

**University of Colorado Denver: College of Arts and Media: Department of Visual Arts**  
**FINE4951: ART HISTORY (Bachelor of Arts) THESIS**  
**SPRING 2016: F 8:00-10:45 (CU1120)**

**Professor: Dr. Maria Elena Buszek**

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**(go to “BA (Art History) Thesis” to enter our class’ primary site)**

**Course Description:** A seminar that emphasizes creative and original research through the composition of a substantial paper on a topic in art history. Through discussion, presentations, and individual readings, students will demonstrate skills in research, writing, and critical thinking. (3 credit hours.)

**Prerequisites:** FINE 4790: Methods in Art History. Restricted to FINE-BA majors with a sub-plan of ART within the College of Arts and Media.

**Course overview:** One aim of this “capstone” course is to apply and build on knowledge, concepts, and skills developed in previous art history courses. Using your experience, you are to identify a new subject of art historical significance to research, and a methodology through which you intend to do so. You will use this proposed topic (and its inevitable evolution over the course of the semester) to fine-tune and further your skills in advanced scholarly research and writing, applied toward research proposals, grant-writing, conference-style presentations, and culminating in an excellent example of scholarly writing, which will stand as an accomplishment in its own right and can also serve as a springboard for subsequent initiatives. You are to work alongside a group of fellow Art History majors in which each participant is researching and composing a comparable paper, so as to offer and receive suggestions and constructive criticism. You will also participate in our annual, end-of-year symposium that will disseminate the findings of your research to an audience in a formal setting. As part of these assignments, you will also learn basic formats and protocol for writing in varied professional contexts in the field of art history.

**Course format:** The course will meet once weekly, during which we will advance through the material principally by means of discussion (sometimes with visual presentations), professional-practice assignments, and eventually “workshop-style” progress reports, peer-review drafting of research, and student presentations. Analytical discussion will therefore take place on a class-wide basis; your participation is essential for the success of the course.

**Please budget at least six hours weekly to work on this course outside of the classroom.** This time may be spent, for example, on research, reading—which is of a particularly challenging nature—preparing presentations, and shaping the final writing assignment. While our weekly reading/meeting schedule may feel relatively leisurely compared to other lecture or seminar courses in art history that you may have taken in the past, this is because each student is expected to spend every week from the semester’s start working independently **OUTSIDE OF CLASS** on the projects due at the end of the term. As our weekly schedule suggests, project reports, peer-review drafting, and presentations scheduled into the term will require a certain, ascending level of student preparation and performance. But it is my experience that many students who take these (often ungraded) steps in the semester lightly—putting off library, reading, or drafting time until the week before work is due—wind up overwhelmed by the amount of research, reading, and

writing/editing required of them in the last several weeks of class. (With their final grade suffering as a result.) As such, I ask all students to avoid such typical pitfalls in this type of course by budgeting the amount of time necessary for this kind of independent scholarship!

### Learning outcomes:

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#### Knowledge

- Understand the fundamentals of professional practices in the field of art history
- Develop close familiarity with a specific topic of art historical significance
- Ascertain the state of research, key issues, and protagonists on the subject
- Determine likely developments in the arts based on their history and their current state

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#### Skills

- Recognize and apply standard disciplinary practices for research, writing, and employment
- Analyze the strengths and weaknesses of the arts and scholarship
- Maximize the use of scholarly resources when conducting research
- Write a substantial essay with a compelling narrative
- Improve public speaking
- Employ images effectively when presenting research to audiences

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#### Dispositions

- Confidently approach a range of scholarly and professional practices in the field of art history
- Improve the ability to identify and analyze themes of historical significance
- Develop talent at conducting research independently
- Appreciate the value of exchanging guidance with peers on research, writing, and speaking

**Assessment:** To attain our learning objectives, our activities will include a combination of reading, critical analyses/discussions (of both scholarly and peer work); professional-practice assignments across different disciplinary formats (cover letters, CVs, grants, research and presentation proposals, annotated bibliographies, etc.); a conference-style research presentation; and a final paper building on the cumulative skills in scholarly research and writing that the preceding assignments are designed to develop. Students' progress will be measured by the level of preparation for and clarity of each student's participation in discussion as well as by the strengths of your assignments and presentation. Assessment guidelines are articulated in the assignment instructions and/or Canvas rubrics accompanying each graded assignment.

