

SYLLABUS
IDST 1000-02 (Core 1). Freshman Seminar: Critical Thinking and Academic Literacy
Fall 2013: MWF 10, Th. 8

“SOCIAL JUSTICE AND THE ARTS: IMAGES OF RACE AND GENDER”

Dr. Elise Smith

Office: Academic Complex 323

Office Hours: MWF 9-9:50, T 2:40-3:40, or by appointment (also feel free to drop in whenever you're passing by)

Phone Numbers: 601-974-1432 (office); 601-354-2290 (home; not after 10 p.m., please, except in an emergency)

Email address: smithel@millsaps.edu (this is a good way to reach me if you have a question or problem, since I check frequently)

Course Description: In this course we'll explore a variety of social justice issues related to race and gender, many of which continue to trouble and confuse us. We'll use an array of texts as our springboard, including artistic images, advertising, memoirs, speeches, and other written documents. How do we act responsibly, both individually and collectively, as we face complex racial, ethnic, gender, and economic inequities that resist simple solutions? This course, like all freshman seminars, is about analytical thinking and the communication of ideas; in our particular case we'll do our thinking, talking, and writing about art works and other texts that have struggled to express the challenge of justice in our world.

Required Texts (available in the bookstore):

- 1) Stuart Greene and April Lidinsky, *From Inquiry to Academic Writing* (2nd ed.)(G/L in the course schedule)
- 2) Andrea A. Lunsford, *EasyWriter: A Pocket Reference* (4th ed.)
- 3) Anthony J. Cortese, *Provocateur* (3rd ed.)
- 4) Course Reader

Grading percentages:

Assignment 1: Using Critical Analysis, revised	15%
Assignment 2: Synthesis of Material in a Timed Context	10%
Assignment 3: Gathering & Analyzing Different Perspectives, revised	15%
Assignment 4: Research Paper, revised	25%
Short Writing Exercises	25%
Oral Components (class participation and research presentation)	10%

Note: If you fail to complete any of the major components you will be in jeopardy of failing the course.

WRITING REQUIREMENTS: This course, like all Core 1 sections, requires five substantial written works: three papers, an in-class essay, and a self-assessment (all of these, along with your paper on *Henrietta Lacks*, will be submitted electronically for your Writing Portfolio). All typed papers for this class (and for most of your college courses) should be in Times New Roman, 12-point font, with 1-inch margins.

Assignment 1: Using Critical Analysis (750-1000 words, or about 3-4 typed pages) - This paper will give you a chance to practice your analytical skills as you interpret one advertisement. I'll provide you with several from which to choose. The key skills on which you should focus are close analysis of the components and overall function and effect of the ad, organization of ideas around a central point, and use of supporting evidence. Your paper will go through a peer-response process, after which you'll revise it for the final grade.

Assignment 2: Synthesis of Material in a Timed Context - This assignment will develop your skill at writing a 50-minute in-class essay. You'll be asked to synthesize ideas from two or more of our readings related to the Martin Luther King, Jr., Memorial in Washington as you analyze that sculpture. This essay, unlike the other major writing assignments, will not be revised before you submit it for your Writing Portfolio.

Assignment 3: Gathering and Analyzing Different Perspectives (1000-1500 words, or about 4-6 typed pages) - In this paper, centered on a single main argument or thesis, you'll study a controversial work by either Betye Saar or Michael Ray Charles from multiple perspectives. The key skills you'll be concentrating on in this paper are analysis, organization of ideas, construction of a well-supported thesis, and incorporation and assessment of several differing perspectives on a single work or idea. In addition, you'll be practicing paraphrasing and quoting in an appropriate manner, using the MLA format for

documentation (see *EasyWriter* 206-52). Your paper will go through a peer-response process, after which you'll revise it for the final grade.

Assignment 4: Research Paper (1500-2000 words, or about 6-8 typed pages) - You'll choose your own topic for this paper. Consult the list at the end of the syllabus for some ideas, although you may also propose another topic related to social justice and the arts for my approval. Since your oral presentations at the end of the semester will be based on this paper, I'd rather there not be any duplication of topics – so if you have a strong desire to work on a particular artist or issue be sure to let me know by email or in person as soon as you've decided. This paper will continue to develop your skills in research, use of sources, analysis, organization, and construction of a well-supported argument, all of which will be important for your later work at Millsaps and beyond. Like most of your other major papers in this course, it will go through a peer-response process.

Assignment 5: Critical Reflection on Personal Learning – This self-assessment essay will not be graded, but you'll want to do your best work since it will be included in your Writing Proficiency Portfolio as an important culminating paper in which you look back over your learning experiences during your first college semester.

