

THE CREATIVE RESEARCHER

SYLLABUS & CLASS POLICIES 2016

Class Category: GLS Approaches (CCCP)
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cccapproaches.weebly.com



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THE CREATIVE RESEARCHER (APPROACHES, CCCP)

What is this Class About?

This class is devoted to teaching you to brainstorm, research, and present your ideas for university-level research projects. Because you are a Global Liberal Studies student in the CCCP concentration, much of our long-range focus will be on your Senior thesis, but the skills you are learning will be applicable almost immediately in your other classes, as well.

The subtitle for this class is "The Creative Researcher." If this were the late 1990's, I would have titled it, "The Creative (As) Researcher," to indicate that ideally, the class should serve two cohorts: it can show traditional students more creative ways to do research than they might have thought possible, and it will also teach those of you who identify primarily as "creatives" (e.g. fiction writers, photographers, filmmakers, etc) how to frame your interests in the vein of arts-as-research.

Because many CCCP students are interested in studying things like photography, film, street life, architecture, fashion, advertising, etc., we will spend time learning how to efficiently collect, observe and theorize visual and material culture, but those of you who identify as writers or musicians: do not despair! I am currently working with Seniors who are writing short stories, novellas and monologues for their thesis projects, and they are eager to share what they've learned along the way.

There is a reason you are taking this class in the Spring semester of Sophomore year. Our intention is to give you plenty of time to start thinking of yourself as a student-researcher before heading abroad as a Junior. The goal by semester's end is to get you to be thinking about nearly everything as 'fieldwork' of sorts, so you have plenty of ideas and material to consider as you head into your thesis in Senior year—with plenty of time to change your mind again, and again!

CLASS LOGISTICS & OFFICE HOURS

When Do We Meet, and Where?

Spring Semester 2016
Mondays and Wednesdays from 11:00-12:15
Silver Building, Room 518
We also will always be in contact this semester remotely over [Slack](#).

Who is Teaching this Class and How Can I Reach You?

I am. My name is Terri Senft, and you can read more about my own research at [my web site](#), or my page on [Academia.edu](#). The fastest way to reach me is by [email: terri.senft@nyu.edu](mailto:terri.senft@nyu.edu)

Where should I go to find out what we are doing for class?

I would start [here](#), and after a class has ended, I would look [here](#).

When are your Office Hours?

I tend to meet with students often, and add office hour times to my schedule as warranted. The best (and only) way to book time is through the link to my Google calendar, which allows you to see what I have open and make your own appointment. You can find that calendar here [on our class web site](#).

This semester, I will always have office hours on Wednesdays from 2-4 pm. I'll have others, as well, and keep you abreast of those. My office is on the Liberal Studies floor at 726 Broadway, Room 615. It's possibly the easiest room to find on that floor: right behind the main reception desk.

Some Notes About Appointment Etiquette

Please treat that appointment as you would any other professional engagement (i.e. a doctor's appointment or a job interview) and give appropriate notice if you need to cancel your spot. I will treat your appointments as writing meetings, which means I need to see what you are working on before you arrive to discuss it with me. If you fail to email me what you want to work on, we waste precious meeting time: by the time you locate your document, get your network working, email me the document, and I have it to scan, half your appointment can fly by. Don't short yourself in this way. The more advance warning and material you give me, the more you'll get out of our sessions together.

Sometimes students have difficulty matching schedules with me for office appointments, but would be able to grab twenty minutes for a remote appointment. Those students might be interested in scheduling an appointment to do online chat meetings on Slack, Skype or Google Hangout. One benefit of an online chat meeting is that we produce actual text while talking, some of which you may be able to use in your writing.

THE GAME PLAN FOR THE SEMESTER

If I were to break this class into conceptual chunks, over the semester, it would map to what I see as the six elements every research project must contain. These are: Topic, Question, Objects, Lenses, Method, and Presentation. We will spend a great amount of time on these elements this semester, but for now, here is a "cheat sheet" explanation of each:

Topic: what is the general subject you wish to research?

Question: what about your topic interests you? Why should it interest others?

Objects: what specific cases, historical moments, geographical regions, or social groups most intrigue you, with regard to the question you raised, above?

Lens: whose theoretical work will inform and influence you as you consider your questions vis a vis your objects?

Method: precisely what original work will you be doing as part of your research, how will you do it, when, where, with whom, and why?

Presentation: how, when, and where do you plan to deliver the findings or results of your original work to your audience?