**Grading:** Your grade will be based on the following:

In-class discussion/participation/peer review	15%
Research, writing, and pro-practice assignments	35%
Conference-style research presentation	20%
Final research paper	30%

Grades will be posted and weighted all semester, averaged according to the above percentages on our Canvas "gradebook." I will post all grades (including final course grades) to Canvas as I complete each assignment/average, so you may keep track of your course grades in this way as the semester wears on. ([You may also use Canvas' "What-If" function to determine the minimum scores you must obtain in order to pass or fail any given assignment.](#))

Our class' grading scale follows the traditional percentage-to-letter-grade format (on which all coursework, and your final course grade will be based):

94-100%	A
90-93%	A-
87-89%	B+
84-86%	B
80-83%	B-
77-79%	C+
74-76%	C
70-73%	C-
67-69%	D+
64-66%	D
60-63%	D-
0-59%	F

PLEASE NOTE that (in most cases) courses in your major area require a minimum grade of C/2.0 in order to take the next course in the sequence; note that grades of C- or lower will not fulfill the requirement for major-area courses. A student who does not earn a minimum C/2.0 grade in a CAM major course will be required to repeat that course with a C/2.0 or better grade before taking the next course in the sequence/counting the course toward their degree. Please consult a CAM advisor ([CAMadvising@ucdenver.edu](mailto:CAMadvising@ucdenver.edu)) for further clarification.

**Course readings:** Your textbook for this class is: **Kate L. Turabian, A Manual for Writers of Research Papers, Theses, and Dissertations, 8th ed. (Chicago: University of Chicago Press, 2013).** You will also be assigned reserve materials that you will find on our Canvas site and linked within this syllabus. I expect students to read ahead for each day's lecture and **bring either a printed or digital copy to class the days/weeks outside readings are assigned**, as readings will be discussed extensively in class.

**Course policies:** Please finish your eating, drinking, and phone calls before coming to class. Headphones and earphones are to be taken off and put away, and cell phones, pagers, and other communication devices are to be kept quiet and not used. You may keep communication devices discreetly within your line of sight for the sake of receiving emergency messages. Laptops may be used to take notes. If I suspect, however, that a laptop computer is being used during class primarily to transmit messages or surf the web, I will implement a "no laptop" policy for the remainder of the semester. Any exceptions to a "no laptop" policy would be based on a documented need established with university officials and me. In other words: **BE PRESENT!** The best art history classes are like a really great dinner party where everyone's in on the conversation. I don't mind if you consult your computer to fact-check something, or find another great example of something to share—but don't be that jerk blowing everyone off and texting under the table!

**Attendance policy:** Because regular attendance and active participation is essential to succeeding in this class, roll will be taken at the start of each class. Sleeping, eating, text-messaging, using the phone, chatting or corresponding with a classmate, wearing headphones/earphones, doing homework for another course, and/or regularly leaving or arriving while class is in session does not satisfy the attendance requirement, and if such behavior occurs during our class period the student will receive an unexcused absence for that day.

**You may take up to TWO unexcused absences** (based on those recognized as "unexcused" in the [Administrative Policy on Student Attendance and Absences](#)), with no direct effect on your grade. **Upon the THIRD unexcused absence, the student will automatically receive "zero" points for participation** (which is 15% of one's total grade). Please keep this attendance policy in mind when mulling over your use of my "free" absences—I can assure you that you will be thrilled that you saved up your freebies on the day a broken alarm clock/that change in your work schedule/your life intervenes in an undocumentable way.