Major due dates:	W, Sept. 4	Peer response to <i>Henrietta Lacks</i> paper
	T, Sept. 10	Final <i>Henrietta Lacks</i> paper
	Th, Sept. 12	Draft of Assignment 1 (Critical Analysis Paper)
	T, Sept. 17	Peer response to Assignment 1
	T, Sept. 24	Final revision of Assignment 1
	W, Oct. 16	Assignment 2 (Synthesis of Material in a Timed Context)
	F, Oct. 18	Draft of Assignment 3 (Different Perspectives Paper)
	W, Oct. 23	Peer response to Assignment 3
	T, Oct. 29	Final revision of Assignment 3
	Sun., Oct. 27	Topic for Assignment 4 (Research Paper)
	Sun., Nov. 3	Preliminary bibliography for Assignment 4 (Research Paper)
	W, Nov. 6	Interview essay
	Th, Nov. 14	Preliminary thesis statement and outline for Assignment 4
	F, Nov. 22	Draft of Assignment 4
	M, Nov. 25	Peer response to Assignment 4
	F, Dec. 6	Final revision of Assignment 4
	F, Dec. 13	Assignment 5 (Critical Reflection on Personal Learning)

Writing Skills: We'll be working on four major skills throughout the semester: analysis (which includes the construction of a thesis), organization, documentation, and revision. All of your formal writing must demonstrate your ability to analyze an image, idea, or argument and to organize your thoughts effectively. You'll also practice the important skill of finding, using, and documenting sources as you join the larger community of scholars. Your essays will be revised based on feedback from me and/or your peers, which will enable you to become increasingly confident expressing your ideas clearly, logically, and persuasively

Evaluation: In evaluating each paper I'll focus on how you present your overall idea, how you organize the paper, how you use evidence and documentation to support your ideas, how thoroughly you interpret and analyze, how you refine your style and voice, and how carefully you handle punctuation, spelling and proofreading. Throughout, the complexity of your thinking is of prime importance and is one of the ways in which A papers are distinguished. Complex thinking is often termed "critical thinking". This term does not refer to the act of being critical. Instead, critical thinking is thinking which incorporates multiple points of view, tolerates ambiguity, identifies connections, and addresses problems which may have no neat and simple answers. Critical thinkers subject their own assumptions to rational inquiry and are able to be self-assessors.

Often students expect that there should be a correlation between high grades and good intentions or length of time spent on an assignment, but your professors at Millsaps will typically be looking at other criteria when they are evaluating your papers. Since this is your first semester at Millsaps, it may be helpful for you to see an explanation of what letter grades mean:

A means you have produced a paper exemplary in almost every way. You have presented your thesis coherently, you have organized your thoughts effectively, and you have supported your interpretations convincingly. An A paper is also one that is excellent in style and voice or tone. In an A paper, attention to form (spelling, punctuation, grammar, documentation) is as rigorous as it is to the content. Your work on that paper is superior.

B means you have gone beyond the minimum requirements of the assignment and have successfully balanced description with analysis. You express yourself more clearly, meaningfully, and imaginatively than in a C paper. Your work on that paper is good.

C means you have successfully completed the minimum requirements of an assignment. Your paper has no major problems of any kind, but there is still much for you to do to better your grade. Your work on that paper is average.

D means your work is seriously deficient in some way and is thus evaluated as below average.

F means your work has failed to meet the minimum requirements of the assignment.

Revision: Good writing that incorporates critical thinking is almost invariably the result of a process of re-writing. The formal papers in this class will go through at least one stage of revision. It's important to realize that revision means much more than correcting errors in spelling, punctuation, grammar, vocabulary and documentation. Your revised paper should reflect enhanced clarity and deeper insight, which typically involves significant changes in approach, point of view, and style. You will always be asked to keep, and turn in, all drafts of the formal papers you write for this course. Sometimes students are confused by what faculty mean by the word "draft". Any draft that you submit in order to fulfill an assignment must be a complete paper, carefully written and proofread, with an introduction and conclusion. A weak paper will almost certainly result in a weak final essay, since it's difficult for your readers to comment helpfully on a rough, incomplete draft. Drafts which are fragmentary, sloppy, and hastily written are not acceptable.

