

8/26/11

**LinC 101A: First Year Seminar:  
Exploring the Great Museums of New York**  
Moravian College Fall 2011  
MWF 11:45 AM-12:55 PM  
8/29/2011 -12/16/2011

**Instructor:** Kristin Baxter, Ed.D., Assistant Professor of Art

**Student Advisor:** Michael Weinert, [stmsw02@moravian.edu](mailto:stmsw02@moravian.edu)

**Office location:** Art Building, South Campus, Office 2 (Level "L")

**Office hours:** Wednesdays 8-11am & 5-6pm; or by appointment  
Please call or email first, to confirm office hours

**Office phone:** My office: 610.861.1463; Art Dept: 610.861.1680

**\*Email:** [kbaxter@moravian.edu](mailto:kbaxter@moravian.edu)

**Website:** <http://home.moravian.edu/public/art/facultystaff/kristinBaxter.html>

\*Please check your Moravian email box as this is the only email address used to communicate with you throughout the semester.

**Role of Student Advisor**

Michael Weinert, [stmsw02@moravian.edu](mailto:stmsw02@moravian.edu)

Michael will assist with the following:

- Offering support to students in transitioning to College life
- Keeping track of daily attendance and collecting all notes for excused absences
- Keeping track of student visits to the Writing Center
- Facilitating group discussions after the Student Affairs presentations on select Fridays
- Helping with logistics during trips into New York City
- Keeping track of and monitoring blog and Blackboard postings by students
- Assist with the logistics of setting up the exhibition of students' journals. (Location TBA)

**Description this section of First Year Seminar**

Students will travel to world-famous museums in New York City to study special exhibitions and permanent collections. Working collaboratively, students will respond to works of art in active, hands-on ways, such as through sketching, journal-keeping, role-playing, story-telling, and using digital platforms like applications for mobile devices and museum web sites. Students will sharpen observation skills to construct their own personal meanings and to see the global significance of art. On select Saturdays, students will also attend related theatrical productions to broaden their understanding of the interdisciplinary nature of the visual and performing arts.

We will be traveling and collaborating with Dr. Joe Shosh's section of First Year Seminar, "Broadway and Beyond: New York City Plays, Players, & Playwrights."

### **Course Description and Objectives**

The First Year Seminar (FYS) introduces writing as a process that is central to college learning and to life. Each FYS, no matter what the topic, focuses on college-level reading and writing so students will begin to sharpen the critical reasoning skills needed for success in any academic discipline at Moravian College. The subject area focus of each FYS section entails reading and discussing ideas and styles from various academic disciplines, but all sections are the same in their general approach: students will practice both speaking and writing and will work collaboratively in workshop settings. You learn to write by writing and reading, so your teacher will be mostly a facilitator in class, not a lecturer or test-giver.

By the end of this course, students will:

- A. Articulate and understanding of liberal education as it affects one's life now and prepares the individual for the future.
- B. Use writing as a way to discover new information and insights, in short, to learn.
- C. Demonstrate a process approach to writing.
- D. Demonstrate competency in writing including framing questions, posing problems, and synthesizing information to write an academic paper.
- E. Demonstrate an ability to write effectively for a variety of audiences.
- F. Gather information for assignments through the use of appropriate technology and evaluate the credibility of sources needed to write an academic paper.
- G. Read critically and comprehensively to integrate others' ideas with their own.
- H. Demonstrate behaviors for successful learning including effective study habits, time management, goal setting and coping skills.
- I. Collaborate with faculty and student advisors to engage with the college community.

### **Additional Goals of this section of First Year Seminar**

By the end of this course, students will:

- A. Analyze art and its intention and critically evaluate works of art using vocabulary germane to the discipline. **(Visual Literacy)**
- B. Understand how art shapes and reflects cultural, national and personal identity. **(Cultural Values)**
- C. Demonstrate the context of art in history and society, showing relationships between the visual arts and literature, philosophy, music, history, religion, and other disciplines. **(Interdisciplinary Learning)**

Students will complete several pieces of writing, formal and informal, graded or ungraded, this semester. Expect to receive suggestions from your instructor or classmates as you develop writing assignments through multiple drafts. Individual conferences, written comments, small group workshops, the College Writing Center—all may be used to help you as you plan, draft, revise, and edit a piece of writing. At least one writing assignment will involve substantial use of Reeves Library. You will improve your information literacy as you learn to develop and investigate a research topic. By the time you complete your FYS, you should be proficient in the following “**basic competencies**” of information literacy:

- Define a research need
  - Formulate a research topic
  - Determine an information need
- Plan and execute a search for information
  - Identify key terms and concepts
  - Identify the most appropriate sources of information
  - Use Boolean operators and truncation where appropriate
  - Impose limiters (e.g., scholarly vs. popular, date, language)
  - Modify the search based on search results
- Know how and where to find the sources discovered in the search process
  - Determine which sources the library owns or provides access to and retrieve them
  - Request material not owned by the library on Interlibrary Loan
  - Locate material faculty may have put on reserve in the library
- Understand the obligation to credit sources and be able to do so in an appropriate citation style

### **Required Texts**

A blank artist’s journal. (Available at the Moravian Bookstore) It should be a hard-cover book, with blank pages, that are a heavy weight; minimum size should be about 5” x 8.” It should be portable, so you can take it with you to NYC, all presentations and special events. Moleskine brand is a good one.

(Optional) Fine line markers and pencils are good tools to use in your journal. Colored markers or even crayons can be used to add color to your notes and doodles.

Beall-Fofana, B.A. (2006). *Understanding the Art Museum*. Upper Saddle River, NJ: Prentice Hall.

Cuadros, P. (2007). *A Home on the Field*. New York: Harper Collins.

\*Kozol, J. (2005). *The Shame of the Nation*. New York: Crown.

\*Excerpt will be distributed in class.

Palmquist, M. (2009). *The Bedford Researcher*. 3<sup>rd</sup> ed. New York: Bedford/ St.Martin’s.

Additional readings related to the Student Affairs meetings will be required by those instructors.

### **Required Technology**

- You must have access to Blackboard.
- Each student will register for a blogspot account. Details forthcoming.
- Moravian email address: Please check your Moravian email box as this is the only email address used to communicate with you throughout the semester.

### **Attendance**

Attendance is taken seriously; the instructor will reach out to students who are consistently absent. Our student advisor, Michael Weinert, will keep record of attendance in all classes, including our Monday/Wednesday classes; Friday Student Affairs presentations; and at New York City trips. If you are not on the NYC trips, you will be unable to complete assignments, resulting in "0" points for that portion of your grade.

