

# **Narrative Report for DC Grant for Art 190A Writing for Artists 2018-19**

A. Laurie Palmer, Art  
Margaret Amis, Writing

## **TITLE:**

Research and Restructure Art 190A Writing for Artists Course

## **FUNDING REQUESTED:**

\$29,551.64 (included GSA line and costs for TA training workshop, in addition to course relief for two faculty)

## **FUNDING RECEIVED:**

\$16,000 (Course relief for two faculty @ \$8000 each)

This is the final report for the Art Department Disciplinary Grant Application submitted and completed by Professor A. Laurie Palmer of the Art Department and Lecturer Margaret Amis of the Writing Program to research and restructure Writing for Artists Course (Art 190A) to satisfy the Disciplinary Communication requirement.

## **Our Challenge**

At present, approximately 100 art majors take the Writing for Artists course, Art 190A, each year in the Winter quarter to satisfy the Art Department's Disciplinary Communications Requirement. Students attend two lectures per week taught by the professor (80 – 130 students), and one section taught by a TA (capped at 25 students). The course includes weekly writing exercises, readings, and assignments that emphasize writing in support of creative practices, including as a means to generate and communicate ideas, to analyze visual and other aesthetic experiences, and to build professional practice skills (artist statement, proposal writing, website). The course requires students to consider a range of existing and potential contexts for contemporary artmaking, and to imagine how and where their work will function in the world.

With its restricted funding, the Art Department was unable to reduce the ratio of students to faculty to something more closely approximating national guidelines for writing courses (under 15, ideally, with the understanding it might need to stretch to 20), so this course redesign remained--by necessity--a lecture course taught with TAs. Naturally, the problem of size and format was our key concern: how to marry a traditional “lecture” format and enrollment numbers to an iterative, or workshop & studio discipline like writing). How to provide appropriate and sufficient materials, exercises, writing opportunities, editing and workshopping attention and opportunities to each student so their analyses and skills might appropriately diversify, deepen, and strengthen?

## **Our Proposal**

We proposed to evaluate and re-structure the Writing for Artists course in partnership with the Writing program and informed by research into effective methods and materials for teaching

writing and reading for artists at other institutions and in other relevant contexts. We proposed to create lecture materials for faculty to use as an ongoing resource for the class, and to create a curricular outline for TAs to use in teaching section. We also proposed to design a half-day TA training session to administer in advance of the course, but we did not receive funding to cover this aspect, or the added in-depth research that a GSA could have provided.

### **Our Process**

Art faculty member A. Laurie Palmer and Writing Program faculty member Margaret Amis collaborated to evaluate and redesign the course in Fall quarter 2018.

We met weekly for 1 - 2 hours, and conducted independent research between meetings.

Our evaluation of the existing course led us to focus our work on four areas:

- how to provide a structure with enough flexibility that each of the diverse students enrolled could find relevance to their own practice and make the course *their own*
- how to increase student active engagement with, and participation in, lectures and sections
- how to encourage students to read
- how to more effectively help students improve their writing skills

Although we did not receive funding for a Graduate Student Researcher, we did our own research to discover textbooks, articles, artists, artworks, and art curricula nationwide to inform our thinking and provide materials for the re-designed course. We contacted faculty at public and private institutions who teach writing to art students to learn about their methods and the materials they use, and we reviewed available information online to learn how other institutions incorporate writing into their art curricula. We collected, read, and evaluated textbooks and other materials together, and we created hybrid adaptations of the varying approaches that we deemed appropriate to the context at UCSC.

### **Our Results**

—We structured the course assignments as a series of weekly writings in different genres leading to one main assignment, the project proposal. The proposal incorporates aspects of all the other assignments, encouraging students to feel that each weekly assignment is leading to a larger goal, developing momentum and the sense of a course "narrative." The final proposal assignment invites each student to simultaneously assess where they are in their art practice now, while in school, and to project what they want to do in the future, after graduation.

—We placed greater emphasis on the research aspect of the course. This re-design invited students to pursue their individual creative interests with some depth. The research section includes a lecture presentation by a UCSC Research Librarian to introduce or review library research methods as well as opens the doors to students to consider additional research methods appropriate to art practice, including materials research, process experiments, interviews, and field trips.

—We chose readings, visiting artists, videos, and artwork to be shown in class that reflects a broad range of identities, backgrounds, and practices, with a particular emphasis on featuring artists and writers of color and from traditionally marginalized groups.

—We built short writing exercises into every lecture. This structure invited students to actively respond to prompts with generative writing that they would not have to turn in or be graded on, but that could help them formulate and develop their ideas immediately, and could support their written assignments later. We also developed think/pair/share prompts for small groups of two or three to respond to in lecture.

—We decided to require that students post short responses on canvas to every reading every week, and we created a Reading Guide consisting of a set of questions specific to each required reading to aid them in composing their responses.

—We re-wrote the prompt for each writing assignment (ten total), and we created rubrics to assist students and TAs. We designed these rubrics to help the students understand what is expected of each assignment, to act as work-shopping tools for peer-editing and feedback in sections, as well as to provide the TAs with matrices for grading.

—We developed specific section activities for the TAs to lead every week for consistency across the sections and to directly support lecture content, readings, and written assignments — but particularly the latter. These activities emphasized student participation through peer-editing, reading aloud, and work-shopping assignments in small groups.

—We structured the sequence of writing assignments to focus on the value of revision. Three assignments included first draft and final submissions, so that students could devote time to careful revision and so that they could see, and have others see, their improvements.

—We chose new readings, edited existing ones, and organized their sequence to support the generative writing assignments in the first half of class, and to support the more formal writing assignments in the second half of the class. We created a Course Reader with all the required readings, and posted "Highly recommended" and "Optional" readings on canvas as well.

## **Outcomes**

— As the Professor teaching the class, I chose to read and comment on the first drafts of almost all the student proposals, in addition to the comments that the TAs were providing, to get a sense of how this assignment was working and who the students were. Although unfamiliar to some students as a genre initially, the project proposal as final assignment generated significant engagement among the students as a creative challenge as well as a writing challenge. Because of the integration of writing with creative practice, I believe this assignment could continue to work well as a primary goal for the class.

—We left one lecture in the last week as TBA so the students could decide the content. They chose to see each other's artwork. Twelve students initially volunteered to give short presentations of their work, after which more students wanted to show their work, which meant spilling over into the last class as well, with about one third of the class eventually presenting their artwork in 5 minute segments. The student presentations were excellent overall, creating an ecstatic and exciting display of artistic range and brilliance that energized everyone. I would recommend working this in as a formal, required part of the class in the future.

—In week six I collected informal mid-term class feedback (a set of questions I asked them to respond to in writing). At that stage of the quarter, the aspects of the class that most students valued were the free-writing prompts in lecture, the opportunity for research, and the visiting artist lectures. The think/pair/share exercises in class tended to be slightly chaotic, and, while seeming to relax and loosen up the class, were not particularly useful either to generate discussion in lecture or to help students develop their ideas.

—Three of the visiting artist lectures this year were coordinated with the Institute for Art and Science: Glenn Ligon, Amy Franceschini / Future Farmers, and Guillermo Gomez-Peña. In addition, I invited two faculty members from the UCSC Art Department (Jimin Lee, and Maya Manvi) and one graduate student in DANM (Laura Stevenson) to present their work. I also showed extended videos by three artists whose writing we read: William Kentridge, Stephanie Syjuco, and Hito Steyerl. The range of artistic practices these artists discussed was highly diverse: painting, sculpture, public art, performance, printmaking, film, video, drawing, and digital media. I showed artwork and discussed artists throughout the class as part of lecture material that additionally featured comics, artist books, activist art, animation, and photography. However, I did not address digital illustration or graphic design explicitly, and there is a component of the art major population that is interested in these career trajectories.

—Students posting comments on the readings each week created a productive feedback loop for the professor who could then re-orient lectures in response to that feedback. Although only approximately half the students in the class did the readings on time each week, this was one of the best parts of the re-design of the class, as it allowed the professor to get a sense of what some of the students were thinking and reading. Student comments on readings that came in late (everyone was required to post a comment on every reading in order to pass the class) were also useful, and seemed to reflect actual reading and absorption of the material overall. I recommend continuing to require comments on the readings, even though the students resisted this, and many did not get the readings done on time. We created a Reading Guide with specific questions for students to address in their comments, which provided a useful structure.

—I gave the TAs flexibility in how they wanted to grade late assignments and extra credit opportunities based on their judgment of each student's effort and situation. However, this made for some confusion on the part of the TAs who wanted to be fair to all the students. A clear policy for late assignments and extra credits generated by the professor could be helpful as a starting point, with some latitude granted by TAs based on their assessment of each student.

