ATCM 3301 | Writing for ATEC | Summer 2021

Course Information
Class No. ATCM3301.0W1
Meets asynchronously. There is no in person component to this course.
Credit Hours: 3
Course Website: http://slanders.pbworks.com
Course Playlist:
>   Writing for ATEC – Summer 2021 (spotify)
>   Writing for ATEC -- Summer 2021 (youtube)

Contact Information
Instructor: Sean Landers
Office Hours:
>   By appointment.
>   Please email to ensure availability.

Email: sean.landers@utdallas.edu
Responding to emails and Teams messages in real time:
>   T & TH, 7:00 PM CST – 8:15PM CST

Course Description
This writing intensive course focuses on the genres of writing associated with arts, technology, and emerging
>   communication.

ATCM 3301 offers students a process for learning how to write about media (animation, design, games, and so
>   forth) for a variety of audiences.

Writing assignments and presentations prepare students for the types of writing that are common in the media and
>   cultural industries including formal analysis, interpretation, the personal or artist's statement, and project
>   proposals.

Student Learning Objectives/Outcomes

At the completion of the course, students will be able to…
- Demonstrate improved writing skills
- Demonstrate ability to write in various modes:
    - Reflective
    - Descriptive
    - Argumentative
    - Generative
- Evaluate the student's own creative work as well as that of others
- Communicate to specialist **and** non-specialist audiences
- Engage in constructive feedback and iteration
- Write, critique and work creatively in a collaborative setting

Required Textbooks and Materials
- Various articles and chapters available through online resources; links or PDFs will be posted to eLearning.

Course Structure

This course has no in person component. Instruction will be conducted online, asynchronously.

A significant portion of this course will involve peer review. In this process, you will be responsible for both giving meaningful and substantial feedback to your peers as well as graciously receiving and incorporating feedback from your peers.

Many activities will be coordinated through the **course website**. While all formal assignments (paper 1-4, presentation, final portfolio submission) are to be submitted on eLearning, other activities (participation, peer review) will be coordinated through the course website or MS Teams.

Guides to Success in this Course
- Stay familiar with the course syllabus.
- Thoroughly read instructor emails (sent every Sunday evening) for notes on that week's agenda.
- Read and consider instructor & peer feedback on your assignments. Instructor feedback is provided in eLearning's feedback center.
- Use the MS Teams channels for questions or, if of a personal variety, email me.
- Take advantage of office hours!   Email me, schedule a time to talk about your work!   I'm here to help.
- Complete requested work each week to the best of your ability.

Assignments
- **Participation (20%):** Participation in an Asynchronous Course looks different than an in-person course, presenting its own challenges – and opportunities.

  Participation includes completing *think pieces*, *weekly freewrites*, reading quizzes, participation in asynchronous activities and peer review, portfolio review, and participating in Q&A.

  Think pieces are short written responses [150-200 words) posted to your course participant page on the course workspace by the posted due date. The responses will address a question or problem posed for that day's assigned readings/topic.   They are graded on the basis of commitment to the assignment and completion.   They are lower-stakes evaluations than the five formal assignments that structure the course.

  No one will be penalized as a result of their inability to participate in any synchronous activity of this course.

- **Paper 1 – Diagnostic (5%):** A short artist/work statement providing a general introduction to your creative work focusing on enhancing the way a viewer understands your work by providing some context. This statement will be revised for the student's final portfolio submission. [300 words]

- **Paper 2 – Media Analysis (20%):** A formal/technical analysis and interpretation of a media object from a list of suggested work. This assignment will be written in multiple drafts. [1,200 – 1,500 words]

- **Paper 3 – Analytical Reflection (15%):** A formal/technical analysis and interpretation of one piece of the student's own artwork. [1,200-1,500 words]

- **Paper 4 – Proposal (20%):** A conceptual essay that proposes a future project for a specific audience (grant, competition, etc.). The proposal will discuss the background and overview of the piece, provide a description of the process and work itself, and argue for its significance. This assignment will be written in multiple drafts. [900-1,200 words]

- **Presentation (10%):** A short/lighting talk presentation (5 minute) of your proposed project (Paper 4) for a non-specialist audience followed by an asynchronous Q&A session.

