

# WRITING AND ANALYSIS II SYLLABUS

*Cornish College of the Arts  
Humanities and Sciences Department*

## COURSE INFORMATION

### Course Name/Number

HS 112 Writing and Analysis II

### Semester/Year

Spring 2019

### Credits

This course is 3 credit hours. You should expect to spend 3 hours in class and budget 6 hours for work on preparation and assignments for this class per week.

### Days/Time/Building Location

Tue & Thu / 4:30pm - 5:50pm / Kerry, Room 114

### Instructor

Terry Schenold

### Contact Information and Faculty Availability

**Email:** [tschenold@cornish.edu](mailto:tschenold@cornish.edu)

**Office Hours:** Directly after class or by appointment

### Course Description

This course provides instruction and practice in effective communication and a foundation in college-level academic writing and research. The course will emphasize the significance of audience and purpose, genre and context, syntax and grammar, as well as the study of various forms of writing, to achieve effective communication. The course is writing intensive and includes revision. This course meets 3 credits of the College Writing Requirement and must be taken with a corresponding Integrated Studies Seminar (HS 121), a first-year course for performing arts students. Together the courses create a foundation for future study by assisting students with the development of college-level skills, particularly in reading, writing, research, critical thinking, and communication.



*Videogame simulation of  
Marina Abramovic's "The Artist is Present"*

We will be developing our writing through critical engagements with the discourse of philosophical aesthetics. We will read about and discuss historical and contemporary views on art and the significance of aesthetic experience with a special focus on the idea of aesthetic education. Work in this class will prepare students to articulate and contextualize their own philosophical approach to their art practices and goals.

### Course Learning Objectives

This course is designed to provide opportunities for:

1. Developing your understanding of the integral relationship between reflective reading practices, thinking critically and clearly, and effective communication in writing.
2. Practicing and improving your ability to read texts for understanding, and for analyzing and using complex texts and media purposefully in support of effective writing projects.
3. Developing your rhetorical awareness in reading and writing (of genre, audience, purpose, context), specifically your ability to identify strategies writers/artists use in different rhetorical situations to communicate effectively.
4. Generating effective writing in multiple genres, including academic writing that demonstrates responsible use of the MLA system of documenting sources.
5. Finding and refining your voice in writing, and to practice collaboration with others on writing projects.
6. Learning how to collaborate on writing projects: engaging in constructive peer review, and making use of the library and writing center to support your work.

### Program, Course Learning Outcomes, and Assessment/Assignment Activities

Program Learning Outcomes	Course Learning Outcomes	Coursework
Explore and critically reflect on human expression and meaning-making in texts and other expressive media.	Analysis of various kinds of texts.	Read and interpret a variety of readings and media in preparation for seminar discussion and writing.
Communicate clearly and effectively in writing.  Practice strategies for generating, drafting, revising, editing, and finalizing effective writing projects.	Writing in multiple genres.  Audience, purpose, context, grammar, and syntax.  College-level academic writing.	Writing exercises.  Papers: personal manifesto, critical commentary, and persuasive essay.
Practice methods of giving, receiving, assessing, and incorporating constructive feedback on writing projects.	Peer response.	Peer review work, writing conference.  Make use of the college Writing Center and Library resources.

## Teaching and Learning Methods

Class sessions will involve a mix of writing instruction, seminar-style discussion of assigned material, writing workshops, and peer review. Seminar discussions will explore shared readings and media experiences which will generate perspectives, ideas, and resources for animating our writing projects. We will use the instruction sessions to learn about writing techniques and conventions, and workshops to explore and practice them in preparation for the writing projects. The writing projects will develop and practice the process of writing from idea generation and rhetorical strategy to drafting and final revision. Directed peer review sessions will practice critical collaboration on writing and the revision process. We will also be scheduling one-on-one conferences to discuss your writing process, progress, and goals.

## Canvas & Course Website

This class makes minimal use of Canvas. All communications should be directed to [tschenold@cornish.edu](mailto:tschenold@cornish.edu). All reading materials, media, and assignment documents, lecture slides, etc. will always be published to the course website. The URL for the course website is:

**<http://courses.bloodedbythought.org/wa2/>**

## Required Texts and Materials

1. All course documents (assignments, handouts, worksheets), assigned texts and media will be available for download in PDF format or linked to on the course website.
2. A bound notebook *dedicated to this class*, to be used for notes on discussion, writing instruction, and idea generation for writing projects. These can be spiral-bound notebooks, Mead composition books, Moleskine books, etc.
3. A *non-red* ink pen or pencils to use for note-taking, worksheets, writing exercises, and peer review of writing.
4. A folder *dedicated to this class* to store all the documents and writing for the course.