—Some students wanted to know their grade status earlier in the quarter. Having at least two graded assignments handed in before mid-term could help with this concern.

—Both the TAs and the students appreciated having rubrics for assignments.

—The TAs appreciated being given suggestions for section activities.

—Unsolicited, informal feedback from art faculty was positive, in two ways: art faculty reported that their students told them they enjoyed and learned from the class, and faculty reported clear improvement in the students' writing skills as reflected in artist statements.

**Primary Recommendation**

We recommend a smaller class structure for improving student writing and to dedicate more specific attention to professional needs of different kinds of art practices. We do not recommend online learning for this class.

**Assessments**

Anna Sher's Office of Assessments performed a PLO assessment on this class last year, and again this year. We do not yet have their final assessment report as they expect additional data, but the preliminary report is attached.

Student Experience of Teaching reports (SETS) improved dramatically from last year to this year. If recommended, we would be happy to add these student responses to this report . Sample student papers can also be added, if appropriate.

**Included below:**

Syllabus, Bibliography, Reading Guide, three sample writing assignments with grading rubrics

**Attached:**

PLO Assessment Report (preliminary)

# Art 190A Writing for Artists

## **Art 190A: Writing for Artists**

Winter 2019 T/TH 5:20 - 6:55 PM, Classroom Unit 001

Professor: A. Laurie Palmer

apalmer1@ucsc.edu

Office hours: Wednesday 2:00 - 4:00 pm, and by appointment,

E-112 Baskin Visual Arts

### Course Description

This course provides practice and guidance in using writing as a tool to support creative work—to generate and develop ideas, to critically analyze and interpret artworks, and to communicate clearly with others about one's own work.

Lectures, discussions, and visiting artist talks introduce and explore contemporary art contexts, ideas, language, artworks, artists, and practices to build students' capacities for self-reflection on their work and to place it in the world effectively and with confidence. Readings introduce and unfold ideas for discussion, and provide examples of writing formats and purposes as they relate to art practice.

There will be weekly writing and reading assignments, as well as writing exercises in lectures and in sections. Lectures will present and discuss a range of ways artists approach and use writing, as well as presenting and discussing contemporary artworks, artists, concepts, practices, and debates.

### **Course Learning Outcomes**

Through writing and reading assignments, lectures, discussions, and individual and group feedback, this course aims to help you develop your writing skills, in order to:

- feed & grow your artmaking by generating ideas & research questions
- translate sensory experience into language
- explore how form and meaning work together and how an artwork creates its effects
- communicate to others what you are doing and/or want to do in your work and in the world
- differentiate and use different kinds of writing for different purposes
- build understanding of diverse contemporary art contexts, histories, ideas, and practices, to help you find your place in the world as an artist, and to contribute to an expanded sense of community and possibility.

## Program Learning Outcomes (PLOs):

Students who complete this course successfully will be able to demonstrate two of the four Art Department Program Learning Outcomes:

#3. Familiarity with, and ability to, analyze both verbally and in writing issues and forms of contemporary art with a clear understanding of historical precedents.

#4. The ability to articulate an insightful response and analysis of a work of art in order to participate in discussions and studio critiques.

## **Assignments**

1. Description draft
2. Description final \*
3. Research
4. Artist Statement
5. Essay
6. Art review\*
7. Project Proposal\*
8. Work documentation
9. Statement as someone else
10. Revised Project Proposal \*

\*these assignments will receive a letter grade

## **Readings**

**Required** readings will be published in a course reader that you can purchase at the Bay Tree Bookstore. Weekly responses to these readings are required to pass the class. Find your section and the reading discussion on the course canvas page under Discussions, and post your response there.

**Highly recommended** readings will be posted on canvas for each week, and discussed in class. You are not required to do these readings, but it is "highly recommended."

**Optional** readings will also be posted on canvas, including technical writing support and supplementary documents on artists and ideas.

Suggestion: download all the readings, including optional, as you may want to refer to them after the quarter is over.

## **Requirements**

How to pass

—On-time attendance. Class begins promptly at 5:20 pm. More than 3 absences means you won't pass the class. Sign-in sheets will be passed around; please sign in.

—Complete all writing and reading assignments, including reading responses, by due date.

- Participate fully in all class exercises and discussions, both in lecture and section.
- Expect to spend a minimum of 8 hours out of class per week on reading and writing assignments.

#### How to thrive

- Take your work seriously. Invest time & commitment, and value what you are doing.
- Respect your fellow students and their work; learn from them.
- Push yourself into unfamiliar territory.
- Ask a lot of questions.

#### How to do it

- A dedicated journal is required for this class, for notes and in-class writing exercises.
- Writing exercises in lecture will be in long hand.
- Writing assignments outside of class should be submitted digitally on canvas before lecture class each Tuesday, unless otherwise noted.
- Format: 12-point, double-spaced. Include word count on each assignment.
- No cell phone or computer use in lecture except with explicit permission.

### **Schedule**

#### **WEEK 1:**

##### **Tues Jan 8:**

introductions & finding words for sensory experience  
in-class writing: description as interpretation

##### **Thur Jan 10:**

**Reading #1 due & discussion:** Anne West, Glenn Ligon.

writing for your own and others' work; different texts for different purposes  
in-class writing: description as interpretation; keywords

No Sections in the first week

#### **WEEK 2:**

##### **Tues Jan 15:**

**Writing due: #1:** description as interpretation, first draft  
keywords; language as evolving; words as things; revising and editing  
in-class writing: keywords, & TBA

*7 pm: Glenn Ligon, Visiting Artist, Institute for the Arts and Sciences, DARC Building, 108*

##### **Thurs Jan 17:**

**Reading #2 due & discussion:** Gloria Anzaldua, Jimmie Durham



research for art: alternative techniques and the library; Annette Marines, UCSC Librarian  
in-class writing: TBA

Section: peer edit description assignment

**WEEK 3:**

**Tues Jan 22:**

**Writing due #2:** description as interpretation, final draft asking questions; looking for resources and opportunities  
in-class writing: TBA

**Thurs Jan 24:**

**Reading #3 due & discussion:** Future Farmers  
Visiting Artists interview with Future Farmers by HAVC PhD student Chiara Sgaramella  
in-class writing: TBA

Section: keywords glossary

**WEEK 4:**

**Tues Jan 29:**

**Writing #3 due:** research worksheet  
artist statements discussion  
Visiting Artist & DANM student Laura Stevenson presents her work on dyslexia  
in-class writing: TBA

**Thurs Jan 31:**

**Reading #4 due & discussion:** exercises from Mapping...  
more re: statements and manifestos  
in-class writing: TBA

*January 31. Institute for Art and Science sponsors FIELD TRIP TO SF. Extra Credit! Please inform us if you plan to go.*

Section: research questions; Future Farmers' text & interview

**WEEK 5**

**Tues, Feb 5:**

**Writing #4 due:** Artist Statement  
Visiting Artist: Jimin Lee, printmaker and Professor in UCSC Art Department  
in-class writing: TBA

**Thurs, Feb 7:**

**Reading #5 due & discussion:** Paul Chan; Dorothy Allison

where does art belong? contexts and art worlds  
in-class writing: TBA

Section: artist statements; discuss essay questions

## **WEEK 6**

**Tues, Feb 12:**

**Writing #5 due:** Essay

introduce exhibition review / ekphrasis

Visiting Artist Maya Manvi

in-class writing: TBA

**Thurs, Feb 14:**

**Reading #6 due & discussion:** Perl, Williams  
style; evaluate vs. explain; midterm feedback

in-class writing: TBA

Section: discuss student essays and readings

## **WEEK 7**

**Tues, Feb 19:**

**Writing #6 due:** exhibition review / ekphrasis

project proposals and project-based work; imagining futures; Visiting Artist TBA

in-class writing: TBA

**Thurs, Feb 21:**

**Reading #7 due & discussion:** William Kentridge  
taking a thought for a long walk; more on style

in-class writing: TBA

Section: discuss proposal ideas

## **WEEK 8**

**Tues, Feb 26:**

**Writing #7 due:** project proposal

documenting work; websites; word/image pairs; Visiting Artist TBA

in-class writing: TBA

**Thurs, Feb 28:**

**Reading #8 due & discussion:** Steyerl  
point of view; revisions

in-class writing: TBA

Section: workshop proposals

## **WEEK 9**

### **Tues, Mar 5:**

**Writing #8 due:** work documentation  
revisions  
in-class writing: TBA

7 pm: Guillermo Gomez-Pena, Visiting Artist, Institute for the Arts and Sciences,  
DARC Building, 108

### **Thurs, Mar 7:**

**Readings #9 due & discussion:** Gomez-Pena  
voice; adopting another voice; manifestos  
in-class writing: TBA

Section: interviews with each other

## **WEEK 10**

### **Tues, Mar 12:**

**Writing #9 due:** statement as someone else  
students present

### **Thurs, March 14:**

**Readings #10 due & discussion:** Anne West, strategies  
lecture TBA

Section: peer edit final proposal revisions

**Tuesday, Mar 19, by 5 pm: Writing #10 due: Final Project & Revisions \***

*THIS SYLLABUS SUBJECT TO CHANGE!*

### **Notes on Grades**

Students will receive a letter grade for this class.

