Instructor: Frances Charteris  
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Phone: Office: 303-735-0283  
Cell: 303-828-8874  
E-mail: frances.charteris@colorado.edu  
Fax: 303-492-7877  
Office hours: Wednesday, 12-1.30 and by appointment — email me  
Classroom: HLMS 255  
Blog URLs: Access through D2L

Office Location  
My office is in TB-1, Room 4A. Temporary Building 1 is in fact the oldest building on campus; located between Clare Small and Sewall Hall, on the North side of Campus. Enter the building, immediately go downstairs, make a left and walk to the end of the basement; my office is in the far northwest corner. It is a small space so I frequently hold office hours in UMC in the Subway area, by the windows facing east and the Visual Arts Complex.

The Program for Writing and Rhetoric office is in the basement of ENVD, on the east side of 18th Street across from the CU Art Museum and Visual Arts Complex. At the main door of ENVD, walk straight ahead and down the stairs to the lower level hallway; open the door to your right and the office is to your left, open 8-12 and 2-5.

COURSE OVERVIEW  
*Writing about Art* is a course in rhetoric and composition that hones skills in professional communication in writing and multimodal composition. Contemporary Art in a variety of media provides a focus for the course. Students glean an awareness of various genres of writing within the discipline of writing about art. Genres include but are not limited to rhetorical analysis, research essay, review, personal narrative, multimodal essay involving voice over and self-reflection, free-writing, speech in an audio-visual presentation using preferred software, professional documents such as CV, artist or personal statement, bio, cover letter, and grant writing.

Rigorous critical thinking is essential for any professional writing; that thinking needs to be grounded in an informed, if constantly growing knowledge base of visual art and its production as well as the professional and cultural contexts that shape the field. The process of writing on art leads to a greater awareness of societal issues embedded in the practice of creating and working as a professional. As your writing skills develop and become refined, a sense of civic responsibility can ensue. Writing becomes active citizenship; writing builds and expands community; writing creates community. The activities in the course build a bridge from college to real world situations. The classroom environment forms a safe space for exploration of cultural issues and student development. No art background is assumed; I am trained to teach non-art majors as well as majors. Art is created for all to investigate and appreciate.

*Writing about Art* respects and challenges students by seeing you as integral to the course design. Your intellectual engagement and commitment contribute to the class’s evolution. Individual interests, life experience and ideas, your activity as writers, reviewers and practicing artists, your research and speaking skills and the choices you make to a large extent shape the course. You will have the opportunity to:

- Analyze contemporary art and visual production as a means to understand rhetorical principles and strategies
- Bring your disciplinary expertise to bear on ideas and problems in art within an interdisciplinary group, thus familiarizing you with team and reviewer communication
- Refine your team and reviewer communication
- Develop critical thinking skills and effective communication strategies that you can transfer or adapt from one task to another and from discipline to discipline within and outside the university
- Experience sustained focus on revision and review that hones an analytic and argumentative edge required by many forms of professional communication
- Practice professional forms of civic engagement and communication by means of audio-visual presentations
- Work collaboratively on communication issues through cooperative peer response
- Expand your research capacities as a result of attending a research session with the Art & Architecture Librarian and research topics in extensive depth by repeatedly revisiting data bases in pursuit of specific sources as evidence for your claims
- Extend rhetorical knowledge

In addressing issues in art, your own writing and speaking projects will serve as core materials. Although there are no formal prerequisites, the work in this course requires that you already have some facility in writing. We will only occasionally address sentence-level writing problems; instead, we will focus on communication strategies and forms as well as analysis and argument that drive professional writing — that is, on shaping your writing and speaking so that your point is clear persuasive and supported with evidence. You will thus become increasingly prepared to address a specific discourse audience and use appropriate rhetorical strategies.

The course is designed for juniors and seniors in Art and Art History and other Humanities degree programs in the College of Arts and Sciences, such as Architecture and Planning, Technology, Arts, and Media (TAM) certificate program, Theatre and Dance.

