

Spring 2011

TD 357T: The Working Artist

Unique 26555 * TTH 12:30-2:00 * WIN 1.100 (Payne Lobby)

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Course Description:

This seminar is a particular type of performance studies class that examines the material aspects of artists' working lives, historically and in current practice, as well as the emerging resources available to performing artists. Consequently, this class explores in depth at least two senses of the word "performance," as both a professional field and particular type of productivity (e.g. "peak performance"). This seminar recognizes that your careers have already begun and takes advantage of what you already know as emerging artists and educators to help you determine what you need to prepare to graduate and go on to the next phase of your life.

During the semester, we will examine your day-to-day artistic practices, interests, and talents for the sake of planning a career in performance as an artist or educator or both. Many of these ideas are applicable to other careers. Individually, and with the support of the class, as well as visiting artists and educators, we will make short- and long-range career plans. We will gain insight into the status of the U.S. cultural industry by studying the history of artist economic support during its period of greatest growth. Reading across a diversity of materials, including artist biographies, American cultural history, contemporary cultural policy literatures, organizational websites, artist interviews, and economic reports, we will raise questions about systemic material conditions that artists face and study ways that artists are now creating new models of practice or improving older ones. By the end of the semester, we will be able to bring historical knowledge and tactical skills together to planning our careers. Students who are not planning to continue on as professional artists may still find useful our researching and planning practices.

Goals of the Course

During the semester we will

- learn about performance organizations that support the work of theater and dance artists and educators,
- learn basic economic principles that describe cultural practices in the United States and apply them to our own lives as artists/educators,
- consider new ways to think about time, money, work, and value,
- gain a historical perspective about the history of cultural support in the United States, and
- see and read performance through the lens of material circumstances.

Course Materials:

Maria-Rosario Jackson, et. al. *Investing in Creativity: A Study of Support for U.S. Artists*. Washington D.C.: Urban Institute, July 2003.

http://www.urban.org/UploadedPDF/411311_investing_in_creativity.pdf

Markusen, Ann and Amanda Johnson. *Artist Centers*. Minneapolis: Humphrey Institute of Public Affairs, 2006. 9-30. www.hhh.umn.edu/projects/prie/pdf/artists_centers.pdf

Markusen, Ann, et. al. *Crossover: How Artists Build Careers Across Commercial, Nonprofit, and Community Work*. 2006. 11-20. PDF at www.hhh.umn.edu/projects/prie

(**You must download these documents and print them yourself or read them online.

Course packet. Available at Abel's Copies.

- Abel's Copy Shop, 715 W. 23rd St., 472-5353. Two visits to Abel's are typically (though not always) required; one to order and pay for the packet and one to pick it up. Consider calling and charging your packet beforehand and then going once to pick-up. You will need to have your course packet to prepare for class.

****You will also need a journal that you bring to each class.** I would suggest a Mead journal or a spiral bound notebook. You will begin compiling notes for your final during the first week of class.

* * *

Class Sessions (All readings marked with (P) are in the course packet.):Week 1: Introductions

1/18 Introductions and Syllabus

READ syllabus beforehand.

Some in-class questions. What experiences at the University have prepared us for what comes next? In other words, what lessons, delivered as part of the curriculum and in addition to it, have been most valuable to us? How would we characterize our learning experience so far? What concerns do we have about the next phase of our lives? Why? What have we read about artists' lives or experienced to date that informs our concern?

1/20 Why do we do what we do?

READ:

Dissanayake, Ellen. "The Universality of the Arts in Human Life." *Understanding the Arts and Creative Sector in the United States*. Joni Maya Cherbo, Ruth Ann Stewart, and Margaret Jane Wyszomirski, eds. New Brunswick: Rutgers University Press, 2008. 61-74. (P)

Carlson, Phillip. "Interview with Fran Dorn." *The Actors Center Journal* 2.3 (2010):17-22 (P)

SEE: Patsy Rodenburg, "Why I Do Theatre." TED Talks.

http://www.ted.com/talks/patsy_rodensburg_why_i_do_theater.html.

Some in-class questions: What remarkable performances have you seen? What made them remarkable? What inspired you to study the arts? What concerns did you face then? What have been your best learning experiences since coming to school? What is the difference between how you perceived an artist before entering school and now after some study?