You must complete all assignments in order to pass the class.

The final grade for the course will be determined by:

—successful completion of 6 ungraded writing assignments (#1, 3, 4, 5, 8, 9) = 30%

(successful completion means following all instructions for that assignment)

—successful completion of 4 graded writing assignments (#2, 6, 7, 10) = 30%

—successful completion of 8 reading memos = 20%

—participation in class discussions (sections, lectures) = 20%

Extra credit will be given for attending artist lectures (Ligon, Gomez-Pena) and/or the field trip to SF, with completion of a short paragraph on your experience (200 + words).

#### LATE ASSIGNMENTS

will be accepted with a reduction in grade for lateness for only one week after assignments are due (Please notify me and your TA of DRC accommodations before assignments are due so that we can agree on a manageable accommodation.)

#### GRADE DISPUTES

If you have questions about the grading of your work, please make arrangements to meet with your teaching assistant (TA). If your questions are not resolved, please see me in office hours. If the matter still remains unresolved, I will advise you on further options.

## BIBLIOGRAPHY

—you will find additional optional readings on canvas that are not listed here—

#### WEEK 1

##### **Required (due January 10):**

West, Anne. "Introduction." In *Mapping the Intelligence of Artistic Work*.  
Portland: Moth Press: 2011.

Ligon, Glenn. "Portrait of the Artist as a Young Man," [www.thislongcentury.com](http://www.thislongcentury.com)

Ligon, Glenn. Artist bio. <http://www.glennligonstudio.com/biography/>

Ligon, Glenn. "The Rest is Silence: Glenn Ligon on Agnes Martin." *Artforum* 53, no. 10  
(Summer 2015): 278

Ligon, Glenn. "On the Hour, On the Times." In *Lynette Yiadom-Boakye: Verses After Dark*.  
London: Serpentine Gallery and Koenig Books Ltd, 2015: 104-111.

Ligon, Glenn. "Where the Feeling and Everything Is." In *Zoe Leonard: Available Light*.  
New York and London: Dancing Fox Press/Ridinghouse, 2014: 136-139.

##### **Highly Recommended (on canvas only):**

Oates, Joyce Carol. "Edward Hopper's Nighthawks," *Yale Review*, Volume LXXVIII,  
No. 2, Sept 1989

Miller, Richard E., and Ann Jurecic. "On Looking and Looking Again."

In *Habits of the Creative Mind*. Boston/New York: Bedford/St. Martins, 2016.

Gorrell, Donna. from *Style and Difference*. Boston & New York: Houghton Mifflin. 2005.

—passive verbs, sentence fragments, punctuation, and "A Few Good Rules"  
Proofreaders' Marks, from *The Chicago Manual of Style Online*

#### WEEK 2

##### **Required (due January 17):**

West, Anne. "Research Spree." *Mapping the Intelligence of Artistic Work*

Anzaldúa, Gloria. "How to Tame a Wild Tongue," from *Borderland/La Frontera*,  
*The New Mestiza*, 1987, San Francisco: Aunt Lute Books

Durham, Jimmie. "In the Joyería of the Zanahorias." In *Social Medium: Artists Writing*,  
2000-2015. ed: Jennifer Liese. New York: Paper Monument, 2016.

Highly Recommended (on canvas only):

Miller, Richard E., and Ann Jurecic. "Going Down the Rabbit Hole."  
In *Habits of the Creative Mind*. Boston/New York: Bedford/St. Martins, 2016.  
Marten, Helen, "My Influences," *Frieze*, December 2016

WEEK 3

**Required (due January 24):**

Future Farmers: Amy Franceschini and Michael Swain. Excerpts from *A Variation on Powers of Ten*. Berlin: Sternberg Press, 2012 (**excerpt**)

Highly Recommended (on canvas only):

Pentecost, Claire. "Public Amateurs: Embracing the Trial and Error Life." In *Useful Pictures*, ed. Adelheid Mers. Chicago: Whitewalls Press, 2009  
Future Farmers: Amy Franceschini and Michael Swain. *A Variation on Powers of Ten*. Berlin: Sternberg Press, 2012 (**entire book**)

WEEK 4

**Required (due January 31):**

West, Anne. "Keywords, Etymologies, Matrix Map, Artist Statement." In *Mapping...*  
Williams, Gilda. "How to Write an Artist's Statement." In *How to Write about Contemporary Art*. New York: Thames & Hudson, 2014.

Highly Recommended (on canvas only):

sample artist statements by: Marlene Dumas, Cauleen Smith, Claes Oldenburg, Agnes Martin, Sol Lewitt, Carlos Motta, Andrea Zittel, Temporary Services, Vic Muniz, and others.

WEEK 5

**Required (due February 7):**

Allison, Dorothy. "This is our World." In *Drawing us in: How We Experience Visual Art*, Deborah Chasman and Edma Chang, eds, Beacon Press: Boston, 2000.  
Chan, Paul. "What Art Is." In *eflux journal* #10, November 2009

Highly Recommended (on canvas only):

Miller, Richard E., and Ann Jurecic. "On the Three Most Important Words in the English Language." In *Habits of the Creative Mind*.  
Gorrell, Donna. from *Style and Difference*.  
—passive verbs, sentence fragments, punctuation, and "A Few Good Rules"

WEEK 6

**Required (due February 14):**

Perl, Jed. From "The Art of Seeing." In *Drawing us in: How We Experience Visual Art*.  
Williams, Gilda. "How to Write About Art." In *How to Write about Contemporary Art*.

Highly Recommended (on canvas only):

Almino, Elisa Wouk. "Ways to Talk about Latin American and Latino Art."  
*Hyperallergic*, Nov 3, 2017  
Belle, Jennifer. "Y: The Art Critic." In *Drawing us in: How We Experience Visual Art*.  
Gorrell, Donna. from *Style and Difference*.  
—passive verbs, sentence fragments, punctuation, and "A Few Good Rules"

WEEK 7

**Required (due February 21):**

Kentridge, William. "In Praise of Shadows," from *Six Drawing Lessons: The Charles Eliot Norton Lectures, 2012*. Cambridge: Harvard, 2014.

Highly Recommended (on canvas only):

West, Anne. "Charting." In *Mapping the Intelligence of Artistic Work*.

Syjuco, Stephanie. "Speculative Propositions."

<https://www.stephaniesyjuco.com/projects/speculative-propositions>

"Writing Proposals and Letters of Intent," from The Writing Centre, Emily Carr University

WEEK 8

**Required (due February 28):**

Steyerl, Hito. "In Free Fall: A Thought Experiment on Vertical Perspective."

*eflux journal* #24, April 2011

Highly Recommended (on canvas only):

Revising Drafts, The Writing Center, UNC

On Using Reverse Outlines, Emily Carr University

Writing an Artist's CV, Emily Carr University

WEEK 9

**Required (due March 7):**

Gomez-Pena, Guillermo & La Pocha Nostra. "Tech-illa Sunrise."

From [http://www.pochanostra.com/antes/jazz\\_pocha2/mainpages/techilla.htm](http://www.pochanostra.com/antes/jazz_pocha2/mainpages/techilla.htm)

Highly Recommended (on canvas only):

West, Anne. "Ghost Writing Interview." In *Mapping...*

Gomez-Pena, Guillermo & La Pocha Nostra. "Brown-Out!" From

[http://www.pochanostra.com/antes/jazz\\_pocha2/mainpages/brownout.htm](http://www.pochanostra.com/antes/jazz_pocha2/mainpages/brownout.htm)

Post-Commodity, "With Salvage and Knife Tongue" from *Art in the Global Present*,

eds. Nikos Papastergiadis and Victoria Lynn, UTS Press, 2014

WEEK 10

**Required (due March 14):**

TBA

West, Anne. "Strategies." In *Mapping...*

Highly Recommended (on canvas only):

Daniel Tucker, "10 Proposals for Life After Art School," 2012, from

<https://miscprojects.com/2012/02/21/10-proposals-for-life-after-art-school/>

Goat Island, "Letter to a Young Practitioner."