## COURSE REQUIREMENTS

### Assignments

1. **Engagement:** This is an ongoing "assignment" that pertains to your active attention and participation in the various forms of collaboration in the course. This means interacting in seminar discussions by sharing insights or asking questions, participating constructively in peer review on writing projects, and generally demonstrating productive contribution to the class group as a learning community and engagement in the learning process (see also "Attendance, Punctuality and Participation" below).
2. **Exercises / Peer Review:** There will be in-class workshops that involve exercises on writing practices, techniques, and conventions, organized through handouts and worksheets. There will also be peer review work on the three writing projects (listed directly below).
3. **Personal Manifesto (Letter to Artists):** A manifesto-style letter to contemporary artists identifying the key problems, principles, and/or possibilities of their artform in the twenty-first century.

4. **Critical Commentary:** A reflective essay that develops a careful explication of a key concept or central claim in an assigned text and provides critical commentary on its significance for thinking about art and/or aesthetic experience.
5. **Persuasive Essay:** A claim-based essay that develops a critical perspective on the significance of an art tradition or specific artwork informed by academic and popular discourses on aesthetics.
6. **Symposium & Creative Manifesto:** At the end of the semester we will hold a symposium to discuss short, creative manifestos students will produce and publish to the course website.

### Cornish College of the Arts Grading System

In adherence with Cornish College policy faculty will confer letter grades (A-F) for each student in each unit at the end of every semester. Your faculty will assess your submitted work and determine whether the learning outcomes have been met using the stated assessment criteria (see below). Information about the percentage equivalents for each letter grade can be found in the College Catalog.

### Grade Criteria

Your final grade in this course will be based on the areas listed in the Assignments section above. Grades for these areas will be weighted as follows:

1. Engagement	15%	all semester
2. Exercises/Peer Review	20%	all semester
3. Personal Manifesto	10%	due 1/24
4. Critical Commentary	20%	drafts: 2/14, 2/21, 3/7
5. Persuasive Essay	20%	drafts: 3/19, 4/4, 4/16
6. Symposium Manifesto	15%	due 4/25

Detailed assignment documents will provide more information about how work in these areas will be evaluated. These will be distributed in class and archived on the course website.

### Expectations and Related Practices

- ✓ Arrive on time, prepared to engage in the planned activities
- ✓ No headphone use during class time unless approved by instructor
- ✓ No checking e-mail or text messaging
- ✓ No surfing the web during class unless for purposes related to the course and approved by instructor
- ✓ Respectful participation and discussion is expected

### Attendance, Punctuality and Participation

Successful learning in this course depends on many elements, one of which is our ability as a group to create a dependable and inclusive learning community built on the accrual of common understandings as well as cognitive diversity. In the case of the former, if you miss class you will become alienated from the common understanding we will use to develop our writing practices and disrupt the forms of collaboration integral to learning; in the case of the latter, the group cannot benefit from your perspective, your insights into writing and the course material, and your unique experience and point of view. In light of these dynamics, showing up to class takes on a moral dimension!

Participating not only entails attending class prepared and paying full attention, but also actively contributing to the discussions. This means sharing insights and questions on readings or course topics in discussion – those that arise organically in class and those that you have formulated in preparation for class. However, please note that it is not enough to participate, you must also be *engaged*. This means that your participation must be sensitive to the context and our community (active listening): your comment or question takes into account what it follows, your colleagues' contributions, and is informed by the readings for the day. The general idea that should inform your engagement is to respect the opportunities afforded by the course, and the time and voices of others.

If you must miss class because "life happened" contact me ahead of time via email (tschenold@cornish.edu). Please note that it is your responsibility to get caught up by going to the website for materials and consulting your colleagues for notes on discussion. If you are absent, writing exercises, workshop work, and in-class peer review work *cannot be made up*.

### **Late/Missing Assignments**

All assignments should be submitted by the due date. You are responsible for noting any changes to the schedule (see Course Calendar section below). Late work may be submitted up to *one week late*, but only with prior arrangement with me. There will also be a *one-third grade penalty*. So, for example, a late essay that earned a B+ (3.3) will become a B (3.0); a C (2.0) will become a C- (1.7), and so on. Refer to the Cornish Student Handbook section on "Grades" for the official college grading system.

## **COLLEGE POLICIES, PROCEDURES, AND SERVICES**

### **Accommodation Statement**

Cornish College of the Arts makes its programs accessible to qualified students with disabilities consistent with federal and state laws. The Office of Student Life works cooperatively with College programs to encourage compliance with the Americans with Disabilities Act, as amended, and Section 504 of the Rehabilitation Act of 1973.