**Required texts & software**
The following are absolutely required — you will be penalized if you do not have these basics:

- A Writer’s Help access card that can be purchased by calling technical assistance at 800-936-6899 or online [http://writershelp.bedfordstmartins.com/ebooks/helpandbook.php](http://writershelp.bedfordstmartins.com/ebooks/helpandbook.php)
  Access costs $20 for 2 years or $35 for 4. I require every student to purchase this access in lieu of a writer’s handbook. We will spend time in class for registration to ensure every student is registered
- Readings on D2L required for each assignment as well as your own research — assignment sheets list specific texts
- MS Word — latest version because it is required for peer review as well as your own learning

**Other materials:**
- student writings, presentations, and projects in various forms
- artworks presented by the instructor in form of slides, tapes, DVDs, field trips and library visits

**Required readings** are sequenced into writing assignments; writing guides and handouts will be referred to throughout the semester and will be useful as a reference long after the semester is over.

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1 Call 1-800-936-6899 during these hours:
Monday - Thursday: 9:00 a.m. - 3:00 a.m. EST
Friday: 9:00 a.m. - 11:00 p.m. EST
Saturday: 11:30 a.m. - 8:00 p.m. EST
Sunday: 11:30 a.m. - 11:00 p.m. EST
The Writing Center
All students are invited to bring their writing to the Writing Center in Norlin Library for feedback and advice. Students are welcome to bring writing from any discipline at any stage of the writing process. Fifty-minute consultations with experienced writing consultants are available by appointment at no charge to CU students. Because the Writing Center is a very popular campus resource, please plan to make reservations at least one week in advance. Reservations can be made through the Writing Center website or in person.
http://www.colorado.edu/pwr/writingcenter.html

Research help
If you're having difficulty doing research or locating scholarly sources for your assignments in this class, you are encouraged to schedule a research consultation with the Art & Architecture Librarian, Alexander Watkins at alexander.watkins@colorado.edu. He can help you figure out where to begin, how to use the library, what the best databases and search strategies are for your topic, how to find difficult pieces of information, or how to manage citations.

D2L information
On D2L under Content you will find Course Materials: syllabus, course schedule, assignment sheets and readings for each assignment as well as handouts, directions for presentations in each medium, list of presenters, directions for reading responses that are expected for the first 2 assignments, and directions for the Annotated Bibliography. There is also a module titled Technology Information that contains how to upload documents to D2L, the class blog and Vimeo and information on BugBusters, which is the university's student-staffed organization charged with solving computer problems and crises (see below under Technology Issues).

Submission of assignments
Every assignment submitted to D2L must be labeled with your last name and Asst.#; for example: Charteris – Asst.#3b. Why? if I download your papers onto my computer, I do not have time to re-label each one. You must put your name at the top left of every draft of your essay. The final version of each paper must be correctly formatted in MLA style. If you do not label your documents like this, you will lose 50% of a grade point. All your work needs to be typed except for some in class writing exercises.

Upload assignments each week to Discussions and Dropbox on D2L by the required time; in Discussions you can read each other’s papers and need to do so as part of class preparation; in Dropbox I can download and upload corrected papers. I will not use Dropbox alone for grading, though I will upload your grades as assignments are completed and you can access them. The deadline is 4pm on Sundays — this gives you a day to read the papers of those in your group in preparation for class critique and peer review. If you do not honor the deadline you will lose 50% of your grade on each assignment. I list the number of copies required to share with your peers each week — the number changes so pay attention! No copies are needed for the final polished version of your paper — simply upload to 2 locations on line.

Technology issues
I expect everyone to know how to upload documents. If you have questions when using D2L, call OIT (Office of Information Technology), (303) 735-HELP or email help@colorado.edu. If you have computer or hardware problems, go to BugBusters. Information for BugBusters is also posted below and in Technology Information on D2L.

NOTE: Using cell phones to text, take notes or do research is not permitted in the class due to instructor’s prior experience. You will have time just before class and until I begin teaching to use your phones — that
should suffice.

Computers
We will sometimes use laptops in the classroom. Should you have a problem with your computer, please know there is a free service for faculty and students at Bug Busters, which is located in 2 places: the one just to the right of the east entrance to Norlin is open from 1pm to 9pm. The other location is in the small red brick building, slightly to the south east of the Visual Arts Complex; this Bug Busters is open from 10am–4.30pm. Staffed by very knowledgeable and helpful students, the service is excellent but sometimes you have to wait.

COURSE CONTEXT
Offered through the Program for Writing and Rhetoric, College of Arts and Sciences, WRTG 3007 is designed to fulfill curricular requirements established by the University of Colorado at Boulder and the Colorado Commission on Higher Education.

