

Freshman Inquiry
The Work of Art

Dr. Jamie P. Ross
Fall '09

UNST 191D (CRN#13587)
UNST 191C (CRN #13586)

Megan Dickison, mentor
Jasmina Dizdarevic, mentor

Fall Theme

“Art as Self Expression – Creativity from Spontaneity, Inspiration and Desperation”

Main Class

T/TH 12:30-1:45 (Sec. D) Cr 201

T/TH 2:00- 3:15 (Sec. C) Cr 201

Mentor Sessions

(Megan)
T/TH 2:00/3:00 Cr 187 / 4:00 Cr 166

(Jasmina)
T/Th 11:00/12:00/1:00 Cr 149

Professor: Dr. Jamie P. Ross
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Phone 725-8370
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Office Hours: Wed. 1:30-2:30/Thurs. 10-11

Peer Mentors: Megan Dickison, mdicki@pdx.edu
Jasmina Dizdarevic, jasminad@pdx.edu

Writing Center FRINQ faculty consultant:

Daneen Bergland: Email: daneen.Bergland@gmail.com

-Writing Center appts. guaranteed for FRINQ: do it on-line

-Writing Tutors – Fridays 10-11 in Cr 101 or 103

-Drop-in Writing Assistance – 2nd floor Library

Academic Advisor: Shoshana Zeisman
503-725-9547 zeisman@pdx.edu

University Success - the new after hours academic support center in Residence Halls every night
7-11PM

Library Liaison: Sharon Elteto / Kris Kern eltetos@pdx.edu 503-725-4190

Counseling Services: Tues. 11-1 UNST office

REQUIRED TEXTS:

:Packet at Smart Copy, 1915 SW 6th Ave. near Hot Lips Pizza

:*A Pocket Style Manual*, Diana Hacker @ Bookstore

:*Art & Fear*, David Bayles & Ted Orland @ Bookstore

:*Puzzles About Art*, Battin, Fisher, Moore & Silvers @Bookstore

:Student Art Museum Pass a@ the Portland Art Museum, \$10. This pass entitles you to free admission to the Art Museum through August 2010. You can purchase one at the museum front desk. You need your current student ID card. You will be asked to show your ID and your card every time you go. The Portland Art Museum is located at 1219 SW Park Ave. (on the park blocks) <http://www.pam.org/> The museum is closed on Mondays

:Class Handouts

:Attendance at the PSU campus theatre production, Shakespeare's, *The Tempest*, 11/19-28 at the Artist's Repertory Theatre, 1515 SW Morrison St. (no late seating) **Preview 11/19** (free or dirt cheap) Sunday 2:00, Monday/Thursday - No Show
<http://www.pdx.edu/theater/current-season> OR an off-campus **professional** theatre production

USEFUL ART LINKS:

<http://www.portlandartmuseum.org/>

The website for the Portland Art Museum

<http://www.nwfilm.org>

The website for the NW film center listing and classes

<http://www.pbs.org/art21/>

Learn about contemporary artists' practices at the Art:21 website.

<http://www.portlandart.net/>

A great website dedicated to local art events and exhibitions

<http://channel.walkerart.org/archive.wac>

The Minneapolis Walker Art Center's Walker Channel offers webcasts of lectures, discussions about issues surrounding contemporary art

<http://www.moma.org/>

The Museum of Modern Art's (MoMA) website. Visit this website to see online collection and to see and hear the downloadable audio programs

<http://www.tate.org.uk/>

The Tate Museum of Art's website. Check out the online resources

MEDIA AND CURRENT EVENTS:

<http://nytimes.com>

New York Times online

<http://www.kidon.com/media-link/english.shtml>

Read articles from international news sources in English on this website.

<http://newslink.org/menu.html>

Links to newspapers, magazines, and radio and television stations all over the world

<http://www.publicagenda.org>

Recent survey results for public issues (abortion, crime, etc.)

<http://www.pollingreport.com/>

Find poll data about American public opinion.

<http://www.aldaily.com/>

The Art & Letters Daily website

Course Description:

"The Work of Art" explores the cultural construction of your creativity by examining how art shapes, disguises, enables and complicates identity and difference. By engaging with philosophical, political, literary, scientific, visual and historical texts, students will explore how art reflects, constructs and contests our understandings of gender, sexual, class, national and racial identities.