[http://www.goatislandperformance.org/writing\\_L2YP.htm](http://www.goatislandperformance.org/writing_L2YP.htm)

## Reading Guide

Write a paragraph or so in response to each **set** of required readings each week.

Post your responses on canvas under "discussions" according to your section and the week.

Your responses are due each Thursday before lecture, unless otherwise directed.

Use the questions below to guide your reading.

week 1

**Anne West, *Mapping the Intelligence of Artistic Work*, introduction**

Q: How can writing help you access the "intelligence" of your work, according to the author? Do you use writing to help generate art ideas already? If so, how does it work for you? If not, how can you imagine using writing to generate ideas for your artwork?

**Glenn Ligon: "Portrait of the Artist as a Young Man"; biography from artist's website; and 3 short texts on the work of Agnes Martin, Lynette Yiadom-Boakye, and Zoe Leonard.**

Q: What do you learn about the artist/writer Glenn Ligon from reading his writings about other artists' work that you don't learn from his bio and self-portrait?

Pay attention to style differences between all these writings and note the differences

week 2

**Gloria Anzaldua, "How to Tame a Wild Tongue"**

Q: Describe your experience of reading the italicized words in Anzaldua's text. Did you pronounce the words? Did you jump over them? How did they affect your interpretation of her essay?

**Jimmie Durham, "In the Joyeria of the Zanahorias"**

Q: Jimmie Durham compares words and objects in this short text. He starts in one place and ends in another. Where does he start and where does he end? How do his thoughts move through this essay? How might you map that movement?

**Anne West, *Mapping the Intelligence of Artistic Work*, "Research Spree," etc.**

Q: What metaphors does the author use to describe her approach to artistic research? What effect do these metaphors have on you, as a reader?

week 3

**Future Farmers, *Variations on Powers of Ten* (excerpt)**

Q: Write three questions you would like to ask the members of Future Farmers after reading this text.

week 4

**Anne West, *Mapping the Intelligence of Artistic Work*, "Keywords, Matrix Map, Artist Statement as Origin Point"**

**Gilda Williams, "How to Write an Artist Statement" from *How to Write About Contemporary Art***

Q: Use the exercises in "Mapping..." in the process of drafting your artist statement. Pull keywords from your free-writings and your research, explore their etymologies, and build your matrix map.p

Then photograph your matrix map and post it on canvas along with your artist statement first draft.

No memo due Thursday, January 3, but all of the above due Tuesday, February 5, as part of your writing assignment for next week.

week 5

**Dorothy Allison, "This is Our World," from *Drawing Us In***

**Paul Chan, "What Art Is and Where It Belongs," *eflux journal***

Q: The writing assignment for this week is to write your own essay responding to questions these two essays raise. For your reading response, choose one point of comparison between the two authors and describe how their essays differ on this point. (It could be a specific aspect of what they think about art, a difference in the structure or style of their essays, or something else.)

week 6

**Jed Perl, "The Art of Seeing," from *Drawing Us In***

Q: What does the author want to communicate to his readers in this short excerpt by describing Chardin's painting in so much detail?

**Gilda Williams, "Introduction" from *How to Write About Contemporary Art***

Q. How do you imagine you might use some of this information in your life after graduation?

week 7

**William Kentridge, "In Praise of Shadows," from *Six Drawing Lessons***

Q: Of all the ideas that the author plays with in this talk, what is the most important and interesting to you? What aspects of this text make it clear that it was originally created to be spoken, rather than published? (besides the fact that he says so...)

Like Jimmie Durham, William Kentridge starts in one place and ends in another. Where does he start and where does he end? How do his thoughts move through this essay? Could you map or outline that movement?

week 8

**Hito Steyerl, "In Free Fall: A Thought Experiment on Vertical Perspective"**

Q: How has our collective point of view changed historically, according to the author?

Like Jimmie Durham & William Kentridge, Hito Steyerl starts in one place and ends in another. Where does she start and where does she end? How do her thoughts move through this essay? Could you map or outline that movement?

week 9

**"Tech-illa Sunrise," Guillermo Gomez-Pena and La Pocha Nostra**

Q: What are the various personas and the various languages or dialects that the artist mashes together? As a text for performance, do you have different expectations for it as a reader, in terms of voice, style, punctuation, grammar, etc.?

week 10

**TBA** (no memo required!)



## Sample Assignments

### Writing Assignment 1 & 2: Description as Interpretation (Looking and Writing)

In this course you are developing the practice of looking closely and carefully, and putting words to what you see as a fundamental strategy to begin inquiry. Looking and looking again develops and requires paying slow attention to see and see anew; it's a generative process/skill to translate your sensory experience into language. This looking and writing can guide, underpin, frame your practice as an artist in and out of the studio. This assignment will start you on the sequence of assignments that will result in the final work, the project proposal.

Review the descriptions you drafted as free-writings in class. Look again at one of the works presented (and listed below) as carefully as you can. As you develop your description of that work, imagine that you are describing it to someone who isn't seeing it. You want them to have a strong sense of what it looks like without influencing their opinion, so suspend your judgment (whether you like or dislike it) in this phase of things. Instead, focus your attention on formal and sensory aspects: color, shape, line, composition, movement, timing, light, space, texture, sound, materials (to the degree that screen representation allows). Dwell in the description. Use your sensory descriptions to convey what is important about the artwork to this imaginary reader. You can include feelings, ideas, or associations that arise--but link any interpretation to your description of what you see and hear. You can be sure you're doing this if you consistently name the detail before the interpretation. [optional reading to support this assignment: "On Looking and Looking Again" *Habits of the Creative Mind*; Ch. One, Writing Analytically]

Dawoud Bey. "Young Woman Waiting for the Bus, Syracuse, NY." 1985. Gelatin silver print.

Edward Burtynsky. "Phosphor Tailings Pond #4, Near Lakeland, Florida, USA." 2012. Pigment inkjet print. 58 1/2 x 78 in.

Rina Banerjee. "*Beauty was not in the East- her figure was in part a repellent I and his aura was not so neat. The locus of a pleasure stolen from deceit, stubborn and excessive the oriental was transformed in part as objects of sexual bad habits.*" 2014. Acrylic, collage on watercolor paper. 29 9/10 x 40 in. (see more of her work at <https://rinabanerjee.com>)

Jacolby Satterwhite. "Healing in my House." 2016. Video, 9 min 26 sec., <https://vimeo.com/159989218>

Jenny Snider. "Sergei Mikhailovich Contemplated his Masterpiece." 2017. Oil on linen. 66 x 66 in.

Asumi Hayashi. "Bystander of Landscape." 2017. Mezzotint and chine colle. 13.5 x 11 in.

Rodney McMillian. "Supreme Court." 2000. Canvas & paint. 120 x 180 in.

Tala Madani. "Apple Tree." 2007. Animation, 2 min 43 sec. <https://art21.org/artist/tala-madani/>

Dianna Frid. "To Go To The Moon." 2003. Mixed media installation. <http://www.diannafrid.net/projects.php>

Seth Price. "Hell Has Everything." 2018. UV cured inkjet, acrylic polymer, glue, plastic, wood, metal. 59.75 x 79.75 in.

Deborah Roberts. "Lost Girl." 2012. Mixed media on paper. 96 x 60 in.

### A Few Suggestions

As you've probably already experienced, writing is a highly complex mental/physical activity that rarely follows any kind of simple a-b-c kind of process-to-product. Any of these following suggestions or phases can be re-used at any stage of your writing.

### Suggestions for Preparing to Write

Listing what you see: let it be kind of a wild list until you've listed everything you can see, then start grouping details together--you might find some interesting overlaps, connections, tensions, anomalies in this phase of playing around with things.

### Suggestions for Drafting

Drafting is an intermediate stage where you're still writing to discover what you think and framing things for readers. This stage is a unique one for writers; everyone has a slightly different experience of it. At some point, though, you'll want to start thinking about organizing your thoughts. Possible schemes for ordering include sequence of observation, strongest impression to most subtle (or reverse), figure/ground (or ground/figure), moving around the surface of the image as if traveling over a terrain, or how the work unfolds in time (if it is a temporal work). You can ask the work questions to help shape your thoughts, as long as you ground your responses in what you experience with your senses. For example: How do you think the artist made the work, based on what you see? How does the title play a role in your experience of the piece? Does this work remind you of other artworks, and if so, how?

## First Draft Due

Tuesday, January 15, before lecture

2-3 pages, approximately 650 – 800 words, typed, 12 point, double-spaced.

### Suggestions for Revising

Here's where your writing is most clearly addressed to readers outside yourself, where your writing is shaped to express what you've discovered. Here's the place to think more carefully about audience, about what your friend might need to know in order to see the artwork with you. Here's the place where workshopping a draft to get another set of eyes on it can be just what you need. We'll be workshopping drafts in sections on January 15 and 16.