Only those absences recognized as such by the [Administrative Policy on Student Attendance and Absences](#) will be “excused,” and will not count against your attendance. **THESE MUST BE ACCOMPANIED BY REQUIRED DOCUMENTATION OF THE SORT LISTED IN THE ADMINISTRATIVE POLICY**, and presented within a reasonable amount of time. (Notes explaining one's illness from three months previous, for example, are not acceptable). I may reject a note as unsatisfactory, and I reserve the right to determine the course of action after being presented with documentation concerning your absence.

If you are absent, you are responsible for contacting a classmate about whatever material you missed. You are also responsible for turning in on time whatever assignments may have been due that day (regardless of whether your absence was excused or unexcused). Remember that it is *the student's* responsibility to deal with absences as soon as possible!

**Incomplete policy:** When a student has special circumstances that make it impossible to complete course requirements, faculty members have the discretion to award an incomplete grade. INCOMPLETE GRADES ARE NOT AWARDED FOR POOR ACADEMIC PERFORMANCE OR AS A WAY OF EXTENDING ASSIGNMENT DEADLINES. The current College of Arts and Media policy concerning incomplete grades will be followed in this course: to be eligible for an “incomplete” grade (or temporary “I”), students must have successfully completed 75% of the course; have special, verifiable circumstances that preclude the student from attending class and/or completing 25% of the graded assignments; and make formal arrangements with the professor and CAM Associate Dean to complete missing assignments by the end of the following semester. STUDENTS ARE ALLOWED THE SUBSEQUENT (ONE) SEMESTER TO COMPLETE THE REMAINING REQUIREMENTS AGREED UPON BY THE STUDENT, PROFESSOR AND ASSOCIATE DEAN. IF THIS SEMESTER PASSES WITHOUT THESE REQUIREMENTS SUBMITTED, THE “I” AUTOMATICALLY REVERTS TO AN “F” ON THE STUDENT’S TRANSCRIPT.

**Class participation and conduct:** Active participation on the part of each student is essential to the success of this class, and much of students’ grades in this class is determined by their active participation in class discussion and peer review. Contrary to popular belief, some teachers do *not* necessarily enjoy talking to themselves, and *really* want to hear your thoughts and insights into the material being discussed. (By the way...I am one of those teachers!) **Dialogue drives my classes, and allows me to shape each one to your interests! So, don’t be afraid to speak up! Or freak out!** Some of the best dialogues begin with that one student wiggling out with excitement or frustration.

That said: while I try to foster a classroom situation in which discourse and debate may flourish, students are also expected to conduct themselves in a manner appropriate to a professional and educational setting and demonstrate collegial support of their peers. (For details, see the Code of Student Conduct in the [UC Denver Honor Code](#).) [The Office of Student Conduct and Community Standards](#) will be consulted concerning students demonstrating inappropriate and/or threatening behavior.

**Cheating and plagiarism:** Students are expected to be honest in both their test taking and paper writing assignments, and cheating and plagiarism are not tolerated. Students are required to observe the Academic Integrity and Discipline policies articulated in the University of Colorado Denver Student Handbook and the [UC Denver Honor Code](#). **Those students who have cheated or plagiarized will receive an automatic “zero” on the exam/project at hand and be penalized to the fullest extent determined on a case-by-case basis by the College of Arts and Media. Each case submitted for review to the Academic Policies and Curriculum Committee of the College of Arts and Media may also find additional consequences determined by the committee, based on past evidence of academic dishonesty.**

## **Accommodations, resources and services:**

If you need course adaptations or accommodations because of a documented disability, please contact the [Office of Disability Resources and Services](#), at **Academic Building 1, Suite 2116, by phone at 303-315-3510, or [disabilityresources@ucdenver.edu](mailto:disabilityresources@ucdenver.edu)**. This step will ensure that you are properly registered for services. Please work with the counselors as soon as possible, as it is only with the approval of the Office of Disability Resources and Services that I may make accommodations—which I am happy to do whenever possible! However, **it is the student's responsibility to understand [the timelines, policies, and protocols of the Office of Disability Resources and Services](#) BEFORE arrangements can be made for course adaptations/ accommodations.**

**I am also happy to accommodate students' preferred names and gender identities/pronouns**—it's as simple as letting me know on Day One!

