

citizen artistactivism through art

creative
essay
project

*ten pages +
twelve point type with serifs
1.5 line spacing
MLA formatted citations
done when we say it is*



BEGIN DEVELOPING YOUR IDEAS BY
REVIEWING PROGRAM TEXTBOOKS

What do we mean by a “creative essay”?

Your creative essay will be driven by a thesis, just as your seminar essays were last quarter. In the creative essay, however, you have a great deal more freedom (and more room) when it comes to how you address your thesis. This guide will take you through the steps of developing and analyzing your thesis, creating an outline, researching and gathering evidence that supports your thesis, etc. It can't really guide you through the creative part, because that comes from you. Examine the sample essays for a sense of the limits and possibilities of a “creative essay.” Beyond those examples, here are some thoughts to wet your whistle: a creative essay might contain images that are more than mere illustrations—they may in fact constitute something like a photo-essay within your essay, or be artistic responses or representations of your ideas. The creative essay may contain stories from your life, your experiences with your spring project, and other such “informal” content. Your creative essay may end up being a hypertext multimedia website or combine music with your writing, or video, or feces! Perhaps the best way to think about your creative essay is to think of it as something that someone (a real person, not in the program, not your mom) might WANT TO READ.

Because this kind of freedom and opportunity to be innovative can lead to the creation of mounds of bullshit that represent sorely limited engagement with ideas, Peg & Steve will be maintaining a close watch on your wacky ideas and will push you to justify every choice you make in the course of developing your project.

One of the interesting things about ending with this project is that it has the potential to bring you full circle, joining the seminar essays with the autobiographical writing and art you produced in Fall quarter.

a brief warning.

:plagiarism:

everything in your essay project must either be your own work and ideas or must at all times be cited (meaning every draft, for every peer review, and in your notes). This includes images, sounds, quotations from books, articles, websites, data, and even, yes, even ideas that you get from a book must be attributed to the author (sometimes this feels sketchy -- check in with us if you're not sure when to cite something and when it is "common knowledge.")

the bottom line:

If you plagiarize at any point during the project you will be dropped from the program with no credit for Spring quarter and referred to the Dean of Student Torture.

YOUR ESSAY IS A CONDENSATION OF THE MOST
SIGNIFICANT LEARNING YOU HAVE DONE THIS YEAR,
INCLUDING
YOUR UNDERSTANDING OF
AUDIENCE,
THE WRITING PROCESS,
RESEARCH METHODS
PHILOSOPHY OF ART,
THE NATURE OF ACTIVIST ART,
CULTURAL STUDIES,
SOCIOLOGY,
HISTORY,
PERSPECTIVE,
KNOWLEDGE,
PATTERNS ACROSS TIME, CULTURES, AND TEXTS
GRAPHIC DESIGN,
AND CREATIVE COMMUNICATION TECHNIQUES.

**BEGIN DEVELOPING YOUR IDEAS BY
REVIEWING PROGRAM TEXTBOOKS**

WEEK ONE - THREE

THESIS DEVELOPMENT

THESIS ANALYSIS

FORM PEER REVIEW GROUPS



THESIS DEVELOPMENT

WHY WRITE?

Because you have to. Aside from that, however, we want you to write this so that you can make use of all of your brilliant ideas and condense your perspective on art and activism into one solid, engaging meditation. We want you to write this as if someone is actually going to read it; we want you to think of a real audience. Your audience may be as real as the readers of a particular magazine; it might just be “art students;” it might be that you particularly want to address people who are on the verge of becoming activists but lack some motivation, some faith.

Also, by the time you’re done writing this, you’ll be a better writer. Better writers tend to be better thinkers. Better thinkers tend to be better citizens. Better citizens might make better artists.

WHAT THESIS?

Any of the thesis types that were discussed last quarter will work. This section will take you back through some of that thesis stuff and then take the thesis a bit further, to “thesis analysis” (which is the first step toward organizing your essay).