## Final Draft Due

Tuesday, January 22, before lecture

2-3 pages, approximately 650 – 800 words, typed, 12 point, double-spaced. Please include the word count.

The final draft is a graded assignment.

# RUBRIC FOR DESCRIPTION ASSIGNMENT

	Very good, and it could be improved by:	Mostly good, and it could be improved by:	Pretty good, and it could be improved by:	Not yet good, and it could be improved by:
Does it fulfill the assignment instructions: is it typed? Does it meet the word count?				
DETAILS: WHAT IS IT?				
Do you see an abundance of descriptive details?				
Is the work well-observed: can you picture the work being described?				
Is the vocabulary chosen appropriate to the work? Could it be better matched?				
THE FEELINGS & THOUGHTS				
Do the feelings and thoughts arise from the sensory details?				
PROSE STYLE & FLOW				
Can you see the logic that guides the order of the paragraphs?				
Are there gaps in the movement of mind as you read from one sentence to the next (within the paragraph)?				
STYLE				
Do all the sentences have subjects and verbs?				
Are there any sentence fragments?				
Does the writer use the passive voice and, if so, could the sentence be recast to a more active voice?				

# Writing Assignment 4: Artist Statement/Manifesto

Write your own artist statement (or manifesto); 300 - 750 words.

Writing is a process of inquiry.

## BASIC INGREDIENTS

- >media or medium; materials  
(print, sculpture, animation, drawing, performance?  
oil? metal? glitter?)
- >contexts that you want to present work in  
(commercial context/fine art context; commercial  
gallery/non-profit gallery;  
book/theater/online/newspaper/TV; public  
art/street art/private commission, etc!)
- >motivating ideas  
(what drives you to make work, what excites and  
engages you)
- >intentions  
(what you want your work to do)
- >your processes of working  
(actual tools and processes and/or methods for  
generating or pursuing ideas)
- >descriptions of a specific work, or works, as examples
- >influences  
(artists, writers, experiences, ideas...)

## WRITING IS A PROCESS OF INQUIRY

Use the free-writing you have done in class, your research, and the guidelines in the required reading for this week from *Mapping the Intelligence of Artistic Work* to help you generate an artist statement.

—generate **Keywords**;

—explore their **Etymologies**;

—create a **Matrix Map**, photograph it, and submit it with your artist statement.

You can create your matrix map simply by writing key words on post-it notes and arranging them in space, or you can find inspiration from the images in the reading and create another kind of map.

Additional suggestions to generate material:

— Ask someone in the class to interview you (and you can do the same for them). Audio-record the interview; transcribe what you think is important; edit that transcript to create a text *that is not in interview form* that conveys a sense of your work as an artist and addresses the prompt.

— Free-write for twenty minutes, thinking about your art and the topics above; don't stop to edit or worry about spelling, etc. Read what you wrote; choose one idea or phrase or sentence that is compelling, and write again for twenty minutes with that thought in mind. Read, repeat, until you have written an interesting text that addresses the prompt above, or produced enough fragments to collage one.

— Write a letter to a friend or family member that addresses the topics above. Set the letter aside for an hour or so (at least) after writing. Return to it and edit it into a text that addresses the prompt, *without an addressee*.

Think about who will be reading this statement and what you want them to know about you and your work. This consideration of the rhetorical situation can help solve aspects of the puzzle about how to much to say, in what order to say it, and what to include/exclude depending on the purpose or audience.

As you've noticed from other artist statements we've read and our discussion, there are no strict guidelines for an artist statement and you don't have to cover all of the above topics. Use action verbs, be as specific and image-rich in your language as possible, and avoid jargon.

Pay attention to spelling & grammar in the final edited version. You don't have to follow traditional essay formats, but your decisions to use incomplete sentences, or lists of words or phrases, should be intentional.

Due: Tuesday, February 5, before lecture

## RUBRIC FOR ARTIST STATEMENT

	Very good, and could be improved by	Mostly good, and it could be improved by:	Pretty good, and it could be improved by:	Not yet good, and it could be improved by:
Does it fulfill the assignment instructions: do you see all the ingredients?				
Do you get a sense of the artist's excitement about and engagement with their work?				
Does the writer show their understanding of both form and content in their work?				
Does the writer seem curious about their work? Do they raise interesting questions? And do they seem to have dug deep in response?				
Can the writer contextualize their work?				
PROSE STYLE				
Does the writer use active verbs?				
Do you see any jargon?				

Do you see image-rich words and phrases?				
Is the writing controlled, expressive, readable?				
Does the statement make you want to see the work?				

## Writing Assignments 7 & 10: Proposing a Project

This proposal project draws together all the parts of the course: the reflective, exploratory work from the earliest weeks (the keywords, the description, the library research, the elsewhere and other kinds of research; discovery and presentation of the artist's statement; the deep thinking of the essay; the interpretive and rhetorical work of the art review). All these will be useful, all of these parts contribute to conceiving and writing a project proposal. It is a drawing together, a culmination of the quarter's work.

The idea for your proposal should grow easily out of the work that came before, and reflect your artistic goals. It doesn't have to be feasible with the resources and/or skills you have now. This is a speculative, future-oriented document. However, it should be *grounded* in who you are now, and what you have accomplished so far, so that a connection can be seen between past, present and future work.

Think big, but also get specific. Ask yourself what you would really like to do, even if you aren't sure how to do it, and then figure out the steps required to start down that path. The more clearly you can articulate a vision of what you want to do, and start to map the way to get there, the more likely you will be headed in a direction that engages your deepest interests and desires. Your proposal should be as detailed, and as ambitious, as you can make it.

**The Brief:** Write a proposal for funding, time, and/or space to do a project relevant to your art practice.

This is a long-form proposal, asking you to flesh out your concept and your plans for completion in the context of your artistic ambitions, and to represent your artistic practice and accomplishments so far.

Your proposal should have the following ingredients:

**1. Title Page & Table of Contents (1 page):** Title of project; your name and date; and this list of "ingredients" which will form the contents of your proposal. (You might include page numbers.)

**2. Statement of purpose / abstract (1 page/250 words max):** In one or two sentences, summarize what you want to do. Then answer these questions: What is the concept? What is the goal? Why

is this project important (why should your reader care about it?) What are you asking for ( money, time, space, two of these, or all three)?

This is the essence of your project. It should tell readers everything essential that they need to know. I often write this last, after I have already thought the project through by writing the description, and fleshing out project details in the other parts of the proposal.

**3. Project description (3+ pages, 1500 + words):** A detailed, narrative description of the project in the context of your artistic practice overall.

**Introduction & Big picture, section 1:**

Description: What is it? What do you propose to make/do?

Motivation: Why do you want to do this project?

Ambitions: What do you want your work to do in the world?

Context (location & audience): Where does this work belong? Who do you want to see it?

**Specifics (as relevant), section 2:**

Context (location & audience): Specifically, where do you want it to be seen/experienced? You can name specific places, like "ACE Gallery in Los Angeles" or the Tabby Cat Cafe, and / or kinds of venues, like "screened at independent film festivals" or, for sale in a comic book store.

Media and Materials: What media, materials, and/or processes will you use?

Size and number: How big will the work be? How many works will you make?

Space: How much and what kind of space do you require?

Collaborators/assistants: Will you be collaborating? If so who, and what do they bring to the collaboration?

Skills: Will you be learning new skills or techniques, or exercising those you already have?

Time frame: What is the time frame for your project?

**Who are you? section 3:**

Sources: Where do your ideas come from?

Relation to past work: How does this project relate to other work you have done?

Artists your work is kin to: Name at least three contemporary artists who are doing work that is related to your project or who are making work that inspires you, and describe why they are relevant or inspiring.

**4. Visual support for proposed project (1+ pages):** Include at least one sketch, drawing, photo, or other visual image directly related to your proposed project so your reader can get a sense of what you are talking about. Digitally created sketches and/or photos, and/or hand-drawn sketches that are digitally scanned.

**5. Artist statement: (1 page, max 500 words)** Take this opportunity to review and revise what you have already drafted.

The proposal is a formal writing assignment: you should pay attention to clarity, emphasis, rhythm, coherence. Assure readers with complete sentences, correct spelling, grammar, punctuation. You will have a chance to workshop these in section.

**DUE February 26:** All of the above

**REVISION — DUE March 19 (Tuesday of exam week):**

All of the above, revised in response to feedback from your TA and your class, and including:

**6. Visual documentation of previous work with short descriptions:** This is the work documentation that you will have just completed for another assignment. Add it to your proposal document.

