



COURSE SYLLABUS¹ **Fall 2026**



WRT 205: Critical Research Writing **"WRITING AND THE ARTS"**

[Prof. Sevinç Türkkan](#)

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Office: 233 HB Crouse

Drop-in Hours

Make an appointment with me here:

<https://meet-with-sevinc-turkkan.appointlet.com/b/sevinc-turkkan>

Drop-in Zoom Link²:

<https://syracuseuniversity.zoom.us/j/6992817214>

Class Meets at:

T/Th: 2:00-3:20pm (114 HL)

T/Th: 3:30-4:50pm (114 HL)

T/Th: 5:00-6:20pm (114 HL)

T/Th: 6:30-7:50pm (114 HL)

Course Site: <https://blackboard.syracuse.edu>

Course Description

I designed WRT 205: Critical Research Writing ("Writing and the Arts" Inquiry) to help you recognize and value research in various forms and genres (essay, interview, review, controversy guide, etc.) by asking you to first, turn in and

¹ I will record a "Welcome" video and share it with students a week before classes begin. The video is going to direct students to the course Blackboard page where they will find the syllabus and the First Day Info sheet. I will also encourage students to complete the Class Directory by adding a picture, email address, and a brief introduction to themselves. The goal of all this is to encourage a community spirit even before the semester begins.

² I changed the formal/unwelcoming "office hours" to "drop-in hours" to make the syllabus language more welcoming. I added evening hours on Zoom to accommodate busy schedules during the day.



discover what you care about the most, pose and engage with researchable questions as readers and writers, and come to recognize all the ways in which research circulates and enhances your writing and communication.

WRT 205 asks students to consider questions such as:

- How does research enhance your writing?
- How is research shaped by genres in which you write?
- How does research impact your readers/audiences?
- How do you locate/generate primary and secondary sources? How do you use them when you write with them?
- What is the role of "I" in research writing? How is research impacted by who you are and what you care about?
- What is the ethics of research writing?

This semester you will read widely and critically in the arts, encounter art firsthand, research current trends and controversies in the arts, practice analysis through primary research methods such as observation and interviewing, and compose your own research projects across platforms, genres, and media.³

Course Learning Objectives:

Our course objectives directly align with one of Syracuse University's shared competencies: "**Communication Skills**":⁴

Effective individual, interpersonal, and collaborative presentation and development of ideas through oral, written, and other forms of expression to inform, persuade, or inspire.

The specific course objectives are identified below; each one is tagged with the above competency.

- **Research Writing as Situated Process:**

Students will recognize and act upon the ways methods, processes, and contexts shape research and writing.

- **Researching and Evaluating Sources Rhetorically:**

³I revised the course description: the previous version was impersonal and addressed to administrators. I revised the language to address students directly with the pronoun "you." I made the description read like an invitation and not a contract.

⁴ I added reference to the Communication Skills shared competency which has been assigned to WRT 205.



Students will develop reading strategies for invention, rhetorical engagement with sources, and critical dialogue.

- **Research Writing Within and Across Genres:**

Students will recognize the role genre plays in determining research forms and practices.⁵

- **Ethical Considerations of Rhetorical Choices in Research Writing:**

Students will reflect on and enact rhetorical choices that attend to ethical considerations in conducting and representing research across a range of contexts.⁶

Required Texts and Material:

There are no textbook or material to purchase for this class. I will provide you with PDFs of the reading assignments, links to material on the internet such as videos, audios, visual-digital art, and websites. All required readings and material will be available on our course [Blackboard](#) site.

In class we will use SU supported Google Drive (with Docs, Slides, Sites) to compose, present, showcase, and share material during peer review workshops.

Please activate your [SU G-Suite](#) before the semester begins, bring your laptop to every class meeting (no cell phones please; you can borrow a laptop from Bird Library when you have a tech issue), and save all your work for your final digital portfolio. You are welcome to take notes and journal in a notebook although all discussion boards, peer reviews, presentations, and major project submissions require electronic submission.

Summary of Core Assignments*

*This is an overview summary. I will provide you with a detailed assignment sheet and we will put the grading rubric for each assignment together. Each major project includes attending a required in-class peer review workshop and should be accompanied by a critical reflection on research, i.e. your research journal.⁷

⁵ I revised the learning outcomes in a way that are true to the department-wide agreed learning outcomes,

⁶ I revised the outcomes in a way that makes them clear, attainable, learning -focused, measurable, specific, and relevant. I also endeavored to maintain relevance to all WRT 205 learning outcomes agreed upon by my department.