Paper Format and General Guidelines: College papers should be typed on a word-processing system (if you don't have a computer or word-processor of your own, you should use the campus computer labs). They should usually be double-spaced, in Times New Roman with a font size of 12, with one-inch margins and numbered pages (beginning with the first page of the text as page one). Each paper should have a separate title page, unnumbered, that includes the title of the paper, your name, the name and section of the class, the date of submission, and your honor pledge: "I hereby certify that I have neither given nor received unauthorized aid on this assignment [Signature]." The abbreviation "Pledged" followed by your signature has the same meaning and is acceptable on written assignments for this course.

Any specific ideas or phrases that you take from a published source should be documented with parenthetical notes and a Works Cited page. Citations and bibliographies should be in the MLA (Modern Language Association) format. Consult *EasyWriter*, pp. 206-52.

Since you'll be compiling a Writing Proficiency Portfolio at the end of the semester, remember to keep each of the major papers in your computer file as well as in a clean paper copy. I also suggest sending copies of your papers to yourself as email attachments - a useful back-up system in case of problems with your personal computer. Also, as noted above, keep all of the copies of your drafts, including those with your peers' and teacher's comments.

Late Assignments: Late journals, drafts, peer responses, and final papers will be graded down by a third of a letter grade if they are not turned in at the assigned time, and then an additional third of a letter grade for each 48 hours, including weekends (up to 2 letter grades maximum), unless you've gotten *prior* permission from me by email, phone, or in person. A serious, legitimate, justifiable reason is needed for me to consider granting a student extra time, so plan ahead and budget your time wisely. If you're late with a paper, send it to me as an email attachment (.doc or .docx) as *soon* as it's complete so I won't continue to mark it down, but don't assume that I've received it unless I respond with an email acknowledgment. Also check with me to see whether you need to follow up within 24 hours with a hard copy.

Similarly, it is unlikely that a make-up will be given for the in-class essay, except in the circumstances noted above.

The Public Nature of Your Writing: You should be aware that your papers could be read by a variety of people, including me as the instructor, your peers, and faculty who might evaluate your Writing Portfolio. Spend time on your writing - thinking, writing, revising, and proofreading time - and take pride in your work.

Shorter Writing Exercises: During the semester you'll be turning in various kinds of shorter writing exercises to practice your reading and analytical skills. Sometimes you'll be given specific instructions, but often the syllabus will simply indicate that a "reading response" is due. In those cases I'll expect a substantial response (1-2 typed pages) that often (depending on the nature of the reading) would begin with an indication of the author's main argument and then would focus on one or two specific points raised by the author. These reading responses are intended to be both analytical (as you highlight specific aspects of the author's argument or intention) and personal (as you give your own thoughtful reaction). Include parenthetical references to page numbers, as well as a Works Cited entry at the end in correct MLA format (to save paper, there's no need to put the Works Cited on a separate page, as you would do in a formal paper).

Remember that typos and grammatical problems make it hard for the reader to make sense of your meaning (like static on a TV screen or stumbling blocks on a path) and will thus affect your grade, so carefully proofread everything that you write.

Lewis Art Gallery Requirement: You'll also be required to go to one of the two artist talks related to exhibits in the Lewis Art Gallery this fall: Andrew Burkitt, 10/10, 6:00, AC 215 (his show runs 9/30-10/30); and Lindsey Landfried, 11/21, 6:00, AC 215 (her show runs 11/4-12/11). After you look carefully at the exhibit, read the artist's statement on the wall, and hear the artist's talk, your assignment is to write a 1½-2 page response, focused on a close analysis of two of the works in the gallery. Your response will be due the week after the artist talk. You can get extra credit by doing more than one!

Writing Center Requirement: Students are *required to have at least two contacts* this semester with the Writing Center on the first floor of John Stone Hall by attending two personal tutoring sessions, or by attending one workshop on documentation and one personal tutoring session. The Writing Center sends a note to professors to let them know when a student has visited. In addition to the Writing Director, the Center includes a group of very cool and motivated writing tutors who can help you at any or all stages of the writing process. I urge you to get in the habit of frequenting the Writing Center! To take full advantage of this help, you should visit early in the process of writing a paper and return several times as the paper is nearing completion. Going at the last minute will not give you the sort of help that will improve your papers. The hours of the Writing Center are posted at John Stone Hall, on the Millsaps web page, and on posters around campus. At least one of your visits to the Writing Center must be completed by midterm, as noted on the course schedule below, and the second must be completed by Dec. 2. One point will be deducted from your final grade if you don't complete this requirement.