[The Writing Center](#) at CU Denver and the Anschutz Medical Campus is a free resource available to all university students who wish to improve as writers. Services include in-person and online one-on-one appointments; an asynchronous Drop Box for graduate students and all students on the Anschutz Medical Campus; workshops on a variety of topics (for example: citation, literature reviews, C.V.s, and more); and downloadable handouts, podcasts, and videos. Professional Writing Consultants will work on any type of writing and any aspect of the writing process, including (but not limited to) idea-generation, organization, thesis development, source usage, and grammar. Students bring in documents ranging from C.V.s. and personal statements to research essays and capstone projects to rhetorical analyses and grant applications. All writing is welcome.

[Learning Resource Center](#) provides individual and group tutoring, Supplemental Instruction (SI), study skills workshops and ESL support.

[Academic Success and Advising Center](#) helps new freshmen and transfer students through academic advising, schedule planning, time management, personal support and referrals to other on-campus resources.

[Educational Opportunity Programs](#) provides a range of services for underrepresented students- mentoring, tutoring, leadership development and more.

[TRiO Programs/Student Success Services](#): For first-generation and/or low income students – provides advising, peer counseling, peer mentoring, etc.

[The Campus Assessment, Response & Evaluation \(CARE\) Team](#) addresses the health and safety needs of students as well as the campus community. The purpose of the team is to assess whether individuals pose a risk to themselves or others and to intervene when necessary and, more generally, to identify and provide assistance to those in need. The team takes a preventive approach to risk assessment by offering resources, referrals, and support to both the concerning individual and those impacted by their behavior. [Please find more about this excellent campus resource here.](#) (In case of **imminent harm or danger**, immediately call the Auraria Campus Police Department by dialing 911 from any campus phone or 303-556-5000 from any telephone.)

The CU Denver [Student and Community Counseling Center](#) provides mental health counseling services to the CU Denver student body as well as the Denver Metro community.

[Veteran Student Services](#) provides advising and administrative services for military veterans.

[The Office of Diversity and Inclusion](#) provides leadership to enhance diversity university-wide and to foster a culture of inclusion.

The [Phoenix Center at Auraria](#) is a tri-institutional office on campus that provides free and confidential services to survivors of sexual assault, relationship violence, and stalking. They serve students, staff, and faculty at all three Auraria institutions and AHEC. 24/7 free and confidential helpline: 303-556-CALL (2255) Main office (for appointments): 303-556-6011 Tivoli 227.

[As a member of the CU-Denver faculty, I am a DESIGNATED TITLE IX REPORTER.](#) Under the United States Code of Federal Regulations, Title IX states that, "No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance." (20 USCA § 1681) The University prohibition against any act of sexual misconduct or related retaliation applies to all students, faculty, staff, contractors, patients, volunteers, affiliated entities, and other third parties and applies to conduct that occurs on campus and off-campus conduct, including on-line or electronic conduct as noted in the University policy. I am required to report any potential violations, which may be subject to disciplinary action. The University will consider what appropriate potential actions should be taken.

**Visual Arts Department Content Notification:** Art History scholarship and Art Studio practice, along with art teaching and learning, are complex endeavors. They involve the critical exploration of ideas, theories, art-making practices, and art movements, and encompass such things as the human body, sexuality, race, gender, ethnicity, politics, strong language, religions, and cultures. This course may cover one or more of the above categories and each student will be required to be an active participant in all course assignments, discussions, and tests. Given this information, it is the student's obligation to determine whether the course content and requirements conflict with the student's core beliefs. If a student determines that there is a conflict with his or her core beliefs, one of the following actions must be taken prior to the last day to drop a course without penalty: 1) drop the class; 2) meet with the instructor to determine if an accommodation can be made. Faculty will ascertain if an accommodation can be made; however, faculty are not required to grant content accommodations.