⁷ In revising my assignments by (1) making sure that they are aligned with the learning outcomes, (2) that they are scaffolded (each Unit project includes a research step, rhetorical summary of the research, first draft, and peer review), (3) all four projects require students to use research writing to compose in four different genres (i.e. varied), (4) They are low-stake in that the final product weighs less than the grade I assign to the process, (5) they are transparent in that I begin each Unit with a



- **Researching and Analyzing an Arts Experience (10%):**

Your first assignment is to write a short (personal) essay (ca. 1000 words) researching and analyzing your encounter with some form of art and drawing on one secondary source. You will present your essay on your Google Site in multimodality, engage in research, and post a rhetorical summary of your research to the discussion board prior to completing your project.

- **Art Interview (15%):**

You will conduct a sustained interview with an artist, an arts lover, an arts supporter or appreciator, or someone just becoming interested in the arts. You will then frame the interview by contextualizing it in an extended introduction (ca. 850 words), i.e. providing rationale for the interview, background on the artist and their art, a brief analysis of an art-related idea that emerged from the conversation, and inviting your reader to read the interview transcript. This project will help you conduct primary and secondary research while thinking critically about how to present this research in ways that appeal to a wider audience. Prior to the completion of the project, you will transcribe your interview, analyze the transcript and enhance your analysis with a secondary source. You will post a rhetorical summary of your source on the discussion board and present your final project on your Google Site using multimedia.

- **Art Review (15%):**

You will engage in primary observation by researching, locating, and attending a new/recent arts event (virtual or in person). You will conduct secondary research to enhance your analysis and write a review of the art experience including a recommendation (ca. 1000 words). Prior to completing your project, you will post your descriptive writing narrative on the discussion board and complete a rhetorical summary of your secondary source. You will post the final version of your project on your Google Site using multimodality to appeal to a wider audience.

- **Guide to an Art Controversy (15%):**

You will locate an arts question, controversy, or debate that draws on knowledges and discourses that position you as an outsider. You will explore a verity of sources that help you better understand the issues involved in the controversy, what's at stake, and for whom. You will map the controversy and present your research in a

review of the assignment sheet to clearly articulate the goal of the Unit; I set aside class time to put together the rubric with my students, and we decide who each assignment requirement is going to be graded.



guide for your readers to help them better understand the controversy and the arguments involved. Your guide will included analysis of each stakeholder position and research for further research. You will present your guide on your Google Site using multimedia and a design that is accessible and reader-friendly (ca. 1,200 words).

- **Culminating Reflection (10%):**

At the end of the semester, you will complete a thoughtful analytical reflection on the work you did over the course and what it taught you about yourself as a research writer. You will use the work you published on your Google Site as evidence and source for analysis of your insights (ca. 1000 words).⁸

Participation, Presentation, Discussion Boards, Peer Reviews (30%):

Small studio classes allow us to build and work as a (writing) community. This depends on your regular attendance and participation. Coming to class having read the material and ready to participate with your comments and questions has a significant impact on your and your peers' success⁹.

You will work in small groups, engage in drafting, completing rhetorical summaries of your research on the discussion board, participating in peer review workshops, and presenting your work-in-progress. All your major projects will build on this preliminary work, and I will look for direct correlation and progression across multiple steps of each project.

That is, your full presence and active participation play an important role in your success and count for 30% of your grade. Participation points are earned through meaningful engagement in class activities and discussions. I'm not able to award participation credit for simply being present or for working on tasks unrelated to the class.¹⁰

⁸ I revised all my assignments with an eye for scaffolding the steps leading to the final product. I reduced the weight of the final product and added weight to the steps leading to it. The goal of this revision was to make the final project more manageable (less overwhelming) and allow students to work on each step of the assignment in class and be rewarded with a grade for their work. This can also reduce the temptation to us AI shortly before the due date.

⁹ I revised this section to make my enthusiasm for community spirit and inclusiveness come out. I also wanted to be encouraging and transparent by articulating what I mean by "come to class prepared."

¹⁰ I revised and expanded this section in leu with my revisions above regarding scaffolding. This language reinforces the idea of scaffolding and brings attention to the 30% that is assigned to class work.



Attendance (3%):

I record attendance for each class meeting through MySlice. Because participation is an important part of our learning community, attendance and participation go hand in hand. If you are not in class, you cannot participate in class activities and discussions.

You may miss up to two (2) class meetings during each Unit with no questions asked. Any additional absence will lower your Unit grade by half a letter grade (for example, B becomes B-). I do not distinguish between excused and unexcused absences. Whether you are present or absent, you are responsible for keeping up with all course requirements, including readings, writing assignments, discussion board posts, and other class activities.