What’s creative about all this technical goop? Well, everything has a thesis, a point, a perspective, a claim. Even poetry, even paintings, even feces.

Remember: A strong thesis has a clear claim followed by a series of reasons directly related to the claim.

There are at least 6 types of claim:

1. **definitional** (X is Y) -where Y needs to be defined
2. **categorical** (X is Y) - when Y doesn’t need to be defined
3. **causal** (X causes Y)
4. **evaluative** (X is a good Y)
5. **analogical** (X is like Y)
6. **proposal** ([someone] should do X)

to create a thesis, each claim should be followed by a “because” or “for the reason that” or “in that” or “so that” or “by” that leads to a list of directly related reasons.

Let’s run through the claim types in more detail:

1. DEFINITIONAL & 2. CATEGORICAL

Activist art is propoganda **because**

-activist art is always one-sided

-activist art presents oversimplified versions of reality

-activist art argues only through emotion

I'm calling this claim definitional instead of categorical because the term "propoganda" is slippery enough that it's hard to pin down exactly what it means. Basically, different people have different ideas of what constitutes propoganda; so, in order be clear with my audience, I'll have to spend some time defining it. If the "Y" term were something simple like "shit," I wouldn't have to spend any time defining that, so I would consider that a categorical (scategorical! HA!) claim.

Notice that each of my reasons says something directly about activist art and what it is or what it does. In fact, each of my reasons is a miniature claim. If each of the things I say about activist art matches with what I clearly and reasonably define as the components of propoganda, then my case will have been made.

Defining things is tricky business. Just because something exhibits a hundred of the qualities of a time machine, without the flux capacitor, it's just a Delorian. Depending on the strength of my examples, I may have to conclude the entire essay with a discussion of whether all activist art always partakes in all of these components of propoganda, or if there are exceptions, or if possessing merely one of these qualities makes it propoganda, and so on.

thesis: X is Y because

-X is a

-X is b

-X causes c

definition of Y

clearly...

Y is a

Y is b

Y causes c

so, when
we see that

main argument

X is a

X is b

X causes c

dramatic conclusion

then,

clearly... X is Y

3. CAUSAL

Activist Art creates community **by**

-giving voice to all members

-bringing people together

-reclaiming and preserving local history

variation of reasons:

because

it gives voice...

it brings people...

it reclaims and preserves...

Notice first that the word “causes” is not in my claim. But I could have written it thus: “Activist Art causes the development of community....” It would be important for me to write it out with the word “causes” because it actually forced me to choose a different, more specific verb in place of “creates.” As I look at it, in fact, I’m not sure if “creates” is accurate. Perhaps I want to think more about whether it creates community, helps community to grow, strengthens community, or simply reflects the community that exists; maybe it does all of these things and my thesis should be revised to reflect that complexity.

The task of a causal essay is to address each of my reasons in sections that show (in some order) that activist art actually accomplishes these things (does activist art give voice to all members? how? what are some examples?), and that doing these things (giving voice) actually “creates community.”

X causes Y by
doing a
doing b
doing c

v
a
r
i
a
t
i
o
n
s

x does a which leads to Y;
x does b which leads to Y;
x does c which leads to Y.

x does a which contributes to Y;
x does b which contributes to Y;
x does c which contributes to Y.

only x can cause a;
having done a, b becomes possible;
through a & b, c can finally come about;
when a, b, & c are all in place, then Y.

*it's important to note that every reason,
every connection, in a causal claim is also causal*

4. EVALUATIVE & 5. ANALOGICAL

Evaluative: Activist Art is good propaganda **because**

- it produces ironic juxtapositions that lead audiences to question
- it does not reflect the values or laws of the State
- it does not come with the threat of violence to or oppression of those who dissent

Analogical: Being an activist artist is like being a Doctor **because**

- both get paid too much
- both divide their work between pointless research and customer service
- both wear smocks.

I've put these two together because they are clearly very similar to the "definitional" claim in structure. In fact each of them follow that structure with the difference only of the additional evaluative word ("good") or the nature of the "Y" term (an analogy).