Week 2: Initial Artist Statements

1/25 First Presentations: Artist Statements at 3 minutes each.

READ:

Jackie Battenfield. *The Artist's Guide: How to Make a Living Doing What You Love*. New York: Da Capo P, 2009. 46-61. (P)

*For this assignment, you will write and deliver a three-minute artist statement presentation in which you tell us what you do, why you do what you do, and whom you hope to reach with your work, and what you want your work to accomplish in the public sphere. Your statement may also give a sense of your history – how you came to this moment – but don't overburden the story with a creation narrative. Rather, use this initial statement to familiarize your colleagues with your work. Consider this work your TED talk. Your statement should be no more than 350 words. You will submit your statement for a grade following your presentation.

1/27 The NPN Research Assignment. In class, you will be provided with materials to do the work.

Week 3: Our America(s)

2/1 Presentations: The NPN Presentations at < (less than) 10 minutes each

READ:

Rae-Dupree, Janet. "Innovative Minds Don't Think Alike." *The New York Times*. 30 December 2007. (P)

*Possible additional reading TBA – "Forth Fund Evaluation"

*Following the presentations, we will have a discussion about the NPN's specialized jargon, as well as its highly structured programming and whether these approaches limit creative thinking in our field. How do those terms create a navigable work environment? How do we challenge ourselves to keep recreating opportunities? How many languages do we need to know to be capable professionals?

2/3 A Nation's Approach to Art

Facilitators (3)

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. New York: Verso, 1991. 1-7. (P)

Kammen, Michael. *Visual Shock: A History of Art Controversies in America*. New York: Alfred A. Knopf, 2006. 88-118. (P)

*Facilitators will create and circulate some guided questions by 2/1. Facilitators might invite class members to bring an image or story about art controversies in recent history.

Participation Grade 1 posted by 5 PM

Week 4: Tackling Pricing and Value

2/8: Is Cheap Smart?

Facilitators (3)

READ:

Shell, Ellen Ruppel. *Cheap*. New York: Penguin, 2009. 55-87, 207-232, 251-254, 277-279.

*Facilitators will create and circulate some guided questions by 2/6. Facilitators might devise an exercise or game that tests our sense of value, not only as it relates to objects, but also to people.

2/10: Paying Dues? (Presentation)

LISTEN

“The Tough Room.” *This American Life*. Prod. Ira Glass. Original Air Date 2.08.08. Listen to the following, “Act One. Make ‘Em Laugh” @ 04:30 and “Act Four. Tough News Room” @ 45:50.

<http://www.thisamericanlife.org/radio-archives/episode/348/Tough-Room>

READ:

The Fresh Air Interview with Jay-Z transcripts.

<http://www.npr.org/2010/11/15/131334322/the-fresh-air-interview-jay-z-decoded>

READ:

Lynn, Kirk and Shawn Sides. “Collective Dramaturgy: A Co-Consideration of the Dramaturgical Role in Collaborative Creation.” *Theatre Topics* 13.1 (2003), 111-115.

*Here you have several very different stories. One of the radio segments is about established comic professionals at *The Onion* who produce volumes of material initially, but edit that work down. (Note how the new writer challenges the longtime employee and the reason given after). The other story is about Malcolm Gladwell’s entry-level position at *The Washington Post*, which finds him taking license with his job much to his benefit. The transcripts by Jay-Z have some very trenchant commentary on wealth. The very short article by Kirk Lynn and Shawn Sides mentions the volumes of material gathered and edited for any one Rude Mechs show. In all of these stories, artists are less concerned with “paying dues” than doing what is required for the work on their terms.

Your task for today’s class is to write a scene in which time and value collide in the story of an artist. Perhaps you’ll write an imagined scenario in which your first year out of school finds you doing work you like. Perhaps you’ll tell the story of a company of artists making work and getting paid a respectable amount to do so. Perhaps you’ll focus on one moment when an artist decides to assert the value of her/his work. Perhaps you’ll interview someone who has already graduated and talk to him/her about his/her first year out of school. The sky’s the limit; your creativity is required, and we’re as much interested in what you find yourself wanting to say as we are interested in how you say it/.

