

# Requirements for your Weekly Writing

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In order to help you learn the course material while also improving your writing, you will be required to submit weekly writings, each of which will be two paragraphs long. These two-paragraph assignments are designed to focus your attention on the fundamental components of effective argumentative writing. By the end of the semester, you should be able to express yourself clearly, precisely, and concisely.

## THE REQUIREMENTS FOR ALL WEEKLY WRITINGS:

- **Word-limit for each assignment: Between 400 and 500 words; no exceptions.**
- **Fit the entire assignment on a single side of a single sheet.** In order to fit your document to a single page and to ensure that I have enough empty space to comment in the margins, all assignments must use the following format:
  - Font: *11 pt. Times New Roman.*
  - Line spacing: *1.2 lines (adjust this setting by clicking the “paragraph” tool).*
  - Justification: *Left justify; indent paragraph.*
  - Margins: *1.0 inch on each side; 0.5 inch on the top and bottom.*

**NOTE:** By keeping to this format, your writing will fit on a single side of a single page and will have a generous space at the bottom for me to put comments.
- **At the top of your document, including the following identifying information:** *your name; the date; summary of the assignment; word-count.*
- **Beneath the identifying information, include the “Rubric” listed below.** When I review your paper, I will check some of those aspects of your paper that were especially well-done, and will circle those aspects of your paper that were problematic.

1. <b>Claim</b>	claim is appropriate to the assignment, is clear and precise, and guides the entire text.
2. <b>Analysis</b>	details mentioned apply to the claim.
3. <b>Information</b>	information is correct and relevant; quotes advance argument and are “well framed.”
4. <b>Frames</b>	first sentence(s) clearly and precisely summarize claim; final sentence reprises the claim.
5. <b>Development</b>	second paragraph uses information from the first paragraph; key terms are reused.
6. <b>Signposts</b>	use of explicit comparatives (“in contrast”; “similarly”; “however”; etc.); avoid “also.”
7. <b>Paragraphs</b>	sentences flow logically; no digressions or repetitions; transitions link paragraphs clearly.
8. <b>Sentences</b>	meaning is clear and comprehensible; vocabulary is precise; sentences have varied structure.
9. <b>Mechanics</b>	document has been proofread for grammar, spelling, and reader’s “pet peeves.”
10. <b>Format</b>	document follows the required format (font, spacing, length, identifying information, etc.).
11. <b>Extras</b>	novel claim; unexpected evidence; surprising analysis; adept turn-of-phrase.

**On the back of this sheet is an EXAMPLE of a well-written response to the following assignment:**

*Summarize Ingres’s critique of Romanticism and relate it to one work from Chapter 13.*

**Summarize Ingres's critique of Romanticism and relate it to one work from Chapter 13 (483 words)**

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12. <b>Claim</b>	claim is appropriate to the assignment, is clear and precise, and guides the entire text.
13. <b>Analysis</b>	details mentioned apply to the claim; both iconography and style are applied to the claim.
14. <b>Information</b>	information is correct and relevant; quotes advance argument and are "well framed."
15. <b>Frames</b>	first sentence(s) clearly and precisely summarize claim; final sentence reprises the claim.
16. <b>Development</b>	second paragraph uses information from the first paragraph; key terms are reused.
17. <b>Signposts</b>	use of explicit comparatives ("in contrast"; "similarly"; "however"; etc.); avoid "also."
18. <b>Paragraphs</b>	sentences flow logically; no digressions or repetitions; transitions link paragraphs clearly.
19. <b>Sentences</b>	meaning is clear and comprehensible; vocabulary is precise; sentences have varied structure.
20. <b>Mechanics</b>	document has been proofread for grammar, spelling, and reader's "pet peeves."
21. <b>Format</b>	document follows the required format (font, spacing, length, identifying information, etc.).
22. <b>Extras</b>	novel claim; unexpected evidence; surprising analysis; adept turn-of-phrase.

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In his "Notebooks" of the 1840s, Jean Auguste Dominique Ingres argued that Romanticism was a disastrous attempt to outdo the great achievements of the old masters of the ancient tradition. For Ingres, the system of the present school of modern artists was the insatiable desire for change. Ingres concedes that although science progresses, art does not: scientific discovery continually brings new forms and structures to our ever-more attentive eyes, but beauty, in Ingres's mind, is timeless and its forms and structures have been found and described for all by the ancient and Renaissance masters. As Ingres insisted, "there is nothing essential to discover in art after Phidias and Raphael, but there is enough to do, even after them, to maintain the cult of the true and to perpetuate the tradition of the beautiful" (Ingres, 185). Following upon this logic, Ingres devoted his artistic career to the perpetuation of the techniques of ancient sculptors like Phidias and Renaissance painters like Raphael. He was not only unafraid that his work would be dismissed as traditional, he was certain that all efforts at novelty were doomed to failure, for they would eventually be understood to have deviated tragically from the timeless forms of beauty that had been long-ago discovered and perfected.

Gustave Courbet's *Burial at Ornans* (1849), would have been scorned by Ingres for its many violations of the techniques of the Ancient and Renaissance masters. Rather than arrange the figures in the funeral procession so as to differentiate one individual from another, Courbet has lumped them all together in as a mass of nearly indistinguishable bodies. Just as the arrangement of figures seems to mock traditional methods, so too does the painting's color: a mass of muddy tones, scumbled on the surface of the canvas, with no delicacy or refinement. Indeed, the crude and ugly manner of the painting underscores the ragged and unrefined subject. Rather than focus, as the ancients did, on elevated scenes of historical significance or important passages from Religious texts, Courbet has deviated from tradition in attending to an ordinary scene of peasant life. At the time, such scenes were deemed unworthy of representation, too inconsequential to deserve treatment on such a grand scale (the painting measures more than twenty feet across). In other words, Courbet's painting was—in form and content—a product of the very "novelty" that Ingres decried. In the face of Ingres's claim that beauty was discovered once and for all in the carvings and drawings of the ancients, Courbet insisted that every year brought forth new forms of beauty, new objects and forms that were beautiful in their own time and place. The beauty of the rural funeral was thus a beauty undiscovered by Phidias and Raphael, and it was the proper place of the modern painter to "discover" its elements for a new and different audience that sees the world through new and different eyes.