How Classroom time will work

This semester, I will be breaking down class time in "chunks" related to Introductory material, research practices, theory and method lectures, in-class writing workshops, visits from Seniors, and digital tools workshops, as follows:

Introductory lectures & Class exercises

- Intro to the 6 Elements, as per above (6 classes)
- Theory lectures and discussions: [topics](#) to be voted by class (4 classes)
- Methods lecture & workshop: [Traditional](#) and [Creative](#) Methods (2 classes)
- Presentation lecture: Making Language Visible and Images Readable (1 class)

Digital Tools Workshops

- Research with [Google Scholar](#), [Ebrary](#), [NYU Library](#) (1 class)
- Data Collection: Using [Evernote](#), [Feedly](#), [Pocket](#) & [RefMe](#) (1 class)
- Project Management: Using [Trello](#) and [ToDoist](#) (1 class)

Writing Workshops

- [Intellectual Autobiography](#) (2 classes)
- [Reader Reports and Close Readings](#) (2 classes)
- [Developing your Personal Syllabus](#) (2 classes)

Other Classes

- Visit from my [CCCP Seniors](#) to discuss [Creative Methods and Display](#): (1 class)
- Mandatory [private office hour meetings](#) to work on material (2 classes)
- Student presentations (2 classes)

Although the order looks like this now, I reserve the right to move things around depending on a range of factors. Not to worry: you'll always know what is due, when, by looking at the [due date calendar](#).

1. ON TOPICS	10. PRESENTATION STRATEGIES
2. ON QUESTIONS	11. BUILDING BIBLIOGRAPHIES
3. ON LENSES	12. CREATING YOUR SYLLABUS
4. YOUR OBJECTS	13. READER REPORTS
5. SCHOLARLY SEARCHES	14. THEORY VOCAB 1
6. ACADEMIC AUTOBIOGRAPHY	15. THEORY VOCAB 2 x
7. CITY ABROAD	16. CLOSE READING
8. METHODOLOGY	17. PRIVATE MEETINGS
9. CREATIVE METHODS	18. SYLLABUS HALFWAY
	19. PRIVATE MEETS
	20. VIDEO INTROS
	21. PRESENTATIONS

BY THE END OF THE SEMESTER, YOU SHOULD FEEL COMFORTABLE

Analyzing the major components of any cultural studies research project.

- You will learn to articulate a research question that can be successfully addressed in the allotted space for writing
- You will learn how to identify objects to help ground your research question.
- You will find useful books and essays to serve as lenses to help with your theoretical deliberations, and you will be assigned theoretical materials to read that are 'classics' in our field.
- You will be exposed to a range of research designs, or 'methods', and learn to evaluate which might be best for a particular project.
- You will be exposed to a range of presentation styles for sharing your research, including live presentations, photo installations, blogs, interactive games, films, and screencast lectures.

Appreciating the parameters of a GLS-appropriate thesis project, including:

- Projects that focus comparatively across **cultures**
- Projects that focus comparatively across **histories**
- Projects that focus comparatively across **academic disciplines**

Accessing scholarly and popular materials for research, including:

- Appreciating the difference between a popular and scholarly source
- Negotiating specific databases available at NYU
- Locating appropriate Internet resources for your work

Articulating the basics of common theoretical paradigms used in contemporary visual, media and cultural studies, including but not limited to:

THEORIES OF

- - Semiotics, Mythology, Ideology
- - Representation, Identity, Hybridity
 - Production & Consumption
 - Simulation, Mimesis & Mimicry
 - Performance & Performativity
 - Place, Space & Belonging

THEORISTS LIKE

- - Saussure, Barthes, Foucault
 - Freud, Hall, Stam & Shohat,
 - Lefebvre, DeCerteau, hooks
 - Marx, Adorno, Benjamin
 - Goffman, Butler, McLuhan
 - Baudrillard, Adrejevic, Bhaba

Articulating the basics of the common methodological strategies used in media and cultural studies:

TRADITIONAL METHODS

- Interviewing
- Observation (participant or non)
- Semiotic , Film and photography methods
- Place-based research methods
- Digital culture research methods

CREATIVE METHODS

- Participatory action as method

- Photography as method
- Filmmaking as method
- Creative writing as method
- Ethno-performance as method

Writing a personalized Statement of Research Interests:

In this class, you will be shown how to brainstorm, research, and create your own Statement of Research Interests, meant to guide you as you enter your Junior Year Abroad

Closely reading primary theoretical texts in cultural and media studies:

In this class, you will be shown how to engage in a close reading of a portion of a theoretical text by developing a précis that summarizes the author's main arguments, inventing a glossary for special terms used in the text, and delivering a line-by-line paraphrase of five-six paragraphs that demonstrates how the author uses rhetoric to communicate argument.

Constructing a personalized syllabus:

In this class, you will learn to create a personalized syllabus constructed along thematic lines, with self-designed readings and assignments designed to assist you as you enter your Study Abroad field sites.

BOOKS & BUDGETS

Do I Need to Buy any Books for this Class?

The answer to this question is: No, for right now--but possibly, as class goes on. This class is meant to be student-directed, which means there are no mandatory books to purchase.

Of course, from time to time, we will all be reading the same thing to discuss it in class. When that happens, I will send you to a link on our [Class Google Drive Folder](#). That folder houses two things that need some privacy: copyright protected reading material, and past examples of student work for you to look over as you do your own assignments.

