please submit each document as a MS Word file as an attachment – do not cut and paste. If you do not have MS Word, please contact ITS about an equivalent.

**Attendance, Participation, and Classroom Behaviour:** Because of the workshop-seminar format of the course and small class-size, your attendance and active participation are essential. It’s important to show up on time and follow basic rules. When you enter class, please turn off or silence your phones and other electronic devices. Don’t text, email, chat online, talk on the phone, listen to music, read non-class material, or web surf in the classroom. *(If having computers or handheld devices becomes a distraction, they will be barred from the classroom.)* As a general rule, laptops are not permitted. Laptops are allowed if they are a necessary ADA accommodation for taking notes. If this is the case, please provide me with a letter from disability services.

Regular attendance is crucial to your success in this course. Here are the ground rules.

- If you miss the **first two** class periods without having contacted me prior to the start date, you will be administratively withdrawn; this is department policy, not mine.
- If you miss **three** consecutive class periods at any time, I will encourage you to withdraw from the course if possible.
- **You have two “free” absences** and should keep track of them yourself. It is, however, expected that you submit any missed work asap (i.e. before the following class).
- **Students who miss three or more classes automatically receive 0% on attendance and participation,** which reduces the overall grade. For each class absence beyond three, your final grade will drop one increment. *(For example if you earn a B+ for the course but miss five classes, your final grade will be a C+.)*
- **If you miss a total of six classes, I have the option of failing you for the class.** Miss more and (unless under extraordinary circumstances) you fail automatically.
- Missing my class in order to take exams for another class counts as an absence or lateness (as appropriate).
- **I do not break absences into “excused” and “unexcused”; all absences are equal.** All absences count equally. If you have a verifiable medical problem, I will take the ‘kind’ of absences you have into consideration. Without valid documentation, any work turned in after the rest of the class – for any reason – will be penalised. Class participation and regular attendance are expected, and will count toward the determination of your final course grade. If you know you must miss a class ahead of time, please email me and arrange to hand in your work so it is on time.
- If you will miss significant school time for a serious problem, you need to inform the University (e.g., via the office of the Dean of Students) of your situation.
• Consistent lateness, which I track, will adversely affect your course grade. If you are unable to complete your work because of extraordinary circumstances (e.g., serious family illness), it is **your responsibility** to contact me as early as possible to discuss a completion schedule for your assignments. Discussing problems concerning meeting assignment deadlines **before** your essays are due will earn you far more sympathy than explanations that are offered **after** the fact. Taking responsibility for your own actions matters a great deal to your success. I have far more respect for students who take their educational experience seriously than those who don’t. Late essays are not encouraged. Grades will automatically fall by one letter (e.g., B to C, C to D) with each *calendar* day the assignment is late, and assignments more than three *calendar* days late will not be accepted.

• I anticipate substantial revision between drafts. ‘Final’ drafts that are simply reprinted copies of workshop drafts will receive an F.

**Attendance Bonus:** If you attend every class – and regularly contribute to discussions – you will receive a bonus equivalent to extra credit on your lowest assignment. *Do remember to sign-in each class and remind me if you have attended every class!*  

**Late Work:** It is important to turn your work in on the date it is due. In fairness to all students in the class, late work will be penalized.

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**GRADE CALCULATIONS:**

The grade breakdown is as follows:

- 15% Personal Statement Portfolio
- 10% CV Assignment Portfolio
- 15% What is ‘Art’ in Your Field Portfolio
- 20% Abstracts, Research Proposal & Mock-up for 30-page paper Portfolio
- 15% UROP Portfolio

  * **Attendance Bonus** if you attend every class – and regularly contribute to discussions – *Do remember to sign-in each class and remind me if you have attended every class!*  

- 5% **Presentation:** On either your UROP topic or your 20-page Mock-Up topic (computer-aided, if desired).

- 5% **Attendance, Participation, Overall Class Citizenship, and Leadership**

  I use this intangible to determine the final course grade. It mostly comes into play when students are straddling two grades (B/B-, A-/B+, etc.) If you’ve been a good student, you’ll probably get the higher grade. If you haven’t, you probably won’t.