Notice in the **evaluative claim**, the writer will need to clearly define, not just propaganda, but also the difference between "good" and "bad" propaganda." From there on, the structure of the argument is about the same as any definitional claim (if X equals b and Y equals b, the X equals Y). If good propaganda is "b," and Activist art is also "b," then activist art is "good propaganda."

Notice in the **analogical claim** that the reasons relate directly to "both" the X and the Y term, for obvious reasons. One of the most important parts of an analogical claim is being able to make clear to the reader why your analogy is important, interesting, or useful. Otherwise, you can get lost in an analogy that may work but means little.

6. PROPOSAL

Artists should be trained to see community art as a valid career path **because**

- training artists in this way will save the species
- training artists in this way will draw a whole new kind of student into the arts
- training artists in this way will produce an array of works in a new genre of art that demands exploration

Notice first that the reasons for this claim make more little claims. The most common type of reason is causal when supporting a proposal, because normally we think that we should do something because it will cause certain results.

The challenge before this writer is not simply showing that community art really does these things, but that doing these things is important, good, or necessary.

we should do X because it will cause a, b, & c (all of which are good, important, and necessary!)

BEGIN DEVELOPING YOUR IDEAS BY REVIEWING PROGRAM TEXTBOOKS

now it's time to take your ideas and begin hammering them into thesis form. Remember that most ideas can be worked into any of the claim types, sometimes with important results.

When you've arrived at a claim type and conceived some reasons, fill in the blanks on the next page:

Your thesis worksheet...



THESIS ANALYSIS

A good analysis of your thesis allows you to begin breaking your argument down into manageable parts; it can even alert you to ideas, problems, and ways of considering your audience

These are the terms of thesis analysis:

I'll use the following claim with one reason to create examples for each term (in your analysis, you'll work through this process for EACH reason):

US foreign policy is terrorism because...

—US foreign policy promotes the US government taking preemptive aggressive actions that harm civilians in violation of the UN Charter.

Grounds: the support of each reason. (the reasons for the reason, if you will—because every reason is a mini-claim, it could become a thesis for an essay of smaller scope; you can think of each section of your argument as a mini-essay with the reason as thesis.)

US foreign policy promotes the US government taking preemptive aggressive actions that harm civilians in violation of the UN Charter...

grounds:

*by shielding the US from accountability to the world community
by selectively ignoring standards and rules for military intervention*

Evidence for grounds: the kind of evidence that will best support each ground. note, the “KIND” of evidence, not the actual evidence. Kinds of evidence might include anecdotes, statistics, quotes from experts; the point is to think of what might be available and what type of evidence will provide the best support for your grounds and be most convincing to your audience.

- *by shielding the US from accountability to the world community*
history and definition of war crimes
expert statement about nature of accountability in UN
historical examples of US's lack of accountability
- *by selectively ignoring standards and rules for military intervention*
expert examination of US rationale for interventions
double standards in terms of “rogue nation” status

Warrant: the assumption or value behind each reason.

reason: *US foreign policy promotes the US government taking preemptive*

aggressive actions that harm civilians in violation of the UN Charter...

warrant: *Anything that promotes preemptive aggression and harms civilians in violation of the UN charter can/should be considered terrorism.*

Backing for warrant: essentially, the reasons for each warrant

Anything that promotes preemptive aggression and harms civilians in violation of the UN charter can/should be considered terrorism....

because

- *because preemptive aggression against a nation is terrorism*
- *because intentionally harming civilians for political ends is terrorism*
- *because international agreements define such acts of violence as terrorism*

Evidence of backing: again, the KIND of evidence I would use to support my backing.

- *because preemptive aggression against a nation is terrorism*
Examples of acts the US has labeled as terrorism.
Textbook/UN definition of preemptive aggression
- *because intentionally harming civilians for political ends is terrorism*
Examples.
Definition of "harm" to include property, psychological, physical.
- *because international agreements define such acts of violence as terrorism*
Cite UN Charter & other international agreements governing~

Conditions of rebuttal (counter-reason/grounds): these are the counter arguments against my particular reasons and grounds, including the types of evidence that could be used against my reasons and grounds.