You may work solo, or together. If you work solo, you will write the scene, as well as a 250-word introduction to the piece. If you team up, each person much write his/her own 250-word introduction. My goal here is to illustrate some core beliefs about creativity and value. Plan to perform or share your scene, in part or in whole.

Week 5: Cultural Economics and Budgets

2/15: Basic Economic Descriptors and Concerns

Facilitators (3) _____

READ

Caves, Richard. *Creative Industries*. Cambridge, MA: Harvard UP, 2000. 1-36; 73-83.

Markusen, Ann, et. al. *Crossover: How Artists Build Careers Across Commercial, Nonprofit, and Community Work*. 2006. 11-20. PDF at

www.hhh.umn.edu/projects/prie

Jay Z. *Decoded*. New York: Spiegel and Grau, 2010. 128-31.

*Facilitators will create and circulate some guided questions by 2/3. Facilitators should note that we are entering another realm of professional jargon. Do the names given and the areas considered by cultural economics reveal any implicit values? Where, for instance, might we find Adam Smith's notion of "rational self-interest" in cultural economics? How might we use the language of cultural economics to strategically craft our careers? Also, how does the theory of crossover" challenge the presumptions of traditional cultural economics?

2/17: Budget Day

READ

Esparza, Debra S. "Managing Money and Basic Financial Skills." *Business of Art*. Los Angeles: Center for Cultural Innovation, 2008. 150-165.

Yankee, Steve. "How to Make More Money by Working Less." *EventDV* 19.4(2006): 46.

*For this in-class workshop, we're going to write some budgets. Some of us will write personal budgets. Others will write project-oriented budgets. Where do they intersect in our lives? Too often, artists doing projects will expense on everything else but themselves. Caves, as well as other cultural economists refer to this as an artist's willingness to take discounted labor. In our budgeting, we'll be challenged not only to come up with real costs, but also ways to present those costs to others.

Week 6: Our America and Art as a Value

2/22: Leverage Lost Even Though There's a Tax Incentive to Give?

READ

Hyde, Lewis. "The Children of John Adams: A Historical View of the Fight Over Arts Funding." *Art Matters: How the Culture Wars Changed America*. Brian Wallace, Marianne Weems, and Philp Yenawine, eds. New York: New York University Press, 1999. 253-75 (P).

Kreidler, John. "Leverage Lost: Evolution in the Nonprofit Arts Ecosystem." *The Politics of Culture: Policy Perspectives for Individuals, Institutions, and Communities*. Gigi Bradford, Michael Gary, and Glenn Wallach, eds. New York: New Press, 2000. 147-168 (P).

2/24: Bad Money?

Facilitators (3) _____

READ

INCITE! Women of Color Against Violence. *The Revolution Will Not Be Funded: Against the No-Profit Industrial Complex*. Boston: South End Press, 2009. 1-18.

Anderson, Sheila McNeerney Anderson. "The Founding of Theater Arts Philanthropy in America: W. McNeil Lowry and the Ford Foundation, 1957-65." *Angels in the American Theatre: Patrons, Patronage, and Philanthropy*. Robert A. Schanke, ed. Carbondale: Southern Illinois University Press, 2007. 173-89. (P)

*Facilitators will create and circulate some guided questions by 2/23. Facilitators might consider researching various creative approaches to funding.

Participation Grade 2 posted by 5 PM

Week 7: You're Moving Where?

3/1: Road Testing our America

READ the following to determine various geographical locations outside NY or LA or Austin that could support your work as an artist. Rather than thinking of one singular organization for which you might work, think of a community you might call home.

<http://lincnet.net> (see the Creative Communities links)

<http://npnweb.org> (identify an NPN partner)

<http://www.tcg.org/artsearch/>

Email address: apaterra@austin.utexas.edu

password: utaustinjobs

<http://nyfa.org> (for these last two, look for opportunities)

Additionally, do some Google/Bing/Ask/Yahoo research that city and its arts community. Pay close attention to the multiple resources you might access, including city, state, and federal funds, private funding opportunities, as well as CDC monies (aka CDFIs),” training and professional development opportunities, residency opportunities. By class time, you should be able to imagine living in another community and making a go as an artist there. In class, you will be asked to name that place, and you will be helped as you research additional resources and opportunities. Come to class prepared to announce your city of destination. You may want to have an alternate in case everyone else wants to go to Lincoln, Nebraska.