**Academic calendar:** If you have any questions regarding drop/add schedules, breaks, graduation, or other important dates, please consult the [Auraria Campus Academic Calendar](#). (This site also includes pertinent links and schedules relating to financial aid, billing, finals, and other important dates.)

**Questions? Problems? Frustrations?** These, my friends, are what your professors are here to help you deal with! I place a priority upon making myself accessible to students, and do my best to be extremely flexible when it comes to meeting and talking with students who would like help. My crucial numbers (phone, e-mail, office) are located above, and I am always willing to answer questions, discuss problems, and ease anxiety.

## COURSE SCHEDULE:

### JANUARY:

**22**            **Overview/Introductions**

**29**            **Case studies in student research (online reserves):** The first week, the class will read three recent, published examples of scholarship that originated as student research. When reading these “case studies,” students will critically read and take notes on each, asking themselves the following questions:

- 1) What is this article's “thesis statement” (highlight it!)—or, at the very least, what question/problem does the author propose, and how does s/he attempt to answer/solve it? Using what methods/strategies?
- 2) How was the information organized?
- 3) Was it well-researched?
- 4) Could the study have benefitted from different information, structure, or analysis?

We will discuss students' reading notes for each piece in class.

Readings:    [Jenni Sorokin, “Envisioning High Performance”](#)  
[T'ai Smith, “Anonymous Textiles, Patented Domains: The Invention \(and Death\) of an Author”](#)  
[Janine Mileaf, “‘Between You and Me’: Man Ray’s Object to Be Destroyed”](#)

### FEBRUARY:

**5**            **Library day! 9:00am meeting with Arts librarian Karen Sobel in Auraria Library (Room 245)**

Readings:    Turabian, Chapter 3

**12**            **Preliminary proposals:** Students will submit a 500-to-750-word (approximately 2-3, double-spaced-page) thesis proposal and preliminary bibliography (minimum 10 sources), accompanied by a short PowerPoint presentation illustrating the imagery/issues that are under consideration, which will be presented in class. (Students will submit proposals and Powerpoints to the appropriate assignment dropbox in Canvas by 12am the previous evening.) Keeping the published models of student work we have read in previous weeks in mind, articulate the position your thesis will take on the subject and any art-historical methodology/methodologies you intend to apply.

Readings:    Turabian, Chapters 1 and 2

**19**            **Thesis “grant proposal:”** Students will analyze, refine, and reformat their proposals in the form of a grant proposal ([using the actual CU-Denver Undergraduate Research Opportunity \[UROP\] grant application](#)), which will be submitted to the appropriate assignment dropbox in Canvas, based on four criteria:

- 1) Whether or not you followed the grant's prompts correctly
- 2) The quality of the proposed course of study/funding
- 3) The feasibility of the project
- 4) Syntax, grammar, and spelling

[PLEASE NOTE: THE ACTUAL UROP PROPOSALS ARE DUE MARCH 4<sup>TH</sup>! While you are not REQUIRED to actually submit these grants to CU-Denver, my goal is that everyone who qualifies for them WILL, based on feedback to this assignment!]

Please note: YOU are the “principal investigator” and I am the “principal faculty mentor,” so **you will only be required to fill out sections I and III** (although if you decide to submit it to the University the following week, we will work together to complete all sections). The goal of the UROP grant/assignment is to determine which resources (materials, travel, etc) you might reasonably ask for to facilitate your Thesis research. The link above includes detailed descriptions/explanations of each section of the application, should you have any questions about any part of it.

**26 Scholarly analysis:** Students will submit a 750-to-1000-word (approximately 3-4, double-spaced-page) summary and critique of a pertinent scholarly publication (book, book chapter, or long-form scholarly article) relating to your proposed topic, discovered in preliminary research. Again, please address the following questions:

- 1) What is this article’s “thesis statement”—or, at the very least, what question does the author propose, and how does s/he attempt to answer it?
- 2) How was the information organized?
- 3) Was it well researched?
- 4) Could the study have benefitted from different information, structure, or analysis?