• *Alternative interpretations of US Foreign Policy.* • *Redefinition of preemptive according to different standards of threat.* • *Definitions of threat.* • *Relevance of civilian deaths: one might argue that the US does not seek civilian casualties, that those that occur are an acceptable risk.* • *Different interpretation of UN charter; justification of US's special status in UN policies.*

Conditions of rebuttal (counter-warrant/backing): these are the counter arguments that target your warrants (assumptions) and the evidence supporting those assumptions.

• *Definition of terrorism that excludes the possibility of Nations committing acts of terror.* • *Examples of preemptive aggression that have accorded with UN policy.*

THESIS ANALYSIS

worksheet



what to do...

- on the next page we'll work through a sample worksheet. pay careful attention to the process. Things can seem real cut and dry when someone's guiding you through it; when it's your own ideas, the analysis can be much more difficult.
- work out your ideas in your journal before you begin committing them to these worksheets.
- then use the four blanks to break down each of your reasons according to grounds, evidence, warrant, backing, and evidence. (if you have more than four reasons, you can use a separate sheet).
- on the final two blanks, record your notes about "conditions of rebuttal" for reasons & grounds and warrant & backing, respectively. when you try to imagine the conditions of rebuttal, reflect on each of your reasons, all of your evidence. include in your notes the most significant "conditions for rebuttal." be wary of the straw man. pay special attention to rebuttals that are reasonable.

Your thesis worksheet.

Fill the spaces below once you have gone through enough drafts of your thesis to feel reasonably comfortable with what you've got

CLAIM TYPE: _____

Claim: _____

connector(because, so that, by): _____

REASONS (# of reasons will vary. you must have 2 or more... otherwise, reconsider your focus)

1

2

3

4

5

6

Your thesis worksheet. (REVISION)

Fill the spaces below once you have revised enough drafts of your thesis to feel even more reasonably comfortable with what you've got

CLAIM TYPE: _____

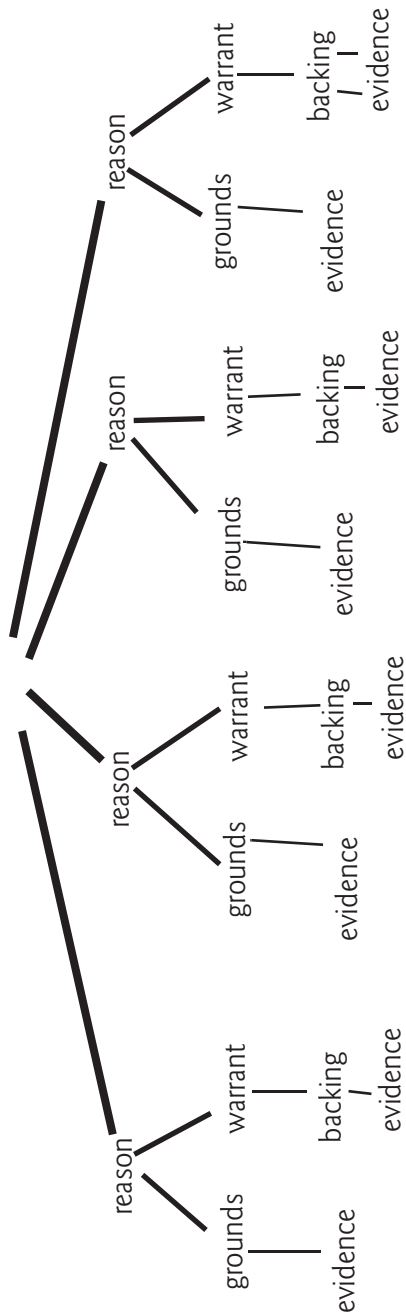
Claim: _____

connector(because, so that, by): _____

REASONS (# of reasons will vary. you must have 2 or more... otherwise, reconsider your focus)

- 1
- 2
- 3
- 4
- 5
- 6

You might imagine your analyzed thesis to look something like the diagram below:



This diagram gives you a nice sense of the LOGICAL STRUCTURE of your essay. Sketching out the results of your thesis analysis in this way will give you a good big picture of what you're doing. As you look over such a diagram, you can see where there are weak links, less and more evidence, and warrants that are more or less important to making your case successfully.