If you have questions about missed material, I'm happy to help during office hours (I reserve email for urgent matters). Please note that peer reviews are designed as in-class, face-to-face activities and cannot be made up outside of class. If you are unable to attend class on a peer review day, you may schedule an appointment at the [Writing Center](#) to receive feedback on your draft. I can grant you *a partial credit* for the peer review if you forward me your consultant's feedback.¹¹

Missing four (4) additional class meetings beyond the allowed absences (for a total of 12 class hours, approximately one-third of the semester) may result in automatic failure of the course or a recommendation to withdraw. If you believe this may become an issue, please contact me as early as possible.

Arriving late can be disruptive to the classroom experience. Students who arrive more than 10 minutes late more than two times will be marked absent for one class meeting. Late arrivals are recorded as "Tardy" on MySlice. Please check MySlice regularly to monitor your attendance record.

¹¹ Peer Review Workshops are a hallmark of a writing class. I value students' thoughtful participation in these workshops: I do not grade the first draft to acknowledge that sharing first drafts is not comfortable (i.e. low stake, normalize error). I grade their participation in the peer review (i.e. community spirit): that they come to class with a draft of any length, that they follow the peer review guidelines and provide thoughtful feedback (not editing), and that they carefully reflect on the feedback they received by articulating a plan for revisions. My policy allows an alternative to the peer review: students who cannot come to class for the peer review can use the Writing Center to receive feedback and revise (i.e. offer choices). I also offer the Writing Center as an opportunity for extra credit when students use it before they submit their final drafts (i.e. offer choices).



Course Feedback Survey (2%):

I value that you complete the Course Feedback Survey administered by the Office of Institutional Assessment at the end of the semester. These surveys are anonymous. I use the results for future course revisions. I allow time and space for you to complete the survey in class on the last day of classes and reward your completion with 2pts. If you have any questions, please contact me. The due date for completing the Survey is the last day of classes.

Late Work:

All major assignment dropboxes on Blackboard are timed. Late submission will lower your grade by half a letter grade (for example, B becomes B-). I cannot accept any major assignment submitted more than 3 days (72 hours) after the deadline.

If unexpected circumstances arise and you need an extension on a major Unit assignment, please contact me *at least 48 hours before the deadline*. I can grant a major assignment extension *only once per semester*, so plan accordingly¹².

¹² In my "Late Work" policy, I allowed for some flexibility while also upholding wellness awareness. Late work submission impacts my grading schedule negatively especially given that I have 76 students each semester and I provide tailored feedback to each of my students' four projects. At the end of the semester, as part of their final digital portfolio, I allow all my students to revise one of their projects for a better grade. Therefore, my written feedback is essential. It is also something I need to consider within my wellness criteria.



Grade Distribution and Grading Scale:

Graded Work and Major Projects:	Weight of Grade:
Unit 1 Project: Analyzing an Art Encounter	10%
Unit 2 Project: Art Interview	15%
Unit 3: Art Review	15%
Unit 4: Arts Controversy Guide	15%
Culminating Reflection	10%
Participation, discussion board posts, presentations, peer review workshops	30%
Attendance	3%
Course Feedback Survey	2%

A*	96-100
A-	92-95
B+	88-91
B	84-87
B-	80-83
C+	76-70
C	72-75
C-	68-71
F	59 or lower

*You must complete all Unit assignments to pass this course. Keep in mind that completing an assignment does not automatically earn an A; grades are based on how well the assignment meets the course criteria and learning goals.

If you ever have questions about your grade or the feedback you receive, please reach out. I'm always happy to meet with you, discuss your progress, and help you find strategies for success in the course¹³.

Note on AI-Text Generative Tools Usage

I'm open to your using AI text-generative tools like Chat GPT/Copilot/Claude to aid your learning, similar to how you use an internet search engine to find information or examples for an assignment. But please be advised that these tools have many weaknesses, including inserting inaccurate information and made-up sources. Apart from that, it is important that you use them in ways that are ethical and that do not inhibit your own learning or the development of your writing skills but instead, help you deepen your understanding of what you do when you write. Think of these

¹³ Across Course Policies, I maintained a friendly and approachable tone and this is one clear instance.



tools as “tech-based peers” –this can help you understand when and how to use them ethically. Remember, the principle is that *you* need to be the one making decisions about everything in your writing.