- **Final Portfolio Submission (10%):** Revise and submit the Diagnostic statement and one other paper assignment to the eLearning portfolio system.

COURSE SCHEDULE

WEEK 1	
5/24 – 5/28 **Introduction**	**WATCH | Video Lecture**
	1.1 Syllabus Overview 1.2 Course Workspace Set-Up
	ASSIGNMENTS | before end of Friday 5/28
	Set up course participant page (lecture 1.2) "Getting to Know You"

UNIT I: THE "ARTIST" STATEMENT	
WEEK 2	
5/31 – 6/4 **The Artist Statement**	**READ**
	Paper 1: Assignment Prompt Hotchkiss, "How to Write an Artist Statement"
	WATCH | Video Lecture
	2.1 Paper 1 Artist Statement Overview 2.2 The Artist Statement Part 1 2.3 The Artist Statement Part 2
	ASSIGNMENTS | before end of Friday 6/4
	Post on the eLearning Discussion board: **Think Piece #1** Choose an artist or creative practitioner's statement in your field of interest. For some industries where statements are less common, an interview will suffice. Briefly discuss who the person is and what they do (1-2 sentences) followed by an analysis of how their statement is written. Explain whether it follows the guidelines provided in the prior reading. Make sure to provide the link to the statement before your discussion. Write your 150-200 word response on your course participant page under "Think Pieces". **Comment on a classmate's think piece in the thread on the discussion board before the end of next week (6/11).**
	DUE MONDAY, 6/7 11:59PM
	Upload a draft of your Artist Statement to the course Box folder for Module 01 – Artist Statement DRAFT.
WEEK 3	
6/7 – 6/11 **Peer Review**	**WATCH | Video Lecture**
	3.1 Peer Review 3.2 How to Peer Review using the Workspace

	3.3 Paper 2: Media Analysis Overview – Preview of Unit II
	PEER REVIEW
	Use the peer review partner board to find a partner. Instructions on how to do this will be posted on eLearning, under Week 03. **By Wednesday** (before 11:59 PM CST): Have a partner to swap peer review with. You can find a partner by making or reply to a post requesting a peer review partner on the Peer Review Partner Board on eLearning. In your post or reply, post a link to your draft. **By Friday** (before 11:59 PM CST): Complete a peer review for a classmate. (*Sooner is better*!) Use the template in the Templates folder, on eLearning. Upload your peer review on Box into the Peer Review folder. Format as follows: [NETID]-[ASSIGNMENT]-[YYYY]-[MMDD]-[your NETID]-PeerReview.[extension] Follow lecture 3.2 for instructions on how to do a peer review on the work space.
	**ASSIGNMENTS	before end of Friday 6/11**
	Comment on someone's Think Piece #1
	DUE SUNDAY 6/13
	Final - Paper 1: Artist Statement (to eLearning by 11:59 pm)

UNIT II: MEDIA ANALYSIS	
WEEK 4	
6/14 – 6/18 **Form/Content**	**READ & WATCH**
	Description of Paper 2: Media Analysis, available on eLearning. Chandler, "Signs," "Codes" from *Semiotics for Beginners* "Semiotics analysis for beginners!	How to read signs in film	Roland Barthes Media Theory", The Media Insider, YouTube
	**WATCH	Video Lecture**
	4.1 Unit II: Overview 4.2 Signs and Codes, Part 1 4.3 Signs and Codes, Part 2
	ASSIGNMENTS

Freewriting prompts for lecture 4.2 and 4.3.

Choose one media object from the list of pre-selected media objects for Paper 2.

Think Piece #2
Choose one work from an artist or creative practitioner in your field of interest. Apply at least three concepts from the week's readings to discuss the work's form and content.

Write your 150-200 word response on the Course Discussion board (eLearning).

Comment on a classmate's think piece in the comments section before the end of next week.

DUE FRIDAY 6/18
Upload Descriptive Analysis of your chosen media object (by **Monday 6/21**) to class Box folder.

