

# ENGL100: WRITING AND THINKING

Spring 2013  
MWF 1:45-2:50  
Seibert 017

## Instructor

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## Course Description

Writing and Thinking is taught in a number of ways by a number of professors, but the central goals of the course remain the same: to become better writers and better thinkers. Like most Writing and Thinking courses at Susquehanna University, this course has a theme: *modern and contemporary art*. Throughout the course of the semester, we will examine various kinds of writing on modern and contemporary art, including critical reviews, historical essays, journalism, artists' statements, philosophical articles, satire, and scientific writing. As well, we will watch two documentaries on the subject. We will learn to critique written works, to analyze arguments, to construct arguments, and to write works of our own.

## Recommended Text

Harris & Kunka (2013): *The Writer's FAQs: A Pocket Handbook*, 5th Ed. Pearson. ISBN: 0-321-85752-6

## Course Goals

- Gather and evaluate information from sources and texts
- Develop, strengthen, and marshal an argument
- Employ rhetorical and organizational strategies appropriate to audience and subject matter
- Write and revise for clear, effective communication
- Paraphrase appropriately and use proper documentation for sources
- Learn from and respond to criticism of rhetorical and organizational strategies in your writing

## Course Requirements

Your final grade will depend on the percentage you earn of the total points possible in the class:

A+: 97-100; A: 94-96; A-: 90-93; B+: 87-89; B: 84-86; B-: 80-83; C+: 77-79; C: 74-76; C-: 70-73; D+: 67-69; D: 64-66; D-: 60-63.

## Papers

There are two major paper assignments in this class, which will go through various stages of writing and review. A first draft of each paper is reviewed by two of your classmates (see below) and your professor. On the day the draft is due, you will have to provide three printed copies of your essay, one with your name on it, and two without. Student and professor feedback will be provided to you in a timely manner so that you can incorporate changes into your final draft.

### Paper #1

- Assigned: Wed, Feb 13
- First Draft Due **by e-mail**: Mon, Feb 25
- Peer Review: Wed, Feb 27
- Final Draft Due in Class: Fri, Mar 15

### Paper #2

- Assigned: **Fri, Apr 5**
- First Draft Due in Class: **Wed, Apr 17**
- In-Class Peer Review: **Fri, Apr 19**
- Final Draft Due: Thu, May 2 by 10:00 am

Each paper will be 6 to 8 pages in length. Paper #1 is worth 15% of your final grade. Paper #2 is worth 20% of your final grade.

### **In-Class Peer Review**

For each paper assignment, students will provide blind, critical peer-reviews for two of their peers. These reviews will be written in class, and each is worth 5% of your final grade, for a total of 20%. These must be done in class on the day assigned, and cannot be made up. If *your* essay draft is submitted late, *you will not be allowed to participate in the peer-review session* and so will sacrifice the grade for the peer-review.

### **In-Class Writing Exercises**

Usually once each week, students will be given an in-class writing exercise dealing with the readings prior to that class. There are a total of seven in-class writing exercises, and these are worth a total of 10% of your final grade.

### **At-Home Writing Assignments**

For each reading done for class, students must prepare two questions or short comments about the reading. These are due in class on the day the reading will be discussed, as noted in the Course Schedule below, with some being used to guide in-class discussion. There are a total of 18 readings for this class, and these are worth a total of 10% of your final grade.

### **Class Presentation**

In the final two weeks of class, you will have to give a short (10- to 15-minute) presentation on the topic of your final paper. This presentation is worth 10% of your final grade, and is graded by both your professor and your peers.

### **Attendance and Participation**

Because in-class assignments and discussion are at the core of this class, attendance and participation are critical. These count for 10% of your final grade. *For every class you miss without authorized excuse, your final grade will be deducted 1%, plus the value of any assignment(s) that would be handed in or written in class that day.*

### **Academic Honesty**

I take incidences of academic dishonesty *very* seriously. Plagiarism or cheating of any kind will not be tolerated and will result in failing the class. Any instances of academic dishonesty will be reported to the university judicial board. It is your responsibility to read and abide by the university's policy on plagiarism (<http://www.susqu.edu/studentlife/16594.asp>).

### **Classroom Courtesy**

Please be courteous to your fellow students and avoid unnecessary disruptions. Arrive on time, leave on time, and *turn off your cell phone during class*. Note that if your cell phone rings during class, *I will answer it*. Laptops are permitted in class, but please do not abuse this privilege. Text-messaging is *not* permitted during my class. If you are seen text-messaging during class-time, your participation grade will be deducted 1 point. This is your only warning.