If you use generative AI tools for any major assignment, you must acknowledge the use of AI in an ["Acknowledgement of Generative AI Use"](#) statement:

- Specify which technology you used and on what date (ChatGPT, Copilot, Claude, etc.),
- Identify the prompt(s) you used,
- Document the chat transcript(s) on a GoogleDoc and provide a link to it,
- Explain how/why you used the AI output in your project.¹⁴

All major unit projects have a research journal component to them. It asks you to reflect on your own experience and process of researching. This reflective writing needs to come directly from you in order for the learning goal to be met. *Absolutely no AI when completing your research journals and the final reflective narrative for the semester.*

The use of AI outside of contexts where I specify its use, or failure to acknowledge any use of AI technologies in your work will be considered an academic integrity violation and addressed according to Syracuse University’s Academic Integrity policy outlined below. You are the author of your work for the course, your name is on it, and authorship means you take responsibility for your words and ideas/claims, regardless of which tools you use. Please talk to me if you have any questions about this policy.

Academic Integrity:

As a pre-eminent and inclusive student-focused research institution, Syracuse University considers academic integrity at the forefront of learning, serving as a core value and guiding pillar of education. Syracuse University’s Academic Integrity Policy provides students with the necessary guidelines to complete academic work with integrity throughout their studies. Students are required to uphold both course-specific and university-wide academic integrity expectations such as crediting your sources, doing your own work, communicating honestly, and supporting academic integrity. The full Syracuse University Academic Integrity

¹⁴ I spent lots of time thinking about this section of my syllabus. I am content with how I present my AI use policy here: (1) it encouraged “mindful” use of AI: As a writing instructor, my goal is not to ban AI use. Students will use it anyway. My goal is to teach AI literacy and critical engagement with AI output; (2) I added a section on how to document AI-use and I hyperlinked an example of an “AI Use Acknowledgment Statement” that I created to provide a model for students. I also made it clear where I have zero tolerance for AI use: the reflective narratives. Overall, this policy is aligned with my goal to increase student-engagement in a way that is mindful; it encourages critical thinking, critical evaluation of sources and writing tools.



Policy can be found by visiting class.syr.edu, selecting, "Academic Integrity," and "Expectations and Policy."

Upholding Academic Integrity includes the protection of faculty's intellectual property. Students should not upload, distribute, or share instructors' course materials, including presentations, assignments, exams, or other evaluative materials without permission. Using websites that charge fees or require uploading of course material (e.g., Chegg, Course Hero, ChatGPT, and other AI tools) to obtain exam solutions or assignments completed by others, which are then presented as your own violates academic integrity expectations in this course and may be classified as a Level 3 violation. All academic integrity expectations that apply to in-person assignments, quizzes, and exams also apply online.

Students found in violation of the policy are subject to grade sanctions determined by the course instructor and non-grade sanctions determined by the School or College where the course is offered. Students may not drop or withdraw from courses in which they face a suspected violation. Any established violation in this course may result in course failure regardless of violation level.

Student Writing:

Your work will be used for educational purposes during the current semester. For example, you will be asked to share your work with a peer, the class, and with me during classroom activities or for homework. Your work may also be used for pedagogical purposes or in program assessment. Your registration and continued enrollment constitute your permission.

Your work may also be used in subsequent semesters for educational purposes. Before using your work, I will either get your written permission or render the work anonymous.

The Writing Center:

Experienced writing consultants and faculty at the Writing Center (101 HB Crouse Hall, on the Quad) can help you succeed on individual assignments and ultimately become a better writer. They're prepared to work one-on-one with you at any stage of your writing process and with any kind of writing you are attempting while attending SU. Whether you need help understanding an assignment, brainstorming ideas, revising drafts, or developing editing strategies, face-to-face and online appointments are available for 25- or 50-minute sessions throughout the semester and can be reserved up to seven days in advance online. For more information on hours, location and services, please visit <http://wc.syr.edu>.



This is a free resource to all students at SU. If you miss a peer review session, you can receive a partial credit for the peer review by taking your first draft to the Writing Center and working with a consultant there to receive feedback. Please email me your consultant's report to receive credit.

Orange SUccess

This class will participate in Orange SUccess, which promotes student success through coordination and communication among students, instructors, advisors, and campus support service departments. If I observe that you are experiencing difficulties in the course (attendance concerns, low test scores or participation, in danger of failing, etc.), I may send an email to your syr.edu email account through the Orange SUccess system. My message will tell you about my concerns and ask you to meet with me or an academic advisor. Your advisor, TA, and/or I will work with you to create success strategies to address any difficulties you are having. In addition, if I observe that you are doing well in my course, you may also receive "kudos" from me acknowledging your efforts.

Orange SUccess may involve taking advantage of various campus support services, such as academic tutoring or advising. If I recommend that you use campus support services, I or your advisor will redirect you to that support office so they will be better prepared to assist you. Orange SUccess provides essential notices by email and/or text. Please check your syr.edu account frequently and respond quickly if you receive an email from Orange SUccess.