(Students will submit their analysis via the appropriate assignment dropbox in Canvas by 12am the previous evening.)

Readings: Turabian, pp. Chapter 4

#### **MARCH:**

**4 Annotated bibliography:** Submit an annotated bibliography (see details in this week’s readings) for your research to date on your thesis paper. The bibliography should be organized according to Turabian’s instructions for [Chicago Style bibliographical entries](#). Under each citation include a single-spaced description of the text, and explain how you feel it may be useful in your paper. Include one blank line between entries. Grading for the annotated bibliography will be based on five criteria:

- 1) Whether or not you followed the assignment correctly
- 2) Quality of sources analyzed
- 3) Quantity of sources (minimum 8)
- 4) Whether or not you cited the sources correctly
- 5) Accuracy of your description of the sources

(Students will submit their annotated bibliographies via the appropriate assignment link in Canvas by 12am the previous evening.)

Readings: Turabian, Chapter 16 (paying particular attention to section 16.2.1 on *annotated bibliographies*)  
[Joshua Shaw, “Annotated Bibliography of Writings on Feminism and Aesthetics”](#)  
(example: online reserve)

**11 Professional CVs and cover letters:** Using the instructions on the Canvas assignment, students will write, submit and discuss a cover letter and curriculum vitae, written to accompany a real art history position for which each student will “apply.”



**18**            **“Planning your argument:” Quote outline:** This week’s class will be dedicated to informal discussion of each student’s progress, and our class’ questions concerning the argument/s each student is preparing to make regarding their thesis subject. Using the instructions and examples on the Canvas assignment, students will submit to Canvas a “quote outline” summarizing their research so far by way of pertinent quotes/information derived from each student’s research thus far, organized in order of the “themes” emerging in one’s topic.

Readings:    Turabian, Chapters 5, 6, and 7

**21-25**            **Spring Break (NO CLASS!)**

**APRIL:**

**1**            **Research and Creative Activities Symposium proposals:** April 1<sup>st</sup> is the deadline for student submissions to [RaCAS](#). While submitting one’s UROP Grant application is optional, EACH STUDENT IS REQUIRED TO SUBMIT THEIR THESIS PROPOSAL [in one of the following, RaCAS-approved formats](#):

- Poster presentations
- Exhibits, such as sculpture, photography, models and design
- Video, streaming media, web
- Oral presentations (in the panel-style of our symposium)
- Performances, such as readings, musical composition, and monologues

Students will turn in their proposals to the appropriate Canvas blog, and we will discuss and fine-tune them in class this week.

**8**            **Independent research/writing: NO CLASS!**

**APRIL 15<sup>TH</sup>/22<sup>ND</sup>: RESEARCH PRESENTATIONS**

The research presentations in Thesis will take the form of a “conference-style” panel, which will allow students to learn strategies for and practice their public presentations according to professional art/historical standards. We will practice these presentations in class, and present them in our annual, public Art History Symposium at the King Center Recital Hall.

At professional conferences in art and art history (like the annual conference of artists, critics, and art historians sponsored by the professional organization College Art Association), speakers are brought together for a day’s or several days’ worth of “sessions” that address issues of relevance to the field/s or organization/s sponsoring the conference. Sessions are usually 1 ½ -to-3-hours long, organized by a certain theme or topic, and include 3 to 6 panelists speaking for 15-20 minutes apiece, followed by questions/comments from the audience. ([See, for example, the conference guide for the 2015 annual conference in New York, with last years’ session themes, papers, and presenters.](#)) If you are a professional in the field of art or art history, it is likely that you will be asked to chair or participate in such sessions on many occasions in your career. As such, we’ll be using our class presentations as an opportunity to get accustomed to this format.