Accommodations and access services in the Office of Student Life coordinate accommodations for students with disabilities in academic and non-academic programs. They promote and teach self-advocacy for students. Please contact your Student Success Coach in the Office of Student Life to request information, obtain referrals for testing resources, or to inquire about arranging for accommodations.

If you are not sure if a barrier you are experiencing in your academic life qualifies as a disability, please do not hesitate to speak with your Student Success Coach in the Office of Student Life.

### **Religious Observances**

Cornish College of the Arts recognizes that our community is diverse in background and religious affiliation and wants to ensure that our students are supported in the practice of their personal religious faith. Students are excused on major holidays of their faith should they wish to observe such holidays. These include, but are not limited to: the Christian holidays of Christmas and Easter; the Jewish holidays of Yom Kippur, Rosh Hashanah, and the evening of the first night of the Pesach; and the Muslim holidays of Eid al-Fitr and Eid al-Adha. Students who observe religious holidays during class times are responsible for informing their teachers in advance and for making up any missed class work.

## **Academic Integrity and Student Code of Conduct**

All members of the College community are expected to maintain the highest levels of integrity. Earning a degree should represent genuine learning, and how students learn is as important as what they learn. This is why the College expects all students to demonstrate the highest level of integrity in their academic pursuits and abide by its Academic Integrity Policy. See the Student Handbook for a complete description of the Academic Integrity Policy with examples of violations, consequences, and resolution processes.

A community exists on the basis of shared values and principles. At the College, student members of the community are expected to uphold and abide by certain standards of conduct that form the basis of the Student Code of Conduct. These standards are embodied within a set of core values that include integrity, social justice, respect, community and responsibility.

Each member of the College community bears responsibility for their behavior and assumes reasonable responsibility for the behavior of others. When members of the community fail to exemplify these five values, campus conduct proceedings are used to assert and uphold the Student Code of Conduct. See the Student Handbook for a complete description of the Student Code of Conduct.

## **Academic Grievance Policy**

Cornish College of the Arts holds the relationship between faculty and students to be essential to teaching and learning. The purpose of the student academic grievance policy is to support students and faculty in resolving academic issues and disputes. The goals are for the parties to work respectfully and cooperatively toward maintaining productive and positive learning environments and to ensure the actions of faculty and students are evaluated fairly and equitably. Students should speak with their faculty about any questions or concerns they have as soon as they have them. See the Student Handbook for a complete description of the Academic Grievance Policy.

## **Discrimination and Harassment**

Cornish College of the Arts is committed to creating and providing a learning, living and working environment free from gender-based discrimination. Gender-based discrimination, including sexual misconduct (as defined in College policy), committed by members of our community, guests and visitors will not be tolerated. All members of our community, including guests and visitors, are expected to conduct themselves in a manner that does not infringe on the rights of others.

The College complies with all applicable state and federal statutes, including Title IX of the federal Higher Education Amendment of 1972, which prohibits discrimination on the basis of sex under any education program or activity receiving federal financial aid. Sexual assault and sexual harassment are forms of discrimination prohibited by Title IX.

Any student, faculty or staff member, who has concerns about gender-based discrimination, including any concerns pertaining to sexual misconduct, is encouraged to seek assistance from the College Title IX Coordinators. See the Student Handbook for a complete description of the Sexual Misconduct Policy.

## Building Emergency Procedures

All buildings, offices and classrooms have Emergency Procedures posters which contain important information about procedures in the event of emergencies. Please familiarize yourself with this information.

## Library Services

The library is located on the 2nd floor of the Main Campus Center in Room 205. Delivery is available to Kerry Hall - ask for details. Librarians are available at the front desk during the day, Mon-Fri, for questions and research assistance. You can email questions to [libraryref@cornish.edu](mailto:libraryref@cornish.edu) or call (206) 726-5145.

Books, scores, scripts, periodicals, DVDs, CDs. All searchable in the library catalog at [catalog.cornish.edu](http://catalog.cornish.edu). Go to [libguides.cornish.edu/databases](http://libguides.cornish.edu/databases) for access to extensive databases of electronic books, journal and newspaper articles, digital images, streaming music and videos. Use your Compass user name and password to login from off campus. The Cornish Library website is [www.cornish.edu/library](http://www.cornish.edu/library)

## Writing Center

The Writing Center is located on the 2nd floor of the Main Campus Center in Room 212. Peer consultants provide Cornish students with personalized face-to-face writing support on weekdays. The Writing Center also offers online response. Visit the Writing Center webpage at [http://www.cornish.edu/writing\\_center/](http://www.cornish.edu/writing_center/) email [writingcenter@cornish.edu](mailto:writingcenter@cornish.edu), or call 206-315-5806 for more information and assistance.