Accommodations

Syracuse University values diversity and inclusion; we are committed to a climate of mutual respect and full participation. There may be aspects of the instruction or design of this course that result in barriers to your inclusion and full participation in this course. I invite any student to meet with me to discuss strategies and/or accommodations (academic adjustments) that may be essential to your success and to collaborate with the Office of Disability Services (ODS) in this process.

If you would like to discuss disability-accommodations or register with ODS, please visit their website at <http://disabilityservices.syr.edu>. Please call (315) 443-4498 or email disabilityservices@syr.edu for more detailed information.

ODS is responsible for coordinating disability-related academic accommodations and will work with the student to develop an access plan. Since academic



accommodations may require early planning and generally are not provided retroactively, please contact ODS as soon as possible to begin this process.

Religious Observance

SU's religious observances policy, found at http://supolicies.syr.edu/emp_ben/religious_observance.htm, recognizes the diversity of faiths represented among the campus community and protects the rights of students, faculty, and staff to observe religious holy days according to their tradition. Under the policy, students are provided an opportunity to make up any examination, study, or work requirements that may be missed due to a religious observance provided they notify their instructors before the end of the second week of classes. For fall and spring semesters, an online notification process is available through MySlice/Student Services/Enrollment/ My Religious Observances from the first day of class until the end of the second week of class.

Diversity and Disability

Syracuse University values diversity and inclusion; we are committed to a climate of mutual respect and full participation. There may be aspects of the instruction or design of this course that result in barriers to your inclusion and full participation in this course. I invite any student to meet with me to discuss strategies and/or accommodations (academic adjustments) that may be essential to your success and to collaborate with the Center for Disability Resources (CDR) in this process.

If you would like to discuss disability-accommodations or register with CDR, please visit their website at <http://disabilityservices.syr.edu>. Please call (315) 443-4498 or email disabilityservices@syr.edu for more detailed information.

CDR is responsible for coordinating disability-related academic accommodations and will work with the student to develop an access plan. Since academic accommodations may require early planning and generally are not provided retroactively, please contact CDR as soon as possible to begin this process.

Mental Health

Mental health and overall well-being are significant predictors of academic success. As such it is essential that during your college experience you develop the skills and resources effectively to navigate stress, anxiety, depression, and other mental health concerns. Please familiarize yourself with the range of resources the Barnes Center provides (<https://ese.syr.edu/bewell/>) and seek out support for mental health concerns as needed. Counseling services are available 24/7, 365 days, at



315-443-8000. I encourage you to explore the resources available through the Wellness Leadership Institute, <https://ese.syr.edu/bewell/wellness-leadership-institute/>

COURSE SCHEDULE¹⁵

UNIT 1: RESEARCHING & ANALYZING YOUR ART ENCOUNTER

WEEK 1: What is art? What kinds of art do we have on campus?

Day 1

- Introduction to the course, BB course website, to each other, and to the inquiry, "Writing and the Arts."

Class activity:

- We'll listen to NPR's "[This Art Exhibit Makes You 'Wonder' –And That's the Whole Point](#)" (4 min.) and watch [Robert Gupta's TED Talk](#) (9:10 min.) paying particular attention to how these two "texts" invite a particular way of seeing, understanding or interacting with art.
- Briefly draw and narrate (on an index card) a moment in your life where you did or witnessed art of any kind. Share your story/drawing with the class.
- We will review **Unit 1 Project** and brainstorm: What kinds of encounters with art have been most memorable or beloved to you (Music? Film? Gallery? Live performance? Street art? Digital art?). Brainstorm via categories, including arts you have never encountered or appreciated.
- Introduction to Google Sites.

Day 2:

Due before class:

¹⁵ I revised the entire schedule with an eye for how my class activities contribute to learning and help students complete their Unit projects. I made that alignment more direct and intentional (i.e. alignment). The schedule clearly articulates what needs to be complete before class and the class activity (i.e. it is structured). I designed the class activities in a way that allows small group conversation and class sharing (i.e. student-centered). I place students in different groups across the Units so that they have opportunity to work with different partners (i.e. varied). Each Unit provides enough small group time to nourish group spirit (i.e. community building).



- Discussion board post: "Introductions": Tell us who you are, what brought you to SU/this class, your major, and a memorable encounter you have had in the past with arts and what made it memorable. Read through your peers' introductions and engage with at least 3 of them.
- Check out art on campus on the [Art Museum website](#), on [SU website](#), or take a self-guided [walking tour](#): Identify at least three that appeal to you and do some reading/research taking notes about what you notice. What possible questions emerge in your mind based on this viewing? What are you curious about? What would you like to learn about these pieces of art? We will share this information in class.
- Continue to flesh out your ideas about the Unit 1 Project: "Researching and Analyzing Art" and post your list of art category on Blackboard discussion board thread (Week 1: Researching and Analyzing Art).
- Create your desired page on Expressions, WordPress, Tumblr, or Blackboard-Wiki, etc. and create an "About Me" page.