Library Requirement: Every student must have *at least two required contacts* with the library staff by participating in a scavenger hunt at the beginning of the semester and by attending our class's research session with a librarian on November 1. The professional librarians are also eager to help you individually, especially if you set up an appointment early in the research process. What you'll probably find most helpful for this course is 1) learning to search for scholarly articles with the various databases available on the library web-site and 2) learning to search for and identify the most useful Internet sites as valuable sources for information, distinguishing them from the array of questionable web pages that should be avoided in college-level research. If you're absent for the research session, then you must complete the requirement by attending another session with the librarian. Failure to do so will result in one point being deducted from your final grade.

YOUR OBLIGATIONS TO THE COURSE:

Preparation and Participation: Core 1 is designed as a seminar - a forum for sharing ideas, exploring new subjects, and helping each other to understand multiple viewpoints. A seminar format encourages active learning, so that each member of the class assumes responsibility for his or her own education. Your teachers at Millsaps will expect you to move beyond being merely a passive recipient of information; instead we want you to engage the material actively: questioning, debating, empathizing, and counter-proposing. You'll be given ample opportunity in classroom discussion, written exercises, oral reports, and so forth, to examine the imagery and texts for yourself and to comment upon their meaning, value, and/or significance. While there'll certainly be room for spontaneous reactions in informal discussions and writings, I want to see the intellectual journey you'll take in formulating your own well-reasoned viewpoints based on close looking and reading.

It is the responsibility of each member of the seminar to prepare ahead of time by reading the appropriate material and thinking and writing about it so as to be able to participate fully in each day's discussion. It is also your responsibility to respect the views of others, even when they offer sharply contradictory opinions. Lively debate and cogent argument are stimulating, unlike verbal sniping and put-downs, which are stifling and thus interfere with learning. The purpose of a discussion isn't to score points, to say what we know (or think we know) and then keep quiet, or to pass the time with witty remarks. Instead, the purpose of a discussion is to explore uncertain areas in the hope of finding new understanding. One product of fruitful discussion is new questions. A good discussion is one of the most enlightening, energizing, and enjoyable experiences of learning. We can have good discussions if we work at them. They do not happen by chance.

Here are two important standards of good discussion (with my thanks to a previous Heritage colleague):

1) We're all willing and prepared to discuss. "Willing" implies that we acknowledge we can learn from others, that we actively listen to others and get caught up with them in thinking about our collective topic or problem, and that we pursue collective as well as individual satisfaction. "Prepared" implies that we come to class having read, thought, and written about the matters at hand and that we have something (questions, insights, or observations about the material) to contribute.

2) We're aware of how each of us is helping or hindering the discussion. There are numerous roles which individuals can play in discussion, some beneficial and some detrimental. Among the beneficial roles are: initiating the discussion, asking for and giving information and reactions, sponsoring and encouraging others to speak, comparing or synthesizing the

comments of others, and relieving group tension if the discussion becomes frustrating. Among the detrimental roles are: sidetracking the group to strictly personal concerns, interrupting others, monopolizing the discussion, putting others down, failing to listen, and failing to speak.

Attendance: Since so much of this course is collaborative, depending on the exchange of diverse insights and comparison of differing points of view, your participation is necessary for your classmates' learning as well as your own. Because your participation is so important, you are expected to attend every class.

A high participation grade can be earned in the following ways: be on time; be focused in class; join in discussion; listen carefully and respectfully to others' comments; always have assigned readings with you; show evidence of having read the texts carefully, making comments and asking questions; take in-class writing seriously, using them as a way to develop your own understanding of the art or readings.

A lower participation grade would be due to some or all of the following in class: sleeping, texting, using your cell phone or pda for any reason, regular tardiness, not doing all of the reading, not bringing the readings to class when relevant, not joining in class discussion in a meaningful way, not listening carefully, whispering with friends, and being inattentive.

Absences for whatever reason after the first three will adversely affect your final grade. I will count off one point from your final grade for each absence after the first three. If you are absent for an extended excused illness or family emergency or school sports, you may be able to make up some of the excess absences by doing additional writing assignments. It will be your responsibility to consult with me about this if the need arises. These make-up writing assignments cannot offset more than 3 excess absences.

Students arriving late to class can be disruptive, interrupting the flow of the discussion. I understand that occasionally unexpected things can happen to make you late, but being habitually tardy is a sign of immaturity and disrespect for the educational process. Thus late arrivals for whatever reason after the first three will also adversely affect your final grade (each will count as half an absence).

Email: Almost all faculty at Millsaps use email frequently as a way to send important guidelines, tips, instructions, etc., to students in their classes. You'll be held responsible for the information in those emails, which often relates directly to requirements for the class, so you need to get in the habit of checking your Inbox at least once a day for faculty messages.