**7. Budget (1 page max):** List materials, tools, facilities, space costs, services, assistants, travel costs—whatever is necessary for the project. Present this in list or table form. You can use estimated costs, but base your estimates on actual research so that your budget is credible.

Group small items together (for instance, list all the Winsor and Newton oil paints under one category rather than naming each color tube and its cost separately.)

**8. CV (Curriculum Vitae) and optional Bio:** The CV is a concise summary of your art career, including: education, exhibitions, grants/awards, publications, and relevant work experience. The Bio is a narrative version of your CV, usually written in third person.

The proposal will be graded in two stages--the first draft and the revision. For the revision, please make the revisions visually distinct (new work in italics, color, etc.) for the TAs to read/evaluate.

Once you have produced a long form proposal, you can adapt it to specific opportunities, following the guidelines and instructions of each particular funder, residency, exhibition, etc. as needed. (If you already have a specific opportunity in mind, include a proposal version adapted to that particular opportunity along with your long form version for feedback in section.)

**Some project proposal examples:**

- an exhibition of 10 oil paintings on the theme of migration to be shown in San Diego (Don't forget to include where in San Diego you would like to exhibit them.)
- travel to the Farallon Islands to photograph irradiated fish underwater (What kind of camera do you need? assistants? scuba gear? How will you get there?)
- working with an entomologist to observe and draw bark beetles in Sequoia National Park (Who is the entomologist? Where will your work be published or exhibited?)
- start-up funds to launch a business selling hand-made hats and shoes in San Luis Obispo (How will you attract clients? What equipment will you need?)
- start-up funds to launch a collective print shop in Arcata (how much square footage do you need? How much are rent and utilities? Who will you work with?)
- studying pottery with a ceramicist in Japan (How will you establish a relationship with that potter? Do you need to know Japanese?)
- attending an artist residency in Bogota, Colombia (Will you connect your work to the people you meet and the history of the place? How will the residency help your art practice?)

## RUBRIC FOR PROPOSAL

	Very good, and could be improved by	Mostly good, and it could be improved by:	Pretty good, and it could be improved by:	Not yet good, and it could be improved by:
ASSIGNMENT INSTRUCTIONS: do you see all the parts?				
Does each part provide the information it is supposed to provide?				
PROJECT DESCRIPTION				
Does the writer clearly communicate <b>what</b> the project is?				



Does the writer explain <b>how</b> they will complete the project, having thought through all the details?				
Does the writer effectively communicate <b>why</b> the project is important?				
Does the writer <b>contextualize</b> this project in relation to other work they have done and related work that others have done?				
Does the writer communicate <b>how</b> this project is connected to their artistic ambitions overall?				
PROSE STYLE				
Does the writer use appropriate key words and rich description to communicate the project?				
Does the writer pay attention to grammar, punctuation, and sentence structure?				
VISUAL				
Do the visual materials contribute to understanding the proposed project?				

## Art BA Program Learning Outcome (PLO) Assessment Winter 2019

### Introduction

In this report we present direct evidence about Art students' writing proficiencies measured in the course called Writing for Artists (Art190A) during Winter 2019. Using a rubric, graduate student TAs assessed the first draft of students' writing assignment<sup>1</sup>. Because this is a second year of the assessment project, we also compared Winter 2019 and Winter 2018 cohorts of students enrolled in Art190A.

A total of 72 students (juniors and seniors) were assessed in the 2019 study. The sample of 72 students (65% of enrolled) students was fairly representative of the total course population (N=111) enrolled in the course in regards to transfer status, first-generation status and other background characteristics, see Table 1 for more details.

The rubric measured four levels of proficiencies: 1= Writer with novice skills, 2= Writer with emerging skills, 3= Writer with generally developed skills, and 4= Writer with advanced skills) in each of the following five criteria.

- C1. Describe the work of art
- C2. Interpret the work of art
- C3. Express and explain own opinion on the work of art
- C4. Use syntax and grammar effectively in writing about the work of art
- C5. Organize the presentation of writing about the work of art

As in 2018, graduate student TAs used the assignment and the rubric<sup>2</sup> that Professor Laurie Palmer developed for the 2018 assessment. TAs received special training in how to use the rubric; Art 190A students received the rubric and the assignment at the same time.

### Executive Summary

- 72 students in Art 190A course were assessed in this study.
- In the domain of evaluating the work of art (criteria 1-3), about half (51-64%) of the Art students demonstrated advanced skills, and about a third (32-40%) demonstrated generally developed skills. Of note, one in 10 students (11%) showed emerging skills in interpreting the work of art using relevant examples (criterion 2).
- Regarding the foundational writing skills (criteria 4-5), 50-60% had advanced skills in using syntax and grammar, and organizing their presentation. 35-40% had generally developed skills. Of note, one in 10 students had emerging skills in using syntax and grammar.

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<sup>1</sup> TAs used the rubric to evaluate the student papers (their first draft of Ekphrasis). IRAPS staff conducted data analysis and prepared this report.

<sup>2</sup> The 2019 rubric had the same content as the 2018 except that the labels were revised.

- Students in the 2019 Art class performed better than their peers in 2018 across the criteria (statistical analysis to be done).

Results of the equity analysis are preliminary because we are still hoping to add more students and thus be able to have more conclusive results if the number of students in certain groups increases.

- Significant differences in writing skills may be related to students' first-generation status, ethnicity, and first language.
- It is also possible that seniors in this study had significantly lower skills than juniors in two criteria.

## Student Background

In the 2019 class, an equal number of junior and senior students were assessed. Two-thirds of students started as Freshman at UCSC. One-third were first-generation students. Three in four students identified as female, and three in five students identified as students of color. One third were bilingual.

Table 1. Student Background across two cohorts

		Assessed Students Winter'18				Assessed Students Winter'19			
		Cohort (2018)		Cohort (2019)		Cohort (2018)		Cohort (2019)	
		Count (71)	%	Count (80)	%	Count (72)	%	Count (111)	%
<b>Transfer Status</b>	Started as Freshman	48	68%	55	69%	46	65%	68	63%
	Transfer	23	32%	25	31%	25	35%	40	37%
<b>First Generation Status</b>	Not first generation	46	65%	50	63%	41	57%	62	56%
	First generation	25	35%	30	38%	31	43%	49	44%
<b>Academic Level</b>	Junior	38	54%	43	54%	36	50%	57	51%
	Senior	33	46%	37	46%	36	50%	53	48%
	Sophomore					0	0%	1	1%
<b>Gender</b>	Female	48	68%	55	69%	53	74%	76	68%
	Male	21	30%	23	29%	17	24%	30	27%
	Unknown	2	3%	2	3%	2	3%	5	5%
<b>Ethnicity</b>	Asian American	17	24%	19	24%	17	24%	26	23%
	Hispanic or Latinx	20	28%	23	29%	22	31%	32	29%
	White, non-Hispanic	25	35%	28	35%	28	39%	39	35%
	Other underrepresented minorities <sup>3</sup>	6	8%	7	9%	3	4%	10	9%
	Unknown/Not specified	3	4%	3	4%	2	2%	4	4%
<b>First Language<sup>4</sup></b>	English Only	41	58%	45	56%	45	63%	75	68%
	Early Bilingual (English and another)	17	24%	19	24%	17	24%	21	19%
	Late Bilingual	13	18%	16	20%	10	14%	15	14%

<sup>3</sup> African American/Black, American Indian/Alaska Native

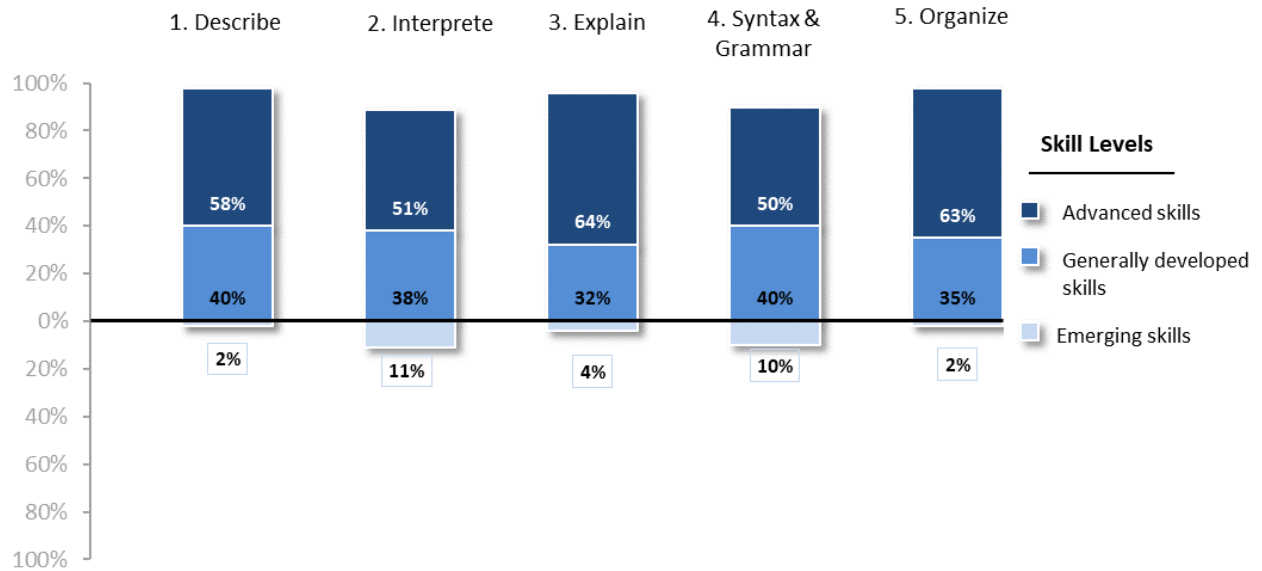
<sup>4</sup> First language status is reported by students on their UC application. Students are asked about the language(s) they spoke at the age of 5. Early bilingual are students who spoke English and another language at the age of 5. Late bilinguals are students who spoke language other than English at the age of 5.