During our first session, we’ll also discuss what we’re hoping to learn in these presentations.

If possible, we will schedule class in the Computer Lab. If we can’t get in, please come to class with a laptop.

3/3: Planning Structures – Goals/Objectives/Approaches to Getting on the Road
Facilitators (3) _____

READ

Markusen, Ann and Amanda Johnson. *Artist Centers*. Minneapolis: Humphrey Institute of Public Affairs, 2006. 9-30.

http://www.hhh.umn.edu/projects/prie/pdf/artists_centers.pdf.

* The facilitators will meet with Stephen and I by 3/1 to plan this particular day. You will be provided with various planning materials, which you will use to help us plan our moves. Also, you should be prepared to read all of Markusen and Johnson to help us consider the role of centers in our careers. It might be helpful if the facilitators compile a list of local resources and centers that illustrate the study’s claims, or at least provide a typology of resources.

Week 8: Presentations at 8-10 minutes each

3/8: Where I’m Going, Group 1

3/10: Where I’m Going, Group 2

*These presentations may be done as solos or duos. If you work as a team, you need not plan a life together, but your joint presentation should appear to have benefitted from the doubled resources. Your presentation should be creative. Make us want to move there. Offer us a sense of the named resources (centers, programs, performance series, open mics, etc.), and let us know what they represent in our constellation of resources: are these spaces/places/people we should work with on a one-off deal, or should we plan to forge deep and abiding relations? Also, you will give us a sense of how you will enter into the community as a complete outsider. Will you rely on someone already there and in the know?

We will attempt to locate a smart class for those days so that Powerpoint presentations, as well as web surfing is possible.

3/14-3/18: SPRING BREAK – HAVE FUN, AND BE SAFE!Week 9: History

3/22: Federal Theatre

Facilitators (3)_____

READ

Quinn, Susan. *Furious Improvisation. How the WPA and a Cast of Thousands Made High Art out of Desperate Times*. New York: Walker, 2009. 162-85 (P).

Witham, Barry. *The Federal Theatre Project: A Case Study*. Cambridge: Cambridge University Press, 2003. 1-6. (P)

Isaacs, Edith. "National Theatre 1940: A Record and a Prophecy." *Theatre Arts* 30.9 (1946) 55-63. (P)

Porterfield, Robert. "Theatre for the State." *Theatre Arts* 30.9 (1946) 512-13.

Thomas, Senator Elbert. "The Theatre and the Nation." *Theatre Arts* 30.9 (1946) 509-11. (P)

*By 3/3, Facilitators will meet with Paul/Stephen to discuss the readings. Facilitators will guide us through the conditions of the period. With adequate planning time, we might be able to screen parts of the film *The Cradle Will Rock* as part of our discussion. If the facilitators wish to do so, they are responsible for coordinating a screening room with Stephen.

3/24: The National Endowment for the Arts

Facilitators (3)_____

READ

National Endowment for the Arts 1965-1995: A Brief Chronology of Federal Involvement for the Arts. Washington DC: Office of Communication National Endowment for the Arts, 1996. 7-17.

Binkiewicz, Donna. *Federalizing the Muse: United States Arts Policy and National Endowment for the Arts, 1965-1980*. Chapel Hill: University of North Carolina Press, 2006. 11-33.

National Endowment for the Arts and Humanities of 1965. Public Law 2009-89th Congress.

*By 3/23, facilitators will circulate discussion questions about the readings. Facilitators should pay close attention to the differences between the FTP/WPA and the NEA. How does each respond to the political mood/climate of the period? Facilitators may wish to come up with a presentation about the political climate of 1965, or take us to the Johnson Library; however meetings will need to be set up early.

Participation Grade 3 posted by 5 PMWeek 10: New Works Festival (NWF)

3/29: NWF Field Projects

3/31: NWF Field Projects

*We will not meet officially as a class during this week. Instead, you will be provided with information on how to conduct field research projects. The NWF Field Research Project is a variation on the "You're Moving Where?" project; however, it's largely a written document. You'll identify one production and then posit what it needs to be "tour ready" in terms of

immediate resources and contacts. You'll create a production budget, look up granting resources, and create a calendar. In other words, you'll also identify a series of next steps for the work.