Electronic Devices: While electronic devices can be wonderful conveniences as well as handy learning tools, I've decided not to allow them in this intensive, discussion-oriented course. I want us to be looking at each other, not at computer screens or other devices. If you have particular needs do let me know and we can figure out how to accommodate them.

Learning Disabilities: If you have any needs or require accommodations related to a disability or learning difference, email Patrick Cooper (coopeap@millsaps.edu) or call him at x1228 to register for disability services. Accommodations will not be granted until a meeting has taken place with Patrick and letters have been received by your instructor.

Academic Honor and Plagiarism: Carefully read these sections in the Core 1 Handbook, and I also encourage you to read *EasyWriter*, pp. 200-202, and *Writing Analytically*, pp. 296-299, on plagiarism, as well as *EasyWriter*, pp. 192-197, on the process of taking notes in order to properly paraphrase, quote, and document your sources. As a brief reminder, three of the most common forms of plagiarism are defined by Diana Hacker in *A Writer's Reference* (Boston: Bedford/St. Martin's, 2007) as "(1) failing to cite quotations and borrowed ideas, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases in your own words" (359).

- **When should you document a source?** In addition to citing the source of a direct quote, you should give a citation when you refer to an idea, opinion, hypothesis, or conclusion from one of your sources, or when you summarize or paraphrase a section of your source, or when you rely on one of your sources for a fact that would not be considered common knowledge for the audience of your paper. The point of all this is to help the reader (and yourself as writer) to distinguish between your own ideas and those with whom you are entering into scholarly conversation.
- **What is meant by paraphrasing a source too closely?** This is probably the kind of problem that I most often see in student papers. It has often been considered "unintentional", but is nonetheless clearly recognizable as a violation. With the Honor Code now in place at Millsaps, and with a concerted effort being made by faculty and students alike to clarify the boundaries of academic dishonesty, you will no longer be able to plead lack of understanding but will be turned in to the Honor Council for a clear case of plagiarism.

Original Work. A natural extension from the above reminders about plagiarism and the honor code is my policy, widely held at Millsaps and the academic community at large, that all of your assignments should be new work done exclusively for this course this semester. Any exceptions must be thoroughly discussed with me at the beginning of your work on the assignment and must be approved by me as well as by any other professor for whom comparable work is concurrently being done.

ACADEMIC HONOR CODE of MILLSAPS COLLEGE

Millsaps College is an academic community dedicated to the pursuit of scholarly inquiry and intellectual growth. The foundation of this community is a spirit of personal honesty and mutual trust. Through their Honor Code, the students of Millsaps College affirm their adherence to these basic ethical principles.

An Honor Code is not simply a set of rules and procedures governing students' academic conduct. It is an opportunity to put personal responsibility and integrity into action. When students agree to abide by an Honor Code, they liberate themselves to pursue their academic goals in an atmosphere of mutual confidence and respect.

The success of the Code depends on the support of each member of the community. Students and faculty alike commit themselves in their work to the principles of academic honesty. When they become aware of infractions, both students and faculty are obligated to report them to the Honor Council, which is responsible for enforcement.

The pledge signed by all students upon entering the College is as follows: **As a Millsaps College student, I hereby affirm that I understand the Honor Code and am aware of its implications and of my responsibility to the Code. In the interests of expanding the atmosphere of respect and trust in the College, I promise to uphold the Honor Code and I will not tolerate dishonest behavior in myself or in others.**

Each examination, quiz, or other assignment that is to be graded will carry the written pledge: **"I hereby certify that I have neither given nor received unauthorized aid on this assignment. (Signature)"** The abbreviation "Pledged" followed by the student's signature has the same meaning and may be acceptable on assignments other than final examinations.

It is the responsibility of students and faculty to report offenses to the Honor Code Council in the form of a written report. This account must be signed, the accusation explained in as much detail as possible, and submitted to the Dean of the College.

The Honor Council, 2013-2014: The student members are Daniella Rossano (Chair), Sarah Peterman (Vice-Chair), Rebecca Foreman, Merrit Corrigan, Konstantin Baizat, and the faculty members are Drs. Brent Hendrixson (Faculty Chair), Ted Ammon, and Bill Brister. Four graduate student positions, one sophomore position, and two non-voting freshman positions will be filled at the beginning of the fall.

COURSE SCHEDULE (subject to change)

(readings are listed on the day they'll be discussed, and assignments on the day they are due)

If you're having problems of any sort that are affecting your work in this course or as a student at Millsaps, please feel free to come talk to me about it, or write me an email message. I would be happy to talk with you about any questions or concerns you might have.