### **Special Accommodations**

In compliance with the Americans with Disabilities Act of 1990 and section 504 of the Rehabilitation Act of 1973, the university makes efforts to provide reasonable accommodations for students with disabilities. To be considered for disability accommodations, the student should forward recent documentation of the disability to the director of the counseling center. Full information about the required documentation and steps for obtaining accommodations is discussed in the disabilities policy available at [www.susqu.edu/counseling/disabilities.htm](http://www.susqu.edu/counseling/disabilities.htm).

## Course Schedule

(Note: Schedule is subject to change.)

Date	Readings	Assignments/Exercises
(M) Jan 14	Introduction: <i>No Readings</i>	
(W) Jan 16	Arguments: <i>No Readings</i>	
(F) Jan 18	Arthur C. Danto, "ART: De Kooning's Three-Seater"; Lindsey Gruson, "Is It Art or Just a Toilet Seat?"	
(M) Jan 21	Clement Greenberg, "On Modernist Painting"	
(W) Jan 23		<i>In-Class Writing Exercise</i>
(F) Jan 25	Kasimir Malevich, "Suprematism"	
(M) Jan 28	Leo Tolstoy, "What Is Art?"	
(W) Jan 30		<i>In-Class Writing Exercise</i>
(F) Feb 1	Piet Mondrian, "Plastic Art and Pure Plastic Art"	
(M) Feb 4	Clive Bell, "Art as Significant Form"	
(W) Feb 6		<i>In-Class Writing Exercise</i>
(F) Feb 8	Screening: <i>Who the #&amp;% is Jackson Pollock? (Part 1)</i>	
(M) Feb 11	Screening: <i>Who the #&amp;% is Jackson Pollock? (Part 2)</i>	
(W) Feb 13		<i>In-Class Writing Exercise , Paper #1 Assigned</i>
(F) Feb 15	Wassily Kandinsky, "Reminiscences"	
(M) Feb 18	Paul Klee, "On Modern Art"	
(W) Feb 20		<i>Library Instruction</i>
(F) Feb 22	Harrison S. Morris, "The Art Called Modern"	
(M) Feb 25	Rhodes Johnson, "In Defense of Abstract Art"	First Draft, Paper #1 Due
(W) Feb 27	<b>Class Cancelled</b>	<b>Peer Review</b>
(F) Mar 1	<b>Class Cancelled</b>	

March 4-8 *No Classes* (Spring Break)

(M) Mar 11	Morris Weitz, "The Role of Theory in Aesthetics"	
(W) Mar 13	Arthur C. Danto, "The Artworld"	
(F) Mar 15	George Dickie, "The New Institutional Theory of Art"	Final Draft, Paper #1 Due
(M) Mar 18		<i>In-Class Writing Exercise,</i>
(W) Mar 20	Screening: <i>Exit Through the Gift Shop (Part 1)</i>	
(F) Mar 22	Screening: <i>Exit Through the Gift Shop (Part 2)</i>	
(M) Mar 25		<i>In-Class Writing Exercise</i>
(W) Mar 27	Maureen Dowd, "Unruffled Helms Basks in Eye of Arts Storm"; Mary Devereaux, "Protected Space: Politics, Censorship, and the Arts"	

Mar. 28 & Apr. 1 *No Classes* (Easter Break)

(W) Apr 3	Richard Meyer, "The Jesse Helms Theory of Art"	
(F) Apr 5	Screening: <i>Ai Wei Wei: Never Sorry (Part 1)</i>	Paper #2 Assigned
(M) Apr 8	Screening: <i>Ai Wei Wei: Never Sorry (Part 2)</i>	
(W) Apr 10		<i>In-Class Writing Exercise</i>
(F) Apr 12	Spy Magazine, "My Kid Could Do That"; Angelina Hawley-Dolan and Ellen Winner, "Seeing the Mind Behind the Art"	
(M) Apr 15	Roland Barthes, "The Death of the Author"	
(W) Apr 17	Sherri Irvin, "Appropriation and Authorship in Contemporary Art"	First Draft, Paper #2 Due
(F) Apr 19		In-Class Peer Review
(M) Apr 22	Presentations: <i>No Readings</i>	

(W) Apr 24	Presentations: <i>No Readings</i>	
(F) Apr 26	Presentations: <i>No Readings</i>	
(M) Apr 29	Presentations: <i>No Readings</i>	
(Tu) Apr 30	Presentations: <i>No Readings</i>	

**Final Draft, Paper #2 Due Thurs, May 2 by 10:00 am.**