University of Colorado at Boulder Core Requirement
WRTG 3020 fulfills the core upper-division writing requirement for students majoring in Art & Art History, Dance, Film, Creative Writing and students of Digital media in TAM. The emphasis on organization, communication and awareness of audience are relevant to real world scenarios where clarity of thought, civic consciousness, and concision of expression are essential. The course is approved for the Arts and Sciences core curriculum written communication, and builds on the skills practiced through the first year writing core requirement by applying an advanced understanding of rhetorical concepts to communication within specialized fields.

ASSIGNMENTS
Overview
1) A Multimodal work that involves writing a personal narrative, creating a story board, rough cuts of video footage, personal home movies or original footage shot for this project, accompanied by original sound and voice over culled from the narrative; then several weeks until we view and critique final version. Technical support provided by Dave Underwood and Tim Riggs.
2) A Rhetorical Analysis of a film of your choice, addressing purpose, context, audience and attention to the means employed to create the work — how the work is created, which could include multiple layers of research into preparation, process, materials and much more.
3) A research paper on an artist or photographer of your choice — extensive guidelines will be on the assignment sheet.
   Before writing the research paper, you will compile an Annotated Bibliography
4) A short review of a local art event of your choice in any medium, preferably one you have not already addressed
5) Professional documents; you will create a CV, personal or artist’s statement and biography
6) A 20 minute audio-visual presentation on one of the academic papers

Grading
Your work will be held to high standards, according to the following criteria:

A Excellent in content, form, and style—original, substantive, insightful, persuasive, clear, and free of mechanical errors
B Good, with no major flaws — interesting with above average thought and expression
C Adequate or reasonably competent — may have a mixture of strengths and weaknesses
D Poor in content, form, or style—disorganized, illogical, confusing, unfocused, or containing pervasive errors that impair readability

F Incoherent or disastrously flawed, OR late, plagiarized, never work-shopped

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<thead>
<tr>
<th>Multimodal</th>
<th>20</th>
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<tbody>
<tr>
<td>Rhetorical Analysis</td>
<td>15</td>
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<td>Research Paper</td>
<td>30</td>
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<tr>
<td>Review or Grant Proposal or Personal Narrative</td>
<td>10</td>
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<tr>
<td>Professional Documents: CV, Artist Statement, Bio, Cover Letter</td>
<td>5</td>
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<tr>
<td>Presentation</td>
<td>10</td>
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<tr>
<td>Attendance, Participation, Preparedness and Commitment</td>
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**Class participation** can raise or lower your semester grade by as much as half a letter grade to a full letter grade. It is based on:

- Attitude and contribution to the tone and constructive culture of the class
- Preparation and participation in class discussions
- Preparation for workshops
- Oral or written critiques of the work of your peers as assigned
- Willingness to work, receive and use feedback
- Handing-in proof read drafts
- Self-direction
- Attendance

**Sentence-level help**

If I think your writing needs to be addressed on the sentence level, I may require you to work with me in individual conferences, and if there is not enough time to meet your needs, I will direct you to work with consultants at the Writing Center. You are always welcome to visit the center on your own initiative.

**Self-direction**

The syllabus and schedule for the entire semester will be distributed in the first week of class. Assignment sheets as well as group assignments for workshops, critiques, and other assignments will be uploaded in advance. We will review and discuss directions once for each assignment. You are responsible for keeping track of the schedule, assignment sheets, following guidelines, and honoring due times and dates. Please be ready to manage your responsibilities attentively and independently. I am always glad to answer questions. Brief emails are welcome; please be aware whom you are writing to: I am your writing instructor. I usually respond within 12 hours.

**Attendance**

Because the course is based on in-class learning and group participation, attendance is mandatory. You can miss three classes without affecting your grade. Beyond three classes, for every class you miss for any reason, your grade will be lowered unless we have reached an agreement, in writing, for extenuating circumstances. Even when you may have been absent for health reasons, more than six absences will result in failing the course. If you must be absent, you are responsible for notifying me in advance, finding out what you missed from your peers, and completing any assignments on time.

**Conferences**

You are welcome to schedule a meeting in office hours or by appointment to discuss your work. I would especially advise one-on-one conferences in the early stages of writing a paper or prior to making your presentation. I am
very happy to meet with you to answer any questions about the course. It is best to immediately address any anxieties you may have than to let them fester and affect your performance. My commitment is to support your work and facilitate your progress.

If you are unable to keep an appointment, please notify me as soon as possible, by e-mail or by phone. Another student can often use the time slot.