- 5% **Conference Participation:** You will sign up for a joint appointment. It is your responsibility to come prepared with *printed copies of your work for each person, including myself*, any guidelines or hand outs for the assignment and questions. Conferences can not be rescheduled.

- 10% **Workshop Participation:** draft submitted on time, prepared with comments beforehand and responsive in class

  Your written responses to the work of fellow students will count for a small but significant portion of your grade. Students who neglect this duty often find themselves disappointed in their final grades.
Notes on Grading and Assignments: For all assignments please have drafts ready to upload on CU Learn when they are due (typed, double-spaced, 12-point font). Submit as attachments – do not cut and paste. For projects that are discussed in a workshop, we will distribute electronically as long as students remain responsible about it. You will have group assignments beforehand and are responsible for (1) uploading your document on CU Learn, for me, and (2) emailing your work to each member of your group. Be sure to save your work (including drafts) on computer files—you may need them at the end of the semester and/or once the class has ended.

- In your first drafts, I assess your work based on (1) general coherence, (2) completeness and proportion, (3) clarity of language, (4) rhetorical understanding, and (5) creative use of form (if applicable)
- I assess revisions based on the above, plus improvement from first draft. The more the work improves, the greater the increase in grade.
- Increases in grade are not guaranteed between drafts. Revisions with only an average amount of improvement will stay at the same grade level. You earn one grade for each assignment.
- I will return your assignments in timely fashion.
- I reserve the right to change the percentages in mid-semester; if this happens, it will be announced clearly beforehand.
- I assume that you start with a ‘C’ in the course
- You can appeal all grades through the Program in Writing and Rhetoric. Be aware that if an independent arbiter gives you a lower grade than I do, you get the lower grade.

Assignments and Grading: Grades are meant to honestly assess your work in relation to that of other students (past and present). Your final grade is calculated as follows; further information will be provided in assignment worksheets as necessary.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
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</thead>
<tbody>
<tr>
<td>A+</td>
<td>97 – 100</td>
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<tr>
<td>A</td>
<td>93 – 96.9</td>
</tr>
<tr>
<td>A-</td>
<td>90 – 92.9</td>
</tr>
<tr>
<td>B+</td>
<td>87 – 89.9</td>
</tr>
<tr>
<td>B</td>
<td>83 – 86.9</td>
</tr>
<tr>
<td>B-</td>
<td>80 – 82.9</td>
</tr>
<tr>
<td>C+</td>
<td>77 – 79.9</td>
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<tr>
<td>C</td>
<td>73 – 76.9</td>
</tr>
<tr>
<td>C-</td>
<td>70 – 72.9</td>
</tr>
<tr>
<td>D+</td>
<td>67 – 69.9</td>
</tr>
<tr>
<td>D</td>
<td>63 – 66.9</td>
</tr>
<tr>
<td>D-</td>
<td>60 – 62.9</td>
</tr>
<tr>
<td>F</td>
<td>59 &amp; below</td>
</tr>
</tbody>
</table>

Grading Scale for Written Work:

“A” level work reflects excellence in all areas. An “A” suggests that work is not only thought provoking and structurally polished, but that assignments are completed with a high level of stylistic and critical independence. “A” level work presents the reader with fresh and independent thinking, logical organization, and excellent control over mechanics and style.

“B” level work is very good, well above average. This work explores difficult questions in a way that is creative, critical and thought provoking. “B” level work is critically and organizationally sound, is stylistically competent, and contains few errors.

“C” level work indicates that assignments are completed adequately, meeting minimum requirements. This grade indicates that the work is functional at a college level and that all aspects of the assignment have been addressed. However, the work may be hindered by a lack of sufficient critical inquiry, organizational clarity, and control over mechanics and style.
“D” level work is substandard at the college-level. It is usually completed in haste and reflects little thought or attention to detail. A “D” indicates that major portions of the assignment are completed poorly.