16Class activity:

- We will discuss the idea of arts writing genres and ask the class to shout out all the possibilities for arts writing you can think of. I will type these on the board to begin the brainstorming. We will link this exercise to the **summary heuristic**, and the prompt about **genre**.
- Post your complete summary heuristic to the Bb discussion board (Week 1: Summary Heuristic)

WEEK 2: Arts and Art Writing Genres

Day 1:

Due before class:

- Choose 3 of the excerpts to read that interest you from the [NYT article "25 Songs that Tell Us Where Music is Going."](#) (scroll down on the website or check out the PDF attached at the bottom of the page).

Read:

- [Wesley Morris' "The Unsinkable Debbie Reynolds."](#)
- Fahnestock and Secor on "Audience & Exigence"

¹⁶ I revised class activities with an eye for creating variety: (1) I ask students to engage with the reading to gauge comprehension, or (2) I ask students to engage with the class material in specific ways to create rhetorical awareness, or (3) I ask students to discuss and provide evidence for how class activities/readings/material so far aligns or not with the Unit projects (i.e. relevance), or (4) I allow practice time in class through write-pair-share, and (5) each Unit project is accompanied with a peer-to-peer work: students come to class with a first draft and participate in peer review workshop where they converse about their drafts/read aloud, read each other's drafts, provide written feedback, and reflect on the feedback they received.



- Ramage on “Kairos”
- Rossenwasser’s Analysis” Handout

Class activity:

- Shout out favorite moments in the NYT, “25 Songs....” piece.
- We will discuss the concepts of “exigence, audience, & Kairos,” and talk about the conventions that might best fit our **Unit 1 project**.
- We will unpack Morris’ article using the **summary heuristic handout**.
- Based on Rosenwasser’s teaching of analysis, where is Morris demonstrating analysis?

Day 2:

Due before class:

Read:

- Moody’s “Guilty Pleasures”
- “Robin Williams Performance we Remember”
- Complete **one summary heuristic** on either Moody or Robin Williams and post it on your site (Week 2: Summary Heuristic).
- Finalize your choice of topic for **Unit 1 Project**, and check back in with the assignment sheet: now that you have a subject to write about (an art form to analyze), what is the assignment asking you to do with that subject? In what ways do the readings so far inspire you in your approach to your subject? We will share ideas in class.

Class activity:

- Class discussion of the readings
- In-class writing towards Unit 1 project.

WEEK 3: Art, Inquiry, and Analysis

Day 1:

Due before class:

- Read Marshall’s “Introduction” to *Composing Inquiry* paying particular attention to the section on posing questions.
- Create a list of questions that might help you think more analytically about your own arts experience (e.g. “Why does this art matter?” or “How does this



art experience change viewers/listeners/readers?”). Bring your questions/thoughts to class.

Class activity:

- Introduction to basic library search techniques and discussion of internet searches using questions from Marshall.
- We will explore some of the [research tutorial on the library website](#).
- In-class writing towards Unit 1 project.

Day 2:

Due before class:

- Read and annotate Teju Cole’s “A True Picture of Black Skin” and post your summary heuristic on your site (Week 3: Teju Cole).
- Continue searching in the databases for articles connected to your subject. Bring at least one article to class.

Class activity:

- Database search troubleshooting.
- Rhetorical sourcing and synthesis workshop.
- Draft your essay, drawing on at least **one flashpoint** from one of your sources.

WEEK 4: Peer Review, Revising, Presenting for Global Audiences

Day 1:

Due before class:

- Post your first draft on Bb

Class activity:

- Peer review of Unit 1 project first draft
- More work with rhetorical sourcing and synthesis

Day 2:

Due before class:



- Revise your draft based on the peer review workshop
- Think about composing in multimedia and working with the affordance of your Google Site: how are you going to use images, hyperlinks, design & conventions for citing sources in this medium?

