

Proposal to the University Curriculum Committee
Freshman Inquiry Course

I. Cover Sheet

Course title	The Work of Art
Date first offered	Fall 2005
Sections per year	5
Statement of theme/topical area	An examination of the ways in which the form and content of art shapes, reflects, contests and confirms cultural, social and political orders.

Signatures of participating faculty:

Thomas Fisher _____
Name (typed) Signature Date

Jamie Ross _____
Name (typed) Signature Date

Cherry Muhanji _____
Name (typed) Signature Date

Jack Straton _____
Name (typed) Signature Date

Maude Hines _____
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Contact Faculty:

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Proposal to the University Curriculum Committee

Freshman Inquiry:

The Work of Art

Course theme statement:

"The Work of Art" explores the function that art plays in our lives on three levels:

- * It examines as texts works of art from various disciplines (philosophy, architecture, visual arts, performance, advertising, science, literature, history, popular culture, etc.).
- * It looks at the work that goes into the production of these artifacts (the technical expertise and creativity required of artists in the disciplines)
- * It looks at the work art does in the world—how it shapes, reflects, disguises, complicates, challenges or reifies our assumptions about the world (for example, the artistic products of various disciplines impact our understanding of gender, class, national and racial identities).

What can looking at texts across the discipline through the lens of “art” reveal about ourselves, our culture[s] and our society? These and other questions will introduce this year of inquiry into the role of art as self-expression, cultural reflection, and agent of social change.

Learning objectives specific to this theme:

By the end of this course, students should be able to:

- Evaluate the effects of artifice in the transmission of cultural messages from various disciplines
- Evaluate the importance of cultural, historical and political contexts for understanding the formation of identity and artistic practice.
- Understand how art both reflects and constructs social and political landscapes.
- Interpret layers of meaning and allegory communicated by different forms of cultural expression and examine the social forces that give them meaning.
- Analyze specific instances when social/political/cultural identities expressed through the art of various disciplines ignite and/or respond to reason and emotion.
- Analyze specific works of art through both “close readings” and the utilization of cultural and historical contexts.
- Examine the art from prior eras as a means to analyze the historical roots of the present social and political landscape.
- Highlight how the production of art marginalizes or privileges specific identities and behaviors.
- Discuss specific examples of how different identities can co-exist in artistic production.
- Demonstrate an active role in the process of education.

Assessment of student learning specific to theme:

Assignments will include a photojournalism project, performance, architecture analysis, advertising analysis, creative projects, community-based learning, journals, reading responses, memoir or creative writing, the electronic portfolio, among other things. Assessment of student learning will be based on graded written and oral work (50%), graded portfolio reflections (20%), ungraded work such as journals and reading responses (10%), and classroom participation and active learning (20%).

Description of methods to ensure coherence of theme across participating faculty:

“The Work of Art” team will meet weekly to exchange ideas and deepen faculty interaction. As part of the exchange of ideas, faculty will visit each other’s classes, share assignments and readings, and offer pedagogical strategies and insights as the classes unfold.

Interdisciplinarity of theme:

“The Work of Art” team is made up of faculty from the following disciplines with additional areas of concentration: Fisher (Classics, English, and Poetry), Muhanji (Ethnic Studies, Performing Arts), Ross (Philosophy, Philosophy of Science), Straton (Science, Performing Arts, Visual Arts), Hines (Literature, Cultural Studies, African American Studies, Women’s Studies)

Relation of course to other University Studies offerings:

Students interested in pursuing issues and topics explored in this theme would be well prepared to build on what they’ve learned in “The Work of Art” by taking courses in clusters such as “American Studies,” “Communities Studies,” “Freedom, Privacy and Technology,” “Knowledge, Rationality and Understanding,” “Media Studies,” “Popular Culture,” “Women’s Studies,” and “Sexualities.”

G. How this theme will address the University Studies Goals:

University Studies Goal	Representative Assignments	Assessment Plan
Communication: Writing	All terms: free writing, journal writing, creative writing; short (1-2pp) to medium (3-5pp) to longer (7-8pp), including research, essays; additional written work	UnSt writing assessment (in portfolio); assess ability to produce structurally coherent, rhetorically adept, and persuasive essays.

Oral Communication	All terms: group and individual presentations; class discussion; role playing.	Assess ability to discuss intelligently text and class content, effectively adlib and produce and deliver effective speech.
Numeracy	Examination of media use and misuse of statistical data. Learning to graph data, estimate correlations, and perform recursion analyses. Learn the rudiments of fractal geometry.	Assess ability to analyze numerical data and make evident its social/political/cultural use and purpose.
Visual Communication	Each term: examination of images from contemporary, historical and cross-cultural instances; explore the visual production and perpetuation of political, social and religious knowledge and understanding with trips to Art Museum, Historical Society, and theatre. Use of photo-journalism for these purposes as well.	Assess the ability to read both the overt and imbedded meanings of images; develop media literacy.
Group process	Group projects: research and present on assigned public art projects (includes fieldtrips); group presentations and role playing on assigned readings; civic engagements, including but not limited to, working with local theater outside of class.	Assess individual contribution to groups and ability to work effectively in and sustain productive group dynamic.
Computer Literacy	Each term progressing over the year, from basic skills such as email and web search to excel projects, PowerPoint presentations and electronic portfolio.	Assess ability to utilize computer technologies to advance understanding of theme and facilitate student success; assess complexity of computer usage.
Inquiry and Critical Thinking	All terms, class discussions, critical reading, formal argumentation, research.	Assess ability to analyze own and others viewpoints; assess ability to utilize historical and cultural contexts to understand

