

For Committee Use Only

Course	ART 292,392A,392B
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Writing Intensive Course Proposal Form

NEIU Writing Intensive Program, Center for Academic Writing
Ronald Williams Library www.neiu.edu/~wip

Beginning with students who newly enroll in Fall 2008, all students must successfully complete a Writing Intensive course within their discipline in order to graduate. Successful completion of ENG 101 or its equivalent with a grade of "C" or better is a prerequisite to enrolling in a Writing Intensive course. Writing Intensive courses must be NEIU courses.

Writing Intensive courses:

- Are 200-level or 300-level courses offered relatively early in the major
- Must be a minimum of 3 credit hours
- Have an absolute maximum of 25 students so that the instructor can devote a great deal of time to provide feedback on early drafts of written work
- Have CU class-size adjustments following the contractual guidelines specified for ENG 101
- Meet the Writing Intensive Guidelines (see p. 3 or <http://www.neiu.edu/~wip> for the guidelines)

Departments and programs have several options for implementing Writing Intensive courses:

- Create a new course to add to the list of requirements for the major*
- Modify an existing course*
- Choose to offer one course that students must use to fulfill the Writing Intensive requirement or allow students to choose one of several courses that can be used to fulfill the Writing Intensive requirement
- Work with faculty in a group of departments/programs to develop a Writing Intensive course that can be used by all their majors
- Consult with the Writing Intensive Faculty Advisory Committee (WIFAC) if they wish to propose alternative ways of providing Writing Intensive courses for their majors

***Note:** Departments and programs that choose to create a new required course or modify an existing course that was not previously required will need to propose a change in the major program and submit the program change through the appropriate governing bodies.

Support for designing Writing Intensive courses, preparing the course proposal documents, and/or designing and implementing writing assignments is available through the Center for Academic Writing. The sources listed below can also provide guidance in designing Writing Intensive courses.

Bean, J. C. (2001). *Engaging ideas: The professors' guide to integrating writing, critical thinking, and active learning in the classroom*. San Francisco: Jossey-Bass.

Gottschalk, K., & Hjortshoj, K. (2004). *The elements of teaching writing: A resource for instructors in all disciplines*. Boston: Bedford / St. Martin's.

Please contact Kate Hahn at x4490 or mk-hahn@neiu.edu with any questions or visit <http://www.neiu.edu/~wip> for more information.

Writing Intensive Course Proposal Form

INSTRUCTIONS

The following need to be submitted electronically to WIFAC at mk-hahn@neiu.edu for each course that is proposed:

- Writing Intensive Course Proposal Form
 - Available at <http://www.neiu.edu/~wip>
- Proposed Course Syllabus
- Curricular Proposal Transmission Form
- FCAA Course Proposal Checklist (and any necessary documents, e.g. proposal rationale)

Please use the "Save As" function to save this document with the Subject and Course Number of the proposed course as the document name (for example, PSYC202.doc). Provide the information requested on the following pages.

Subject: ART

Course #: 292, 392A and 392B

New Course Existing Course

Credits: 3

Course Abbreviated Title (29 characters max): WIP:Professional Practices

Course Title: WIP:Professional Practices

Average Weekly Contact Hours: 2 (6 for entire course sequence)

Discussion Independent Study
 Field Experience Student Teaching
 Lecture Hybrid/Online

Course Description (100 words max; for catalog): This course will introduce students to general business practices that are prevalent in the fine and applied arts. Topics to be covered are basic portfolio development, exhibition design and installation skills, marketing strategies, exhibition opportunities, professional arts organizations, online portfolio development, critique styles, presentation styles, writing exhibition reviews and the Chicago job market. This course is required for all studio art majors and fulfills the university writing intensive requirement within the major.

WI GUIDELINES

Complete the chart below by showing how the proposed course meets each of the WI Guidelines. Please make a reference to where in the proposed syllabus this information can also be found. **Refer to the complete guidelines and notes below for more information.** Contact the CAW and/or see Bean (2001) and Gottschalk and Hjortshoj (2004) for help designing a WI course (full references at the bottom of page 1).