WEEK 5	
6/21 – 6/25 Interpretation	**READ**
	Sturken and Cartwright, "Images, Power, and Politics" Ch. 1, from *Practices of Looking* **PLUS Choose 1 (according to Paper 2 Media Selection)** Audio-visual media: Amy Villarejo, "The Language of Film" New media/digital art: Hope and Ryan, "Introduction" to *Digital Arts: An Introduction to New Media* Games: Flanagan and Nissenbaum, "Groundwork for Values in Games" and "Understanding Values at Play," from *Values at Play* Animation: Furniss, "Animation and Digital Media" from *Art in Motion* Sound: Sterne, "Sonic Imaginations" Apps: Hobbs, "Propaganda in the Age of Algorithmic Personalization" Optional "Denotations, connotation, and myth" from *Semiotics for Beginners* Duke University Writing Center, "A Short Guide to Academic Writing Style"
	WATCH | Video Lecture
	5.1 Interpretation, Part 1 5.2 Interpretation, Part 2 5.3 The Academic Essay
	PEER REVIEW
	By Wednesday (before 11:59 PM CST): Have a partner to swap peer review with. You can find a partner by making or reply to a post requesting a peer review partner on the Peer Review Partner Board on eLearning. In your post or reply, post a link to your draft. **By Friday** (before 11:59 PM CST): Complete a peer review for a classmate. (*Sooner is better*!) Use the template in the Templates folder, on eLearning. Upload your peer review on Box into the Peer Review folder. Format as follows: [NETID]-[ASSIGNMENT]-[YYYY]-[MMDD]-[your NETID]-PeerReview.[extension]

	Follow lecture 3.2 for instructions on how to do a peer review on the work space.
	ASSIGNMENTS | before end of Friday 6/25
	Think piece #2 comment Freewriting prompts from lecture 5.1. Brainstorming exercises 1 & 2: Form/Technic and Interpretation **Think Piece #3** Apply concepts and arguments from this week's readings to further discuss the meaning of the work discussed in the prior think piece. Write your 150-200 word response on the Course Discussion board (eLearning). Comment on a classmate's think piece in the comments section before the end of next week.
	DUE MONDAY 6/28
	Merge your Descriptive Analysis and your Interpretive Analysis to form a synthesis. *Polished First Version* Paper 2: Media Analysis uploaded to eLearning by 11:59PM. After submission, feedback will be provided by the instructor.

UNIT III: ANALYTICAL REFLECTION	
WEEK 6	
6/28 – 7/2 **Reflection**	**READ**
	Brad Bird Interview, from *On Animation: The Director's Perspective* (vol. 2) Murakami, "[Manga, Goya and 'Star Wars': The unexpected influences that made Takashi Murakami the artist he is today](#)"
	WATCH | Video Lecture
	6.1 Paper 3: Analytical Reflection Overview
	ASSIGNMENTS | before the end of Friday 7/2
	Incorporate feedback from instructor (visit eLearning to see comments) and revise and resubmit Paper 2. **Strongly consider booking an office hours appointment with me to talk about paper 2 or paper 3.** **Think Piece #4:** Compose a brief autobiographical trajectory of your own work. Choose 2-3 past projects/pieces that you believe best define you as an artist or creative practitioner in your field. Explain how you approached each piece and how they influenced each other. Provide links to these projects, if possible. Write your 150-200 word response on the Course Discussion board (eLearning). Comment on a classmate's think piece in the comments section before the end of next week.

DUE SUNDAY 7/4	
Final version Paper 2: Media Analysis (to eLearning by 11:59PM).	

WEEK 7	
7/5 – 7/9 Reflection	READ
	Garrett, "Common Problems in Undergraduate Writing" Stanford Writing Center, "Top Twenty Errors in Undergraduate Writing"
	PEER REVIEW
	By Wednesday (before 11:59 PM CST): Have a partner to swap peer review with. You can find a partner by making or reply to a post requesting a peer review partner on the Peer Review Partner Board on eLearning. In your post or reply, post a link to your draft. By Friday (before 11:59 PM CST): Complete a peer review for a classmate. (*Sooner is better*!) Use the template in the Templates folder, on eLearning. Upload your peer review on Box into the Peer Review folder. Format as follows: [NETID]-[ASSIGNMENT]-[YYYY]-[MMDD]-[your NETID]-PeerReview.[extension] Follow lecture 3.2 for instructions on how to do a peer review on the work space.
	ASSIGNMENTS | before the end of Friday 7/16
	Think piece #4 comment.
	DUE FRIDAY 7/9
	Paper 3: Analytical Reflection (to eLearning by 11:59 pm)