		particular cultural artifacts; development of close and engaged reading practices.
Diversity and Human Experience	All terms, explore the construction of hegemony through a variety of texts, from films to poems to novels to documentaries to scientific research and role playing.	Assess ability to explore and articulate the values of diversity and recognize the ways in which it is suppressed; understand some of the ways difference is produced, mobilized, empowered or marginalized in works of art.
Ethics and Social Responsibility	All terms: examine racism, sexism, classism, homophobia as produced, maintained and challenged through works of art.	Assess ability to reflect on contemporary, historical and cross-cultural attitudes in relation to larger social and ethical structures.

III. Course Schedule and Topics

Term	Topical Outline
FALL	<p><i>Art as self expression</i></p> <p>Unit 1: Exploring group dynamics -rapport-building exercises -interlocking oppressions workshop -gender/race workshop</p> <p>Unit 2: Deconstructing the term “art” Art as “resonant patterns” Who decides what counts as “art”? Begin working definition of art (this will be amended repeatedly throughout the quarter)</p> <p>Unit 3: History and theory of art Exploration of “genre” -definition, importance, use -Case study: music -rap, rock ‘n’ roll, socially conscious music, jazz, blues/gospel, work songs, African connection</p> <p>Unit 4: The art of everyday life</p>

	<ul style="list-style-type: none"> -analyze own clothes/living space -the art of being a student - Cooking <ul style="list-style-type: none"> -<i>Like Water For Chocolate</i> <p>Body modification</p> <ul style="list-style-type: none"> -The Unfashionable Human Body <p>Unit 5:</p> <p>Exploring our relationship to art</p> <ul style="list-style-type: none"> -the question of “taste” (Bourdieu) <p>“Outsider” art; “visionary” art</p> <p>Passion</p> <p>Descriptive/creative passion project</p> <ul style="list-style-type: none"> -Guest Speaker: Turiya Autry -Film: <i>Slam Nation</i> -Dewey, Freire, Rodriquez, Conniff <p>Unit 6:</p> <p>Artistic production and creativity</p> <p>New media</p> <ul style="list-style-type: none"> -working in glass -working with geometric shapes <p>Limitations on self-expression</p> <ul style="list-style-type: none"> -Hughes -<i>Against the Odds</i> -patronage and the Harlem Renaissance <p>Unit 7:</p> <p>The image of the artist</p> <ul style="list-style-type: none"> -cultural stereotypes -self-promotion -the artist and their work <ul style="list-style-type: none"> -<i>Basquiat</i> <p>Unit 8:</p> <p>Telling our stories</p> <ul style="list-style-type: none"> -history as narrative -memoir <ul style="list-style-type: none"> -“Girl” project, memoir writing -autobiographical writing assignments <ul style="list-style-type: none"> -<i>Lakota Woman</i> -“shaping” <p>Unit 9:</p> <p>Art and the “natural”</p> <ul style="list-style-type: none"> -art and science <ul style="list-style-type: none"> -Fractal mathematics and visualization
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	<ul style="list-style-type: none"> -Symmetries in space-time, symmetry in art -found art -coincidence narratives <p>Begin photojournalism project (continue throughout the year, tracing photojournalism as self-expression, reflection of society, and agent of social change)</p>
WINTER	<p><i>Art as a reflection of society</i></p> <p>Unit 1: Art as expression of culture, Part 1</p> <ul style="list-style-type: none"> - Art as cultural vehicle -Locke, “Legacy of the Ancestral Arts” -minority art (art produced by and reflective of minority cultures along lines of race, gender, class, sexual orientation, age, region, etc.) -ethnic art <p>Unit 2: Art as expression of culture, Part II</p> <ul style="list-style-type: none"> -History and theory of art revisited <ul style="list-style-type: none"> -what counts as art in different times and places? -hegemony -transmission of cultural values through art <ul style="list-style-type: none"> -Bourdieu -hegemony -bias -“Art for art’s sake” -Wilde <p>Art as cultural narrative</p> <ul style="list-style-type: none"> -Bangs -“Journalistic objectivity” -Miner, “Nacirema” <p>Art as cultural artifact</p> <p>Exposing hidden agendas in/through art</p> <p>Art as paradigm for interlocking oppressions</p> <ul style="list-style-type: none"> -fairy tales as reflections of culture <p>Unit 3: Cultural divisions, Part I</p> <ul style="list-style-type: none"> -cultural hierarchy -highbrow / lowbrow / middlebrow -Levine <p>Cultural divisions, Part II</p> <ul style="list-style-type: none"> -popular culture -subcultures