The following is the policy of the Art Department:

**After the third unexcused absence, final grade is dropped by one full letter. After the fifth unexcused absence, student receives a failing final grade.**

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services. All other absences are unexcused.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class. They are unexcused absences.

If you are unable to attend one of the scheduled weekend trips to NYC, you can make up that absence by attending the Art Department-sponsored NYC trip on November 11<sup>th</sup>. Advance registration is required for that trip by Oct 1<sup>st</sup>. That trip is \$50 and charged to your student account.

**There are no refunds or exchanges for any museum/theater trip.**

**Missing Portions of Class: The following count as unexcused absences:**

- More than 15 minutes late for class
- Failure to bring required materials to class
- Failure to return from break
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

*Students: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner. Do not email the professor to find out what you missed in class, instead, email a classmate. Be sure to get the email addresses or cell phone numbers of a few fellow students on the first day of class.*

### **Tips for exploring museums:**

- **REQUIRED:** Bring your artist's journal to every NYC trip.
- I encourage you to bring a camera, though flashes are not permitted in the galleries. Some museums do not allow cameras at all, so ask a guard first.
- Bags are usually inspected by security and you usually have to check large backpacks in the coatroom. Again, each museum has a different policy about bags. Travel light.
- Bring pencils. Some museums do not allow you to write with pens in the galleries.

### **Meals**

- **You** are responsible for planning your lunches/dinners during our trips to NYC. You can order boxed lunches and/or dinner to bring with you. The cost would come out of your meal plan. Contact the Dining Hall in the HUB to arrange this.
- You can also bring money to buy your own lunches and dinners. But FYI : A simple lunch can run you at least \$12-\$15 in museum cafés and in most restaurants in the city. On the other hand, a pretzel from the street vendors runs about \$2; slice of pizza about \$3. Or pack lunches, to save money.
- Eat breakfast and bring snacks! (We don't want anyone fainting in the galleries. Yes, it has happened.)

### **Requirements**

#### **1. *Home on the Field Paper (Due Aug 15) required, but ungraded, 1-2 pages***

This paper responds to one of the questions in the back of the book.

#### **2. Class Participation**

Students are expected to actively participate in class. This means:

- **You are respectful:** You come to class, Student Affairs presentations, and museums/theaters on time and you are prepared to stay for the entire duration of the session. Leaving early is distracting and inconsiderate; only do so, if it is a true emergency.
- **You're engaged and present:** In all settings, you volunteer thoughtful, respectful responses on a regular basis, you share your own insights and perspectives on readings and written assignments and you offer support and feedback to your fellow classmates regarding their work.
- **You're considerate of others:** Your cell phone is silenced and out-of-sight for the duration of the class (except when invited to use the mobile applications in museums) and your focus is placed completely on our classroom and museum/theater experiences.
- **You pay attention to details:** You submit all assignments on time.
- **You've got a good attitude:** You participate fully in all museum and theater activities.
- **You're responsible:** You bring your journal to all class meetings, museum trips, and events. You come to class prepared, having read assigned readings and completed written assignments.
- **You're a team-player and reliable:** You arrive at museums and meeting points on time; you keep up with the group on our trips and help others as needed; you actively help the group curate our exhibition of artists' journals. (Location TBA)

This demonstrates more active learning than simply being in class, taking notes, and looking attentive, which is much more passive learning. It is within the instructor's purview to apply qualitative judgment in determining this portion of your grade.

### **3. Two (2) Visits to Writing Center & one Library Orientation**

First visit to WC must be made by OCTOBER 7.

Second visit WC must be made by NOVEMBER 9.

You may choose the first piece of writing you would like the tutor to review with you. The second visit should focus on a draft of your final research paper. Writers at ALL levels (including prolific writers in pop culture, journalists, and college professors!) regularly ask others to review their work. In fact, it's required! So, the Writing Center shouldn't be looked at as something for "bad" writers or for "remedial" help. ALL writers need feedback and support when crafting their work. This is a regular part of professional scholarship.

Our Student Advisor, Michael Weinert, will keep track of these visits. The tutors will email me when you visit and I will forward these emails to Michael.

#### **The Writing Center**

The Writing Center, on the second floor of Zinzendorf Hall, is there to support the efforts of all writers at Moravian College. The tutors are students who are good, experienced writers and who are professionally trained to help you improve your writing. They will go over an essay draft with you and guide your understanding of how you might improve that draft. You could also drop by to pick up some of the free handouts on virtually every part of writing: getting started, writing a thesis, developing paragraphs, eliminating wordiness, using commas, and the like. The Writing Center is generally open Monday-Thursday afternoons and Sunday evenings during the semester. The Writing Center is located in a building that is not accessible to persons with mobility impairments. If you need the services of the Writing Center, please call 610-861-1392.

#### **Library Orientation**

Before the library orientation, students will be required to bring at least 5 ideas for topics for their final research paper. The orientation is meant to be a practical working session where you can make substantial progress on your research paper. During this session, you will learn about these topics:

- Understand differences between search engines and research databases in order to make appropriate selections of sources for academic research
- Select appropriate research database based on topic
- Using a database to search for information
  - Using "and"
  - Using synonyms
  - Modify search based on results
- Identify characteristics of scholarly sources
- Use the catalog to search for books

#### 4. Artist's Journal (visual note-taking) & Participation in Student Exhibition of Journals

***"The best way to get ideas is to confront puzzling questions." –Sylvan Barnet***

It should be a hard-cover book, with blank pages, that are a heavy weight; (Available at the Moravian Bookstore, but you can use another if you prefer) minimum size should be about 5" x 8." It should be portable, so you can take it with you to NYC, all presentations and special events. Moleskine brand is a good one.

(Optional) Fine line markers and pencils are good tools to use in your journal. Colored markers or even crayons can be used to add color.

For each museum/theater visit, you will create a visual and text-based entry  
Minimum of 3-4 pages per visit; 12 visits in total; minimum of 36-48 pages of visual and text note-taking.

Think of your journal as a place to create your rough-draft of your Museum/Theater Response papers. This is the place to play with ideas and get a start on your more formally written papers. The more you do in your journal, the easier it will be to write your Museum/Theater Response papers, and ultimately, your final research paper.