UNIT IV: THE PROPOSAL + THE PRESENTATION	
WEEK 8	
7/12-7/16	READ
	Paper 4: Assignment Prompt
	WATCH | Video Lecture
	8.1 Paper 4: Proposal Overview 8.2 Grant Writing
	ASSIGNMENTS | before end of Friday 7/16
	Freewriting prompts for lecture 8.2. **Think Piece #5:** Find a grant or competition (past or present) that you can hypothetically apply to with your proposal project. Discuss the program and the audience you would be writing for and why it is a good fit. Write your 150-200 word response on the Course Discussion board (eLearning). Comment on a classmate's think piece in the comments section before the end of next week.

	Here are some places to start your search: Art and Design: https://www.artworkarchive.com/blog/complete-guide-to-2019-artist-grants-opportunities Animation: http://www.collegescholarships.org/scholarships/arts/animation.htm Games: https://gov.texas.gov/uploads/files/press/videogame_grants.pdf
	DUE SUNDAY 7/18
	First version of Paper 4: Proposal (to eLearning by 11:59 PM CST).

WEEK 9	
7/19-7/23	**READ**
	Reynolds, "Introduction" and "Preparation" from *Presentation Zen: Simple Ideas on Presentation Design and Delivery* (available on eLearning). Rees, "Effective Design Communication Skills" from *Toptal* Presentation Assignment Prompt
	WATCH | Video Lecture
	9.1 Presentation Assignment Overview 9.2 Presentation Prep 1 9.3 Presentation Prep 2
	ASSIGNMENTS | before end of Friday 7/23
	Freewriting prompts from lecture 9.2 and 9.3. **Think piece #5 comment.** **Think Piece #6**: Find an oral presentation by an artist or creative practitioner in your field of interest. Define the purpose of the talk, the audience, and the situation. Discuss how both inflect the rhetorical devices used by the speaker. Provide the link to the speech before your analysis. Write your 150-200 word response on the Course Discussion board (eLearning). Comment on a classmate's think piece in the comments section before the end of next week.
	PEER REVIEW
	By **Wednesday** (before 11:59 PM CST): Have a partner to swap peer review with. You can find a partner by making or reply to a post requesting a peer review partner on the Peer Review Partner Board on eLearning. In your post or reply, post a link to your draft. By **Friday** (before 11:59 PM CST): Complete a peer review for a classmate. (*Sooner is better*!) Use the template in the Templates folder, on eLearning. Upload your peer review on Box into the Peer Review folder. Format as follows: [NETID]-[ASSIGNMENT]-[YYYY]-[MMDD]-[your NETID]-PeerReview.[extension] Follow lecture 3.2 for instructions on how to do a peer review on the work space.

WEEK 10	
M – F 7/26-7/30 **Grant Writing**	**READ**
	Instructor feedback on the Proposal.
	WHAT ARE WE DOING THIS WEEK?
	We're in the home stretch now, folks! Take this week and work on your proposal and your presentation. Since each assignment affects the other, the due dates are very close together. **Please don't take this as a suggestion to start working on your Final Presentation on Saturday 7/31!** I promise, it won't work. You should be working concurrently on both the Proposal and the Final Presentation from 7/19 – 7/30. (Also, think piece #6 comment.)
	DUE FRIDAY 7/30
	Submit final version of Proposal to eLearning by 11:59PM.
	DUE SUNDAY 8/1
	Upload video of Final Presentation to class Box Folder by 11:59PM.

FINAL PORTFOLIO	
WEEK 11 -> FINALS WEEK	
8/2 – 8/6 **Final Portfolio**	**READ**
	Portfolio Assignment Prompt
	**WATCH	Video Lecture**
	11.1 Final Portfolio Project Overview
	**ASSIGNMENTS	before end of 8/6**
	Watch at least four presentations and leave questions and critiques in the comments section on Box. Responses to questions should be completed by the end of the week. Counts towards your participation grade.
	DUE MONDAY 8/9
	Respond to questions and critiques left on the comments section of your videos. Counts towards your grade on the final project. Final Portfolio (submit to eLearning before 11:59 PM).