Class activity:

- Post your revised draft on your website with images, hyperlinks, and any other design elements you will include
- Peer review and fine tuning
- Finalize and polish your final draft for Unit 1 Project (due Friday 11:59pm)

UNIT 2: THE ART REVIEW & INTERVIEW

WEEK 5: The Art Interview and its Genres

Day 1:

Due before class:

- View [Charlie Rose's Interview with Kenneth Lonergan](#), complete a summary heuristic for the video and post on Bb (Week 5: Charlie Rose)
- Read the **Unit 2 Project assignments: Art Review and Interview.**
- Make a list of 3 possible arts events you might attend (review the resources on campus we explored early this semester)

Class activity:

- Introduction to **Unit 2 Projects**: Art Interview and Review Assignments.
- Share arts event plans. I will provide you with a **handout** explaining the requirements for art event description posts.
- Discuss the Lonergan interview: What do you appreciate? What does the video medium provide or encourage? What kinds of research might Rose have done before the interview?

Day 2:

Due before class:

- Read "[Nikki Grattan on Interviewing Artists](#)" from the website *In the Make* and then go to the "[Videos](#)" link (upper right) and **select three interviews** with artists to listen/read/watch. Your choice! Take notes to share in class.



- Bring to class a list of 5 potential interview subjects for your own interview project.
- Read Rachel Middleman's Interview with Glen Ligon "History with a small 'h,'" complete a summary heuristic, and post on Blackboard (Week 5: Middleman and Ligon).

Class activity:

- Brainstorming ideas for our interview subjects and preliminary questions for the interview subject.
- We will unpack Middleman's interview using the summary heuristic, vet ideas for interview subjects, and talk about the kinds of questions we should ask.
- Finalize the choice for your interview subject.
- Your 1st art encounter and writing (500-word description of your experience, and questions that the experience brought up for you) is due on Friday 11:59PM.

WEEK 6: The Ethics of Interviewing

Day 1:

Due before class:

- Listen to Terry Gross's interview with the Handsome Family: "[For the Handsome Family Music is a Safe Place to Express 'Terrifying Things'](#)"
- Complete a summary heuristic for the audio file and make some notes about what kinds of research Terry Gross likely did to prepare for the interview (What questions would she have asked herself before going into the interview? What might she have needed to know about their music or the history of the Handsome Family?)

Class activity:

- We will unpack Terry Gross' interview, looking specifically at the way the aural medium impacts the design of the interview and how preparatory research might have been used. What would you have needed to do to prepare for this interview?
- We will begin brainstorming questions for our interview.
- Complete a draft of your first arts encounter. Be sure to look back at the assignment sheet for more detailed descriptions.)



Day 2:

Due before class:

- Create a set of preliminary interview questions and post these to Bb. Include a description of your interview subject and your thinking behind why these questions might lead to interesting responses.
- Use prep work you developed in class as a starting point for some research to help you with the interview. Use [the library portal](#) Patrick Williams created for our class and other search methods to learn more. Keep careful track of what you find and where you found it.
- Locate an arts interview in the same medium you would like to use that you appreciate or admire. Post it to Bb, along with a brief (2 paragraph) explanation of the reasons you appreciate or admire the interview.
- **Reminder:** Your 2nd Arts Encounter and writing (500-word descriptive writing and questions) is due by Friday 11:59pm. You may want to plan ahead!

Class activity:

- We will share our interview questions and work more on discovering the preparatory research needed for the interview. What do you need to learn more about before you conduct the interview?
- We will analyze the various mediums and audiences we imagine for the interview, and share the research we are conducting to prepare for the interview.
- We will analyze the interview examples and develop a list of what we admire or appreciate across our various examples.

WEEK 7: Conducting the Interview/Conducting Primary Research

Day 1:

Due before class:

- Finalize your choice of two sources that you think will be especially helpful to a successful interview. Post them to Bb along with a summary heuristic for each.

Class activity:

- Workshop: Developing context in the interview & drafting/design workshop
- Bring your source material to class.



- Be ready to **conduct your interview by the end of Thursday** if you haven't already done so.

Day 2:

- Peer review workshop (Art Interview): Share and get feedback on your interview draft.
- Revise your art interview based on the feedback you received and post it on your Google Site using its multimodal affordances to appeal to a wider audience.
- Your 2nd Arts Encounter and writing (500-words description of your experience and questions that the experience brought up for you) is due by Friday 11:59pm.
- Your Unit 2 Project: Arts Interview is due on your Google site by Friday 11:59pm.
- Reminder: Your 3rd Arts Encounter and writing (500-words description of your experience and questions that the experience brought up for you) is due by Monday 11:59pm. You may want to plan an arts encounter for over the break?

WEEK 8: Reviewing Art

Due before class:

- Your 3rd Arts Encounter and writing (500-words description of your experience and questions that the experience brought up for you) is due.

Day 1:

Class activity:

- Share interviews in class.
- Return to the **Art Review assignment**.
- We will share arts encounters and discuss which arts encounters we are most interested in reviewing.