***"An unanswered question is an essay topic [or research paper topic] in disguise."***  
***– Sylvan Barnet***

12 visits/events include:

1. The Guggenheim & Museum of Modern Art
2. Lower East Side Tenement Museum; National Museum of the American Indian; Broadway performance of "Hair"
3. Ellis Island & Statue of Liberty (tentative); Performance of Maafa Suite
4. The Cloisters; Metropolitan Museum of Art
5. The Museum of the City of New York; Spiderman; War Horse
6. Jonathan Kozol's lecture
- 7-12. (6) Student Affairs Presentations

### **Criteria for grading your artist's journal & exhibition**

- There is evidence that the student takes this journal seriously and uses this space to explore ideas for subsequent written papers. Student makes notes of specific works of art, specific scenes in a play, and/or specific ideas that are discussed at the visit/performance/presentation/lecture. **25 points**
- Contains 36-48 pages of visual and text-based notes. **20 points.**
- The cover of your journal is transformed in some way: Paint, cover, or transform the front and back covers of your journal; personalize it in some way using materials of your choice. Google "altered books" for ideas. **5 points**
- The journal shows a variety of types of note-taking from the list below, and other ideas. There is variety, creative use of materials; students work "beyond their comfort zone;" students collaborate with one another, and think of other ways to record their experiences other than the ones listed here **25 points**
- Visual and text note-taking
  - Visual note-taking can be described as: "Show me, don't tell me". See how many words can be replaced with images and still convey the meaning. See andDESIGN website for more ideas: <http://anddesignmagazine.blogspot.com/> (linked on Blackboard)
  - Text-based note taking is your traditional note, with words written down in phrases or sentences.
- Doodles, bullet-points, different types of lettering,
- Sketches, drawings, small paintings
- Photographs, postcards
- Ticket stubs, brochures, subway maps
- Create a collage or assemblage of your own
- Magazine/newspaper/other media clippings
- Other objects you find along our way in NYC (bottle caps, leaves, etc)

### **REQUIRED Student Exhibition of Journals 25 points**

The class will curate its own exhibition of journals. (Location TBA) Students will create a wall label by writing a short 3-4 sentence description of their journal. Students will collaborate in arranging the physical space and planning a reception and Gallery Talk for friends and members of the College Community. This will be our culminating celebration of the class. The dates of this exhibition haven't been confirmed yet, but will take place at the end of the semester.

This is YOUR show, so we will need at least two students to volunteer to take leadership in this exhibition. They will assist in locating a space for the show; publicity, sending out email announcements; coordinate food for the reception (all students will be asked to bring in a snack or drink or paper goods); recruit other students to help them; gather materials needed for hanging exhibition (borrowed from Art Dept); report back to the instructor and student advisor on progress. **Two of the museum/response papers will be waived for students who volunteer to take on this leadership role.**



**5. Three (3) entries to public blog required, but ungraded**

Register at:

<http://moravianfysinnyc.blogspot.com/>

Link is on Blackboard

500 word minimum per entry.

3 entries are required, one per month

Entry #1 due no later than: Sept 30

Entry #2 due no later than: Oct 31

Entry # 3 due no later than: Nov 30

Each entry is an authentic response to the course and to the museum/theater trips. Students can also post photographs and videos on the blog, but this is optional. Remember this is a public website, so the world will read what you write. You should really consider EVERYTHING you write in a digital format – emails, tweets, status updates, text messages, instant messages, etc. – as open and available for the world to read. Think before you put something in writing since it will no doubt be available to everyone in cyberspace for the rest of eternity. These things never really go away.

**Late entries aren't accepted and you will receive no credit for the assignment.**

**6. Six (6) Museum/Theater Response Papers (to be posted on Blackboard). You must also respond to at least 2 other students' writings on Blackboard, under "Assignments." Also, bring in a hard copy to class.**

6 Response Papers + Responses to at least 2 other students' writings for each topic

I will grade 3 (random) of the 6 assigned Museum/Theater response papers. The remaining 3 will simply be graded as "100%" (if it is turned in on time); **Late papers aren't accepted and will receive a 0% (F).**

Criteria for grading each museum/theater response papers:

- **15 points:** While you should make every attempt to write these papers in formal, grammatically correct, "proper" English, I also encourage you to express new ideas, and try to push your writing style. Take risks. These papers should be considered the creative energy behind your final research paper, so try to be as loose and free as possible, while still maintaining a coherent, organized, grammatically correct paper.

The prompts below are just that – prompts - if you are interested in writing on another topic based on your experiences, let the instructor know in advance. **These papers should help you formulate the topic of your final research paper.**

- **10 points:** References to assigned readings, websites, museum labels or brochures; information from tour guides; try your best at using APA format, but you won't be penalized if you don't get it right. Proper formatting will count on your final research paper, but not on these papers.
- **10 points:** Approximately 500 words each (2 pages); size 12 font; Times New Roman; use standard 1" margins.
- **50 points:** Responds thoroughly to the prompt (see separate list of prompts); Your ideas are supported with specific evidence, such as from assigned readings, lectures, presentations, museum tours, references to specific works of art, and/or your own experiences.
- **5 points:** When referring to works of art in your paper, use this format: (Not all information may be known about all works of art.) Artist, nationality, years of birth and death, *title of artwork* (in *italics* or underlined), date the work was completed, medium, dimensions, current location of artwork

Example: Henri Matisse (French, 1869–1954), *Reflection in the Mirror*, 1923, Charcoal on paper, 20 1/16 x 16 in. (51 x 40.6 cm), Metropolitan Museum of Art.

Extra points are given for including photos of works of art.

- **10 points:** Use at least 3 art-related vocabulary words in context for each paper. **Boldface** or underline them and use them in proper context. The words can come from the readings, museum trips, and/or class discussions. See the glossary in our book, *Understanding the Art Museum* for other ideas too, pages 81-82.

**Prompts/Topics for each Response Paper;** These are just prompts, if you are interested in writing on another topic based on your experiences, let the instructor know in advance.

- **The Guggenheim Museum & Museum of Modern Art**

Describe your visit, starting with a description of the exterior of the buildings. Then describe the interior spaces. How do these spaces make you feel when you first enter? How do those feelings change as you walk through the museums? Describe the differences between being on a tour and exploring the museum on your own. What did you do/see at MoMA? How did you use technology during your visit? What are some connections between **writing** and Lee Ufan's **artwork** in the show, *Marking Infinity*?

- **Lower East Side Tenement Museum & National Museum of the American Indian**

Describe the ways in which personal, family, and/or cultural objects, convey meaning and memories. Why are ordinary, everyday objects from daily life, like a blanket, a photograph or old letters displayed in a museum? How are the experiences of immigrants and native communities recorded and remembered? What are some similarities and differences between the types of objects that are collected and the ways in which objects are displayed at the LESTM and Museum of the American Indian and at the Guggenheim and MoMA?