Week 11: After the Festival/After the Trials

4/5: Discussion and Field Work Presentations at less than 5 minutes.

* These presentations are brief, because the assignment is largely written.

4/7: The NEA

Facilitators (3)

Phelan, Peggy. "Serrano, Mappelthorpe, the NEA and You: 'Money Talks:' October 1989." *TDR* 34.1 (Spring 1990): 4-15. (P)

Schulman, Sarah. *My American History: Lesbian and Gay Life During the Reagan/Bush Years*. New York: Routledge, 1994. 199-203. (P)

Hughes, Holly. *Preaching to the Perverted*. (P)

*Facilitators should attempt to circulate some questions by 4/7. It may be best to send out questions, as well as scenes that we can read in class. Also, consider on a deeper level what Hughes's work is attempting to accomplish in the public sphere.

Week 12:

4/12: Flash Forward, 2003: *Investing in Creativity*

Facilitators (3)

READ

Maria-Rosario Jackson, et. al. *Investing in Creativity: A Study of Support for U.S. Artists*. Washington D.C.: Urban Institute, July 2003.

http://www.urban.org/UploadedPDF/411311_investing_in_creativity.pdf

*Facilitators will circulate questions by 4/10. Investing in Creativity is a significant report – a landmark study of U.S. artists; consequently, it's important that we bring up as many important issues as possible. Facilitators may want to divide the class into reporting groups, so that we share the labor of reading and deciphering the material.

4/14: Creative Capital, and all its meanings

Facilitators (3)

READ these pages, as well as any additional ones that interest you.

<http://creative-capital.org/>

<http://creative-capital.org/aboutus/story>

<http://creative-capital.org/pages/ourprogram>

<http://creative-capital.org/pages/approach>

<http://creative-capital.org/pages/apply>

<http://creative->

[capital.org/artistsupport/about/past_grant_rounds/year:8#textContent](http://creative-capital.org/artistsupport/about/past_grant_rounds/year:8#textContent)

<http://creative-capital.org/aboutus/ancillary>

*Creative Capital began in response to the defunding of the NEA. Its programs are meant to be catalytic to an artist's career. How does Creative Capital work strategically? What pedagogical lessons are inherent in its programming? In other words, what might higher education gain from Creative Capital's approach? The facilitators will also read Creative Capitals' report, "The First Five Years," which can be found in the Press Documents.

Participation Grade 4 posted by 5 PMWeek 13: Back to Business

4/19: Business Planning

READ

“Work Like an Artist, Think Like an Entrepreneur.” *Business of Art*. Los Angeles: Center for Cultural Innovation, 2008. 5-53.

*Introduction to the Final Projects in class. Facilitated by the Instructors. Your final project will be either a business plan or a proposed grant. You will be given guidelines for both these projects; however the whole class will discuss what would be an important project.

4/21: Some Legal Concerns

READ

“Law is Not a Four-Letter Word.” *Business of Art*. Los Angeles: Center for Cultural Innovation, 2008. 167-197.

Week 14: Beginning the Finals

4/26: Workshop for the Final Presentations. Catch-up day.

4/28: Final Project Presentations

Week 15:

5/3: Final Project Presentations

5/5: Final Project Presentations. Course Wrap-Up

Participation Grade 5 posted by 5 PM**Course Requirements (see below for more detailed descriptions)**

1. 20% Class Participation
2. 5% Artist Statement
3. 5% The Paying Dues Presentation
4. 10% Facilitation
5. 10% The NPN Presentation
6. 15% Where I'm Going Presentation
7. 15% The New Works Festival Field Project
8. 20% Final Project
=100%

1. Class Attendance and Participation (20% , measured as 20 points)

Participation and presence are essential in this class. If you are absent (excused OR unexcused) for more than three classes, your final grade in the course may drop a letter grade for each additional class that you miss (that is, if you miss 4 classes, a final grade of A will become a B).

Three late arrivals (that is, not being seated and ready to go when class starts) or early departures (that is, leaving before class is over) equals one absence.