We will use a variety of written, oral and technological means of exploration and communication. Writing, in particular, will be a key mode of inquiry and communication in this class. We will be using a variety of styles of writing, from persuasive arguments to personal narratives with the dual aim of improving writing skills and exploring the overall questions: **How does artistic expression ignite the imagination? How is creativity managed by power relation? How is creativity used as a social force?**

There will also be a strong emphasis in this course on collaborative learning. This means, in part, that you will be engaged in a team process as you are analyzing various issues. In order to engage effectively in the collaborative learning process, you must come to each class prepared to discuss the assigned reading or writing assignment. In this way students will learn from one another. Through this active, student-centered learning process, interest and engagement in the course material will be much greater.

UNST Goals: (What the University Studies program wants to accomplish)

All Freshman Inquiry courses share four common priorities summarized as follows:

- | | |
|----------------------------|----------------------|
| 1. Communications: | 2. Critical Thinking |
| -Numeracy -Visual Comm. | -Analysis |

-Graphics -Writing
 -Oral Comm. -Group Process
 -Computer Literacy

-Synthesis
 -Connections
 -Understanding Arguments

3. Ethics/Social Responsibility

-Issues of power
 -Making choices
 -Understanding communities

4. Diversity/Human Experience

-acceptance of diversity
 -listening and tolerating various opinions

Course Goals: (What our class wants to accomplish over the entire year)

This particular course has three specific goals:

1. Examine the personal forces that affect creativity
2. Explore various artistic forms of creativity as modes of communicating different ideas/identities.
3. Analyze how expressions of creativity influenced by structures of power.

Course Objectives: (What we will actually do to achieve the goals over the entire year)

1. Evaluate the importance of cultural, historical and political contexts for understanding the formation of your artistic identity and artistic practice.
2. Understand how art both reflects and constructs social and political landscapes.
3. Interpret layers of meaning and metaphor communicated by different forms of cultural expression (visual arts, literature, music, dance, theater, science, and film), and examine the social forces that give them personal meaning.
4. Analyze past events and experiences to help understand contemporary issues.
5. Analyze specific instances when social/political/cultural creativity ignite and/or respond to reason/emotion and mind/body.
6. Analyze specific works of art through both “close readings”.
7. Highlight how the production of art marginalizes or privileges specific identities and behaviors.
8. Discuss specific examples of how different identities can co-exist.
9. Demonstrate an active role in the process of education.

These priorities have been our focus in the development of this course, will be elaborated on in greater detail, and will be referred to throughout the course.

Fall Term Goals

1. Understand passion and creativity
2. Analyze the positioning of the artist to her/his work, i.e., the artist’s approach to the work
3. Analyze the emergence of creativity from inspiration, spontaneity as well as desperation

Fall Term Objectives

1. To understand that creative analysis and what we claim to know, starts with oneself. (Habits of the Mind Exercise, Personal Writing History, Autobiography of a Learner, Personal Mind Map, reader response essays, Plato, Friere, Allison)

2. To analyze the hierarchy of art, particularly in poetry. (Plato, trip to Portland Art Museum, Dewey, Agbabi, Allison, Damon, Johnson)
3. To analyze how creativity is a form of spontaneity, inspiration, and desperation, i.e. poetry/dance/improve/song/physics (reader response essays, formal poetry essay, guest speakers –(Turiya Autry), Agbabi, Coniff, Elbow, Hughes, Johnson, Greene)
4. To analyze how individuals think of themselves and thereby position themselves as artists (reader response, mind maps, poems, essays, film critiques) (Friere, Allison, Kimmelman, Johnson, Hughes)

Course Structure:

This course is structured with two different classroom environments. Twice a week class will meet with me, your professor. During these sections you will be presented with new material, engage in new activities and start on some writing projects. You will also meet in smaller sections during the week with a Peer Mentor. Peer Mentors are senior or junior PSU students who have been trained to assist with this course. During the Peer Mentor sessions you will be continuing the work introduced in the larger class sessions, work on team projects, learn and review computer technologies and other research facilities, and enhance a collaborative learning atmosphere in a smaller group environment. The Peer Mentor sessions are not study hall sessions. You are required to participate in and complete the activities planned for the Peer Mentor sessions.

Class Requirements:

1. Reading and assignments are **due on the dates** indicated on the syllabus.
2. **Preparation** for class, **attendance** at class, and **participation** in class discussions, group projects, and **peer evaluations** are also required and will play a role in the grade evaluation for the class. Attendance will be taken during all activities.
3. **Take notes in class and as you read** mark up the text in the margins.
4. **Any absences will affect your final grade. More than three absences** will lower your final grade by a whole letter. A lot more than three absences will have further consequences.
5. The assignments will include:
 - Nine (9) reader response essays, poems or mind maps (grades determined by quality of contribution)
 - Five (5) informal writing assignments (grades determined by quality of contribution)
 - Five (5) formal assignments, including one (1) oral presentation and portfolio (grades determined by formal grades)
 - Attendance at a theatre productions each term (grade determined by attendance/ *lack of attendance is penalized with one absence*)
 - Trip to Portland Art Museum
 - Final portfolio (grades determined instructor and mentor evaluation)
 - Satisfactory participation in all mentor activities and the completion of all mentor session assignments, (grades to be determined by peer mentor)