To see the folder, you need to be logged in with your NYU Gmail account. This usually isn't a problem, as most students operate through their NYU email addresses on a daily basis, but every once in a while someone has two accounts (say, for personal or internship reasons) and has trouble accessing the folder. If that happens, double-check you are signed in to your NYU mail account.

Class Bibliographies

As class progresses, you will be asked to develop your own reading agendas in line with your own intellectual interests. To get started, I'll be directing you to three different bibliographies I've been developing over time:

[Texts: Theories](#)

(this page has some older beginner theory lectures I've given as well)

[Methods Texts: Traditional](#)

[Methods: Creative](#)

You might notice as you travel to these pages that they are located on the CCCP Senior site. That's because this is the material Seniors access as they are developing their thesis proposals, so you are in good company, this semester.

Each selection on these bibliographies is marked either:

[Ebrary](#)

[Google Scholar](#)

[NYU Library](#)

Scholarly articles from Google Scholar and can be downloaded in PDF form right to your computer, provided you are on campus (alas, you can only download some if you are logged in off campus.)

Ebrary is a sort of amazing system that allows you to download entire books to your computer, and save/print PDFs of specific articles. It is free for NYU students, but you must [create a login](#).

Material marked "NYU library " is available in the old fashioned way: in print form.

Let's talk about Book (and other) Budgets

Speaking of print: in the course of doing your own research, you may well find a book title that the NYU Library has not yet procured, but is absolutely essential to your interests. At times like these, if the book is t\$20 or less, I am going to suggest that you go ahead about buy it for yourself. Often on Amazon, the Kindle version of these books costs less money than the print copy does (you can read Kindle editions on any computer or phone these days.)

With this in mind, I am going to suggest you go ahead and budget \$40 for this class. I am telling you now at the start of the semester, because I know student finances get tight near the middle and end. Another reason I recommend budgeting some money for this class is that your research may turn up other sorts of purchases worth making this semester: tickets to a particular show this semester, a master class with someone, a digital tool for creative work you can't get free through NYU, etc.

To be honest, usually students spend about \$15 or so of their budget, and if you find yourself in a real financial bind, I may be able to help by getting a book through other means, etc. But real talk here: you are investing a great deal of money in this education, and shortchanging yourself on a book vital to your interests strikes me as counter-productive in the extreme.

USING THIS WEB SITE & SLACK

This is a class about writing, research, and collaboration. To do those things effectively (and get you ready to do them wherever you go next year), we'll need good tools.

This semester, you will find be asked to bring a laptop or tablet with you to class every day. If you experience any trouble with this request, or your laptop dies mid-semester, please contact me as soon as possible so we can find you a loaner.

For this class, we will explore a range of digital tools, but there are two you will find crucial as you go through this class. The first is our class web site. The second is our class Slack site.

Our class web site is at <http://cccpapproaches.weebly.com> . If you ever forget this URL, don't worry. Just visit our NYU Classes site--the link will be on the first page.

Our class web site houses your syllabus, all your assignments, a schedule of due dates, and a link to my Google Calendar site to book office hour time. It also has a substantial bibliography organized by topic and author, links to prior student work, prior lectures, and links to the CCCP Senior web site .

Prior to each class, you will be expected to visit our class web site, go to the "Assignments" tab find the assignment due for the next class, and complete it. Looking at the calendar on the web site's "due dates" tab on the site will remind you if you've forgotten what was assigned.

Whatever system you use to do your writing, all your assignments should be saved in MS Word doc format, and labeled YOURLASTNAME_ASSIGNMENT NUMBER. For instance, my name is Terri Senft, so if I were doing assignment 2, I would call it Senft_2.

When you finish your assignment, you will upload it to Slack. You've already received an invitation to our Slack group in your NYU email.

On the Web, our group Slack address is <https://approaches2016.slack.com> , but you'll probably want to download the desktop and (very handy) phone app, and access the site that way. To do that, just the App Store if you are using a Mac, or the Android store if you are not.

When you get to Slack, you'll notice it works through different "channels." I've already made you a series of channels for your own work. We'll go over these the first day of class.

Submission via Slack has three benefits. First, it gathers all your writing in one place online on the off-chance you have a computer meltdown somewhere this semester. Second (and significantly), it provides a useful way for me to give you an honest participation grade for this class, without having to manually check who has written what each day. Third, it allows us to share work with each other easily online, but it also has privacy features in case you ever just want to send me or one of your classmates a private message.

Just so you know, Slack is a password protected website to which only your instructor and other registered classmates have access. No WebCrawler may search our site, nor

may outsiders view its content. Registered class members have privileges to upload, edit, or delete documents under their own name, but cannot alter the material of others.