Plan to come to class a few minutes early, with pen and notebook, the assigned reading for the day, and any assignment that is due that day. Also, please turn off your cell phone before class.

Spoken participation in this class is essential, both to maintain a high level of discussion and to encourage you to practice your spoken communication skills. You should try to contribute to the discussion every day with thoughtful comments. You should also work to listen well and to respond graciously and generously (which, of course, doesn't mean necessarily agreeing with) other students' ideas.

Cultivate an attitude of readiness and curious engagement. Don't wait for the class to happen to you—be ready to make the class happen with you as a key player. Come to class prepared with thoughts, ideas, and questions. Our goal is to create a lively, challenging, and supportive intellectual and artistic community.

Participation accounts for 20% of your grade in this class. Participation grades will be posted five times during the semester. Each grade will be up to 4 points on your final grade.

- “4” means that you have consistently come to class and participated fully and thoughtfully in conversation, without dominating, and that you have submitted all work in a timely manner.
- “3” means that you have come to class and participated fully on occasions. In addition, you have submitted all work in a timely manner. In short, you are keeping up with work, but remaining on the sidelines at times.
- “2” means that you appear to be consistently listening, but you are not always contributing to the conversation, and/or you have occasionally turned in late work.
- “1” means that you are appearing in class, but you are not prepared to work or to listen, and/or, more often than not, turned in late work. It may also mean that you have succumbed to the occasional text.

We post these grades on the class Blackboard throughout the semester so that you can follow your progress. If you find yourself receiving a low grade, use the information as an opportunity to talk about your progress and our expectations.

2. Artist Statement (5%)

The Artist Statement is key on multiple levels. It is key to introducing our work and our ambitions to each other; it is key to establishing the class's shared interests, so that we might best focus our work this semester. It is also a key document for artists who are making work. If you do not identify as an artist, think of it as part of what you would put in a job letter. In any case, it's about 350 words long, and you'll read it aloud in class during the second week and then submit it for grading. You'll also return to it as part of your final project.

All response papers must be submitted adhering to the following guidelines:

- Typed in 12-point font
- Double-spaced
- 1” margins all around
- Up to 4 pages (3 of text, plus one “Works Cited” page, if required), numbered, with your name on each page, and stapled together
- Proofread for grammar, spelling, and coherence.
- At the top of the first page, include your name, the course, the professor's name, and a title.

3. The Paying Dues Presentation (5%)

This presentation is fairly well described in the syllabus. Based on the number of solos/duos/trios, we'll decide how much performance time is allotted. Please note that you will be submitting both your scene notes/text/script and any statements required.

4. Facilitation (10%)

Facilitation is key in this course, as is creativity. You may facilitate once or twice in the semester – I've allotted enough slots for you to work as a solo facilitator, a duo or trio. While much of the reading can be dry, your delivery need not be so. Part of your task is to come up with guiding questions that will keep us all interested. I am particularly interested in engaging, activity-based presentations that are fun. I also welcome guests. Consequently, I invite you to meet with either Stephen or myself by or before explicit dates so that we might prepare.

5. The NPN Presentation (10%)

All instructions and resources will be provided in class. Plan to not miss class that day.

6. Where I'm Going Presentation (15%)

All instructions will be provided, although some of the foci will be determined by class brainstorming.

7. The New Works Festival Field Project (15%)

For this project, you will shadow one production. You will attend some rehearsals, interview key players (playwright/choreographer and director, preferably, but not exclusively). You will attend the production and gauge audience response. After the production, you will write an evaluation of the production, its strengths and its appeal to audiences. You will also write a plan for productive next steps the production team might take to give the piece some "legs." What would be the next, best steps for touring? On April 15, you will submit your written analysis.

8. Final Project (20%)

The final project can take a variety of forms. It can be a business plan for a company you hope to build. It can be a plan for a production you plan to put on the road. It can be a strategic plan for your own life. We will present models for this throughout the semester. Perhaps the most unique aspect of this project, is that we will begin journaling for this final on the first day of class. Over the course of the semester, you will compile notes that will contribute to your final project. At the end of the semester, you will submit your journal, as well as your final project, with sections relating to the outcome highlighted.

Course Policies and Policies of the University of Texas

University of Texas Honor Code

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Documented Disability Statement

The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone).