- **Fall Convocation Lecture by Jonathan Kozol**

Refer to the lecture and to the assigned reading when writing this paper. What are some reasons given by the presenter for inequality in education? What are the implications of inequality in education? Relate the content of this lecture to the experiences of the boys profiled in *A Home on the Field*. In what way does the lecture relate to the experiences of the Hispanic soccer players? When have you felt un-equal or disenfranchised in your educational experiences? Or, when have you witnessed inequality in educational settings? What new understandings have you come to about education in America?

- **Ellis Island; Statue of Liberty (tentative); Performance of Maafa Suite**

Describe the ways in which personal, family objects, convey meaning and memories. Why would they be included in a museum? How are memories portrayed in the performance? Are ordinary objects from daily life, like a photograph or old letters works of art? If so, why? If not, why not? How are the experiences of immigrants recorded and remembered?

- **Metropolitan Museum of Art & Cloisters**

Compare and contrast the architectural design of the two buildings. What feelings do the structures convey to you? How do the gallery spaces affect the meaning of the works of art? We have participated in tours, gallery "games", discussions, and time on your own. What type of learning felt the best to you? Why? What type of learning in the museum was your least-favorite?

- **The Museum of the City of New York; Spiderman; Warhorse**

Explore the roles of memory and imagination in these three venues.

**Two of the museum/response papers will be waived for students who volunteer to take on the leadership role for our journal exhibition.**

## 7. Research Paper

Your research paper topic idea will be generated by your artist's journal entries, the museum/theater response papers, and/or from the sections called "For Your Consideration" at the back of each chapter in our book, *Understanding the Art Museum*.

Consider incorporating audio, video and other digital media into your paper; It doesn't have to be a paper document. Consider other ways of conveying your research other than typing text and printing on paper. Perhaps a website or other digital format. As long as the requirements below are met, any format is possible. Refer to Palmquist, *The Bedford Researcher*, Chapter 18, pages 262-284.

**Requirements:** 7-10 double-spaced, (1,750- 2,500 words) type-written pages in Times or Times New Roman Font with an additional bibliography of no fewer than ten cited works; size 12 font; 1" margins

### Criteria for Evaluation:

1. presents a clear thesis **10 points**
2. offers well-researched **specific** examples of works of art, artists, scenes in plays or actors, museum collections, and minimum of 10 citations of readings to support this thesis; uses evidence skillfully. **25 points**
3. is clearly and coherently organized; uses an effective organizational structure, with an attention-getting introduction, well-organized body paragraphs, and strong conclusion **30 points**
4. uses proper APA Style Guidelines, use of proper grammar, corrections to drafts are made in subsequent copies (the same mistakes aren't repeated from draft to draft to final paper); paper is free of typos (use spell check) **15 points**
5. uses at least 10 art-related vocabulary words in context. **Boldface** or underline them and use them in proper context. The words can come from the readings, museum trips, or class discussions. See the glossary in our book, *Understanding the Art Museum* for other ideas too, pages 81-82.  
**20 points**

We will work in stages to complete the research paper together during peer review workshops. The research paper will be broken down into smaller projects. This will assist you with time management.

**8. Six (6) Reaction papers related to Student Affairs Presentations, required graded as “sufficiently engaged” or “insufficiently engaged”**

The Student Affairs’ assignments will be submitted to the corresponding section instructor(s) identified below and evaluated by them on the basis of "sufficient engagement." Students who are not sufficiently participating in the Friday sessions will be flagged by the Student Affairs staff and they will notify the students’ FYS instructor. “Sufficient engagement” in the Student Affairs program is a vital and necessary component of the course experience and required for course credit. Student Affairs will provide make-up sessions and/or other kinds of opportunities for students to review relevant materials if they miss any of the Friday sessions.

A final academic grade and credit for the First Year Seminar will be put on hold if student fail to attend these sessions, participate in discussion, complete readings and written assignments. This hold will remain until the student completes the Student Affairs portion of the course.

**Final Grading**

Standard numeric grading scale:

- A 94-100, A minus 90-93
- B plus 87-89, B 84-86, B minus 80-83
- C plus 77-79, C 74-76, C minus 70-73
- D plus 67-69, C 64-66, D minus 60-63
- F below 60

It is within the instructor’s purview to apply qualitative judgment in determining grades for an assignment or for the course.

## **Course Schedule**

**MWF 11:45am-12:55pm**

### **Sunday, August 28<sup>th</sup>**

10:30-11:30am Memorial Hall

Welcome and Introductions

Exchange email addresses &/or cell phone numbers

Complete information sheet about yourself

Discussion of the Book, *A Home on the Field*

Return papers from *A Home on the Field*

1:30pm: Lecture by Paul Cuadros, author of *A Home on the Field*

Johnston Hall

### **Monday Aug 29**

Review Syllabus

For Friday: Re-read the syllabus and come to class on Friday with any questions or concerns

### **Wed Aug 31**

No Class

On your own: Read websites for The Guggenheim Museum & Museum of Modern Art (links are on Blackboard) and prepare presentation for Friday.

Google the words: “Artist books” and “altered books” – look for ideas for your artist journals. Come to class on Friday prepared to share what you found.

### **Fri Sept 2**

“Visual Note-taking” What does that mean?

**Due:** Read entire syllabus, but focus on page 4 “Attendance Policy” and pages 27-29. Bring questions you have about the syllabus.

**Due:** Creative ways of using your artist’s journal during the course. What are your ideas?

**Due:** Working alone or with a partner, read the websites and present 3 interesting things you found out about The Guggenheim Museum and the Museum of Modern Art. What looks interesting to you? Describe the architecture of each museum. Compare/Contrast the museums. One group will focus on the exhibit at the Guggenheim Museum by Lee Ufan, *Marking Infinity*. What are connections between **writing** and **fine art** in this exhibition? One group will focus on “MoMA Mobile” – and the ways to use technology during your visit. You will refer to the websites in your presentation. Links are on Blackboard.

Review assignment for museum visit

### **Saturday, Sept 3**

#### **Bring artist's journals and pencils.**

6:45am: Arrival and check in at South Campus; 7am: Departure from South Campus

11am-12noon tour of Guggenheim Museum; Lee Ufan, *Marking Infinity*

1pm: We'll eat lunch as we walk (rain or shine) down to Museum of Modern Art. This part of 5<sup>th</sup> Avenue is also known as "Museum Mile," and we will pass by many museums and Central Park.

2:50: group reservations at MoMA Explore museum on your own; use mobile device applications for tours (optional); or connect (for free) to MoMA WiFi audio program; you can purchase an audio guide (at your own expense)

5pm Depart NYC for home; bring a snack for the ride home, since we won't be stopping for dinner

### **Mon Sept 5**

No Class: Labor Day Holiday

### **Wed Sept 7**

Re-cap & reflect on Saturday's trip. What worked? What didn't? How can things be improved?