One final note: If you are ever experiencing technical trouble or find yourself confused, please immediately email me terri.senft@nyu.edu. You'll still be expected to upload what you've written to Slack at a later date, when the system is in a better mood, but if you email me your work I'll have proof it is done.

ASSIGNMENTS & GRADING

A substantial portion of your grade for this class (40%) consists of evidence of personal growth and group participation. The way this is tracked is via daily ungraded class assignments, your interaction with one another as peer editors, and your contributions to discussions. Before each class, you'll be expected to have done some reading, and some writing. You'll [post your work on Slack](#) prior to arriving, and we'll discuss everything when we gather together. To see your daily assignments, use the pull down menu at the top of this site.

Larger Assignments

In addition to your in-class assignments, there are three longer assignments that make up 60% percent of your total grade for this class, with each assignment counting for 20% of that total. These longer pieces, [described here](#), are:

- Intellectual Autobiography Assignment
- Close Reading Assignment
- Self-Designed Syllabus Assignment

These assignments make up 60% percent of your total grade for this class, with each assignment counting for 20% of that total. At the end of each description, you can also can download a PDF of the assignment to keep on your computer as you work. Later in class, once you've made an honest stab at attempting these assignments on your own, I will send you a link to prior to student work to help you push your own thinking further, or help you if you feel stuck.

Intellectual Autobiography Assignment

This document should be constructed as an essay, and touch on the elements listed below.

- Discussion of intellectual life prior to college and decision to come to NYU (roughly 100 words)
- Discussion of your time spent at NYU thus far (roughly 200 words)
- Discussion of the research objects, questions, and theories you feel drawn toward (300 words)
- Discussion of the theoretical material you are reading at this moment (100)
- Discussion of theory-based reading material you intend on investigating over this semester (200)
- Discussion of where you intend on studying next semester and what classes you think you'll take (100)
- Discussion of activities, sites, or people you are planning on pursuing or connecting with while abroad (100)
- Discussion of at least theory-based three books you plan on reading on your own while abroad (200)
- Discussion of any production oriented skills you plan on working on while abroad (100)
- Discussion of the sort of relationship you hope to have with academic staff at GLS while abroad (100)

In addition to the information above, this document needs to include a full bibliography that lists the titles of any specific reading you discuss in your text.

Work should be saved to your autobio channel in Slack, in MS Word format, with title : YOURLASTNAME_Autobio

Close Reading Assignment

For this assignment, you are to deliver a document that contains a general Reader Notes for a theoretical text of your choosing, and a close reading of roughly four pages of that text. The text you choose should reflect your own research interests, and may be pulled from our [class theory bibliography](#), or chosen from elsewhere with Terri's approval. A close read should include the following:

- A two-sentence discussion of the context of the piece (e.g. who is the author, what is their training, who is the text written for, when was the text written...)
- A rephrasing the major arguments of the piece, in your own words.
- A discussion of important examples or evidence the author provides for the arguments made.
- A step-by-step discussion of the content of the piece; ideally one that allows your reader to follow along with the headings and sub-headings given by the author.
- Insertion of your own examples to further 'teach' the content you've just discussed to others, or to complicate those arguments (examples could be photos, links to stories in the news, etc.)
- Notation and clarification regarding all specialized vocabulary in the piece, wherever it occurs.
- Your notes regarding the usefulness of the piece for your particular research interests, and a discussion of what the piece fails to address re. your research interests.
- Insertion of your own questions, concerns, or notes throughout.

Work should include bibliographic citation for your reading, and be saved to your close read channel in Slack, in MS Word format, with title : YOURLASTNAME_cloread

Self-Designed Syllabus Assignment

Given the massive amount of theoretical material we've explored this semester, our class has been necessarily selective, including some things, and omitting many others. This assignment is designed to address that issue. Remember those times in class when you've asked, "When do we get to talk (or talk more deeply) about...?"

The answer is: now!

For this assignment, **you are to propose a ten-week class devoted exclusively to your personal research interests.** This document will run roughly 2500 words (roughly 12 pages) and must contain a full bibliography. Ideally, this will become a private tutorial you hold with and for yourself while at your abroad site. It should contain concepts, site interactions and methodological exercises to keep you focused on your research interests while away. Ideally, after engaging it with it during your time away, you'll feel a bit closer to being able to conceptualize a thesis topic when you return Senior year. Please note: I know there are lots of moving parts in this assignment, which is why you'll be receiving a template to help you structure it, and examples of past student work to inspire you. No panicking over structure, please. Focus on content!

Begin by Brainstorming

As ever, the process begins with brainstorming. To do this, you return to your Intellectual Autobiography, your workbook notes and your thoughts during class exercises posted to Slack. What you are looking for in all this material are patterns or motifs. Out of all the topics, questions, and theories we've covered together, which ones do you find yourself returning to, over and again? Out of these, which do you think it would be most useful to explore in more depth?