If you need me to know what you have done in advance of our meeting, please email me the work at least by 8 a.m. the day before we are to meet. Also be sure to bring to the meeting any earlier drafts with my corrections.

**Email Communication**

I use email frequently for professional teacher-student exchanges; the messages tend to be short. Personal issues need to be dealt with in person, one on one. I will not reply to any personal matters on email. At times I return papers on email with comments and corrections, so do not ignore my emails! I will also notify you if my office hours change, which occasionally happens; we can always arrange another time. I will also use D2L to send out announcements.

**Punctuality**

Please be on time. If you walk in late, you miss important announcements, and you disrupt the class. It is unprofessional and disrespectful behavior. Three late arrivals equal one absence.

**Preparation**

Come on time prepared to engage in all class activities. As a participant in the workshop, you commit to serving as an active critic. If you come unprepared for discussions, class activities, or workshops, your participation evaluation will be lowered.

**Draft distribution and workshops**

The course schedule is very tight, which means that if you postpone your papers being reviewed on critique days you will not receive group critique at a later date. Please submit all drafts by the times posted in the class schedule and bring sufficient drafts to share with your group as requested on the Schedule.

**The penalties for missing your workshop day are serious:** If your draft is not work-shopped, or if you are absent the day your draft is scheduled to be work-shopped, the final grade on the paper will be at least 50% lower, unless I have agreed to work with you on a draft of the paper in an individual conference. I will schedule a conference to replace a workshop only if I consider your reason for missing the workshop to be valid.

**Presentation of papers**

Papers must be double spaced with one-inch margins. For detailed directions on papers in MLA style, please go to [http://writershelp.bedfordstmartins.com/ebooks/helphandbook.php](http://writershelp.bedfordstmartins.com/ebooks/helphandbook.php)

A title page is not necessary. Fonts: For MLA Times New Roman or Times are preferred. Also, be sure to write the entire paper using the same font — that is to say: do not write endnotes, footnotes or works cited or annotated bibliography in a font different from the essay as you will lose points.

Plagiarism involves the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work. The following definitions constitute plagiarizing; they apply to drafts as well as finished papers:

- Using someone’s precise wording without accreditation by means of quotation marks
- Appropriating an entire idea or concept that you paraphrase but do not cite the source or author with accurate documentation
- Incorrect or misleading documentation
• Submitting someone else's paper as though it is your own work

Plagiarism means automatically failing the course. (See "Honor Code" in "University Policies" below.) This also applies to appropriating your peers' wording or ideas.

UNIVERSITY POLICIES

HONOR CODE:
All students of the University of Colorado at Boulder 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 behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-735-2273). 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). Other information on the Honor Code can be found at http://www.colorado.edu/policies/honor.html

I will be using D2L Turnitin.com linking, allowing for easy and quick submission of any papers with slightest hint of plagiarism.

DISABILITY:
If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, and http://www.colorado.edu/disabilityservices

RELIGIOUS HOLIDAYS:
Campus policy requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, absences for religious observances are accommodated through the two-absence policy (see Attendance, p. 2). If you will absent for religious observances beyond the two allowable absences, please let me know at least one week in advance. See policy details at http://www.colorado.edu/policies/fac_relig.html

CLASSROOM BEHAVIOR:
Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student’s legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at http://www.colorado.edu/policies/classbehavior.html

DISCRIMINATION AND SEXUAL HARASSMENT:
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 sexual harassment or discrimination or harassment based upon race, color, national origin, sex, age, disability, creed, 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

SCHEDULE
SPRING 2014
Writing — the Visual Arts
WRTG-3020-072
Instructor: frances.charteris@colorado.edu

All papers need to be written in MLA style — see http://writershelp.bedfordstmartins.com as well as MLA on line
Papers are due Sunday at 4 pm on D2L in 2 places: Discussions and in Dropbox
Late papers will be read but you will not receive full credit.

Readings are listed on individual assignment sheets, as well as due dates and times for each step of the assignment.
You may revise and rework one academic paper in the course of the semester, and hand it in at the end of the course, 11.59 pm, Friday, May 4. Many classes will begin with a 5-10 minute free write to focus your attention — topics supplied but not required.