But a diagram like this does nothing to show the flow of ideas, nor does it begin to give you any room for creativity. It is BARE BONES - a skeletal version of your idea.

To move beyond this, we want you to make a "map" of your essay. Much like the "map of your life" that you did at the beginning of fall quarter, the map of your essay can be visually creative and take many forms.

Here is an image as you think about this activity: in the olden days, a Greek orator (speechmaker) would organize and memorize his speech by associating each section and idea (even phrases) with aspects of a temple or other large building. When recalling his speech, all he had to do was take a walk in his memory through the building. In the case of your essay-map, think of taking the reader on a tour through that building. You might, alternately, conceive of your "map" as literally that: imagine the mysterious and enchanting maps contained in fantasy books, and imagine charting your reader's great journey from one end to the other. Label your map carefully, with each section depicting the feel and purpose of that stage of the writing. Indicate the facts, stories, and images that make it meaningful.

Have fun. Use your creativity and playfulness to enhance your intellectual work.

blank

blank

SUMMARY of APPROACH

your summary should be approximately a page to page & a half.

Your summary will be supported by all of the other work you do in this section (map, cont'd research, questioning, extra reading, and thesis revision).

- It establishes what makes your thesis **important**—answers the questions: **How does your thesis matter to the world? Who cares?**
- It explains what resources you will be using, draws connections between your ideas and the **ideas of others** (both with those who agree with you and those who disagree). It answers the questions: **Who has done thinking about this, and what positions have experts taken?** This is a good section in which to include a few key quotations from sources.
- It provides a summary of your **logical and emotional approach**. It answers the questions: **How do you make sense of it? What evidence, experiences, and concepts will help your reader to understand your position?**
- It defines your real intended **audience**. As a follow-up to “who cares?”, defining your audience helps you to determine the level of discourse you are to use, your vocabulary, to what extent you have to explain any complex terms, or provide historical information. Importantly, you must identify how much your audience agrees with you and in what ways they disagree*. **Are you preaching to the choir? Educating the new recruits? Or are you engaging your opposition? Does your audience know more or less than you about the world? Does your audience have power/influence; what kind?** Sometimes, a good way to explore the possibilities of audience is to examine some magazines in your subject area. Magazine editors and writers always have a keen sense of their audience’s tastes and beliefs.

**One of the most important aspects of audience-determination is knowing on which points and on what values and beliefs your audience*



Cont'd Research & Idea Gathering

revisit textbooks: look over your notes from fall and winter. review the study guides and essay development guides; scan through the books and reread sections that seem most relevant to your ideas.

branch out from textbooks: some of our textbooks contain numerous references to other works and authors. Make sure you track these connections down in the library and on the internet.

use library: go to the library. ask a librarian. librarians love you. they love books. they want to help put you and books together.

periodicals: check out the periodical databases online in the library.

community research: are there people/groups in the community that might have experiences or resources related to your ideas? find them!

ask other faculty for resources and ideas: faculty are smart. they teach lots. know stuff. look through a couple course catalogs; look at the art classes and other classes that might relate to what you are thinking about, then track down the faculty with a few questions. use them as resources.

reflect on how your spring project relates: consider how your spring project relates to your ideas. write about it. see if your experience on the project can become part of your essay.