“F” level work is incomplete or inadequate. An “F” will also be given if plagiarism has occurred.

**Grading Scale for Participation:**

“A” Always prepared for class; participates without being called on; criticisms of other student papers show insight, close reading; comments are clear, succinct, and helpful.

“B” Generally prepared for class; occasionally participates without being called on; criticisms of other student papers demonstrate a good grasp of the course goals; comments generally are clear and helpful.

“C” Adequately prepared for class; only participates when called on; mastery of the course goals generally is evident, but criticisms of student papers, although somewhat helpful, demonstrate a less than thorough reading or understanding of the paper or course goals.

“D” Preparation is less than adequate; never participates unless called on; criticisms of other student papers demonstrate a casual reading, at best; comments demonstrate a failure to master the course goals.

“F” Disruptive to class (reading newspaper, talking, continual tardiness, etc.); unprepared when called on; unable or unwilling to participate in class discussions.

- **SPECIAL NOTES**

**Student Academic Services Centre (SASC):**

SASC www.colorado.edu/SASC is especially good at helping students who may be less acculturated to the academic environment, and who are having difficulty understanding or meeting the expectations of university life. Some students may be eligible to be tutored at no cost, and a dedicated computer lab exists in Willard 353. SASC also offers assistance to ESL students. The Linguistics Department offers a writing fundamentals course that will help ESL students master the skills necessary to succeed in this course. The Foreign Student Office in Environmental Design offers free counselling and advising to foreign students.

**Technology and Information Literacy:**

Part of the University’s task is to help expose students to various educational technologies. In addition to using the CU Learn portal, you will also do research that you will incorporate into your work. This will involve web research and use of the many databases available through Norlin library.

http://libraries.colorado.edu/screens/findarticles.html.

**The Writing Centre:**

CU has a small staff of tutors who offer workshops and one-on-one assistance with specific writing challenges. Be sure to discuss your needs with me before you work with the Writing Centre so we can focus their efforts and get the best results for you. This program will be available to you throughout
your academic career, not just for this course. You can make an appointment with a writing counsellor online or stop on the first floor of Norlin http://www.colorado.edu/pwr/writingcenter.html.

- **University Policies**

  **Classroom Behaviour:**
  Students and faculty each have responsibility for maintaining an appropriate learning environment. Students who fail to adhere to such behavioural standards may be subject to discipline. Faculty have the professional responsibility to treat all students with understanding, dignity and respect, to guide classroom discussion and to set reasonable limits on the manner in which they and their students express opinions. http://www.colorado.edu/policies/classbehavior.html.

  **Discrimination and Harassment Policy:**
  The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, colour, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH, the above referenced policies and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at http://www.colorado.edu/odh

  **The Honor Code:**
  Students are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behaviour. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-725-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). http://www.colorado.edu/academics/honorcode/

  The first instance of cheating, plagiarism or other violation of the Student Honor Code will result in a failing grade for that assignment or exam. The second instance of cheating, plagiarism or other violation of the Student Honor Code will result in a failing grade for the course.

  **Language Proficiency:**
  If you speak English as a second language and anticipate difficulty, you should contact me before the third class meeting so that I can better assist you in the course, advise you about special ESL courses, and/or refer you (if needed or desired) to appropriate services on campus.

  **Plagiarism:**
  Plagiarism is defined as the use of another’s ideas or words without appropriate acknowledgment. Examples of plagiarism include failing to use quotation marks when directly quoting from a source; failing to document distinctive ideas from a source; fabricating or inventing a source; turning in someone else’s work as your own; and copying information from electronic sources without
attribution. In this course, if you hand in a piece of writing that is plagiarized in full or in part, you will receive a failing grade on that assignment and the F will be factored into your final course grade.