**Due:** Working alone or with a partner, read the websites and present 3 interesting facts you learned about the Lower East Side Tenement Museum and the National Museum of the American Indian, at the historic Alexander Hamilton U.S. Custom House in lower Manhattan and the Broadway musical, "Hair." One group will focus on the exhibit, "Piecing it Together" at the LESTM. One group of students will present background information about the Broadway Show, "Hair." In what ways is a performance similar to a museum experience? You will refer to the websites in your presentation. Links are on Blackboard.

Review assignment for Saturday; Discussion of assigned readings

**Due:** Beall-Fofana, *Understanding the Art Museum*, pp. vii-xii; Chapters 1-2, pages 1-13

**Due:** 2 page Museum Response Paper from the Guggenheim and MoMA \*\*\*\*\* To be posted on Blackboard. \*\*\*\*\* You must also respond to at least 2 other students' writings on Blackboard.

**Also, bring in a hard copy to class.**

### **Friday, September 9**

#### **Bring artist's journals and pencils.**

#### **Who am I? How can I lead? What is my responsibility to the world?**

Meeting with Dr. Nicole L. Lloyd, Dean of Students

Preparation for Friday session: There are no pre-readings for this session.

Assignment: Attend "Sex Signals" on September 14th.

**Sat., Sept. 10**

**Bring artist's journals and pencils.**

6:45am Meet at South Campus; check in

7am Depart South Campus

10am Lower East Side Tenement Museum, tour of exhibit, "Piecing it Together"

Take subway downtown

12:30pm National Museum of the American Indian, at the historic Alexander Hamilton U.S. Custom House in lower Manhattan; Tour of: *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian*, the permanent exhibition.

After tour & time on your own in the museum, we will take subway together to theater district

8pm Hair [closing night] 2 hr 25 min

11pm Depart NYC for home

**Mon Sept 12**

Re-cap & Reflect on Friday's Student Affairs presentation & Saturday's museum trips & theater performance. What worked? What didn't? How can things be improved?

**Due:** 2 page Museum Response Paper about the Lower East Side Tenement Museum; National Museum of the American Indian; Hair. \*\*\*\*\* To be posted on Blackboard. \*\*\*\*\* You must also respond to at least 2 other students' writings on Blackboard. **Also, bring in a hard copy to class.**

**Due:** Beall-Fofana, *Understanding the Art Museum*. Chapters 3 & 4, pages 14-25.

**Due:** Working alone or with a partner, read the websites and present 3 interesting facts you learned about Ellis Island, Statue of Liberty, and Maafa Suite. What might be some connections between the performance and the museum? You will refer to the websites in your presentation. Links are on Blackboard.

Review Sunday's writing assignment; discussion of assigned reading

**Wed Sept 14**

Attend "Sex Signals Lecture" (Required by Dr. Nicole Lloyd, Dean of Students)

**Due:** Read the excerpt from Jonathan Kozol's book (will be distributed in class)

Discussion of assigned readings, writing assignment, & prepare for Convocation

Bring 1 question that you would like to ask Mr. Kozol



**Thursday, Sept 15** REQUIRED Fall Convocation: Jonathan Kozol

**Bring artist's journals and pencils.**

10:00am Johnston Hall

Our student advisor, Michael Weinert, will be taking attendance. He will be at the entrance to Johnston Hall. You **MUST** see him and sign in. If you don't sign in with Michael, you are automatically noted as absent from class.

**Friday Sept 16**

Reflect on Convocation

Share your journals; what are you including in them? What's working? What's not? How can you improve? How does your journal help you plan ideas for more formal writing?

"Altering" your journal; we will use paints, papers, glue, and found objects to transform our journals. Bring materials from home, if you'd like.

**Due:** 2-page written reflection of Kozol's lecture at the Convocation (see prompt above for specific questions to answer) \*\*\*\*\* To be posted on Blackboard. \*\*\*\*\* You must also respond to at least 2 other students' writings on Blackboard. **Also, bring in a hard copy to class.**

**Sat. Sept 17<sup>th</sup>:**

9:30am Family Day Breakfast

**Sun, Sept. 18**

**Bring artist's journals and pencils.**

6:45 meet at South Campus; 7am: Depart South Campus

1pm: Ellis Island & Statue of Liberty

4:45pm: Meet to board the bus for Maafa Suite

5pm: Depart for the Maafa Suite

6:00 p.m. Maafa Suite; 9pm: NYC Departure

**Monday, Sept 19**

No class

### **Wed Sept 21**

Re-cap and reflect on Sunday's trip and performance

Journals due for feedback; What are some of your favorite parts/ideas? Possible research topics?? "Altering" your journal; we will use paints, papers, glue, and found objects to transform our journals. Bring materials from home, if you'd like.

Review requirements for journals, begin thinking about our group exhibition. Identify our "curators."

**Due:** 2 page Museum Response Paper (from Sunday's trip). \*\*\*\*\* To be posted on Blackboard. \*\*\*\*\* You must also respond to at least 2 other students' writings on Blackboard. **Also, bring in a hard copy to class.**

### **Friday, September 23**

**Bring artist's journals and pencils.**

#### **The Happiest, Dopiast, Grumpiest, Sneeziest, time of YOUR life...**

Dr. Ron Kline, Director of the Counseling Center

Dr. Michelle Santiago, Assistant Director of the Counseling Center

TBA, Student Health Center Coordinator

Preparation for Friday session: Access AMOS: [https://amos.moravian.edu/ICS/New\\_Students/](https://amos.moravian.edu/ICS/New_Students/) and follow the link to the Counseling Center website; click on the FYS tab on the left. Read the two posted articles prior to Sept. 23rd.

Assignment due Friday, September 30: (1 inch margins, 12-point font, double spaced).

Using the Counseling Center's website, pre-reading, and presentation, prepare a 500 word essay based on the following: Think of a real or imagined situation when a friend or a family member was going through a tough time with some difficulty. How could the situation have been handled? What could you have done to help? What feelings went through your mind? What was the lesson you learned that made you the person you are today?

### **Monday, Sept 26**

At least 15% of your final grade will be communicated to you by this day

Re-cap & Reflect on Friday's Student Affairs presentation

**Due:** Palmquist, *The Bedford Researcher*, Avoiding Plagiarism, Chapter 7, pages 87-98

**Due:** "Let's Talk About Plagiarism" & "The Shadow Scholar" – articles posted on Blackboard; go to "Course Content" then scroll down to the link

**Due:** Working with a partner, present 1 or 2 "cheat sites." How do they work? What did you learn? Is it ever ok to use these sites? Describe the services offered, how much they cost. Are there sample papers for you to read? Are they any good? Refer to the assigned reading in your presentation... but don't plagiarize. LOL.