Elements your Syllabus Must Contain

Now, it's time to begin drafting your syllabus. It should contain the following elements:

1. A **proposed class title**. Something like, "Theories of Pleasure and Danger: Inside the Mind of Chloe Sampson, GLS Sophomore."
2. An **explanation for what your class is designed to accomplish**, and why a class like yours fits a Global Liberal Studies program. To give you sense of how this sort of thing is usually written, you might want to review the [Introduction language](#) of this syllabus.
3. A list of **learning objectives** you'd like to achieve with this class. Objectives should include theories and theorists you plan to read about, research methods you will explore (traditional and/or creative), and production skills you might work on, if production is your inclination. You may want to look at the [Learning Outcomes portion of this syllabus](#) and copy some of its language. I'm thinking particularly of the list format used, and phrases like, "By the end of this class, the student will feel comfortable/be familiar with..."
4. A **Plan for the Semester**. This should be a conceptual map of how you are "chunking" your semester structure, [rather like mine, here](#). Keep in mind that

you'll need to account for 20 classes in total (2 per week.)

5. NOTE: YOU MUST INCLUDE AT LEAST FIVE CLASSES ON THIS SYLLABUS THAT DEAL WITH CONCEPTS, WHERE THEORY LITERATURE IS USED.

Here is an example of a theory-heavy class, as it has 8 concept days):

Concepts: Revolution as Political Notion (2 class periods)
Concept: Revolution as an Psychological Notion (2 class periods)
Concept: Revolution as Artistic Notion (2 class period)
Concept: Revolution as a Technological Notion (2 class periods)
Concept; Marketing Revolution Revolution (2 class periods)
Concept: Communicating Revolution (2 class periods)
Concept: Marketing Revolution Revolution (2 periods)
Traditional Methods: Observation and Interviewing (3 class periods)
Creative Methods: Photo-documentation days (2 class periods)
Creative Methods: Creative non-fiction blogging days (2 class periods)

6. **A class by class breakdown** of every day on your syllabus. This should be laid out rather like the [Class Assignments drop down menu, here](#), but more detailed. Any breakdown of a class that isn't a production workshop should include:

- **Readings (mandatory and background.)**

Mandatory reading should amount to 20 pages, tops. No page limit for "secondary texts and background texts."

- **Two case studies that could be used in class discussion.**

Case studies might include: poems, novels, paintings, musical pieces, or films, performances, or newspaper or television coverage of an event, or anything else that springs to mind.

- **Lecture ideas** for a 10 minute discussion of the theory or method About Lectures: Keep in mind that your discussion about lecture ideas should constitute the bulk of your paper, and I should be able to more or less give your lecture after you've laid it out. See Item 6, below.

Lectures notes need to address:

- Any basic background info you think is needed to get students introduced to your concept
- Major arguments or vocabulary you'd like students to come away knowing from your lecture
- Why you chose the case studies you have, and how you see them connecting to the theory for the day.
- What connections you want to be making between today's material in material in the rest of the [course](#)

7. **Five Larger Assignments.** In addition to daily work, you'll want to give

yourself a series of larger assignments (minimum three, maximum five). These could include:

- A literature review of three pieces of writing on the same theme.
- A set of personal journal entries for a specified period of time.
- A close reading of a specific theory piece.
- A screencast lecture prepared on a particular topic
- A Photo essay that dialogues with a particular piece of reading
- Video work that dialogues with a particular piece of reading
- Fieldwork exercises connected to your interests, e.g.:Interviews or oral history, a Mapping/geo-semiotics exercise, a Participant observation exercise
- An end-of-semester essay where you tie this work to future thesis ideas.

Work should be saved to your syllabus channel in Slack, in MS Word format, with title :YOURLASTNAME_syllabus

LEAVING THE CLASS & CONNECTING WITH CLASSMATES

Leave the classroom

To be successful in the world of cultural and media studies (to say nothing of the world of creative production) it is essential that your experiences go beyond your time in the classroom. Luckily, there are two easy ways to leave this class and connect with your classmates: by being part of Global Media Club, and by working behind the scenes to help set up the Senior Thesis Showcase.

Global Media and Creative Production Club

The Global Media & Creative Production Club has branches at NYU New York and NYU Paris. Past programming has involved guest speakers like an editor from VICE, a photography mounting workshop, two visits from YouTube celebrities, student trips to films (paid for by the club.) This semester they are sponsoring a bunch of pitching workshops for people who want to start publishing in blogs and magazines. We already have a Web editor from *Rolling Stone* (and past NYU alum) coming in for that.

They tend to meet on Monday evenings, but there are many opportunities to get involved if you don't have Monday nights free. The best way to see what they are doing is to join their [Facebook Group](#).

Senior Thesis Showcase

Each year Seniors in CCCP put on a Thesis Showcase where they show their work to the world. [You can see some past examples, here](#). Last year, students in my Approaches class helped Seniors get ready for the show by volunteering in back-stage capacities with organizing, room set up, publicity, catalogue materials, photographing and videoing the event. We'd love to have that tradition continue. It's a great way to make friends with Seniors, see what they are going through, and get yourself ready to take on the challenge yourself, soon enough.