**Religious Observances:**
I will make every effort to accommodate all students who, because of religious obligations, have conflicts with scheduled exams, quizzes, or other required attendance and assignments, provided they notify me at least one week in advance of the scheduled conflict. If an exam is scheduled on a religious holiday, I will make every effort to provide a suitable option for the affected students. For more information see http://www.colorado.edu/policies/facrelig.html

**Students with Disabilities:**
If you have specific physical, psychiatric, or learning disabilities and require accommodations, please submit the required form to me by the third class meeting so that your learning needs may be appropriately met. You will need to provide documentation of your disability to the Disability Services Office in Willard 322 (phone 303-492-8671, www.colorado.edu/disabilityservices). Since I do not have a graduate assistant this semester, in consultation with me, you will arrange alternate testing accommodations at the Disability Services Office.
# Timetable*

*Dates and assignments are subject to change, as needed.

<table>
<thead>
<tr>
<th>1st Week</th>
<th></th>
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<tbody>
<tr>
<td><strong>M, 16th Jan</strong></td>
<td>~ Holiday. <strong>No class.</strong> ~</td>
</tr>
<tr>
<td><strong>W, 18th Jan</strong></td>
<td><strong>General overview</strong></td>
</tr>
<tr>
<td></td>
<td><strong>HW:</strong> 1. Read the syllabus.</td>
</tr>
<tr>
<td></td>
<td>2. Write a 1-2 page, typed letter to me. What would you like me to know about you as a person, as a student, and as a writer? <em>A printed copy is due next class (no emails please).</em></td>
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<tr>
<td></td>
<td>3. <strong>Note:</strong> Always bring typed responses to the following class.</td>
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<tr>
<td></td>
<td>4. Bring in two examples of ‘visual writing’ – however you understand it – that are somehow related to your interests, work, or the work you wish to do. Your examples should be printed copies.</td>
</tr>
<tr>
<td><strong>F, 20th Jan</strong></td>
<td><strong>Introduction to the course and goals</strong></td>
</tr>
<tr>
<td></td>
<td>Discuss syllabus, course policies, schedule</td>
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<tr>
<td></td>
<td><strong>HW:</strong> 1. Read “Interlude” by William Kittredge (available on CU Learn) and prepare typed responses to the questions asked in class.</td>
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<tr>
<td></td>
<td>2. Write a statement that addresses your understanding of ‘visual writing’ (<strong>max:</strong> one page).</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>2nd Week</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M, 23rd Jan</strong></td>
<td><strong>Introduce workshops &amp; hearing writers’ work</strong></td>
</tr>
<tr>
<td></td>
<td>Explain editorial groups: Alpha, Beta, Gamma, Delta, Epsilon, and Zeta</td>
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<tr>
<td></td>
<td><strong>HW:</strong> 1. Write about 3–4 ‘important tasks’ from your personal and professional life (3–5 pages). Be clear about your intended audience and context. How will you relate your past experiences and future goals? How will you introduce yourself in this piece of writing? See assignment sheet.</td>
</tr>
<tr>
<td><strong>W, 25th Jan</strong></td>
<td><strong>Small Group Workshop on Personal Statement</strong></td>
</tr>
<tr>
<td></td>
<td><strong>HW:</strong> 1. Revise draft (5 pages). See assignment sheet.</td>
</tr>
<tr>
<td><strong>F, 27th Jan</strong></td>
<td><strong>Small Group Workshop on Second Draft</strong></td>
</tr>
<tr>
<td></td>
<td><strong>HW:</strong> 1. Revise draft for conferences. See assignment sheet.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3rd Week</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M, 30th Jan</strong></td>
<td><strong>Personal Statement Conferences for Groups Alpha &amp; Beta</strong></td>
</tr>
<tr>
<td></td>
<td>~ Only students in the above editorial groups come to class today ~</td>
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<tr>
<td></td>
<td>See assignment sheet.</td>
</tr>
<tr>
<td></td>
<td><strong>HW:</strong> 1. Revise draft. See assignment sheet.</td>
</tr>
<tr>
<td><strong>W, 1st Feb</strong></td>
<td><strong>Personal Statement Conferences for Groups Gamma &amp; Delta</strong></td>
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<tr>
<td></td>
<td>~ Only students in the above editorial groups come to class today ~</td>
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<tr>
<td></td>
<td>See assignment sheet.</td>
</tr>
<tr>
<td></td>
<td><strong>HW:</strong> 1. Revise draft. See assignment sheet.</td>
</tr>
</tbody>
</table>
F, 3rd Feb  
**Personal Statement Conferences for Groups Epsilon & Zeta**  
~ Only students in the above editorial groups come to class today ~  
See assignment sheet.  