6. Successful completion of all activities will earn a passing grade in this course.
Final grades will be determined by the quality of completed work.
A=excellent B=good C=not good NP=no pass
7. All main class work will count at **75%** of your final grade and all mentor work will count as **25%** of your final grade.
8. Assignments will be distributed throughout the term in a timely manner and in detailed form. All written assignments are to be typed, double-spaced with one-inch margins and 12-point font using APA, MLA or Chicago style citation form. (see writing manual.)
9. **Put your name, the course, my name and the course number at the top of everything** you hand in. Everything you hand in should have a title and the title should be a question. If you have any questions regarding assignments it is your responsibility to meet with me, the Peer Mentor and/or your classmates to clarify your questions.
10. **SAVE ALL WORK** for your **WEB Portfolio**.
11. Late assignments will receive a lowered grade everyday late. Computer problems will not be excused. Give yourself enough time to catch computer problems. You will also receive a scoring guide that will give you a very good idea of how the quality of your work relates directly to grades.
12. All written papers may be rewritten within one week, if they were not late to begin with, in an effort to receive a better grade, but they must be substantially improved for any grade change.

Grading Criteria for formal assignments are divided into three main categories:

- how well you follow directions,
 - how well you express yourself in your efforts to interpret the reading material,
 - how good the mechanics of the paper are, i.e., form, flow, spelling, grammar, organization.
13. Your final portfolio will be a **WEB** portfolio that holds all of the work you have completed over the term. You will be required to write an introductory letter for your portfolio in which you reflect on your work and your progress in this course. Since this is an opportunity to organize and present your work in its best possible light; it is important that you keep good care of your work during the term (dog bitten papers and computer printing problems are not very impressive.) You will receive more specific guidelines for the portfolio towards the end of the term.
14. Students with disabilities will be accommodated. **Disabilities Resource Center (DRC)**, located in Room 435 of Smith Memorial Student Union. If you require assistance obtaining particular resources for your education please see the mentor or me or go to the following website: <http://www.pdx.edu/uasc/drc.html>

15. University policy calls for **severe sanctions for plagiarism or any other form of academic dishonesty**. While I encourage you to discuss your assignments with other people, the final product must be your own work, containing full and proper citations to any work upon which you draw ideas or direct text, including class notes.
16. Please **do not “come and go”** during class. Take care of personal items before you come to class, i.e., *Pee before you come to class*.
17. Please turn **off your cell phone** before coming to class, or I will answer it and/or take it away.

Required Reading

(Syllabus subject to change)

WEEK 1

- 9/29/09
- Introduction to syllabus
 - Introduction to UNST goals
 - Names
 - Computer Literacy handout
 - Habits of the Mind exercise
 - Handout of Informal Assignment #1: Personal Writing History exercise
 - Mentor Session: odin accounts in working order; practice getting into Blackboard: print informal #1
- 10/1/09
- Due: Informal Assignment #1:** Personal Writing History and Exposure to Art Writing Exercise
 - Read:** “Rationale of the Mind Map Laws”
 - Read:** “Critical Thinking Exercises”
 - View:** examples of mind maps on Blackboard
 - Handout of Informal Assignment #2: Mind Map of you at this point
 - Mentor Session – Continue Critical Thinking Exercises, create email contact list
- 10/1-11/25
- PSU Art Exhibition – Dortehea Lange, Littman Gallery, Smith 250**

WEEK 2

- 10/6/09
- Read:** Plato. “Ion.” *Philosophy of Art and Aesthetics*. Tillman & Cahn. Harper & Row. N.Y., 1969.
 - Due: Reader Response: Mind Map:** Create a mind map that answers the following question: What does Socrates mean by his distinction between being an interpreter of art and a creator of art? Include a short interpretation (a paragraph) of the mind map.
 - Put:** the question at the top of all essays, poems & maps
 - Bring:** book, *Puzzles About Art*
 - Review, Choose and Use:** Citation format for all written work Writing Center web site www.writingcenter.pdx.edu Use that format on your first reader response essay below and on **all following reader response poems, essays mind maps, and formal and informal papers.**
 - Mentor Session – help finish choosing citation format; writing placement assessment pilot with Brian Kirk

- 10/8/09
- Read:** Plato. "Republic." *Philosophy of Art and Aesthetics*. Tillman & Cahn. Harper & Row. N.Y., 1969.
 - Due: Reader Response: Poem:** Explain the distinction that Socrates makes between representation and reality? (Be sure to cite the article properly and spell check)
 - Due: Informal Assignment #2:** Individual Mind Map
 - Put:** the question at the top of all essays, poems & maps
 - Bring:** book, *Puzzles About Art*
 - Mentor Session – Prior Learning Survey finished by this date.