**Wed Sept 28**

Discussion of possible research topics/ Developing ideas for research topics

Consider incorporating audio, video and other digital media into your paper; It doesn't have to be a paper document. Consider other ways of conveying your research other than typing text and printing on paper. Perhaps a website or other digital format. As long as the requirements below are met, any format is possible.

**Due:** Beall-Fofana, *Understanding the Art Museum*. Chapters 5 & 6, pages 25-41  
Also, read the sections "For Your Consideration" at the end of each chapter in *Understanding the Art Museum* and bring your book to class

**Due:** Palmquist, *The Bedford Researcher*. Chapter 1, pages 3-18 & Chapter 18, pages 262-284.

**Fri Sept 30**

No Class

Be sure to make your first post on the blog by today.

Counseling Center's assignment due

**Mon Oct 3**

Discussion of possible research topics/ Developing ideas for research topics

**Due:** Palmquist, *The Bedford Researcher*. Chapter 2, pages 19-34.

**Due:** Bring a list of top 5 choices (minimum) for research papers

Peer Review Workshop: You will share your topic choices with a classmate for feedback and ideas.

**Wed Oct 5**

Check in with the leaders (curators) of our artist's journal show. How are plans coming along? What needs to be done? What is accomplished so far?

Narrowing down your research topic

**Due:** Beall-Fofana, *Understanding the Art Museum*. Chapters 7 & 8, pages 41-51

**Due:** Palmquist, *The Bedford Researcher*. Chapter 3, pages 35-46

## **Friday, October 7**

First visit to Writing Center must be completed by this day

**Bring artist's journals and pencils.**

## **You're Not in Kansas Anymore**

Ms. Laurie Roth, Director of Learning Services

Mr. Joe Kempfer, Assistant Director of Learning Services

Preparation for Friday Session: Access AMOS: [https://amos.moravian.edu/ICS/New\\_Students/](https://amos.moravian.edu/ICS/New_Students/)

and follow the link to the Learning Services' website. Read the instructions for the Learning Styles Inventory (LSI) and take the assessment quiz. Bring a printed copy of your results to the Oct. 7th session. Also read the handout "Important Differences Between High School and College." While on the site, familiarize yourself with the calendars, planners, handouts, and other resources available through Learning Services to assist students.

Assignment due Friday, October 14th: Write a 500 word response using what you learned about the college classroom, faculty expectations, and your learning style preferences, to describe your step-by-step personal study plan to ensure your academic success. You may use the calendars, planners, and other resources on Learning Services site in constructing your plan.

## **Monday Oct 10**

No Class: Fall Break

## **Wed Oct 12**

**\*\*\*\*Meet in Reeves Library\*\*\*\* Computer Lab 1<sup>st</sup> floor, next to reference desk**

Library Orientation

Bring top 3 choices of topics for research paper

**Due:** Palmquist, *The Bedford Researcher*. Chapters 8-10, pp. 101-149

## **Fri Oct 14**

Complete mid-term evaluations

Learning Services assignment due

**Due:** Working alone or with a partner, present 3 interesting facts about the Cloisters & Metropolitan Museum of Art. What do you want to see the most at the Met? One group will focus on the architecture of both museums. How are they similar/different? Describe the architecture. One group will focus on "Anthony Caro on the Roof." Introduce this exhibition to us. You will refer to the websites in your presentation. Links are on Blackboard.

**Sat., Oct. 15**

**Bring artist's journals and pencils.**

7:45am meet at south campus; 8am: depart from south campus

11:30am Highlights tour at The Cloisters

3pm Metropolitan Museum of Art.

- Keep your admission buttons from the Cloisters, or else you will need to pay again at the Met
- We will tour the museum together as a class; students will participate in gallery "games" and activities.
- After our time together as a group, you will have time to explore the museum on your own.

Meet in the Great Hall; travel to Times Square together

Times Square for dinner, on your own. You will be given the location of our meeting spot for later in the evening.

10:45pm: Meet at meeting point in Times Square.

11pm: Leaving NYC

**Mon Oct 17**

(Special guest, Professor Krista Steinke-Finch, will join us)

Re-cap & Reflect on Saturday's museum visits

**Due:** 2 page Museum Response Paper based on the Cloisters and Metropolitan Museum of Art. \*\*\*\*\* To be posted on Blackboard. \*\*\*\*\* You must also respond to at least 2 other students' writings on Blackboard. **Also, bring in a hard copy to class.**

**Due:** Read Palmquist, *The Bedford Researcher*, Chapter 4, pages 49-66 & Chapter 15, pages 222-238. & Chapter 21, on Using APA Style, pages 323-352.

Draft of introduction and beginning of supporting paragraphs (at least 1-2 pages)

Draft of Bibliography Due in proper APA format

Peer Review Workshop: Developing a thesis & supporting your thesis with specific examples and citations; Proper APA formatting

**Wed Oct 19**

No class meeting

Work in the library on your own or with a friend

## **Friday, October 21**

**Bring artist's journals and pencils.**

### **Brief Encounters with Cultural Differences**

Mr. Kerry Sethi- Director of International Studies

Ms. Sharon Brown- Director Institutional Diversity

Preparation for Friday Session: Access AMOS: [https://amos.moravian.edu/ICS/New\\_Students/](https://amos.moravian.edu/ICS/New_Students/)

follow the link to the International Studies Website review resources for preparing to study abroad. Read the two short dialogues, "Lucky for Hassan" and "Near the Family," and the blog "How Study Abroad Changed My Life". During the session, students will break into small groups and actively participate in a cross-cultural exercise so preparation is important.

Assignment due Friday, October 28th: Write a one page essay on why you plan or do not plan to incorporate the study abroad experience into your academic experience.

## **Monday, October 24**

**\*\*\*\*Meet in Reeves Library\*\*\*\* Computer Lab 1<sup>st</sup> floor, next to reference desk**

Complete library survey/ post-test on Survey Monkey

Then you will have time to work on your research paper.

## **Wed Oct 26**

Check in with the leaders (curators) of our artist's journal show. How are plans coming along?

What needs to be done? What is accomplished?