CLASS CONDUCT & EMAIL POLICIES

Expectations for Student Conduct While in Class

For some classes, showing up with a desire to watch the teacher perform while you sit with a smile on your face and constitutes being a good student. Here, that won't really be enough.

Unlike many other classes you'll take at university, this class is workshop based: not one day will pass without you being asked to produce writing at home, to bring in a copy of that writing, and to be ready to talk about in class. It's impossible to run a workshop with some students who are ready, and some who are not. This means you are expected both to attend class, AND to be ready to work. To me, "ready to work" means the following:

You arrive to class on time. If you are running late, you arrive in the class with your coat off, your materials in your hand, and are committed to getting in your seat quickly and quietly, without distracting people who are already in the flow of things.

You arrive with last night's assignment. Because we do so much peer editing in this class, most students prefer to bring their laptops and tablets to class and work that way.

You arrive ready to work. "Working" means staying on focus, with your phone silenced, and your laptop with instant messages off. It means being far more interested in what is transpiring in the room than in the food you are eating, the text message that just arrived, or the hot guy or girl sitting next to you. It means when I ask you to shift seats or work with someone else, you do so quickly and quietly, without eye rolling, idle chatter, or five minutes of "stuff collecting" drama attached. It means approaching the hour and fifteen minutes we spend together in this class with the same sort of dedication and singularity of purposes you are probably familiar with from sports, music, drama, art, or serious video game playing. It means being in it to win it.

By contrast, "not working" involves being absent or late, not having done required reading, not bringing that reading to class to discuss, or not being capable to articulate any thoughts about what you've been asked to read. It can also mean routinely coming across as unfocused, disorganized, or unable to handle the routine distractions that come with living in New York City (e.g. the train being late cannot be your story every time you wander in fifteen minutes late.)

Finally, "not working" can also mean "displaying an obvious lack of interest or enthusiasm." I'm interested in working with students who are excited to be here, or who have the capacity to fake it. I insist you learn to fake it not because I'm emotionally needy, or because I want you to be emotionally dishonest, but because when you enter the professional world, you will be expected to at least seem engaged with whatever anyone puts in front of you. Students who cannot learn this tend to be the ones passed over later for job promotions, dismissed out of hand not for their efforts, but for because of that "bad attitude" thing. If you show up to class and haven't done your writing assignment, you'll need to work on your assignment alone in class, while the rest of us work in editing team pairs.

Let's Talk about Speaking

Are you quiet?

In addition to writing, you'll also be required to speak in this class, both to one another in pairs, and with our group as a whole. If you are the sort of student who struggles to speak up in class, I have a great deal of compassion for you, but you still need to talk. If you are on the shy side, drop me a piece of email, or speak with me after class: I've spent years working with shy students and have lots of tricks that can help you feel more natural contributing in a group setting.

On the other hand, if you are the sort of student who dominates class discussions, I am going to ask that you start working with me to learn new ways to listen to others without getting impatient. I'm also going to start training you to encourage quieter students to voice their thoughts—a skill that can turn you from a gifted (but at times, socially alienating) student into a terrific teacher, editor, manager, or coordinator.

Delivered without criticality or compassion, discussions about writing often do more harm than good, which is why a decent writing teacher won't even permit such discussions without with certain ground rules ("codes of conduct," if you will) firmly in place. In class, we'll spend a fair amount of time talking about those ground rules. You'll be expected to abide by them throughout the semester, and you'll have the right to demand that others to treat you and your writing likewise.

Email Policies

Did You Get My Email?

I want to say a bit about how we communicate through email. The watchword here is "professional." Assume yours is one of about two hundred pieces of mail I receive each day (no exaggeration.) Assume I am personally communicating with more than one hundred students this semester in three different classes (I am.) Assume I teach more than one section of this particular class (I do.) Assume want to hear from you, but I also want you to re-introduce yourself and give me some context for your mail.

Etiquette for Question-Related Email

All email containing questions should include a clear message line, a quick explanation of who you are and what class you in, and the question you want to pose. Here's a nice example of great question-related email etiquette:

To: terri.senft@nyu.edu

From: nancy.silver@nyu.edu

Subject: Slack Troubles

Hi Terri,

This is Nancy Silver from 9:30 CF3. I'm having trouble retrieving the document from Slack called "White Walls and the Sublime." I see the title, but when I click, it doesn't download anything. Is this a problem on my end, or is the document not there?