1. The writing activities should be an integral part of the course and should be designed so that students will receive **active instruction in disciplinary writing.**

The writing in this course directly relates to a career in the visual arts. Integrating writing assignments into a class that also exposes students to the necessary technical skills to succeed in such a field is crucial. An art career outside of academia demands not only the ability to communicate visually, but also requires proficiency in both oral and written exchanges. Students are exposed to a variety of writing styles and formats, and their purpose, within the visual arts, and are given feedback on multiple drafts of specific assignments. The assignments vary in topic, but all include active instruction through assigning multiple examples of the given topic for students to read, and then guiding them through analysis in class before they set out to work on their assignment. For example, when the topic of the exhibition review comes up, students are required to read a chapter on how to use formal analysis in a written exhibition, read various review examples and are supplied with a detailed outline for the actual assignment (see attached formal graded assignment). The reading is followed up by class time devoted to analyzing the reviews according to the reading and the outline.

2. Students will write the **equivalent of at least 15 pages of graded assignments** over the course of the semester.

NOTE: See Guideline 4 for more specific information about these graded assignments.

Students will write an equivalent of 17-23 pages of graded assignments. These include:

1. Artist statement (1 page)
2. Resume (1 page)
3. Exhibition reviews: Total of 3 (2-3 pages each)
4. Cover letter (job and gallery application) (2 pages)
5. Review of class group exhibition (1 page)
6. Grant application writing (mock application: 2-3 pages)
7. Graduate school application writing (statement of intent, etc.) (1-2 pages)
8. Artist biography statement (1 page)
9. Invoices (1 page)
10. Exhibition related writing (press release, curatorial statement, etc.) (1-2 pages)

See page 2 of the syllabus.

3. Each Writing Intensive course will require **multiple types of writing**. Writing assignments might include correspondence, memoranda, proposals, progress reports, research reports, work-logs, site descriptions, observations, case studies, lab reports, creative writing, problem-solving, or computer programming, as well as other forms of course-related writing.

The writing component of Professional Practices spans all aspects relevant to an artistic career and includes writing a resume, a cover letter (three types), an artist statement, an artist biography statement, exhibition related writing (press release, curatorial statement, etc.), exhibition reviews (three total), invoices for sales and services, grant writing and graduate school research and application writing. See page 2 of the attached syllabus.

4. The graded assignments, consisting of multiple types of writing, will constitute a significant portion (**at least 50 percent**) of the final grade for the course; the grade on each assignment will reflect effective and correct written expression as well as knowledge of content.

NOTE: *As such, in-class exams and quizzes will not apply toward the 15-page requirement unless effective and correct written expression are explicitly considered in determining the grade.*

Formal graded written assignments account for 50% of the grade for the class. See page 2 of the attached syllabus.

5. On some graded assignments, students will be provided an **opportunity to produce multiple drafts**, in order to learn that writing is a process as well as a tool for invention and discovery. Students will get feedback from the instructor on those early drafts of written work before the grade is assigned.

Multiple drafts, which will include feedback from the instructor, and at times peer feedback, will be required for the artist statement, the artist resume and the cover letter. See page 2 of the attached syllabus.

6. Each Writing Intensive course will also provide an opportunity for students to engage in **ungraded assignments**, such as writing-to-learn activities, in order to practice writing and also to become actively engaged in processing the information that is presented in class or in a textbook. Informal journal writing is another useful means of developing students' critical thinking skills.

NOTE: *Ungraded writing activities might include in-class minute papers, muddy point papers, brief reflections on what students have learned in the class period, or brief explorations of questions students have about a topic. Although some of these assignments and activities may receive completion points, some must be truly ungraded, and not contribute to a student's course grade in any way. Contact the CAW if you would like more information on designing and implementing these kinds of writing-to-learn activities.*

Ungraded writing activities include such assignments as in-class written critiques (sample assignment attached), brainstorming exercises for larger assignments, such as in-class presentations and artist statement writing, and informal responses to assigned readings (such as artist interviews and writings) that will be used during class discussions. See page 2 of the attached syllabus.