Week 1

M, 8/26 Introduction to the course

W, 8/28

DUE: Identity episode: first-person account of a moment or episode during which you realized something about your identity (however you want to define "identity") (1½-2 pp. typed)

READ: TBA

Th, 8/29 Writing at Millsaps

READ: 1) Syllabus

2) *Writing at Millsaps College* (on Course Connect for our class: go to courses.millsaps.edu, log in at

the upper right, and click on our course; the enrollment key is 'smith'. Print out a hard copy of the article since you'll need to be able to refer to it at various times throughout the semester)

- 3) G/L 1-10, 12-14, 29-32
 4) *EasyWriter* 146-55
 DUE: Homework on syllabus
- F, 8/30 Discussion of *The Immortal Life of Henrietta Lacks*, peer response
 BRING: The book and 3 copies of your essay
 READ: G/L 273-74, 279-84
 NOTE: The plagiarism tutorial on Course Connect must be completed by next Friday.
- Week 2 Social Justice and Advertising: Gender Issues**
 M, 9/2 No class, Labor Day
- W, 9/4 Advertising techniques; Discussion of Critical Analysis Paper
 READ: 1) Distributed articles
 2) *Provocateur*, “Benetton Controversy,” 9-12
 DUE: Peer response to *Henrietta Lacks* essay
- F, 9/6
 READ: Jacobsen and Mazur, “Sexism and Sexuality in Advertising,” *Reader* 1-15
 DUE: Reading response: include three key points (cite relevant pages), your response, and your analysis of the related ad you found (about 2 typed pages)
 BRING: An ad from the last few years that confirms or refutes Jacobsen and Mazur (send me link the night before if you find the ad on-line)
 ALSO DUE: The plagiarism tutorial on Course Connect must be completed by today.
- Week 3 Gender and Advertising**
 M, 9/9
 READ: 1) *Provocateur* 57-63, 68-89
 2) Alissa Quart, “The Age of Hipster Sexism,” *Reader* 16-18
 DUE: Reading response: discuss three key points in *Provocateur* (cite page numbers), and your personal response to Quart
- T, 9/10
 DUE: (on my office door by 5:00 pm): Final revised *Henrietta Lacks* essay, carefully proofread, and copies of draft with peer and instructor comments.
 ALSO DUE: (by 5:00): *Henrietta Lacks* paper uploaded into Writing Portfolio (see instructions in *Writing at Millsaps College*)
- W, 9/11 Analysis of ads
 READ: G/L 236-46
- Th, 9/12 Writing workshop and Discussion of Interview Project
 READ: G/L 307 (bottom)-311
 DUE: 3 copies of your complete Critical Analysis Paper, carefully proofread
- F, 9/13 LGBT Advertising
 READ: 1) *Provocateur* 47-54
 2) “Gay-Themed Advertising: Out of the Closet, Into the Mainstream,” *Reader* 19-21
 3) Adam Smith, “A New Ad Adage: Same Sex Sells,” *Reader* 22-23
 DUE: 1) Reading response to some of the ideas in these three texts (as always, cite page numbers)
 2) Heterosexual Privileges list
- Week 4 Gender and Race in Art and Advertising**
 M, 9/16 Felix Gonzalez-Torres
 READ: “Felix Gonzalez-Torres,” excerpt from Weintraub, *Art on the Edge and Over*, *Reader* 24-31

DUE: Reading response (Also choose a lead in the article to pursue with some Google research, and include in your reading response a brief paragraph summary of your findings. Be ready to talk about your findings in class.)

T, 9/17

DUE: Peer responses on my office door, by noon

W, 9/18

READ:

Race in Advertising

1) *Provocateur* 91-114

2) Elliott and Vega, "Trying to Be Hip and Edgy, Ads Become Offensive," *Reader* 32-34

Th, 9/19

READ:

Writing workshop: discussion of internet sources (what's acceptable in college research), and introduction to Different Perspectives paper

G/L, skim 120-25, read 125-26, skim 128-35, read 136-38

F, 9/20

READ:

Race in Advertising

TBA

Week 5

Race in Art and Advertising

M, 9/23

READ:

Aunt Jemima

1) Excerpt from Harris, *Colored Pictures: Race and Visual Representation*, *Reader* 35-41

2) Margaret Walker Alexander, "For My People," *Reader* 42-43

DUE:

Google images or go to www.artstor.org and find the use of Aunt Jemima in a painting by an artist other than Betye Saar – send artist, title and link to me by 10:00 pm Sunday night, and be prepared to talk in class about the artist's choices and your response

T, 9/24

DUE:

(on my office door by 5:00 pm): Final copy of Critical Analysis Paper, carefully proofread, and copies of your draft with instructor and peer comments

W, 9/25

READ:

Betye Saar

TBA

F, 9/27

READ:

Writing workshop: plagiarism and documentation; Discussion of interview questions

1) G/L 139-70, 180-86 (and skim 317-22)

2) *EasyWriter* 197-202 (and leaf through 206-52)

FORUM:

AC 215, 12:30-1:30m "Nguvu ya Sauti: Voice in Tanzanian Education" – Erin Jordan (2011 graduate; double major art history & anthropology) will reflect on education in Tanzania based on experiences volunteering in a local Tanzanian secondary school for a year and overseeing a crowd-funded 'photovoice' project that empowered the students to produce text and images for their own newspaper.

Week 6

M, 9/30

READ:

Michael Ray Charles: two ways of reporting information from an interview

1) Michael Ray Charles, "On Racial Stereotypes," *Reader* 44-48

2) Steven Heller, "Michael Ray Charles: When Racist Art Was Commercial Art," *Reader* 49-51

HEADS UP:

We may have a short reading quiz today.

Also notice the Writing Center requirement to be completed by Friday, 10/11.

W, 10/2

READ:

Rebecca S. Cohen, "Painting Race: Getting Inside Michael Ray Charles' Provocative Images," *Reader* 52-58

F, 10/4

READ:

Excerpt from Harris, *Colored Pictures*, "Inversion," *Reader* 59-71

DUE (by 5:00): Critical Analysis Paper uploaded into Writing Portfolio

Week 7 Civil Rights Monuments

M, 10/7 Memorializing Martin Luther King, Jr.

READ: Alderman, "Naming Streets after Martin Luther King, Jr.: No Easy Road," *Reader* 72-95

W, 10/9 Memorializing Martin Luther King, Jr.

READ: 1) Gordy, "The MLK Memorial's Complicated History," *Reader* 96-99

2) Rothstein, "A Mirror of Greatness, Blurred," *Reader* 100-103

Th, 10/10 Artist talk by Andrew Burkitt, AC 215 (9/30-10/30 show in the Lewis Art Gallery)

F, 10/11 Memorializing Martin Luther King, Jr.

READ: 1) Kennicott, "MLK Memorial review: Stuck between the Conceptual and the Literal," *Reader* 104-06

2) Dellinger, "Righting Two Martin Luther King Memorial Wrongs," *Reader* 107-09

WRITING CENTER: You must have completed one session with a WC tutor before this date.

Week 8

M, 10/14 Fall Break

W, 10/16 In-class essay: Memorializing Martin Luther King, Jr.

Th, 10/15 Response to Andrew Burkitt's artist talk (sent to me as email attachment by 10 pm)

F, 10/18 Maya Lin: Civil Rights Memorial, Montgomery, and The Women's Table, Yale University

DUE (by 3:00 pm): first complete draft of Different Perspectives Paper

Week 9

M, 10/21 Medgar Evers

READ: 1) Excerpts from Evers-Williams & Marable, eds., *Autobiography of Medgar Evers*, *Reader* 110-24

2) TBA

DUE: Reading response: what most surprised, shocked, and/or engaged you about these excerpts, and why? (1-2 typed pages)

W, 10/23 Race and the American Flag

DUE: Peer response

F, 10/25

READ: 1) Ayres, "Art or Trash? Arizona Exhibit on American Flag Unleashes a Controversy," *Reader* 125-26

2) D'Amato, "Art, the American Flag and Our Culture of Freedom," *Reader* 127-28

DUE: Reading response

Sun., 10/27

DUE: (by 8:00 pm, by email): Topic for research paper, with a back-up in case that one has already been taken (watch for a return email from me, indicating whether your topic has been approved)

Week 10 - Social Justice and Millsaps

M, 10/28 Millsaps in the '60s

READ: "Millsaps and the Civil Rights Movement: Institutional and Individual Responses," *Reader* 148-70

T, 10/29

DUE: (on my office door by noon): Final version of Different Perspectives Paper, carefully proofread, and drafts with instructor and peer comments

W, 10/30 Millsaps in the '60s

F, 11/1 Library session
READ: 1) G/L 73-81, 85 (bottom)-90
2) *EasyWriter* 176-91

Sun., 11/3
DUE: Preliminary bibliography (at least 5 solid sources, 3 of them annotated: consider such issues as the author's purpose and argument, the main topics covered, the value of the source for your own research, and how it affected your own developing argument and approach)