REMEMBER: ONE OF THE 2 ACADEMIC PAPERS MUST BE ON A TOPIC THAT CONCERNS DIVERSITY, AND ANOTHER SUSTAINABILITY

WEEK 1
Tues. 1/14:
Welcome. Introductions all round. Review syllabus. Students interview each other to begin to establish community and also a sense of who makes up the primary audience of your classmates. The activity will give you a sense of inherent diversity of disciplinary interests, world travel, family life and social status that exists in any group at CU. Describe and discuss readings for this assignment and for multimodal in 4 weeks.
Thurs. 1/16
Examples of personal narrative works on DVD, by former students as well as other artists, and reference readings assigned. Further discussion of the assignment
Asst. #1a Write a personal narrative about an important experience in your life. See assignment sheet for directions, many prompts and readings; reading responses are due Sunday, 4pm January 26.

WEEK 2
Tues. 1/21:
BRING 3 COPIES to class. Share narratives in small groups and then project for large group critique.
Thur. 1/23:
Asst. #1b Revise or completely rewrite Personal Narrative (the grade will be in #1a in Dropbox)
Asst. #1e: Multimodal Reading responses also due by 4pm Sunday, January 26, in Dropbox and Discussions
Asst. #2: Begin Rhetorical Analysis of a film: view a film of your choice following directions on the assignment sheet.

Tues. 1/28:
We will view the first part of a film; you will be able to complete viewing independently; and then either finish viewing it on Thursday exercises, or we will look at some shorter films and so some writing exercises.
Thur. 1/30:
Asst. #2:
David Underwood visits class to present on film in connection with 1) Rhetorical Analysis and 2) upcoming video project for Multimodal, specifically storyboards
Asst. #2a: Write a first couple of paragraphs of your rhetorical analysis. Upload to D2L in 2 places: Drop box and Discussions, which allows you to read each other's papers by 4pm, Sunday, Feb. 2nd

WEEK 4
Tues. 2/4:
BRING 3 COPIES TO CLASS. Share paragraphs in class; further instruction on writing a rhetorical analysis
Thur. 2/6:
RESEARCH SEMINAR- Norlin in E-260B with Professor Alex Watkins. alexander.watkins@colorado.edu
Do not miss this session — it cannot be made up; you will complete a great deal of research during class, with Professor Watkins support and on your own. Directions: enter Norlin west door, make a left, and then right into the library stacks on second floor, and go straight ahead toward the blue wall; E-260-B is behind that wall
Asst. #2b: Incorporate research, revise first paragraphs and write 2-4 paragraphs of your rhetorical analysis. You need a minimum of 7 references, 5 of which must be peer reviewed essays as well as reading ONE of the books on reserve. Upload to D2L in 2 places by 4pm, Sunday, Feb. 9

WEEK 5
Tues. 2/11:
BRING 3 COPIES TO CLASS; share briefly with each other using handout then we will project papers for critique
Thur. 2/13:
Presentations on film
Asst. #2c: Write a complete draft of rhetorical analysis essay (7-8 pages) and include research. If you do not include research you will lose points. Upload to D2L Discussions and Dropbox by Sunday 4pm, Feb. 17

WEEK 6

Tues. 2/18: BRING 2 COPIES TO CLASS to work on this final draft with one other person before you go to complete finished version,

Wed. Feb. 19 @ 8am: You are invited to PWR’s 4th UNDERGRADUATE DIVERSITY CONFERENCE ON from 8am-1:30pm in free international breakfast and lunch served throughout

Thur. 2/20: Presentations on a film.

Asst. #2d: Write a complete polished version of your Rhetorical Analysis. Due on D2L Sunday, Feb. 23rd @4pm

Asst. #1c: Revisit your personal narrative from week 2 in preparation for turning it into a storyboard due Thursday, Feb. 27th

WEEK 7

Tues. 2/25: BRING LAPTOPS. Tim Riggs visits class to teach editing, mainly on Macs, though he can accommodate those on PCs as well.

Thur. 2/27: Bring carefully completed storyboards to share with each other in class. No need to bring copies.

Asst. #1f: Work on video and bring rushes, rough cuts to class to share. Due in class Tuesday March 4th

WEEK 8

Tues. 3/4: BRING LAPTOPS — View multimodal rushes and project, time permitting. If some pieces are finished — all good.

Thur. 3/6: View multimodal rushes and projects if not covered on Tuesday. Discuss self-assessment due after critique next week.

Asst#1f: Complete 3-5 min. multimodal due in classes next week. You will be assigned a day to present.