Re-cap & Reflect on Friday's Student Affairs presentation

Draft of introduction and beginning of supporting paragraphs (at least 4 pages)

Peer Review Workshop: Developing a thesis & supporting your thesis with specific examples and citations

**Due:** Palmquist, *The Bedford Researcher*, Chapter 5 & 6 pages 67-86

## **Friday, Oct 28**

Study Abroad assignment due

Introduction to the Museum of the City of New York & the exhibition, *The Twin Towers and the City: Photographs by Camilo Jose Vergara*; review assignment for Sunday

Watch film "Making of WarHorse" in class; create visual/text notes in your artist's sketchbook

**Due:** Beall-Fofana, *Understanding the Art Museum*. Chapters 9 & 10, pages 51-79.

**Sat., Oct. 29**

**Bring artist's journals and pencils.**

7:45am meet at South Campus

8:00 a.m. Depart South Campus

10am: Museum of the City of New York, tour of *The Twin Towers and the City: Photographs by Camilo Jose Vergara*

2:00 p.m. Warhorse

8:00 p.m. Spiderman

11:00 p.m. NYC Departure

**Monday, Oct 31**

No class: Work in the library on your own, or with a friend

Be sure to make your second post on the blog by today.

**Wed Nov 2**

Re-cap & reflect on Saturday's trip. What worked? What didn't? How can things be improved?

**Due:** 2 page Museum Response Paper. \*\*\*\*\* To be posted on Blackboard. \*\*\*\*\* You must also respond to at least 2 other students' writings on Blackboard. **Also, bring in a hard copy to class.**

**Due:** Palmquist, *The Bedford Researcher*, Chapter 13-14, pages 179- 203

1<sup>st</sup> Complete Draft of research paper due

Peer Review Workshop: Writing strong conclusions

**Friday, November 4**

**Bring artist's journals and pencils.**

**Exploring Your Future**

Ms. Amy Saul, Director of the Career Center and students

Preparation for Friday session: Access AMOS: [https://amos.moravian.edu/ICS/New\\_Students/](https://amos.moravian.edu/ICS/New_Students/) and download the Career Center assignment. Bring the completed assignment to the session on November 4th. Contact the Career Center at 610-861-1509 or via email at [thecareercenter@moravian.edu](mailto:thecareercenter@moravian.edu) with questions.

Assignment due Friday, November 11th: Using the information from the session write a 500 word essay about how hands on learning and job shadowing serve as a way to enhance your academic experience while answering critical questions about your career interests. Include how you plan to take advantage of these particular opportunities during your time at Moravian College.

**Monday, Nov 7**

No Class: Work in the library on your own or with a friend

**Wed Nov 9**

Second visit to Writing Center must be made by this day

Check in with the leaders (curators) of our artist's journal show. How are plans coming along? What needs to be done? What is accomplished?

Re-cap & Reflect on Friday's Student Affairs presentation

2<sup>st</sup> Complete Draft of research paper due (Be sure you made the corrections noted on the first complete draft; don't let the same mistakes carry over from one draft to another.)

Peer Review Workshop: Writing strong conclusions

**Friday, Nov 11**

**Bring artist's journals and pencils.**

\*\* Required for those students who missed one of the other museum trips. Optional for everyone else. \*\*\* If you don't need to make up this visit and you don't want to go on this optional trip, then there is no class today.

Trip to the Metropolitan Museum of Art, Museum of Modern Art, and Chelsea Art Galleries. This is an additional \$50, charged to your student account. You must sign up for this by Oct 1<sup>st</sup>.

Career Services assignment due

**Monday, Nov 14**

Review final questions or problems with research paper

Final questions about your artist's journals and requirements; any questions, problems?

**Due:** Palmquist, *The Bedford Researcher*, Chapter 17, pages 251-261.

**Due:** If you went to the museums on Friday, Nov 11<sup>th</sup>, your 2 page Museum Response Paper is due. \*\*\*\*\* To be posted on Blackboard. \*\*\*\*\* You must also respond to at least 2 other students' writings on Blackboard. **Also bring in a hard copy too.**



**Wed Nov 16****Final research paper due**

Discuss exhibition. Finalize location. What supplies will we need? Sign up to bring refreshments to reception.

**Friday, November 18**

**Bring artist's journals and pencils.**

**Building Community**

Rev. Hopeton Clennon, College Chaplain

Ms. Katie Dantsin, Director of Leadership Development

Ms. Holly Nonnemacher, Director of Student Activities

Ms. Nicole Nugent, Coordinator of Community Service

Ms. Liz Yates, Director of Residence Life & Greek Life

Preparation for Friday session: Access Amos: [https://amos.moravian.edu/ICS/New\\_Students/](https://amos.moravian.edu/ICS/New_Students/)

and download the Building Community assignment, bring the completed assignment to the session on November 18th.

Assignment due Tuesday, November 22nd: Consider the following: What does it mean to be engaged in a community? Details regarding submission and format will be provided during the session.

**Mon Nov 21**

No Class: Complete your journals and prepare for exhibition; write labels and wall text for your journal. Complete "Building Community" assignment, due Tuesday.

**Tuesday, Nov 22**

"Building Community" assignment due.

**Wed Nov 23**

No Class: Thanksgiving holiday

**Friday, Nov 25**

No Class: Thanksgiving holiday

Building Community assignment due

**Mon Nov 28**

Review research paper grades

Re-cap & Reflect on Friday's "Building Community" (11/18) Student Affairs presentation

**Wed Nov 30**

Be sure to make your third post on the blog by today.

**Final, completed artist's journal due**

Install artist's journal show

**Fri Dec 2**

Reception for artist's journal show. Friends and Family are invited; Students will give informal "Gallery Talks" about their artist's books/journals.

**Monday Dec 5**

Take down exhibition; clean up space

**Wed Dec 7**

Conclusions

We will take a look at the informational sheets you filled out on the first day of class, and share our reflections about what we've learned and experienced.

### **Learning Services Office**

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street, at 610-861-1510. Accommodations cannot be provided until authorization is received from the Office of Learning Services. Students are also encouraged, yet not required, to inform course faculty of those situations that can affect academic performance. Resources may be available to aid students who are experiencing academic difficulty. It is important to contact the office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion. Any student who wishes to disclose a disability and request accommodations under the Americans with Disabilities Act (ADA) for this course first MUST meet with either Mrs. Laurie Roth in the Office of Learning Services (for learning disabilities and/or ADD/ADHD) or Dr. Ronald Kline in the Counseling Center (for all other disabilities).

### **Policy on Academic Honesty**

Moravian College expects its students to perform their academic work honestly and fairly. A Moravian student, moreover, should neither hinder nor unfairly assist the efforts of other students to complete their work successfully. This policy of academic integrity is the foundation on which learning at Moravian is built.