PRESENTATION GUIDELINES:

- Your presentation must be written out and read as a formal, presentation-style paper (or “script”), 6-to-10 pages in length: If your paper is typed or computer printed, double-spaced, with 1 ¼-inch margins and 12-point fonts, it should take approximately 14-to-20 minutes for you to read. (Like conference presentations, papers will be timed, and those who go over 20 minutes will be asked to wrap it up.)
- Most presentations will likely fall into one of two categories:

1) A polished “progress report” that highlights the state of your research to date, and focuses upon OTHERS’ scholarship/criticism on your topic, concluding with a section on how you feel your own, final paper on the topic will ultimately bring together or add to the information on the topic at hand.

2) An abbreviated version of your final paper, focusing upon YOUR OWN findings on and analyses of available scholarship/criticism on the topic at hand.

Of course, there are many other ways that your presentations may be constructed, but if you are at a loss about how to organize your research and analyses by the assigned date of your presentation, keep in mind that these are probably the two simplest ways of doing so.

- Remember that presentations should be composed slightly differently than research papers: simply take into account that a presentation is read **to** an audience, the research paper is read **by** an audience. **Chapter 13 in our Turabian textbook is dedicated almost entirely to the subject of scholarly presentations**—be sure to read those pages when assigned, as they will help give you a broad sense of how your thesis research might best be prepared for oral presentations.
- Try to keep your direct quotes to a minimum (reveal your sources in the body of the text—“Immanuel Kant argued...” “Laura Mulvey believed...”—but try to paraphrase whenever possible), using quotes only when they are relatively short and get right to the point you are trying to use them to make. You should, however, always try to cite your sources in a presentation paper just as you would in a research paper; it is not only “good form,” but may save you during or after question-and-answer should anyone on the panel or in the audience ask for details concerning your research or references.
- Keep in mind that you want to avoid inadvertently giving yourself tongue-twisters: keep your sentences short, and your terminology easy to pronounce. You’re quite literally telling the story of your research topic, so don’t lose sight of this fact when writing your presentation.
- If you’d like an example of presentation writing, [I have an old CAA conference presentation of my own up on my website](#) for you to look at as example. You will also find examples of previous students’ presentations (and other assignments) on our Canvas site.
- Your presentation will be accompanied by pertinent imagery as a Powerpoint presentation, the final copy of which will be submitted to Canvas with your script to fulfill the assignment, and compiled on the professor’s laptop, so as to minimize “laptop shifting” where we waste time plugging/unplugging individual computers. (The amount of imagery to be shown is up to the presenter—keeping in mind that navigating imagery and using time-based media takes up your allotted presentation time, so choose your images/media judiciously).
- If you miss your practice presentation on its regularly scheduled date, do not presume that another date will be assigned to you. In the event that you are unable to present your findings to the class, your presentation grade will be an F and will earn zero credit for this part of the course.
- Please conduct a dry run of your presentation at least one day in advance, so that you may identify technical glitches and otherwise take proactive steps to have a seamless experience.
- Students’ presentations will be graded on their ability to put together a solid topic/thesis, demonstrate substantial evidence of research, use images to carefully illustrate/illuminate their scholarship, and clearly verbalize the results of your research as well as a thesis statement, even if tentative or “in-progress.”

**15 PRACTICE PRESENTATIONS!**  
**The following students will submit their PRACTICE Powerpoint presentations to Canvas by midnight, April 14<sup>th</sup>. They will be presented in the following order:**

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**22 PRACTICE PRESENTATIONS!**

The following students will submit their PRACTICE Powerpoint presentations to Canvas by midnight, April 21<sup>st</sup>. They will be presented in the following order:

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Readings: Turabian, Chapter 13

**[ART HISTORY SYMPOSIUM WILL TAKE PLACE ON SATURDAY, April 23rd, FROM 9:30AM-12:00PM AT THE KING CENTER RECITAL HALL: All students will be expected to give a presentation approximately 15-20 minutes in length on your topic, and will arrive by 8:30 to help set up for the symposium. The setting will be formal, and the style of presentation will follow our instructions for “conference-style presentations” practiced in class. Presentations will be delivered using PowerPoint; these PowerPoint files should be finished and turned in with students’ final “scripts” via Canvas by midnight April 22<sup>nd</sup>]**

**29 RaCAS!** This year's [Research and Creative Activities Symposium](#) is scheduled for April 29<sup>th</sup>. My hope is that at least one of our Thesis cohort (ideally, MORE!) will have their Thesis research accepted for presentation at the RaCAS Symposium. I have set aside this day for students to either participate in or support their peers at this event!