*HW*: 1. Revise draft. See assignment sheet.

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**4th Week**

M, 6th Feb  
**Personal Statement Self-Reflection. Introduce CV Assignment.**  
Think about the feedback generated. How did the experience of hearing classmates talking about your work change the work? How does it differ from written feedback? Write about this (aim for 1 ½ to 3 typed pages).  

*HW*: 1. Finalise your personal statement.  
2. Integrate your response to the above prompt for your Personal Statement Self-Reflection. See assignment sheet.

W, 8th Feb  
**CVs vs. Resumes**  
*HW*: 1. Find four model CVs in your major – cut and paste your examples in one MS Word doc with urls – and bring your models to class. You should have at least one CV from each of the following levels: Masters student, Doctoral student, and junior Professor. Since it is often difficult to find MA and PhD level CVs in your major, I suggest contacting your department administrator asap to ask where they are on your department’s website.  
2. Draft your CV. Consider what needs to be included.

F, 10th Feb  
**Small Group CV Workshop. Discuss Sample CVs & First Draft**  
(a) What categories have you identified? (b) What is the basic template in your area of study? (c) Can you distinguish level of experience among the models? (d) What needs to be included at this stage in your career? (e) What kinds of experiences should you be looking out for now? (f) Is there a national organization in your major to which most scholars belong? (g) Identify ‘opportunities’ you might wish to pursue (e.g. fieldwork, exhibitions, internships, excavations). List these ‘opportunities’ in one paragraph.  

*HW*: 1. Write a 2-3 page statement addressing the above questions.  
2. Revise draft for conferences. See assignment sheet.

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**5th Week**

M, 13th Feb  
**CV Conferences for Groups Epsilon & Zeta**  
~ Only students in the above editorial groups come to class today ~  
See assignment sheet.  

*HW*: 1. Revise draft. See assignment sheet.

W, 15th Feb  
**CV Conferences for Groups Alpha & Beta**  
~ Only students in the above editorial groups come to class today ~  
See assignment sheet.  

*HW*: 1. Revise draft. See assignment sheet.

F, 17th Feb  
**CV Conferences for Groups Gamma & Delta**  
~ Only students in the above editorial groups come to class today ~  
See assignment sheet.  

*HW*: 1. Revise draft. See assignment sheet.
6th Week
M, 20th Feb
Introduce CU Art Museum & Library Field Trips
Choose a student-led reading for W, 29th Feb. The schedule will be available on CU Learn by next class.

W, 22nd Feb
No Class meeting. Visit the CU Art Museum, or CU Art Department.
(a) Stroll through the galleries of the CU Art Museum or halls of the Art Dept. and choose two pieces in the same medium (e.g. two charcoal drawings, two marble sculptures, two oil paintings) by two different artists.
(b) Sit in front of the first piece and sketch it. Really look. Observe the overall Proportions and relationships among the parts. Note details, such as texture, positioning of parts to the whole, angles, etc. If you feel you have limited drawing ability, then start with a stick figure and add shapes. The task is to produce a sketch that is evidence of careful observation. Do the same for your second piece.
(c) Write a compare and contrast essay (3-5 pages) and include your two sketches (labelled figure 1 and figure 2) at the end. Select something you observed when sketching the pair and develop that into a claim about how to interpret the two pieces. Notice the kind of language you use to describe the pieces, and the language you use in your analysis. See ‘What is Art?’ assignment sheet.