KEEPING SANE

notecards: a hundred million nerds can't be wrong; note cards really work. remember to keep bibliographic notes on each card (people often use a numbering system --assign a number to each major resource and put that number in one corner of each related card) notecards also help to keep your ideas and facts from getting mashed together too quickly. you can arrange them in some order as a way of drafting the structure of your essay, then rearrange them in a flash!

research journal: keep a journal of notes, thoughts, quotations, data, and all sources (including every single library catalog number, even if they don't pan out in the moment, you may need to go back later. keep everything!)

use MLA formatting: the Modern Language Association are sadistic bastards with nothing better to do than make up stupid rules to torture you. one day you will rule over them all and make them pay; but today, you are a wart on their least favorite toad: obey.

stay organized: this is the time to practice all those organizational skills you've been putting off. treat yourself to a few folders, a portfolio, a new pencil. chocolate.

stay focused on your thesis: research can lead you in all directions at once. When you find yourself diving into books and articles or getting wrapped back into Lure of the Local or Rings of Saturn or molotovcocktail.com, make sure you know what you're in there for and how it relates to your thesis.

Question yourself

As in the example used in last quarter's essay guide:
the following thesis can be questioned a great deal:

Art is dead because it no longer takes part in meaningful socio-political discourse, has little impact on anyone outside of its hermetic culture, and has detached itself from historical roots that might have kept it vital.

- What exactly am I referring to as “art”? What does it mean for a concept, or word, movement, or practice like “art” to be dead?
- What is meaningful social-political discourse? Are there good examples of art being involved in this? How can I tell that it has stopped, that it won't start again tomorrow?
- How does one measure art's “impact” on people? What makes the culture of art “hermetic”?
- What are art's historical roots, and how can I tell that it has become detached?
- To appeal to emotions, you must have a sense of your audience's concerns. Why should your audience care about the death of art?
- What are some dire results of the lack of social/political responsibility?

Identify extra readings

- Because of our light reading load this quarter, it's reasonable to expect yourself to read one or two books related to your subject and a handful of articles in addition to using all previous program texts.
- If there are entire books or hosts of articles related to your subject, you might want to bring these materials to your faculty if you're not sure where to focus your work.

Revise Thesis and Analysis

- Be sure that you've understood each aspect of the thesis analysis.
- Before you embark on a draft, meet with a faculty member and/or a writing tutor and go over your thesis and analysis carefully.
- Try different versions of your thesis, different claim types, and make sure you know what you're talking about.



P Your preliminary draft is like a free-write on topic. Following your
R map, you should JUST WRITE as much as you can. Without stop-
E ping to look everything up, just write everything you can about
L your ideas. It shouldn't take more than a few sittings to produce 10
I or more pages. As you write, use subheadings to indicate progres-
M sion through your map/outline or to indicate areas where you are
I addressing elements of your "thesis analysis."
N
A If you hit a spot where you want to have some kind of fact or
R information that you don't have yet or you're just not sure where
Y or how you're going to find evidence for a point, simply indicate
D what you want to do in that section by putting an explanation in
R brackets "[want to find quotes/stories about bullfrogs in art and
A statistics that connect bullfrog art to space travel]"
F
T **Don't forget to cite sources when borrowing specially-used/
defined words, phrases, quotations, or ideas.**

Keep your preliminary draft for your portfolio and records, but
don't let it drag you down. REWRITE your paper. Don't try to fiddle
back into your first draft. Open a new document window, stare at
the blankness of it all, and start all over. Sucker.

PEER REVIEW OF DRAFTS

Notice on the schedule for week six, drafts are due on Monday and your faculty will meet with you and your peer review group on Friday afternoon. It's a good idea to meet with your peer review group between Monday and Friday. That way you will all be familiar with each others' work and ready to talk as a group with your faculty.

The first peer review gives you the opportunity to receive feedback on your ideas, the basic structure of your argument, and to hear readers' responses to your creative approaches to the project. Use the very simple form on the next page to record the results of the Friday meeting.