## COURSE CALENDAR

*The course calendar is provisional and subject to change based on the progress of the learning community. The assignments and grade criteria will not change. The most up-to-date schedule of activities can be found on the course website. Changes to the schedule will be announced in class session as well as via email.*

### Week 1

1/15, Tuesday

Class: Introduction: The Problem of Aesthetic Experience; seminar discussion: philosophical aesthetics

1/17, Thursday

Class: Seminar Discussion

Study: Russolo, "Art of Noises" & Breton, "The Surrealist Manifesto"

Due: Exercise 1: Key Term Commentary

### Week 2

1/22, Tuesday

Class: Workshop: rhetorical awareness, genre, discourse

Study: Levinson, "Philosophical Aesthetics: An Overview"

1/24, Thursday

Class: Peer Review

Study: Hanna, "Manifestos: A Manifesto"

Due: Personal Manifesto

### **Week 3**

1/31, Tuesday

Class: Seminar Discussion; Workshop: intertextuality, integrating quotations

Study: Schiller, "On the Aesthetic Education of Man in Letters," II-V

2/2, Thursday

Class: Close Analysis, Summary vs. Explication

Study: Schiller, *On the Aesthetic Education of Man in Letters*, II-V

Due: Exercise 2: Passage Commentary

### **Week 4**

2/7, Tuesday

Class: Seminar Discussion

Study: Dewey, *Art as Experience*, "The Live Creature" & "Having an Experience"

2/9, Thursday

Class: Seminar Discussion; Workshop: critical moves

Study: Dewey, *Art as Experience*, "Expressive Object"

Due: Exercise 3: Passage Explication

### **Week 5**

2/14, Tuesday

Class: Seminar Discussion; Peer Review

Study: Dewey, *Art as Experience*, "The Human Contribution"

Due: Critical Commentary (Discovery Draft)

2/16, Thursday

Class: No class: Conference 1

Due: Conference 1 Notes

### **Week 6**

2/21, Tuesday

Class: Peer Review

Study: Langer, *Problems of Art*, "The Dynamic Image"

Due: Critical Commentary (Working Draft)

2/23, Thursday

Class: Seminar discussion; Workshop: examples, evidence  
Study: Langer, *Problems of Art*, "Expressiveness"

### **Week 7**

2/28, Tuesday

Class: Seminar Discussion; Workshop: transitions, structure  
Study: Langer, *Problems of Art*, "Creation"  
Due: Exercise 4: Exemplifying Artwork

3/2, Thursday

Class: Seminar Discussion  
Study: Marcuse, *The Aesthetic Dimension*

### **Week 8**

3/7, Tuesday

Class: Seminar Discussion  
Study: Marcuse, *The Aesthetic Dimension*  
Due: Critical Commentary (Polished Draft)

3/9, Thursday

Class: Seminar Discussion; Workshop: research, sources  
Study: Marcuse, *The Aesthetic Dimension*

### **Week 9**

3/19, Tuesday

Class: Peer Review  
Study: [Research reading]  
Due: Persuasive Essay (Discovery Draft)

3/21, Thursday

Class: Seminar Discussion; Workshop: thesis statements  
Study: [Target artform reading]

### **Week 10**

3/26, Tuesday

Class: Seminar Discussion  
Study: Devereaux, "Feminist Aesthetics"  
Due: Exercise 5: Connections

3/28, Thursday

Class: No class: Conference 2

Due: Conference 2 Notes

### **Week 11**

4/2, Tuesday

Class: Workshop: Introductions

Study: [Research reading]

Due: Exercise 5: Connections

4/4, Thursday

Class: Peer Review

Study: [Research reading]

Due: Persuasive Essay (Working Draft)

### **Week 12**

4/9, Tuesday

Class: Seminar Discussion

Study: Schrank, *Avant-garde Videogames*, "Videogames as Avant-garde Art"

Kopas, "I'm a Transsexual Witch Poet Gamecrafter and You Can Too"

Due: Exercise 6: Implications

4/11, Thursday

Class: Seminar Discussion

Study: Horowitz, "Aesthetics of the Avant-garde"

### **Week 13**

4/16, Tuesday

Class: No class: Writing Day

4/18, Thursday

Class: Seminar Discussion

Study: Bishop, "Radical Museology"

Spivak, "Aesthetic Education in the Era of Globalization"

### **Week 14**

4/23, Tuesday

Class: Seminar Discussion

Study: [Special topics reading : TBD]

4/25, Thursday

Class: Workshop: Symposium Posting/Preparation

Due: Symposium Manifesto

**Week 15**

4/30, Tuesday

Class: Symposium, Day 1

Study: [Symposium Manifestos]

5/2, Thursday

Class: Symposium, Day 2

Study: [Symposium Manifestos]