WEEK 9

One class this week may include a visit from former graduate student in film and performance, Max Bernstein, who was hired by renown Wooster Group in New York City right after graduating in 2012 — will keep you posted! We will make sure to see videos the following week

Tues. 3/11: View multimodal works and critique

Thur. 3/13: View multimodal works and critique

Asst.1f #: Last component of multi-modal: complete self assessment; answer all 10 questions in complete sentences explaining clearly the rhetorical choices you made when creating this short work. Due Sunday, March 16th on D2l.

Asst. #3 research works of an artist or photographer from lists provided; yes, you can make other choices in alignment with your own life path but at least take time to inform yourselves of the broad range of option

WEEK 10

Tues. 3/18 Class visit to SPECIAL COLLECTIONS to view works by contemporary photographers from all over the world; 3rd floor of Norlin. Room N-345, far northwest corner. Director: Deborah Hollis, Deborah.Hollis@colorado.edu Works will be presented by Amanda Brown, Amanda.H.Brown@colorado.edu

Thur. 3/20 Instructor presentation on contemporary art to include: installations, performance and new Media Art as well as traditionally media, ceramics, painting, sculpture and drawing.

Asst. #3a Write an Annotated Bibliography for the research paper, at least 7 entries of 150 words each to be completed before beginning to write the paper. Samples will be provided. In the same document, begin your essay and write 1-2 paragraphs, due Monday, March 31 @10pm (or before) uploaded to D2L in Discussions and Dropbox

WEEK 11

WEEK 12

~ SPRING BREAK ~

WEEK 12

Tues. 4/1. BRING 3 COPIES TO SHARE in class. Project

Thur. 4/3

#3b: write 3-4 paragraphs of your research paper, due Sunday @ 4pm, April 6, uploaded to D2L in Discussions and Dropbox
WEEK 13
Tues. 4/8 BRING 3 COPIES TO work in small groups for entire class: Review papers and annotated bibliographies using handout I will provide in class.
Thur. 4/10 Presentations on work of an artist/photographer

Asst. #3c: write a complete draft of your research paper with works cited and Annotated Bib all in one document; due by 4pm, Sunday, April 13 uploaded to D2L in Discussions and Dropbox

WEEK 14
Tues. 4/15 PWR EXIT QUESTIONNAIRE, BRING 2 COPIES to share
Thur. 4/17 Presentations on work of an artist/photographer

Asst. #3d: Complete a polished final version of your Research paper and submit to D2L by 4pm, Sunday, April 20 @ 4pm uploaded to D2L in Discussions and Dropbox

Final assignments:

Asst. #4a Please see and read carefully the assignment sheet — this is simply an over view of final brief assignments. There is no final exam

Choices: 1) Write a review of a local art event (no concerts) in a medium you have not yet addressed — visiting artist in VAC, a piece in a permanent collection that you situate in its context, a gallery show in Denver or somewhere in Colorado or elsewhere 2) Write a grant proposal for an existing grant — not one you invent or imagine; include itemized and honestly researched and calculated budget, time frame, etc. 3) Write another personal narrative from the first list of choices 4) Write a eulogy for an actual person who made his/her transition. Due by 11 am MONDAY, April 21, on D2L in Discussions and Dropbox

Note: You have 1 draft in which to work this assignment; 2nd version will be the final though I still ask you to submit them before the end of the semester All students must produce 3 professional documents: CV, artist or personal statement, and a bio; the 4th would be a cover letter for a job — and that is optional. The professional documents must be submitted as ONE DOCUMENT — do not send me separate files for each item or you will lose points. Questions? Ask!!

WEEK 15
Tues. 4/22 FCQs. BRING 3 COPIES of your writing to share. Project works. Discuss diverse submissions in response to 5a. I will present examples of various different professional documents such as CVs, artist statements, bios, cover letters using actual examples from your peers as well as more established artists.
Thur. 4/24 Review and reflect on CVs, statements and bios and any other unfinished matters
Asst. #4b Rework and submit by Sunday, April 29 @ 5pm uploaded to D2L in Discussions and Dropbox

WEEK 16
Tues. 5/1 Project your works
Thur. 5/3 LAST DAY for reviewing and completing assignments: present any revised projects, including multimodal works or reworking of presentations.

All FINAL WORKS ARE TO BE SUBMITTED BY 11.59pm, FRIDAY, May 4 – NO LATE SUBMISSIONS WILL BE ACCEPTED — DO NOT SEND ME EMAIL SUBMISSIONS.

Thank you for taking the course.

Enjoy the summer