Day 2:

Due before class:



- Read [Emily Nussbaum's review of "Stranger Things" and "The Getdown."](#) Write a summary heuristic for the review paying particular attention to genre.
- Locate 2 art reviews that you admire or appreciate. Try using the library portal for that. Read them and post a summary heuristic for each on Bb.

Class activity:

- We will share our summary heuristics for the Nussbaum review and continue discussing which arts encounters we are most interested in reviewing in light of the reading.
- We will discuss/search for arts reviews similar to the one you would like to write through the library website and other platforms.

WEEK 9:

THANKSGIVING BREAK -- NO CLASS



Your 3rd Arts Encounter and writing (500-words description of your experience and questions that the experience brought up for you) is due by Monday, 11:59pm.

WEEK 10: Research, Analysis, and the Art Review Genre

Day 1:

Due before class:

- Read Dunbar's "Ringing the Freedom Bell" on Bb and complete a summary heuristic

Class activity:

- We will unpack Dunbar's review with close attention to the way she weaves description, history and other elements into the writing.



- What kinds of sources will help you develop your review?

Day 2:

Due before class:

- Locate and read a source that will help you with your review. Post the source to Bb along with a summary heuristic.

Class activity:

- In-class workshop and composing the rough draft of the Arts Review.

UNIT 3: MAPPING AN ART CONTROVERSY

WEEK 11: The Art Controversy

Day 1:

Class activity:

- Peer review workshop: Sharing and feedback on rough drafts of review
- Use the feedback for class to finalize and polish your Art Review and post on your Google Site, due by Friday 11:59pm.

Day 2:

Due before class:

- Read Unit 3: Mapping an Art Controversy project assignment
- Using the ideas from the assignment sheet, and/or your own research locate a text (not necessarily print) about an arts issue or controversy that challenges your prior knowledge, comfort and/or understanding.
- On Bb, post a link to the text you found and write a paragraph explaining what interferes with –prohibits– your engagement with the text. Be specific.

Class activity:

- We will brainstorm ideas for potential arts controversies that challenge prior knowledge, comfort and understanding.



- In-class workshop: Read 3 other peers' posts. What is your reaction to the article the writer posted? Is there anything you can add to their ideas about what might interfere with engagement?
- Art Review due on Google Sites by Friday, 11:59pm.

WEEK 12: Analyzing Stakeholder Arguments and the Guide Genre

Day 1:

Due before class:

- Do some research that makes you feel more conversant and knowledgeable with the original text you located for your controversy. You might find sources that help you define terms, for example, and look into the history or larger context of the controversy, what's at stake and who the stakeholders are. Keep track of your research and load notes/links and ideas onto the Bb discussion board.
- Read and annotated [Victor Merida's "Excited Delirium: Graffiti and Miami"](#)

Class activity:

- We will practice identifying what we need to learn in order to map an argument using Merida's article and the NYT Room for Debate: "When does Graffiti become art?"
- In-class drafting workshop: What shape will your guide take?

Day 2:

Due before class:

- Locate and read at least one text that complicates the argument or presents a different stakeholder position for your controversy. Create a summary heuristic for the source.
- Create a preliminary/partial draft of your "Outsider's Guide" to your art controversy text. Post your draft to the BB discussion board.

Class activity:

- Peer review workshop: Sharing and feedback on partial drafts.
- Use the feedback in class to expand, revise, and develop your draft.



WEEK 13: The Culminating Reflection and Your Digital Portfolio

Day 1:

Due before class:

- Continue working on your draft for the "Outsider's guide." Post full rough draft to your Google Sites.

Class activity:

- Introduction to the Culminating Reflection and digital Portfolio.
- Workshop on Arts debate presentation
- More sharing and work with drafts.

Day 2:

Due before class:

- Begin planning and designing your presentation

Class activity:

- We will continue planning presentations.

WEEK 14: Workshop and Presentations

Day 1:

Due before class:

- Practice that presentation and time yourself so that you don't exceed the allotted time!
- Work on final revisions for your Art Controversy Guide
- Work on Final Reflective Narrative and digital portfolio

Class activity:

- Presentations and feedback

Day 2:



Due before class:

- Practice that presentation and time yourself so that you don't exceed the allotted time!
- Complete on final revisions for your Art Controversy Guide
- Complete the Final Reflective Narrative and your digital portfolio

Class activity:

- Presentations and feedback

WEEK 15: One-on-One Conferences

Day 1:

In-class:

- Course wrap-up, celebration, and course evaluations

Day 2: No Class (sign-up for 1-on-1 conferencing)

Art Controversy Guide and Final Reflective Narrative (1000-words) due by Wednesday, 11:59pm.