Use of Blackboard in Class

In this class we use Blackboard—a Web-based course management system with password-protected access at <http://courses.utexas.edu>—to distribute course materials, to communicate and collaborate online, to post grades, to receive assignments. You can find support in using Blackboard at the ITS Help Desk at 475-9400, Monday through Friday, 8 a.m. to 6 p.m., so plan accordingly.

Assignments

All work is due at the beginning of class unless otherwise noted. Late papers are docked by a letter grade for each day of lateness (an A paper automatically becomes a B for one day's lateness, a C for two days, a D for three days). Also, late papers cannot be revised. Leave the paper in your T.A.'s mailbox in the front office and email both of us to say you've turned it in. If you come to class late with the assignment in hand, it will be considered one day late and graded down for lateness, but do still come to class to be counted for attendance. If you complete an assignment for a specific day and you get sick or unexpectedly need to be absent that day, have a friend bring the work to school and get it to your T.A.'s mailbox BEFORE class begins.

All assignments must be handed in as a hard copy (no email attachments).

Expect to spend about 6-12 hours per week on outside work for this class (that is, 3-6 hours per class session). Some weeks will require less time on this class, sometimes more, depending on the assignment for each week. Try to complete every assignment at least a day in advance of the due date to allow time to return to it for a final proof, check, and to allow time for any computer printer problems.

As this Course carries a Writing Flag, all of the assignments require writing, and improving your writing is a central goal of the class. Take advantage of the University Writing Center and meet with the professor or the TA to go over drafts.

A paper with excessive typos or spelling or grammar errors will be returned and not graded until it's been corrected.

Course Feedback

During this course we will be asking you to give me feedback on your learning in informal as well as formal ways, including through anonymous surveys about how our teaching strategies are helping or hindering your learning. It's very important for us to know your reaction to what we're doing in class, so we encourage you to respond to these surveys, ensuring that together we can create an environment effective for teaching and learning.

Revisions

All written work can be revised to improve the grade, and you are encouraged to do so. You must meet with your T.A. to discuss your paper before revising it, and the revision must be turned in within one week.

Grades

All grades will be posted on Blackboard, so they will be easy to check.

Use of E-Mail for Official Correspondence to Students

Email is recognized as an official mode of university correspondence; therefore, you are responsible for reading your email for university and course-related information and announcements. You are responsible to keep the university informed about changes to your e-mail address. You should check your e-mail regularly and frequently—we recommend daily, but at minimum twice a week—to stay current with university-related communications, some of which may be time-critical. You can find UT Austin's policies and instructions for updating your e-mail address at <http://www.utexas.edu/its/policies/emailnotify.php>.

Use of Electronic Devices During Class Sessions

Classroom Laptop use is allowed for taking notes related to this course only. Laptop activities unrelated to this course will lead to dismissal from the class session (and marked as an absence for that day). This includes, but is not limited to: Facebook, email, or any internet use. Wireless must be turned off. *Repeat offenders will result in a filing of a report of academic problem.*

Other Electronic Devices (Cell phone, Blackberry, I-Phone, etc.) must also be turned off and put away during class. Any use of these devices, including texting, websurfing, etc. will lead to dismissal from class session (and marked as an absence for that day). *Repeat offenders will result in a filing of a report of academic problems.*

Religious Holy Days

By UT Austin policy, you must notify us of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, we will give you an opportunity to complete the missed work within a reasonable time after the absence.

Behavior Concerns Advice Line (BCAL)

If you are worried about someone who is acting unusually, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bcal>.

Emergency Evacuation Policy

Occupants of buildings on the UT Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation:

- Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered the building.
- If you require assistance to evacuate, inform me in writing during the first week of class.
- In the event of an evacuation, follow my instructions or those of class instructors.
- Do not re-enter a building unless you're given instructions by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office

Questions?

Ask questions or ask for clarification when assignments or expectations aren't clear to you. Ask questions in class, during office hours, or via email. Do come to see each of us in office hours a few times during the semester to share thoughts and ideas, discuss any concerns, or just to check in.

Incompletes

There will be no incompletes given. Plan to go the distance.

Syllabus

The instructors reserve the right to make changes to the course syllabus.