MLA formatting

The MLA is the Modern Language Association. Among other things, they set the guidelines for scholarship in the humanities and establish methods of respecting intellectual property through citation. All of this technical stuff is to the point of constructing a resource for your readers that allows them to seek out your source material, confirm your analysis of statistics, and allow them to continue your work. The MLA guidelines are also those generally used by publishers of scholarly journals as guidelines for submissions.

the example below are from the **MLA Handbook for writers of Research Papers**, fifth edition, by Joseph Gibaldi. It is widely available and comprehensive. Beyond guidelines for citations, the text offers suggestions and rules on all matters of writing, including grammar and punctuation, the writing process, and details of formatting title pages, page numbering, illustrations.

- Our only demand is that you use *MLA* guidelines to format your citations and your bibliography, which will have the title: Works Cited."

Medieval Europe was a place both of "raids, pillages, slavery, and extortion" and of "traveling merchants, monetary exchange, towns if not cities, and active markets in grain" (Townsend 10).

- Note that even if the author had come up with her own wording, not using any direct quotation from Townsend, she would have cited the idea as Townsend's.
- Note that the period at the end of the sentence comes after the citation (the citation is considered part of the sentence).
- For further details on variations, consult the handout.

- The citation refers the reader to an item on your list of Works Cited (alphabetized by author's last name). That item would appear as follows:

Townsend, Robert M. *The Medieval Village Economy*.
Princeton: Princeton UP, 1993.

- Notice that the first line of the citation is not indented. All subsequent lines of an item are. This makes it easier to scan for a particular source.
- The punctuation is specific.
- The scheme is: Author's name. Title of Work. Location of Publication: Publisher, year published.

Numerous variations are exemplified in the *MLA Guide*, including formats for electronic/web sources, unauthored sources, anthologies, etc.

IMPORTANT: DO NOT ASK Peg or Steve how to cite something unless you are holding the *MLA* guide in your hand and showing us what makes your source difficult to properly cite. We do not, nor should you, care to memorize anything but the basics of creating your works cited page. Get the book. It's easy to use and makes you feel special.

WEEK SEVEN

May, 2003. Dear Diary, So, like, wow, man, it's, like, almost the end of the quarter, and I've got like, a whole bunch to read, and like I'm at this, like, critical juncture in my big spring project, so I'm just so totally swamped all week, man. Dude, I totally should've done it on the weekend, man. Shit.

FIRST DRAFT DUE to FACULTY

FRIDAY MAY 16, 2003

*no late work will be accepted
please submit your preliminary draft along with your
first draft. we expect significant development be-
tween the two, nay: transformation*



the QUALITIES OF A FINAL DRAFT

- ten pages, typed
- 12 point type with serifs
- 1.5 line spacing
- MLA formatted citations
- no spelling errors / no typos
- appropriate physical/ creative presentation
 - all stages of project complete
 - no gross grammatical errors
 - evidence of creative engagement
 - strong, guiding thesis
 - evidence of substantive research
- effective use of the ideas of others, data, and narrative to support a thesis
- engagement with program themes

these formatting specifications should be followed to the extent that they do not interfere with your creative communication of ideas and visual presentation. In the case that your creative work goes against these specifications, use them merely as a guide to the amount of **text required**.



project TIMELINE

week one—three:

develop thesis
complete “thesis analysis”
form peer review groups

week four:

thesis & analysis due (MON)
develop essay map + summary of approach
continue/expand research
present initial findings/ questions (FRI)
locate extra readings
peer idea flea market (FRI)
thesis & analysis revision (FRI)

week five:

map+summary due with final thesis & analysis(WED)
begin preliminary draft following map
peer review of prelim draft (FRI)
prepare revision of draft for tutor
maintain bibliography in MLA format

week six:

plan a long meet w/ writing tutor(1 hour)
meetings with peer group & faculty (FRI)

week seven:

meetings with peer group & faculty (MON)
first draft due (FRI)

week eight:

drafts returned (WED)
meet outside of class with peer review group
to discuss revision process

week nine:

second revision due to faculty (MON)

week ten: ***third revision due***

further revisions due until peg & steve say you're done.