Etiquette For Submitting Writing Drafts via Email

All email containing writing drafts for meetings should include a clear message line, a quick explanation of who you are and what class you are in, and what documents you've attached to the email. Here is an example of great email etiquette re. drafts:

To: terri.senft@nyu.edu

From: nancy.silver@nyu.edu

Subject: Draft material for our meeting on Wed. at 3:30

Hi Terri,

This is Nancy Silver from 9:30 CF3. I've attached two documents to this email. Doc. 1 has the writing I'd like us to go over for our meeting on Wednesday at 3:30. Doc 2 has the questions and concerns I have about what I've written. Looking forward to getting your feedback.

Thanks,

Nancy

Regarding email and timing:

Certainly, you must check your Slack and NYU email account once a day, the same way you'd be expected to do at any job. I check my accounts far more than that, but on days where I am teaching and holding blocks of office hours, I can go hours without checking or responding to email. My thinking is always that live bodies in front of me take priority over virtual bodies in my email inbox.

What it means to get an "MR" Email From Me

Almost every class, a student comes up to me and asks the question, "Did you get my email?" To nip this in the bud, I'm going to institute a new policy. Whenever I get a message of mail from you, I will respond with the initials "MR" (stands for message received) to let you know that I got what you sent. Sometimes I am rushing around and need a minute to answer the question you've asked. The quick "MR" mail is meant to let you know I'm on the case.

Writing "Second Request" Emails

If you sent email and didn't get an "MR" response within a day's time, feel free to drop me another piece of mail. If you got an "MR" response from me but haven't heard anything else for two days, you can also send a second email. Mark anything you've send twice with the header "Second Request," as in "Second Request: Web site access Problems over here."

I never take offense at mail marked "second request," because sometimes things fall through the cracks, and I would much prefer you to re-send a request than assume I don't care about you or your needs. If you label that email "Second Request" it will shoot to the tip of my list of things to deal with. That said, do not send mail marked "second request" without letting at least one day go by. Just because you are anxious at this hour doesn't mean my schedule is free to help with that anxiety, even if I'd like to do so.

On labeling email "Time Sensitive"

Sometimes you need to send email you hope to get answered in a hurry (e.g. you need a response in less than two days.) When that is the case, go ahead and label your email with the heading "Time Sensitive," as in "Time Sensitive: Can't remember where you said we were meeting today!"

I always open time sensitive mail first, and whenever I can, I respond to it ASAP. To me, time sensitive means "emergency," so please do not abuse the term. Because you thought of something at 5 am and class is at 9 am, that doesn't make it time sensitive.

Email and Tone

Finally, as in all writing, tone matters. I have great fondness for my students, and am open to correspondence full of warmth and humor. But remember, at the end of the day, I'm assessing how you will be able to comport yourself beyond this class, and email conduct is part of that deportment. I like students who feel comfortable approaching me, but please don't send email with headings that say, "hey" or "yo" (or with headings that are blank, as if we are buddies and I'll automatically know what you want.) I like students who are relaxed, but please don't send me messages that are written in text-speak, or are impossible for me to parse grammatically, because in the time it takes me to decipher what you've written, I could have been answering your questions, and that sort of thing makes me cranky.

ABSENCE AND LATE WORK POLICIES

NYU/Liberal Studies Absence Policy

As already discussed, this is one of those classes where your physical presence matters. If you do miss a class, you are responsible for getting class notes and information about assignments/readings/trips from another student (I may or may not have lecture materials posted on online for you to access, as well.) Additionally, you need to be prepared to attend the next class by doing the assigned writing required (see discussion above.) The university has the following policies about absences for any reason other than religious observance*. They are as follows:

- Absent seven or more classes in a semester: you fail the class.
- Absent six classes in a row over the semester: you fail the class.
- Absent more than three classes in a semester: your grade is affected.
- Absent more than four classes in a row: LS Advising Office gets a call.
- Absent two classes in a *row*: You must send Terri email explaining absence.
- Note: three late arrivals (more than 10 min) count as an absence. Really.

*If you need to miss any classes for religious observance this semester, please let me know their dates by the end of the first week of the term. You will not in any way be penalized for such absences, but I require you to submit your writing assignments for these classes via Blackboard as usual.

Regarding Late Work

This is one of those classes where on assignment builds on the next. Being late with work not only inconveniences others in a Workshop environment, it also can have knock-on effects down the line. For this reason, I have the following policy regarding late work:

- Late one day: You must send Terri email explaining lateness, and you will be allowed to turn your assignment in the next day.
- Late two days: Your grade drops half a point for each day late
- Late seven or more days: you cannot get a grade higher than a C.
- No work turned into for two weeks: I will write the Office of Academic Advising on your behalf.

There are three possible exceptions to the rules spelled out, above:

- Illness documented through the Student Health Center.
- Inability to work due to religious observance. If you know this will apply to you, please let me know the dates I should exempt by the end of the first week of the term. You will not in any way be penalized for such absences, but I require you to submit your writing assignments for these classes later using Slack as usual.
- Permission granted from me to take one of two "Freak Out Days" you are allotted each semester. We'll discuss this in detail the first day of class.