<u>COURSE POLICIES</u>

Instruction and Instructor Philosophy:

My chief concern is to ensure that we create a course that is meaningful to you and assists you in further developing your professional and personal interests & pursuits.

Just a few thoughts on 'asynchronous' learning.
 Synchronous vs. asynchronous. Synchronous comes from the Greek "sun-" (*together*) + "khronos" (*time*), thus, "existing or occurring at the same time". The prefix "a-" means without.
 Synchronous activity is one where we're all performing a task at the same time.
 Asynchronous activity is one where we're all performing a task at different times.
 In a synchronous course -- we would all show up twice a week, in order to do the same activities with one another (virtually or physically)
 In an asynchronous activity – while we'll all be doing the same activities, and we'll still be doing them together, there is significant flexibility in the timing of those activities.

The course has been laid out in a way that suggests two major weekly periods of activity, that would correspond with a biweekly lecture course.   However, within certain limits, we're free to demonstrate flexibility in the timing of those activities.   For instance, you may find it more productive to do all your work at once, or to accomplish it a little bit at a time over the course of the week.

 However, this is complicated by the necessity of prompt, punctual, meaningful peer review.
 Negotiation, communication and integrity become exceptionally important virtues to us now.

 *While I highly value your responsibility to course deadlines, I place even more value on your responsibility to one another – **prompt and conscientious completion of peer review, meaningful feedback, following through on the commitments you make to one another**.*

 Finally, if I can be of assistance to you in any way, please, don't hesitate to reach out to me by email or MS Teams. It is my sincere desire to be helpful.

Grades
Course grades are based on a 100-point scale. Final grades fall on the following ranges: A = 94-100, A- = 90-93, B+ = 87-89, B = 84-86, B- = 80-83, and so on. Assignment grades are standard letter to point: A+ = 98.5, A = 95, A- = 91.5, and so on. There is no curve. There are no individual extra-credit or re-take options.

A Range: Excellent	B Range: Good	C Range: Fair	D Range: Needs Improvement	F Range: Failing
Original, exceptional work, excellent performance, demonstrates mastery of material, surpasses expectations, often inventive	Strong, above-average work, achieves goals of assignment in a thorough fashion, solid grasp of course materials and concepts	Satisfactory, meets assignment requirements and demonstrates adequate grasp of course materials and concepts	Assignment requirements and expectations not met, below average, demonstrates misunderstanding of material	*
A, A-	B+, B, B-	C+, C, C-	D+, D, D-	F

 *F-grades are given to students who fail to meet the expectations and requirements of an assignment, who have submitted plagiarized work (see below), who fail to complete much or all of the assigned work for the course, or who have missed more than five classes.

Classroom and Online Etiquette
The practice of education is a deeply ethical enterprise in building temporary communities of engaged and interested individuals who embark on a common effort. This is a community of inquiry; we are its enquirers. This is not a simple thing to constitute; the practice of learning is one that demands some measure of vulnerability. To do this well, we must be free to admit when we do not know the answer; we must be free to try on ideas; we ought to feel that we will not be humiliated, scorned, or held in contempt.

To be successful, the commitments we ought to make to one another are five-fold:
>Intellectual Generosity
>Intellectual Flexibility
>Intellectual Humility
>Intellectual Confidence
>Intellectual Reliability

We owe each other the responsibility to take one another seriously and deal with one another fairly; to listen, learn, and adjust our understanding as new facts or perspectives come to light; to be able to admit when we don't know the answer or even how to approach the question; to speak sincerely and honestly, with self-assurance and an appreciation of our own capacity; to follow through on commitments we make one another, and to represent only our work as our own.

Any successful learning experience requires mutual respect on behalf of the student and the instructor. The instructor as well as fellow students should not be subjected to any student's behavior that is intentionally disruptive, rude, or damaging to the integrity of our community of inquiry; likewise, students should not be subjected to inconsistent, capricious, cruel, or contemptuous behavior on the part of the instructor.

The instructor has primary responsibility for control over classroom behavior and maintenance of academic integrity; however, this duty cannot be discharged without the cooperation of the course community.