Cumulative GPA	Average	3.35	3.30	3.42	3.36
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## Results

Students enrolled in Winter 2019 performed particularly high on the first draft of their writing assignment. The vast majority (89-98%) showed advanced or generally developed writing skills in all writing criterions. Important to highlight is that about two-thirds (63-64%) of students showed advanced writing skills C.3 *explaining* why the selected work is or is not worth seeing in person and C.5 *organizing* their writing presentation logically and coherently. Three-in-five (58%) of students showed advanced writing skills in C1. *describing* the work of art using vivid and dramatic details, one-in-two (50-51%) C.4 *using syntax and grammar* effectively and C.2 *interpreting* the work of art incorporating relevant examples, see Figure 1. For more detailed information refer to Table 2 in Appendix.

**Figure 1. Overall Art 190A students' writing skills, Winter 2019**



## **Analysis of equity in learning outcomes - preliminary**

We analyzed student performance based on several background characteristics gender, first-generation status, race/ethnicity, language status, academic and transfer status.

For each of the five criteria we compared students who demonstrated advanced writing skills with those with developed or emerging writing skills (i.e. developed skills).

### **No significant group differences**

We did not find significant group differences by transfer status, academic level, and gender. Students who started at UCSC as frosh and junior transfer students showed comparable skills in all five criterions, about half (46- 63%) of frosh and (44-64%) of junior transfer students demonstrated advanced writing skills.

### **Possibly significant group differences (depending on the size of our sample)**

Although not statistically significant with this sample size, we observed that compared to their peers, a low percentage of first-generation students demonstrated advanced skills in C.2 *interpreting*, C.3 *explaining* the work of art, C.4 *using syntax and grammar*, and C.5 *organizing* the presentation of their writing (61% vs. 39%, 73% vs.52%, 59% vs.39%, 73% vs.52%, respectively).

Also important, we observed differences by academic levels, when a lower percentage of senior students showed advanced skills in *explaining* and *organizing* their writing compared to their junior peers (56% vs. 71%), see Table 2. in Appendix.

We did not find significant differences by gender; however, we observed that 65% of male students showed advanced skills using *syntax and grammar* compared to 45% of female students see Table 3. in Appendix.

### **Significant group differences**

We found significant differences by students race/ethnicity and language status.

We compared students in the three largest ethnic groups: Hispanic/Latinx, Asian American, and White, non-Hispanic students. We also compared monolingual and biligual<sup>5</sup> students.

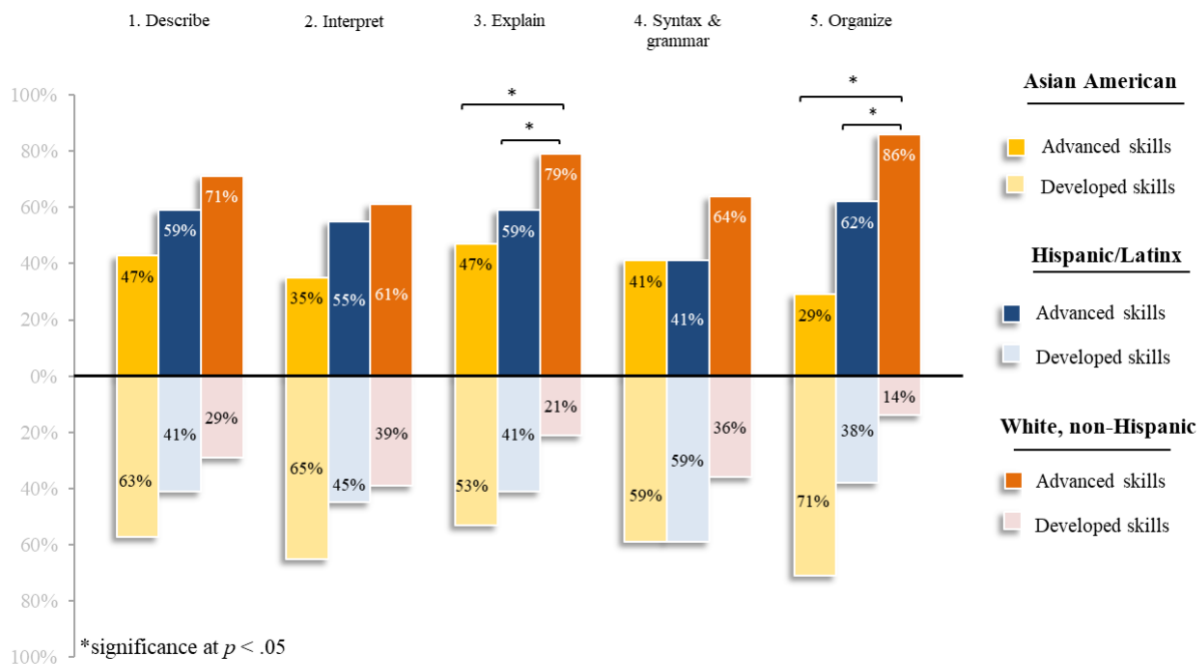
### ***Race/Ethnicity and first language status***

When comparing the three largest ethnic groups, we found significant differences in criteria C3 and C5. Specifically, both Asian-American (29%) and Hispanic/Latinx (62%) were less likely than White, non-Hispanic (86%) to show advanced skills organizing their essays, see Figure 3.

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<sup>5</sup> More than three-in-five (63%) bilingual students reported learning English by 5-years of age (Early Bilinguals)

Figure 3 Art 190A students writing skills by ethnicity, 2019



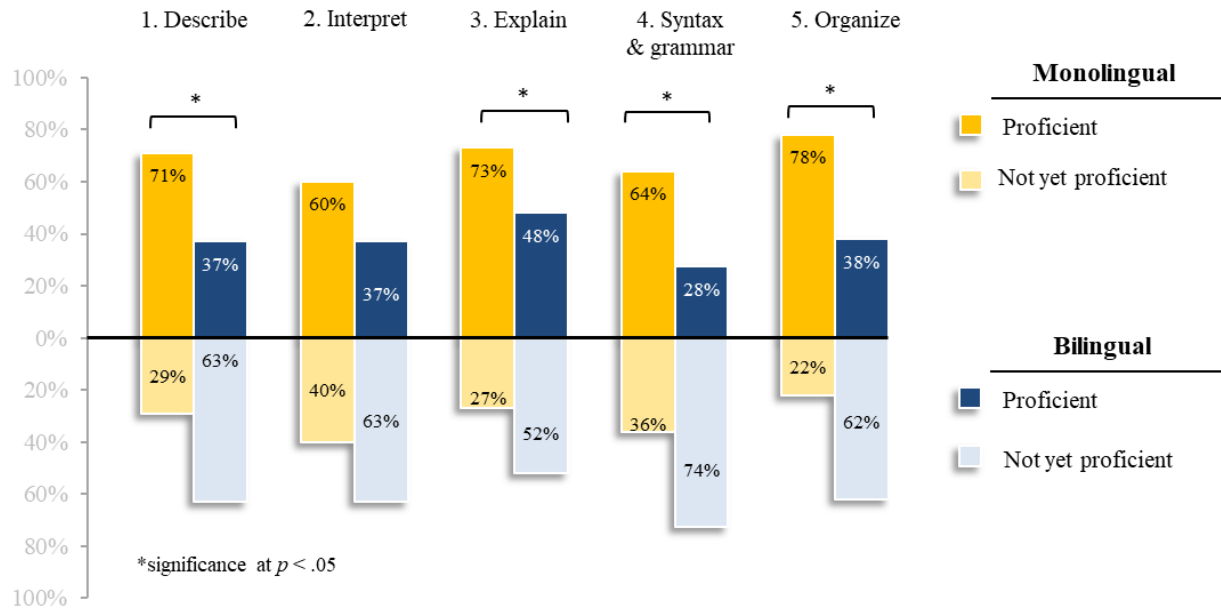
### Language status

Bilingual students demonstrated significantly lower skills than their monolingual peers in all criteria, except, *interpreting* the work (C2). See Figure 5.