SAMPLE WRITING ASSIGNMENTS

Include here at least two sample writing assignments: one formal, graded assignment and one informal, ungraded assignment/activity. For each assignment:

- Provide the information that will be given to students when the assignment or activity is given,
 - Clearly describe how each assignment or activity will be evaluated and/or responded to, and
 - Indicate how each sample assignment or activity is connected to course objectives or learning outcomes.
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FORMAL, GRADED WRITING ASSIGNMENT

Student Writing Assignment Sheet (paste into the gray box below the handout given to students)
See assignment attached on page 9.

Please answer the following questions regarding this sample writing assignment:

1. How will this writing assignment be evaluated and/or responded to?

Evaluation criteria will be applied to each section of the written review (see page one [9] and page four [12] of handout) and feedback from instructor will accompany each section.

2. How is this writing assignment connected to course objectives or learning outcomes?

This assignment addresses the following learning outcomes:

Students will produce texts that relate to a professional art career. Students will recognize components of and be able to write such texts as an artist resume, a standard length artist statement and an exhibition review.

Students will utilize vocabulary, both oral and written, relevant to the arts and understand technical and visual problem solving.

(See page 1 of the attached syllabus.)

INFORMAL, UNGRADED WRITING ASSIGNMENT/ACTIVITY

Paste into the gray box below handout for the writing assignment/activity or describe the writing assignment/activity.

PROFESSIONAL PRACTICES (ART 392A)

FALL 2009

IN CLASS INFORMAL WRITING ASSIGNMENT: THE SILENT CRITIQUE

The first hour of this class will be devoted to writing about each other's work. Spend about five to ten minutes writing about each work on the wall. Then take time to write about your own work so that you have your ideas ready to put forth to the class. When writing, use the five categories listed below. If you need another springboard for ideas or questions to ask yourself, use the critique cheat sheet provided. During the second hour, we will follow up the silent part of the critique with a group discussion.

This is an ungraded assignment. Write legibly as you will be turning this in. I will collect your responses at the end of class in order to give you feedback. You will need to complete this assignment in order to successfully participate in the group discussion. We will first discuss responses to each other's work, followed by the artist presenting on their piece/s.

Address the following five categories:

1. Immediate Response

What are your immediate responses? (These are uncensored, irrational, un-self-conscious impressions of the work; what you notice first, what stands out and how it affects you).

2. Objective Description

Objectively describe what is in front of you. Describe the work as if to someone who can't see it.

3. Formal Matters

Formal complaints and praise: Look hard at formal matters in play in the work: presentation, material choices, composition, draftsmanship, line quality, palette, placement in space, and so on:

4. The Story It Tells

This is the category that deals with meaning. Does the work tell a story? What is foregrounded? Is there a title? What associations does the work evoke? Name the work with a simple noun, then with a phrase.

5. The Work in the World

How does it connect to the rest of the world? With other works of art? With history? If the work was taken out of a neutral space (white walls of a gallery or classroom) and put somehow out into the world, how would it be read? How is the meaning affected by its placement or location?

AFTER THE GROUP DISCUSSION:

Write down the comments about your work that were a benefit to you.

Write down any comments made about fellow students work that may benefit you.

CRITIQUE CHEAT SHEET

PRESENTING ARTIST

Do NOT start out by apologizing for mistakes, it is the audience's job to notice any shortcomings or not.

Do tell us what personally inspired you to make the work. – This is your chance to 'pitch' us on the ideas that went into to making the work.

Do tell us what techniques and processes you used or discovered in making the work.

Do tell us what artists or artwork may have inspired or influenced you.

Always Remember, Marcel Duchamp was able to explain to the art world that a brand new snow shovel was in fact a great work of modern sculpture; the moral here is that talking about your work with well thought ideas and conviction can have a transformative effect on the work and your audience.

AUDIENCE MEMBERS

Do NOT say a work is "nice", "interesting" or any other phrase that is vague and does not give the artist useful feedback.

What first catches your eye when you look at the work – what's most important visually?

What secrets are revealed on second and third glances- what, if anything could be described as subtle?

How would you describe the composition? How does your eye move about the page? Does it make you see the image in an unexpected way?

What do you think the work means? Do you understand the work to have a theme central idea or message? How does it make you feel?

What title would you give the work?

Does it seem that the work was made with care? How did the artist handle any unexpected problems during the making?