The instructor can order the temporary removal or exclusion from the classroom of any student engaged in disruptive conduct or conduct violating the general rules and regulations of the institution (see UT Dallas Title IX Initiatives).

Online participation requires the same atmosphere of respect. Name calling, harassing, flaming, trolling, etc. is antithetical to the course goals and will not be tolerated. **Remember that the online space is as real as the offline, and therefore the same guidelines apply for online interactions.**

Content Warning: Our classroom provides an open space for the critical and civil exchange of ideas. Some readings and other content in this course will include topics that some students may find offensive and/or traumatizing. I aim to forewarn students about potentially disturbing content, and I ask all students to help create an atmosphere of mutual respect and sensitivity.

Technical Requirements
In addition to a confident level of computer and Internet literacy, certain minimum technical requirements must be met to enable a successful learning experience. Please review the important technical requirements on the Getting Started with eLearning webpage. Other technical issues should be discussed with the instructor.

This course will use:
> *PBWorks and Box Folder* for informal, unassessed or public facing student work.
> *MS Teams* for holding video meetings and informal communications.
> *UTD Email* for scheduling meetings and official communications.
> *Stream* for recorded class lectures.
> *eLearning* for submitting the courses' major assignments, coordinating cooperative activities, as well as receiving feedback on assignments from the instructor.

The University is committed to providing a reliable learning management system to all users. However, in the event of any unexpected server outage or other unusual technical difficulty which prevents students from completing a time sensitive assessment activity, the instructor will provide an appropriate accommodation based on the situation.

Students should immediately report any problems to the instructor as well as contact the online eLearning Help Desk. The instructor and the eLearning Help Desk will work with the student to resolve any issues at the earliest possible time.

Course Access and Navigation
This course can be accessed using your UT Dallas NetID account on the eLearning website. Please see the course access and navigation section of the Getting Started with eLearning webpage for more information. To become familiar with the eLearning tool, please see the Student eLearning Tutorials webpage. UT Dallas provides eLearning technical support 24 hours a day, 7 days a week. The eLearning Support Center includes a toll-free telephone number for immediate assistance (1-866-588-3192), email request service, and an online chat service.

Communication
This course utilizes online tools for interaction and communication. Some external communication tools such as regular email, a course workspace, and a web conferencing tool will also be used during the semester. For more details, please visit the Student eLearning Tutorials webpage for video demonstrations on eLearning tools.

General questions about course logistics or content should be made to the online forum on the workspace. For personal questions, I check email regularly and I will respond to your message within 24 hours. If it surpasses 24 hours, check your email and resend it. Use UTD email only. I will not respond to course matters that are listed in the syllabus. Students are also encouraged to sign up for virtual office hours, especially if they would like help on drafts.

Preferred email subject line style: [SECTION] – [TOPIC].   For instance, **"ATCM3301.0W1 – analytic feedback question".** This will help bring your question to my attention more quickly.

Class Recordings

The instructor will record meetings of this course. Any recordings will be available to all students registered for this class as they are intended to supplement the classroom experience. Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the Office of Student AccessAbility has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. If the instructor or a UTD school/department/office plans any other uses for the recordings,

consent of the students identifiable in the recordings is required prior to such use unless an exception is allowed by law.

Due Dates and Late Work
All online assignments are due prior to class on the date listed unless otherwise noted. All major paper assignments will be submitted through eLearning's Turnitin system. It is the student's responsibility to confirm submission of their work. Students cannot make up missed reading quizzes or other in-class work associated with participation.

Student Services and Support
Students with disabilities who believe they may need formal accommodations in this class are encouraged to register with the Office of Access Ability within the first week of class. The office is located in SSB 3.200 and can be contacted at 972-883-2098 or studentaccess@utdallas.edu.

Academic Honesty
A failing grade will automatically be assigned to any student who violates the academic integrity policy of the University of Texas, Dallas. All work submitted must represent your own, individual effort. Use of sources or others' ideas must be acknowledged with proper citations. Please familiarize yourself with the UT Dallas' policy on Academic Honesty.

Comet Creed
This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:

"As a Comet, I pledge honesty, integrity, and service in all that I do."

Disclaimer
The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor. Please see the course workspace for any updates.