**MAY: Final research papers!**

The final paper should be substantially related to your presentation, but not identical. You will inevitably expand, revise, and edit the text between the time of your presentation and your submission of the final paper—indeed, ideally the feedback students receive concerning their presentation will substantially and positively affect the final product!

## FINAL RESEARCH PAPER GUIDELINES:

- Your final paper will be 25-35 pages, double-spaced with standard margins of 1 ¼ inches, printed in 12-point font. Place your name and the title on the paper's first page, and number all subsequent pages. Pages of illustrations, while helpful, are not required and may not be used to satisfy the length requirements. Lastly, keep a copy of your work readily available for yourself so that if necessary you can provide it immediately upon request, even after the last class meeting. If you are unable to furnish a copy of "missing" work, you will not receive credit for the assignment.
- This is a research paper and (unless you have chosen to write about a Web-specific issue in art historical methods), I will expect the final paper to cite a minimum of twelve different published (ie. "paper:" book, newspaper, or scholarly journal) sources that you consulted. As you know, to do justice to the paper topics, you may need to explore and utilize a wide swath of the [Auraria Library](#)'s collection and resources ([including Prospector and inter-library loan](#)). All papers will be expected cite any information used extensively from one's research, including websites and audio/visual sources (music, films, performances, etc.), according to the [arts-standard Chicago Manual of Style](#).
- Please don't hesitate to contact me with any questions or problems that you are having in your research or writing. **Rough drafts are REQUIRED for Thesis, as part of the peer-review process! (See the "peer-review drafting" instructions below.)** Along with your peers' comments, I will correct/comment upon your draft and e-mail back my comments back to you.
- **PAPERS MUST BE TURNED IN (as a Word document via Canvas) BY THE DATE/TIME OF OUR FINAL EXAM: NO LATE PAPERS WILL BE ACCEPTED!**

All my students are expected to follow the same guidelines concerning plagiarism and academic honesty, and learn to cite their sources according to the (arts-standard) *Chicago Manual of Style*. To help you, I've [this handy "Chicago-Style cheatsheet" \(with excellent links!\)](#) and [primer on academic dishonesty](#).

Papers will be submitted to Canvas and automatically submitted to [Turnitin.com](#), a service that helps detect plagiarism by comparing student papers with Turnitin's database and Internet sources. Students who take this course must understand/agree that all required papers may be submitted to Turnitin. While students retain copyright of their original work, papers submitted to Turnitin become part of the Turnitin's reference database for the purposes of detecting plagiarism. Students will also be shown a Turnitin "score" before submitting their final draft to the professor, which will ensure each student's awareness of their overt or accidental plagiarism in the paper they've submitted.

**6 Peer-review drafting:** Students will submit polished drafts of their final paper as Word attachments to the appropriate blog on our Canvas site BY 9pm MONDAY MAY 1<sup>st</sup>, which will serve as that week's readings by all students in the class. Class on the 6<sup>th</sup> will be dedicated to the class' analysis, discussion, and critique of these drafts. Students will be graded on the effort/level of polish to their drafts, as well as their contributions to their peers' drafts. AT A MINIMUM, students will provide detailed, constructive comments to the "discussion" of each student's post; IDEALLY, students will attach and mark up the student's actual draft using Word's "Track Changes" function, and share them with the author by way of "response" that week's Canvas blog.

Readings: Turabian, Chapters 9-10

**13 Final papers due to Canvas during scheduled final exam time (8am: Friday, May 13<sup>th</sup>)**