F, 24th Feb
No class meeting. Go to the Library instead. Do the following during class:
For your assigned reading (all books should be available at the circulation desk in Norlin Library, but check at the Circulation Desk asap to make sure. If they’re not there then use Prospector. If unclear how to order from Prospector, ask at Norlin asap):
- remember to focus on the broader issues as opposed to details. Be sure to establish the basic who, what, where, when, why – i.e. time period, material case study (if any), geographic region (if any)
- present the key ideas in the introduction to your reading
- prepare two or three questions to lead a discussion on the nature of ‘art’ according to your reading. You are welcome to read any or all of the readings, but you are only required to discuss the introduction to the reading you were assigned.

HW: 1. Finalise CV. See assignment sheet.

7th Week
M, 27th Feb
Small Group Workshop on Sketching Compare and Contrast Essay
HW: 1. Finalise Art Museum or Art Dept. essay, sketches and self-reflection. See assignment sheet.

W, 29th Feb
Student-Led Discussion of Assigned Readings
According to your reading: what is ‘art’? Take notes on ideas from all of the readings so you can go back to any that might be useful in subsequent projects. Are we any closer to an objective definition of ‘art’? How has your definition changed?

HW: 1. (a) Consider the above questions and revisit the question of the contribution different disciplines make to art in light of the different interpretations of ‘art’ offered in the various readings. (b) Consider the sketching due next class. How does image influence the words used to describe or analyze? (c) Write an essay incorporating specific ideas and examples from the discussion, your readings, and the sketching essay: What is ‘art’ and how does your major interact with, relate to or produce ‘art’? (5-6 pages). Cite at least two sources from assigned readings using MLA in text citations.
F, 2nd Mar  
**Small Group Workshop: What is ‘art’ in my field?**
- Review MLA format
- Discuss drafts focusing on evidence. What’s missing? Are there specific passages where specific evidence or examples might strengthen the argument?
- Revise introduction.

**HW:** 1. Revise draft. See assignment sheet.
2. Come up with three ideas for art-related research topics. See assignment sheet.

8th Week
M, 5th Mar  **Small Group Workshop: What is ‘art’ in my field?**

**HW:** 1. Revise draft. See assignment sheet.

W, 7th Mar  **‘What is Art?’ Conferences for Groups Epsilon & Zeta**

~ Only students in the above editorial groups come to class today ~
See assignment sheet.

**HW:** 1. Revise draft. See assignment sheet.

F, 9th Mar  **‘What is Art?’ Conferences for Groups Alpha & Beta**

~ Only students in the above editorial groups come to class today ~
See assignment sheet.

**HW:** 1. Finalise draft and self-reflection. See assignment sheet.

9th Week
M, 12th Mar  **‘What is Art?’ Conferences for Groups Gamma & Delta**

~ Only students in the above editorial groups come to class today ~
See assignment sheet.

**HW:** 1. Revise draft. See assignment sheet.

W, 14th Mar  **Workshop Three Abstract Ideas**

By the end of class today you should draft an overview for each of your topics. Consider the questions: who? what? where? when? why? how? and unpack your research question.

**HW:** 1. Prepare an abstract. See assignment sheet.

F, 16th Mar  **Workshop One Article Idea**

By the end of class today you will choose one of your three abstract ideas to form the foundation of a 20-page article.

**Discuss Research Proposals**

**HW:** 1. Draft a 5-page research proposal following the model discussed in class. See assignment sheet.
2. Bring in three model articles, one of each of the following:
   (a) **Content** – an article that addresses at least one of the themes that your article will address
   (b) **Format** – an article on any subject that models the format you would like to use. E.g. peer-reviewed scholarly journal, popular magazine, newspaper editorial, etc.
   (c) **Journal** – an article from a journal you might envision submitting your article to for publication

*If possible,* bring in a physical copy of each of the above (e.g. a photo copy of each article, bound journals, older volumes can be checked out of Norlin) as opposed to electronic journals.
10th Week
M, 19th Mar  Workshop Research Proposals & Consider Model Articles
In what ways are the articles you brought in useful models? Compare and contrast:
content, format and journal. What, if anything, were you looking for that you haven’t
yet found? Can you refocus your search?