Always remember, a critique is a chance for all of us to learn how others perceive our work. This is not an appropriate time to belittle someone personally, but rather a great opportunity to help your classmates improve upon their ideas.

Please answer the following questions regarding this sample writing assignment/activity:

1. How will this ungraded writing assignment/activity be responded to or used by the instructor?

In class, the instructor uses this informal written exercise as a springboard for a group discussion, a crucial element to any group critique. At the end of class, the exercise will be collected by the instructor to give students feedback. Feedback will be given on ideas,

observations and analysis of the work that the students are writing about. This exercise helps build a foundation for other writing assignments such as artist statements and exhibition reviews. This is a good time for students to practice critical analysis that they will use for these graded writing assignments.

2. How is this ungraded writing assignment/activity connected to course objectives or learning outcomes?

The assignment addresses the following learning outcome:

Students will utilize vocabulary, both oral and written, relevant to the arts and understand technical and visual problem solving. (See page one of the attached syllabus.)

EXHIBITION REVIEW
Professional Practices (ART 392A)
Fall 2009

TASK

Choose one of the galleries or museum exhibitions from the list provided. If you have another in mind that you would like to write about, talk to me about it. Refer to the reading, examples and in-class discussion about exhibition reviews. Write your own exhibition review, which includes a descriptive overview of the exhibit, an analysis of one piece of artwork and your overall evaluation of the show.

AUDIENCE

Think of your audience as readers who are familiar with and interested in art. Your goal is to give them an idea of what the exhibition is about, analyze one piece in the show and give your evaluation which will convince the reader to either see the show or not.

PURPOSE

There are several purposes for this assignment:

- To identify and use vocabulary relevant to the arts
- To critically analyze works of art
- To become familiar with a specific type of art writing
- To formulate and express ideas about art
- To write a coherent and effective review using the framework of description, analysis and evaluation

DUE DATES

This review is due Thursday, October 29th.

FORMAT

- At least 2 pages, no more than 3
- Double-spaced
- 12pt font
- 1" margins

GUIDELINES

Your review should include three main parts:

- Description
- Analysis
- Evaluation

A *description* tells the reader what something looks like. In a review a description would tell us how big the exhibition is, how the work is displayed, and what some of the work looks like.

An *analysis* tells the reader how aspects of the exhibition work. For this review you will choose one work to analyze. Remember that analysis involves separating into parts to understand the whole.

An *evaluation* tells the reader whether the exhibition was worth doing, how well it has been done, and whether it is worth seeing. Your evaluation should be supported with evidence from your analysis.

EVALUATION CRITERIA (15 possible points for this assignment)

- ___ purpose and audience
- ___ description
- ___ analysis of one work
- ___ evaluation

__ language and conventions (grammar, spelling, mechanics)

QUESTIONS TO ASK THAT WILL INFORM YOUR WRITING

The two main questions to always keep in mind while writing:

1. What do my readers need to know? (Provide information.)
2. What do I want my readers to think? (Offer evidence to the thesis you are arguing.)

Descriptive overview of the show as a whole:

Include title, type of work, general themes that are explored.

Is it a group show of many different artists or is it a solo show of just one artist?

How is it set up?

Analysis of one piece of artwork:

Identify the piece (title, date it was made, and the medium, or process).

Describe the piece (subject matter, colors, techniques, the physical appearance of the work).

Mention the artist and their background.

Why did you choose this work?

How does the **form** (the way the work is put together – colors, process, composition, etc.) evoke the **content** (the message, the meaning)?

Analysis starting points and questions to help you write:

List words that describe the work.

What is my first response to the work?

Where, when and why was the work made?

What is the title? Does it help illuminate the work?

What is the subject matter?

Recognize your own personal background (political convictions, your interests, your influences) and how that makes you feel about the work.

Interpret the artist's intentions (if known).

What are the strongest and weakest characteristics of the work?

Are the artist's choices in regard to medium or media, craftsmanship, and image appropriate? (Does the form help or hinder the content?)

Use strong supported statements. Avoid statements such as "I feel" and "I think that..."