If at any point in your academic work at Moravian you are uncertain about your responsibility as a scholar or about the propriety of a particular action, consult your instructor. Moravian College expects students to perform their academic work honestly and fairly. This policy of academic integrity is the foundation on which learning at Moravian is built. See p. 47 in the Moravian College 2008-2010 Catalog. Also see the Student Handbook online at: <http://www.moravian.edu/studentLife/handbook/academic/academic2.html>

! Attention Education Majors: All violations of academic honesty reported to the Dean are shared with the Teacher Education Committee at the time the candidate's application for student teaching is being considered. In the past, such violations have prevented the Committee from approving some candidates for student teaching.

### **Guidelines for Honesty**

All work that you submit or present as part of course assignments or requirements must be your original work unless otherwise expressly permitted by the instructor. This includes any work presented, be it in written, oral, or electronic form or in any other technical or artistic medium. When you use the specific thoughts, ideas, writings, or expressions of another person, you must accompany each instance of use with some form of attribution to the source. Direct quotes from any source (including the Internet) must be placed in quotation marks (or otherwise marked appropriately) and accompanied by proper citation, following the preferred bibliographic conventions of your department or instructor. It is the instructor's responsibility to make clear to all students in his or her class the preferred or required citation style for student work. Student ignorance of bibliographic convention and citation procedures is not a valid excuse for having committed plagiarism. When you use the specific thoughts, ideas, writing, or expressions of another person, you must accompany each instance of use with some form of attribution to the source.

You may not collaborate during an in-class examination, test, or quiz. You may not work with others on out-of-class assignments, exams, or projects unless expressly allowed or instructed to do so by the course instructor. If you have any reservations about your role in

working on any out-of-class assignments, you must consult with your course instructor. In each FYS class and in the Writing Center, we try to establish a community of writers who can review and provide helpful criticism of each other's work. Although no students in your class or in the Writing Center should ever be allowed to write your paper for you, they are encouraged to read your work and to offer suggestions for improving it. Such collaboration is a natural part of a community of writers.

You may not use writing or research that is obtained from a "paper service" or that is purchased from any person or entity, unless you fully disclose such activity to the instructor and are given express permission.

You may not use writing or research obtained from any other student previously or currently enrolled at Moravian or elsewhere or from the files of any student organization, such as fraternity or sorority files, unless you are expressly permitted to do so by the instructor.

You must keep all notes, drafts, and materials used in preparing assignments until a final course grade is given. In the case of work in electronic form, you may be asked to maintain all intermediate drafts and notes electronically or in hard copy until final grades are given. All these materials must be available for inspection by the instructor at any time.

### **Plagiarism**

A major form of academic dishonesty is plagiarism, which we define as the use, whether deliberate or not, of any outside source without proper acknowledgment; an "outside source" is defined as any work (published or unpublished), composed, written, or created by any person other than the student who submitted the work (adapted from Napolitano vs. Princeton). Instructors often encourage—and in the case of research essays, require—students to include the ideas of others in their writing. In such cases, students must take care to cite the sources of these ideas correctly (in other words, to give credit where credit is due).

At Moravian, if an instructor suspects plagiarism, the student will be asked to show the notes and drafts contributing to the final version of a paper. The instructor also has the right to review any books or periodicals that were used. The grade for the paper will be suspended until these materials have been reviewed. An instructor who suspects a student of violating the policy on academic honesty with regard to an assignment, requirement, examination, test, or quiz will consult with the Chair, First Year Seminar, using a blind copy of the work in question, to verify the violation. If the charge is verified, the instructor will, in almost all cases, assign either a grade of zero to the academic work in question or a failing grade in the course in which the violation occurred. The student must be informed in writing of the alleged violation and penalty; a copy of this memo must be sent to the Associate Dean of Academic Affairs.

A student may appeal either a charge of academic dishonesty or a penalty as follows:

First, to the First Year Seminar course instructor.

Next, in the case of a First Year Seminar, to the Chair, First Year Seminar

Next, to the Academic Standards Committee, chaired by the Associate Dean for Academic Affairs.

### **Syllabus is subject to change**

Please note that this syllabus is subject to change, due to the needs of the students and to meet requirements of the art department and/or college. It is imperative that students attend class, seek out and stay apprised of changes or modifications of this syllabus.

## **Writing as a Process**

Writing is more than simply a report of what you know and see; it is also an important way of exploring a subject. Developing a finished piece of writing through time and involving the recursive process discussed below can deepen your understanding of the world and yourself in a way that reading and thinking by themselves cannot. By practicing writing in this way, we hope that you can eventually become your own teacher/editor and be able to use writing as a way of learning. Here is a brief overview of the usual process, based on what we know about how successful writers actually work.

**Prewriting** (or planning) is the work you do before composing and includes those important early decisions about purpose, audience, and style to. Prewriting also means reading, taking notes, talking to others, outlining, or freewriting—in other words, gathering together your information and thoughts.

**Writing** (or drafting or composing) those first words on a blank page is sometimes the most difficult step, often preceded by procrastination and anxiety that the writing will not work and that you might fail. Beginning writers should remember that it is neither natural nor possible for the words to come out just right the first time. Trying to make each sentence perfect before going to the next is one of the worst things to do. Writing takes time and often trial and error to become exact. Therefore, writing the first draft should be the fastest part of the process. You should write freely and without concern for style or mechanics in order to probe your ideas and let the act of writing help you discover what needs to be said. This first draft should be an open conversation between you and the writing. But for this conversation to move forward, you the writer must continue to put words on paper and respond to those words by writing more. Most any words will do to start the ball rolling, to set up this dialogue between you and the page. You are simply using writing to make yourself think in a sustained way about your topic. You are not even sure yet what you wish to say. What comes out may surprise you. But at least give yourself a chance to let your thoughts flow in writing without trying to make each sentence correct before going to the next.

**Revising** is the crucial stage. Indeed, it has often been said that good writing is rewriting. It is through multiple drafts that a piece of writing is developed to fulfill the writer's purpose for a reader. You may add paragraphs and sentences while deleting old ones, or restyle flabby sentences and sharpen word choice now that the ideas are clearer. You may even trash much of what you have written in a first draft as your purpose and your sense of yourself in relation to your audience becomes sharper. Always ahead in revision are several opportunities to improve what you are working on.

**Final editing and proofreading** occur as you approach completion of a writing project. For the first time, the writer inspects and verifies the grammar and spelling and punctuation. Good writing is much more than good grammar, but for most academic essays, the two go together. So writers at this point become concerned that no spelling or grammatical blunder will interfere with a reader's ability to understand and enjoy what was written.

You will not always have as much time as you would like for every essay. All of us, students and teachers alike, must learn to live within the limitations of this special version of life called college. But you can still practice this process of writing, learning to anticipate each stage and the writing problems that are a part of it. Someday your success will almost certainly depend, at least in part, on your ability to write meaningfully and to write with style. This semester is the time to start to get ready for that moment.