HW: 1. Revise research proposal.
2. Research topic, gather evidence of more and varied sources.

W, 21st Mar  Outline Conferences for Groups Gamma & Delta
~ Only students in the above editorial groups come to class today ~
See assignment sheet.

HW: 1. Revise draft. See assignment sheet.

F, 23rd Mar  Outline Conferences for Groups Epsilon & Zeta
~ Only students in the above editorial groups come to class today ~
See assignment sheet.

HW: 1. Revise draft. See assignment sheet.

11th Week  ~ Holiday Week ~

12th Week
M, 2nd Apr  Outline Conferences for Groups Alpha & Beta
~ Only students in the above editorial groups come to class today ~
See assignment sheet.

HW: 1. Revise draft. See assignment sheet.

W, 4th Apr  Small Group Workshop: Headings and Topic Sentences
Are the topic sentences in fact topic sentences? Can the order be improved?

HW: 1. Prepare a draft of your 2-page conclusion.

F, 6th Apr  Small Group Workshop: Conclusions and Appendix of Images
Revisit Introduction and Title. Discuss conventions for an Appendix of Images.

HW: 1. Revise your introduction so that now complements the rest of your paper.
2. Revise or add a title to your work.

13th Week
M, 9th Apr  Introduce UROP Project & Budgets
Write up a timetable for the application process. When do you need to have secured a
Faculty Mentor? When is the complete, final application due? Do you have any questions
about how to prepare a budget or propose a workable timeframe?

HW: 1. Read all of the UROP information: www.colorado.edu/UROP
2. Brainstorm ideas. Look through all previous assignments, consider integrating part or all of
your ideas from any of the work submitted this semester. See assignment sheet.

W, 11th Apr  Workshop UROP Application Ideas, Budgets & Remaining Questions
F, 13th Apr  UROP Conferences for Groups Gamma & Delta
~ Only students in the above editorial groups come to class today ~
See assignment sheet.
 HW: 1. Revise draft. See assignment sheet.

14th Week
M, 16th Apr  UROP Conferences for Groups Epsilon & Zeta
~ Only students in the above editorial groups come to class today ~
See assignment sheet.
 HW: 1. Revise draft. See assignment sheet.

W, 18th Apr  UROP Conferences for Groups Alpha & Beta
~ Only students in the above editorial groups come to class today ~
See assignment sheet.
 HW: 1. Revise draft. See assignment sheet.
2. Prepare your illustrated presentation on either your UROP topic or the topic of your 20-page Mock-Up. Bring one printed copy of your outline to turn in at the start of class on the day you are scheduled to present. Include any images that might illustrate your topic. You are not required to use powerpoint, you can bring handouts instead (prepare for 20 people). If you would like to use powerpoint and you have a mac, then it is your responsibility to obtain the adapter necessary to connect to a VGA cable. You can arrange to borrow an adapter if you contact the IT desk in Norlin Library in advance. If you have a pc then you do not need an adapter.

F, 20th Apr  Presentation on UROP or 20-page Mock-up
If presenting today, turn in one paper copy of your presentation outline at the start of class.

15th Week
M, 23rd Apr  Presentation on UROP or 20-page Mock-up
If presenting today, turn in one paper copy of your presentation outline at the start of class.

W, 25th Apr  Presentation on UROP or 20-page Mock-up
If presenting today, turn in one paper copy of your presentation outline at the start of class.

F, 27th Apr  Presentation on UROP or 20-page Mock-up
If presenting today, turn in one paper copy of your presentation outline at the start of class.

16th Week
M, 30th Apr  Presentation on UROP or 20-page Mock-up
If presenting today, turn in one paper copy of your presentation outline at the start of class.

W, 2nd May  Presentation on UROP or 20-page Mock-up
If presenting today, turn in one paper copy of your presentation outline at the start of class.

F, 4th May  No class meeting. Final UROP application and Semester Self-Reflection are due. See assignment sheet.