6:00 PM Art Museum Artist Talk

WEEK 3

- 10/13/09
- Read:** Friere. P. "The 'Banking' Concept of Education." *Pedagogy of the Oppressed*. Continuum Company. New York, 1976. Continuum Publishing Co.
 - Read:** Johnstone, Keith. "Notes to Myself" Chapter in *Impro: Improvisation and the Theater*. Theatre Arts Books. N.Y. 1980
 - Due: Reader Response Essay:** Write a 1 page essay in response to the following question: **How and why** is personal creativity blocked with a banking method of education? Draw on both Friere and Johnstone if you can. (Cite properly and spell check.)
 - Put:** the question at the top of all essays, poems & maps
 - Hand Out:** Formal Assignment #1 - Autobiography of a Learner
 - Mentor Session: Go onto Portland Art Museum web site and roam/pick locations that students want to visit. <http://www.pam.org/>
- 10/15/09
- Read:** Tucker, Amy. "Visual Literacy: Writing About Art: Intelligent Seeing." Queen's College, City University of New York, McGraw-Hill, 2002.
 - Trip - Portland Art Museum (free with pass)** meet at Art Museum, 1219 SW Park @ **12:15-12:30**
 - Handout informal #3 - Art Museum Assignment
 - Due: Formal Assignment #1:** Autobiography of a Learner

WEEK 4

- 10/20/09
- Read:** Balyes & Orland. "The Nature of the Problem," "Art & Fear," "Fears About Yourself." *Art & Fear*. The Image Continuum, Oregon, 1993.
 - Due: Reader Response Mind Map:** Create a mind map that responds to the following prompt and include a written interpretation:
"When you respond to others you don't do anything because you don't know what they want. When you respond to yourself, you set the agenda and then you have to get through the weaknesses in yourself. How do you stop submitting to the will of others? How do you unlink your weaknesses from being identified by others in your creativity?(Be sure to cite the article properly and spell check.)
 - Put:** the question at the top of all essays, poems & maps
 - Due: informal #3 - Art Museum Assignment (con't)**

- Handout – Formal Assignment #5 - Final Web Portfolio
- Mentor Session – create web portfolio sites and web address list

10/22/09

- Read:** Kimmelman, Michael. “The Art of Making a World.” *The Accidental Masterpiece: On the Art of Life and Vice Versa*. Penguin, N.Y., 2005.
- Due: Reader Response Essay:** What does Kimmelman mean when he says, “As Bonnard proves, a circumscribed world can be made to seem enormous through a rich enough imagination”? (p.20) (Be sure to cite the article properly and spell check)
- Put:** the question at the top of all essays, poems & maps
- Bring:** book, *Puzzles About Art*

WEEK 5

10/27/09

- Read:** Allison, Dorothy. “Privacy is Not the Issue.” The Graywolf Forum. *The Private I: Privacy in a Public World*. Ed. Molly Peacock. Graywolf Press: Saint Paul. 2001.
- Due: Reader Response Poem-** Create a poem that answers the following question: What is the tension between fiction and non-fiction as a work of art? (Be sure to cite the article properly and spell check)
- Put:** the question at the top of all essays, poems & maps

10/29/09

- Read:** Early, Gerald. “Rebel of the Progressive Era.” and attachments **or** read on-line at: <http://www.pbs.org/unforgivableblackness/rebel/>
- Listen:** Philosophy Talk: Past Programs – “Athletic Beauty” – 4/6/08
<http://philosophytalk.org/pastShows/AthleticBeauty.html>
- Follow** along with the study questions on Blackboard under “Athletic Beauty”
- Due: Reader Response Mind Map:** What does race and boxing have to do with art/creativity? (Be sure to spell check)
- Put:** the question at the top of all essays, poems & maps
- Bring:** book, *Puzzles About Art*
- Due: rewrites formal #1 with original
- Guest Speaker – Shoshana Zeisman, Academic Advisor
- Film: “Jack Johnson: Unforgivable Blackness” discussion on creativity from desperation
- Hand out: Formal Assignment #2: Short Essay (2 pages with proper citation)
Answer the following question: Using Gerald Early on Johnson, or Dorothy Allison, or Langston Hughes, analyze the notion that creativity emerges out of desperation.
- Mentor Session: White/Class/Gender Privilege worksheet and Dmae Roberts' radio program "Secret Asian Woman"
<http://www.dmaeroberts.com/radio.html>.