Good texts to look at: [The Shape of Content](#) by Ben Shahn, [A Short Guide to Writing About Art, Eighth Edition](#) by Sylvan Barnet and [The Critique Handbook](#) by Kendall Buster and Paula Crawford.

GALLERY LIST

Andrew Rafacz Gallery
Tony Wight Gallery
Western Exhibitions
Heaven Gallery
Three Walls
Rowland Contemporary
Donald Young Gallery
Shane Campbell Gallery
Perimeter
Printworks

Roots and Culture Contemporary Art Center
Carrie Secrist Gallery
I Space
The Suburban
Kavi Gupta Gallery
Zg Gallery
moniquemeloche
Rhona Hoffman Gallery
Lloyd Dobler Gallery

PHOTOGRAPHY RELATED EXHIBITIONS

Museum of Contemporary Photography

MP3 II: Curtis Mann, John Opera, Stacia Yeapanis

July 17 - September 13, 2009

Art Institute of Chicago, Gallery 188 (Art Institute of Chicago's Photography Gallery in the new Modern Wing)

September 19, 2009-January 24, 2010

On the Scene: Jason Lazarus, Wolfgang Plöger, Zoe Strauss

Related Talks:

Jason Lazarus Artist Talk: 10/15 6pm-7pm, Price Auditorium

Zoe Strauss Artist Talk: 11/12 6pm-7pm, Price Auditorium

Wolfgang Plöger Artist Talk: 11/19, 6pm-7pm, Price Auditorium

Hyde Park Art Center

Jason Salavon: Spigot

September 20, 2009 - January 17, 2010

Museum of Contemporary Art

Elements of Photography

June 13 - October 4, 2009

The Renaissance Society

Allan Sekula

Polonia and Other Fables

September 20 – December 13, 2009

Kavi Gupta Gallery

Melanie Schiff: The Mirror

September 11 – October 24

Professional Practices

Rubric for Exhibition Review

Category	Exceeds Standard (3)	Meets Standard (2)	Below Standard (1)
Purpose and Audience	<ul style="list-style-type: none"> Review fulfills directives for the assignment with originality & complexity. Diction, tone and amount of detail are effectively adapted to a particular audience throughout the text. 	<ul style="list-style-type: none"> Review responds to all directives for the assignment. Diction, tone and amount of detail are consistent, generally anticipating a particular category of readers. 	<ul style="list-style-type: none"> Review does not address key directives for the assignment. Text suggests little or no awareness of intended readers.
Description	<ul style="list-style-type: none"> Description conveys understanding of and engagement with the subject matter. Description contains all pertinent information. 	<ul style="list-style-type: none"> Description conveys clear understanding of the subject matter. Description contains some of the necessary information. 	<ul style="list-style-type: none"> Description conveys limited understanding of the subject matter. Description relays little and/or unnecessary information.
Analysis	<ul style="list-style-type: none"> Analysis uses vocabulary effectively in the assessment of a work. Provides an in depth nuanced account of the work. 	<ul style="list-style-type: none"> Analysis has inconsistent use of vocabulary. Most topics are addressed in substantial detail. 	<ul style="list-style-type: none"> Inaccurate or very generalized use of vocabulary. Analysis and conclusions are consistently broad and general.
Evaluation	<ul style="list-style-type: none"> Evaluation is in-depth and based on evidence and examples from the analysis. Evaluation offers fresh angles or insights into the topic. 	<ul style="list-style-type: none"> Evaluation is mostly sound and based on evidence in the analysis. Evaluation synthesizes existing review on the topic. 	<ul style="list-style-type: none"> Evaluation is superficial and/or unsupported. Evaluation repeats conclusions of existing review.
Language and Conventions	<ul style="list-style-type: none"> Word choice and sentence style reflect a clear attention to their effects on the intended audience. Text is virtually free of errors in grammar, syntax, punctuation & spelling. 	<ul style="list-style-type: none"> Word choice and sentence style are appropriate for the intended audience. Though some few errors may still be present, text demonstrates effective control of grammar, syntax, punctuation & spelling. 	<ul style="list-style-type: none"> Word choice and sentence style may be unclear or inappropriate for the intended audience. Errors in grammar, syntax, punctuation & spelling are numerous enough to draw attention away from content and/or obscure understanding of content.