Bilingual students were more<sup>( $p=.05$ )</sup> likely to show generally developed skills in *describing* the work, and in *explaining* the value of seeing or not seeing the work of art compared to their monolingual peers (63% vs.29% and 52% vs.27%, respectively).

Compared to monolingual students, bilingual students were more<sup>( $p=.05$ )</sup> likely to show developed, rather than advanced skills in using grammar & syntax (C4) and organization (C5). At least two in three bilingual students presented essays with errors related to *grammar and syntax* (36% vs. 74% of monolingual students). More than three in five (62%) of Bilingual students submitted essays with some logical *organization* and/or missing transitions between ideas.

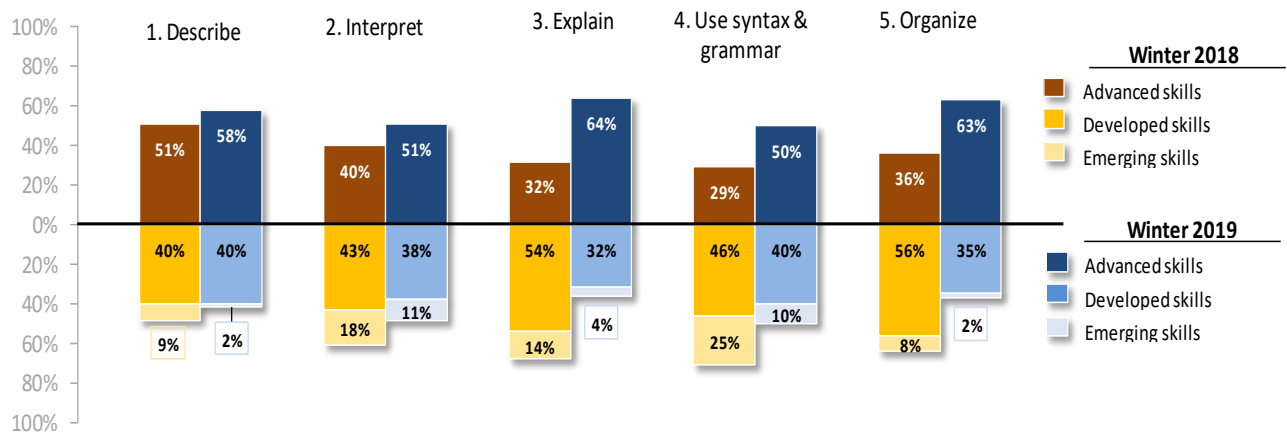
Figure 2 Art 190A students' writing skills by language status, 2019



### Comparing Winter 2018 and 2019 - preliminary

We studied Art majors' writing skills in two different cohorts: Winter'18 and Winter'19. Overall, we observed that more students enrolled in Winter 2019 showed advanced writing skills in all five-criteria compared to the 2018 cohort (not based on a statistical analysis). See Figure 6.

Figure 6 Art 190A students' writing skills in 2018 and 2019 cohorts



**Table 2. Assessment of Art students (N =72), Winter 2019**

Criteria:	Writer with novice skills		Writer with emerging skills		Writer with generally developed skills		Writer with advanced skills	
	Count	%	Count	%	Count	%	Count	%
1. <u>Describe</u> the work of art in vivid, relevant details	0	0%	1	2%	29	40%	42	58%
	<p>Described the work in <u>general terms, without details</u>. May be missing some basic facts about the work or the exhibition context.</p> <p>Described the work with details that were <u>unclearly articulated or confusing</u>. May be missing some basic facts about the work or the exhibition.</p> <p>Described the work using specific details; included <u>most</u> of basic facts about the work and the exhibition.</p> <p><u>Clearly</u> described the work using vivid, dramatic details in a way that allows the reader to imaginatively experience the work in space and in material form. Included <u>all</u> relevant basic facts about the work and the exhibition.</p>							
2. <u>Interpret</u> the work of art and support your interpretation with relevant examples, clearly stated	0	0%	8	11%	27	38%	37	51%
	<p>Did not offer an interpretation (only an opinion), or offered an interpretation that was not supported by examples.</p> <p>Offered an interpretation that was either (1) too general or narrow, (2) supported by examples that didn't seem relevant to the claim, or (3) not engaging or unclearly articulated.</p> <p>Offered an engaging interpretation; supported <u>most</u> aspects of interpretation with relevant examples. Some parts of interpretation may be less clearly articulated than others.</p> <p>Supported <u>each</u> of the key aspects of interpretation with relevant examples, clearly articulated, resulting in a <u>cohesive, powerful account</u>.</p>							
3. <u>Explain</u> what aspects of the work you do and don't like	0	0%	3	4%	23	32%	46	64%
	<p>Did not express their opinion about the work. Did not explain why the selected work is or is not worth seeing.</p> <p>Expressed an overly simple, perhaps one-sided, opinion about the work overall without identifying specific aspects ("I did not like it"). May be missing an explanation for why the selected work is or is not worth seeing.</p> <p>Expressed a nuanced opinion about some aspects of the work. Explained why the selected work is or is not worth seeing in person but without sufficiently convincing details.</p> <p><u>Clearly and effectively</u> expressed a nuanced opinion about several <u>important</u> aspects of the work. Convincingly explained why the selected work is or is not worth seeing in person.</p>							
4. Use <u>syntax and grammar</u> (sentence- and word-level) effectively	0	0%	7	10%	29	40%	36	50%
	<p>The work is <u>hard to read</u> because of <u>numerous</u> incomplete sentences and/or spelling and grammatical errors.</p> <p>The work contains <u>frequent</u> (systematic) errors related to grammar, syntax, and/or punctuation. The reader can understand the main points but has to <u>stop for clarification</u> several times.</p> <p>The work contains an <u>occasional</u> incomplete sentence and a <u>minimal</u> amount of spelling and grammatical errors. The reader can move through the work, stopping only for <u>minor</u> clarification.</p> <p>The work shows <u>strong command</u> of sentence structure and grammar. The reader can <u>easily</u> move through the work <u>without stopping</u> for clarification.</p>							
5. <u>Organize</u> your presentation logically and coherently	0	0%	1	2%	25	35%	45	63%
	<p>Lack of <u>logical organization</u>: no clear structure that leads reader from beginning to end.</p> <p>The work has some logical organization but <u>needs to be better developed</u> (e.g., needs stronger relationship between beginning and end, and/or better transitions between ideas).</p> <p>Well organized but <u>some confusing or missing transitions between ideas</u>.</p> <p><u>Very well organized</u>, with smooth transitions from one idea to the next.</p>							



Appendix B

Table 3. Winter '19 Art 190 A students writing skills by Gender, Transfer Status, First Generation Status, and Academic Level

		Gender		Transfer Status		First Generation Status		Academic Level	
		Female	Male	Started as Freshman	Transfer	Not first Gen.	First Gen.	Junior (N=36)	Senior (N=36)
C1. Describe the work of art	Advanced skills	58%	65%	59%	60%	59%	58%	58%	58%
	Gen.Developed& Emerging skills	42%	35%	41%	40%	41%	42%	42%	42%
C2. Interpret the work of art	Advanced skills	51%	59%	57%	44%	61%	39%	56%	47%
	Gen.Developed& Emerging skills	49%	41%	43%	56%	39%	61%	44%	53%
C3. Express and explain own opinion on the work of art	Advanced skills	66%	65%	63%	64%	73%	52%	72%	56%
	Gen.Developed& Emerging skills	34%	35%	37%	36%	27%	48%	28%	44%
C4. Use syntax and grammar effectively in writing about the work of art	Advanced skills	45%	65%	46%	56%	59%	39%	44%	56%
	Gen.Developed& Emerging skills	55%	35%	54%	44%	41%	61%	56%	44%
C5. Organize the presentation of writing about the work of art	Advanced skills	62%	76%	63%	63%	73%	52%	71%	56%
	Gen.Developed& Emerging skills	38%	24%	37%	38%	28%	48%	29%	44%

Percentages in boxes highlight relatively large differences; however, these differences were not significant at  $p < .05$  level.