DISABILITY & WELLNESS

Students with disabilities:

If you believe you may need accommodation in this class, you are encouraged to contact the Moses Center for Students with Disabilities. Please be aware that university policy dictates that only students formally registered at the Moses Center receive disability-related accommodations, and that students must re-register with the Moses Center each semester. The phone number for the Moses Center is 212-998-4980, and their web site is at <http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html>.

Important for all students:

You should have two numbers programmed into your phone, and urge your friends to do the same. The first number is NYU Public Safety: 212.998.2222. The second is The Wellness Exchange where they provide assistance with a variety of mental health issues, from small concerns to large ones. The number for the Wellness Exchange is 212.442.9999, and their web site is at <http://www.nyu.edu/999/>

PLAGIARISM POLICY

Plagiarism occurs when words, ideas, judgments, images or data are copied and presented as if they were the writer's own. Whether intentionally or unintentionally, plagiarists conceal the source of copied words, ideas, and/or images by not citing the real author's or artist's name. I know you know this, because you've already read material on plagiarism prior to being formally admitted to NYU and signed a document attesting to this fact.

Simply put: Do not copy other writers' words and pretend they are yours by avoiding proper citation of sources. Do not panic at the last minute and buy a paper from someone. And please, do not convince yourself that your version of plagiarism will be so sophisticated I won't notice. I make my living as an internet researcher, a writer, and an editor. It is my job to notice when someone's writing tone seems inconsistent from one paragraph to the next (or even one sentence to the next), and ask questions when they are using vocabulary or ideas that seem to be a stretch given what I've seen of their writing thus far. If you've plagiarized, I'll know, I'll be able to prove it, and I won't care why you did it. You will receive an F on the essay involved, and I will immediately report you to Academic Advising, where you risk failure of the course and expulsion from New York University.

If you're unsure whether you're plagiarizing, please ask me for guidance. Plagiarism is a serious breach of scholarly code of honor. It is also illegal. If it helps you when you are considering doing it at 4 am some morning a paper is due, remember that job recommendation again: Do you think I would risk my professional reputation recommending the sort of person who begins stealing other people's work and claiming it as their own when they feel deadline pressured and panicked? No short-term grade is worth having your integrity questioned by people in a position to affect your long-term future.

SENIOR THESIS: OPTIONS & ELEMENTS

CCCP Senior Thesis: Three Options

According to the GLS guidelines, a standard Senior thesis is a written document of roughly 40-50 pages. CCCP students have three possible options for their thesis:

- A standard, "traditional" thesis that looks like the theses in other concentrations in GLS.
- A traditional thesis that involves creative or arts-based work at the level of method (for instance, a written project that involves documentary photography) or presentation (such as a web site.)
- A creative thesis. The creative thesis tends to involve slightly less expository writing, but a substantial amount of student-generated visual or auditory material. Usually, this takes the form of photography, film, sound, and / or internet-based production. Sometimes, it takes the form of fiction writing. All student supplement their creative work with a scholarly process document that uses theory and methods publications to discuss their production process.

If this feels overwhelming now, don't worry! You have lots of time, and will see lots of student examples that will help you distinguish between a traditional thesis, a traditional thesis with creative elements, and a creative thesis with process document.

The Six Elements Every Thesis Must Contain

Whatever form it takes, every Senior Thesis contains has six major elements: Subject, Question, Objects, Lenses, Method, and Presentation. We will spend a fair amount of time on these elements this semester, but for now, here is a "cheat sheet" set of questions to guide you as you work:

Topic: what is the general subject you wish to research?

Question: what about your topic interests you? Why should it interest others?

Objects: what specific cases, historical moments, geographical regions, or social groups most intrigue you, with regard to the question you raised, above?

Lens: whose theoretical work will inform and influence you as you consider your questions *vis a vis* your objects?

Method: precisely what original work will you be doing as part of your research, how will you do it, when, where, with whom, and why?

Presentation: how, when, and where do you plan to deliver the findings or results of your original work to your audience?

“Cross-Thinking”: The Heart of a GLS Thesis

In addition to the six elements above, every GLS Senior Thesis will be expected to engage in some sort of comparative or “cross-thinking.” Usually, this means:

Thinking across **cultures**

Thinking across **histories**

Thinking across **academic disciplines**

Here are some further explanations of the categories above:

Cross-cultural research might involve comparing national practices, but it could also involve geographical regions within a nation, or compare groups organized by language, religion, age, subcultural practices, etc.

Cross-historical research tends to involve different chronological time periods, but it could also compare accepted versus contested histories or views of events, populations, etc.

Cross-disciplinary research tends to contrast views of a phenomenon using different academic fields (e.g. art history and biology; musicology and political theory, etc.), but it could also take the form of “research through practice” or a “creative thesis” in which the researcher creates a film, exhibit, piece of writing, music, advertising campaign.