Week 11 Social Justice and Millsaps

M, 11/4 Millsaps in the '90s
READ: Kiese Laymon, "How to Slowly Kill Yourself and Others in America," *Reader* 171-79

W, 11/6 Millsaps now
READ: 1) Wilson, "Diversity: is it black and (mostly) white," *Reader* 180
2) Lucas, "Proposition for the Greeks," *Reader* 181-82

Th, 11/7
DUE: (by 3 pm on my office door): Interview essay (3-4 typed pages)

F, 11/8 Millsaps now
READ: 1) Wilson, "LGBTQ student expresses concern for lack of forum," *Reader* 183
2) Sacks, "A Limit to Brotherly Love" (and comments), *Reader* 184-92
3) Marion, "Lambda Chi Alpha: A Response," *Reader* 193
DUE: Reading response
DUE: (by 5:00): Different Perspectives Paper uploaded into Writing Portfolio

Week 12 Social Class

M, 11/11
READ: 1) Mantsios, "Class in America – 2006," *Reader* 129-36
2) Steele, "On Being Black and Middle-Class," *Reader* 137-42

W, 11/13
READ: 1) bell hooks, "White Poverty," *Reader* 143-47
2) TBA
DUE: Reading response to article or chapter for your research paper (at least 10 pages of reading)

Th, 11/14 Writing workshop: thesis statements
DUE: Preliminary thesis statement and outline of research paper
READ: G/L 99-110, 113-14

F, 11/15 Writing workshop: introductions and conclusions
READ: G/L 247-72
DUE: Reading response to article or chapter for your research paper (at least 10 pages of reading)

Week 13 Whiteness

M, 11/18
READ: Excerpts from Richard Dyer, *White* (1997), *Reader* 194-210
DUE: Reading response

W, 11/20
READ: TBA
NOTE: You must complete your second Writing Center requirement by Monday, 12/2 (see p. 4 above)

Th, 11/21 Artist talk by Lindsey Landfried, 6:00 pm, AC 215 (11/4-12/11 show in the Lewis Art Gallery)

This is your last chance to fulfill the requirement to attend an artist talk.

F, 11/22 Writing workshop: peer response
DUE: Four copies of Research Paper, stapled and carefully proofread

Week 14

M, 11/25 Writing workshop: thesis and grammar
DUE: Peer responses

T, 11/26 Response to artist talk by Lindsey Landfried

W, 11/27 Thanksgiving holiday

Week 15 Presentations

M, 12/2

WRITING CENTER: You must have completed your second session with a WC tutor before this date.

W, 12/4

Th, 12/5

F, 12/6

DUE: Final copy of Research Paper, carefully proofread, and copies of version with instructor and peer comments

Week 16

M, 12/9 Looking ahead

READ: 1) "Top 10 Youth Activism Victories in 2007," *Reader* 211-15
2) Laney Award essays from 2012-13: Victoria Wheeler, "The Outlier You Want to Keep," and Suzanne Glemot, "Untitled": print out from the Millsaps web site at http://millsaps.edu/academics/core_curriculum_2012-2013_laney_finalists.php

DUE: Reading response to one or both of the Laney Award essays

F, 12/13

DUE: Research Paper and Self-Assessment Paper uploaded into Writing Portfolio

SOME RESEARCH PAPER TOPICS:

ART

Betye Saar's late work

Other contemporary African-American artists:

Adrian Piper

Carrie Mae Weems

Allison Saar

Lorna Simpson

Kara Walker

David Hammons

Robert Colescott

Barbara Kruger – artist who borrow advertising techniques in her work

Controversial art exhibits (see *Challenging Racism in the Arts* in my office)

David Wojnarowicz – explicit gay themes (strong contrast with Gonzalez-Torres)

George Segal – *Gay Liberation* (1980), controversial sculpture near Stonewall Inn, NY

MEMORIALS

MLK Memorial in Atlanta

Rachel Whiteread – designed the controversial Judenplatz Holocaust Memorial in Vienna

Post-WWII German “anti”-monuments

ADVERTISING

Dove advertising campaign and perception of women's bodies

Green Advertising

CIVIL RIGHTS ERA

Woolworth sit-in, Jackson

1964 Freedom Summer and Mississippi

Medgar Evers

Myrlie Evers

Margaret Walker Alexander

Eudora Welty and civil rights

Relationship between Millsaps and Tougaloo College

History of Integration at Millsaps

OTHER

Kiese Laymon, bid incident, & P&W essays

Supreme Court decision on affirmative action (Summer 2013)

Responses to George Zimmerman/Trayvon Martin case (2013)

Steubenville rape case (2013)