WEEK SIX

11/3/09

- Art as Passion - Guest Artist: Robin Lieberman, MSW, LCSW

- 11/5/09
- Read:** Hughes, Langston “The Blues I’m Playing.” *The Ways of White Folks*. 1934.
 - Due: Reader Response Essay**– Write a 1 page essay in response to the following question: How is the Oeola’s turn to jazz and blues motivated by her love (inspiration) of that music and her reaction against her patron (desperation)? (Be sure to spell check)
 - Put:** the essay question at the top of all essays, poems & maps
 - Hand Out Formal Assignment #3 & #4 and sign up sheet – Passion/Creative Written and Oral Presentation
 - Film: Alan Lomax. “Where the Blues Began.”
 - Class – Discussion on Passion and Finesse (selections from Studs Terkel and *Animal Dreams*)

6:00 - Art Museum Artist Talk

WEEK SEVEN

- 11/10/09
- Note: Class Meeting is in the Library – Room 160** for a first Library Session Summit borrowing, peer-reviewed versus popular press articles and how to find things in the Library
 - Read:** Damon, Maria. “Was that ‘Different,’ ‘Dissident’ or ‘Dissonant’?” Poetry (n) the Public Spear: Slams, Open Readings, and Dissident Traditions.” *Close Listening: Poetry and the Performed Word*. Ed. Charles Bernstein. 1998.
 - Due: Formal #2:** Short essay: creativity as desperation
 - Put:** the question at the top of all essays, poems & maps
- 11/12/09
- Read:** Conniff, Richard. “Please, Audience, Do Not Applaud a Mediocre Poem.” *Smithsonian*, Vol. 23, no. 6, Sept. 1992.
 - Read:** Williams, Alex. “Going Solo Gets Crowded.” *NYTimes*. 8/16/09
 - Read:** Elbow, Peter. “Poetry as No Big Deal.” *Writing With Power*. Oxford, 1961.
 - Due: Reader Response Poem:** Write a poem that responds to the following question: What do you think of Anthony King’s statement about story telling, which can also be said of slamming: “The private is now public.” (from NYTimes article)(Spell check)
 - Put:** the question at the top of all essays, poems & maps
 - Class: Film – “Slam Nation”
 - Guest speaker 12:30 class: Turiya Autry: our very own poetry slammer

Underage Clubs: The city has a few under-21 spots, the most popular of which is **Quest** (2nd Street, next to Kells Pub). It has different music themes each night, Wednesdays-Sundays, and really packs in the crowd on weekends.

WEEK 8

- 11/17/09 -**Due: Formal Assignment #3 & #4 – Passion/Creative Oral Presentation/Paper – Group #1**
-Mentor Session: finish working on Web Portfolios
- 11/19/09 -**Due: Formal Assignment #3 & #4– Passion/Creative Oral Presentation/Paper - Group #2**
-Review – informal #4 theatre review
-Mentor Session: finish Web Portfolios
- 11/19-28 - **PSU - Shakespeare's, *The Tempest***, 11/20-28 at the Artist's Repertory Theatre, 1515 SW Morrison St. 7:30 (no late seating) **Preview 11/19** (free or dirt cheap) Sunday 2:00, Monday/Thursday - No Show
<http://www.pdx.edu/theater/current-season>

WEEK 9

- 11/24/09 -**Due: Formal Assignment #3 & #4 – Passion/Creative Oral Presentation/Paper - Group #3**
-Mentor Session: finish Web Portfolios
- 11/26/09 No class – Thanksgiving Holiday

WEEK 10

- 12/1/09 -**Read:** Greene, Brian. "Roads to Reality." *The Fabric of the Cosmos*. Knopf, N.Y. 2004.
- **Due (no later than) - informal #4 – theatre review**
- Class: informal #5 - Pop quiz on Greene article
- Film - Fractals
- 12/3/09 -**Due: Formal Assignment #5:** Electronic First Term Portfolio
- 12/10/09 **6:00 - Art Museum Artist Talk**

-Listen: Poems – Agbabi, Patience. “R&B,” “The Tiger,” “The Change,” “Countdown to Zero,” “The Joyrider,” “ Ufo Woman,” “Wife of Bafa,” “Transformatrix” on library site as follows: Go to Library site, click vitak, click “author,” and type in Agbabi, Patience, click on individual poem title, click on access to PSU users, click on “play clip”, and “launch file”, listen and then click on “back”,to get back to list of poems, start again for next poem.