	<ul style="list-style-type: none"> -Hebdidge - Taste, discernment, and the “popular” <ul style="list-style-type: none"> -“selling out” -Warhol -mass culture <ul style="list-style-type: none"> -the “culture industry” -Horkheimer and Adorno -Benjamin <p>Unit 4: Art all around us, -architecture <ul style="list-style-type: none"> -building sketch and public space/traffic assignment -redesigning campus projects -Public art <ul style="list-style-type: none"> -“expose yourself to art” The City as a reflection of society <ul style="list-style-type: none"> -de Certeau -<i>The Geography of Nowhere</i>: Portland, OR -Tom McCall Waterfront Park and the freeway project </p> <p>Unit 5: Art as social practice <ul style="list-style-type: none"> -art on campus -public culture -The art of advertising <ul style="list-style-type: none"> - culture jamming: destroying advertising metonymy -field trip to advertising museum </p> <p>Unit 6: Ways of seeing <ul style="list-style-type: none"> -Nodelman, Berger Seeing in a new way <ul style="list-style-type: none"> -negative space assignment -Castaneda -photography (connect to “objectivity”) </p> <p>Unit 7: Art and science <ul style="list-style-type: none"> -Working with fractals -models and paradigms </p> <p>Unit 8: Film as reflection of culture <ul style="list-style-type: none"> -theory and criticism </p>
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	<p>Unit 9: Public support for the arts/funding in higher education Who decides who “real” artists are? -First Thursday project</p> <p>Revise working definition of art</p>
<p>SPRING</p>	<p><i>Art as an agent of social change</i></p> <p>Unit 1: Activist art</p> <ul style="list-style-type: none"> -war -Guernica -Viet Nam – era music, poetry, visual expression -18th-c English political satire -environmental issues -art of the women’s movement and suffrage -Religious works from jewish, Christian, Muslim, <p>Hindu and other traditions</p> <ul style="list-style-type: none"> -Abolitionist art -“Western” art and manifest destiny -Dr. Seuss <p>Kafka, “The Hunger Artist”</p> <p>Activist art project</p> <p>revolutionary literature as social agent</p> <p>Unit 2: Painting and the activist impulse: WPA, Rothko & minimalism to Jackson Pollack</p> <p>Unit 3: Music as a tool for social change</p> <ul style="list-style-type: none"> -Early jazz, blues, and lyrical protest -modern activist music <p>Music jam session and conversation with activist musician Adam Sherburne of <i>Consolidated</i></p> <p>Blues as an art form</p> <p>Revolutionary music as social agent</p>

	<p>Unit 4: Activist theatre Guest speaker: Jeannie La France Theatre of the oppressed The Lorax / performance interventions</p> <p>Unit 5: The art of spin -examination of media use and misuse of statistical data</p> <p>Unit 6: Art as political practice Art / culture / politics</p> <p>Unit 7: Art and the contemporary world Comics and zines as agents of social change -Spiegelman</p> <p>Unit 8: Art and community activism Community-based learning projects -community partners -CBL reflective journal Activist photojournalism project -who's behind the lens? The relationship of the artist to the activist project. Interaction between different cultures</p> <p>Unit 9: Art and the public sphere how art forms change behavior -look again at buildings, traffic</p> <p><u>Course Wrap-Up</u></p>
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	Reflections and presentations Revise working definition of art -Lorax scene presentations -CBL presentations -Share electronic portfolios
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IV. Preliminary Reading List:

Children's culture

Alice in Wonderland

Animorphs: K.A. Applegate. Scholastic series, 2000.

Bunnicula: Deborah and James Howe, Aladdin Paperbacks. 1996

Classics

Euripides. Medea and Other Plays. Trans. P. Vellacott. New York: Penguin Books, 1963.

Cultural Studies

Fish, Stanley. Is There a Text in this Class? The Authority of Interpretive Communities. Cambridge: Harvard UP, 1980.

Freire, Paulo. The "Banking" Concept of Education, in Ways of Reading: An Anthology for Writers, Fifth Edition, David Bartholomew and Anthony Petrosky, Eds. (Bedford/St. Martin's, Boston, New York 1999.

Fiction

Howe, Fanny. Economics. Chicago: Flood Editions, 2001.

Walker, Alice. Merdian. New York: Harcourt Brace Jovanovich, 1976.

Music

Claxton, William. Jazz. Chronicle Books: San Francisco.

Fordham, John. Jazz: History* Instruments* Musicians. A Dorling Kindersley Book. New York. 1993.

Simone, Nina. "I Put a Spell on You." The Autobiography of Nina Simone with Stephen Cleary. De Capo Press, 1993.

Non Fiction

Alison, Dorothy. Bastard Out of Carolina. New York, N.Y., U.S.A.: Dutton, 1992

Alison, Dorothy. "Privacy is Not the Issue." The Graywolf Forum. The Private I: Privacy in a Public World. Ed. Molly Peacock. Graywolf Press: Saint Paul

Crow Dog, M. Lakota Woman. Perennial. 1994.

Painting, Sculpture, and Architectural Sources

Sinha, Ajay J. Imagining Architects: Creativity in the Religious Monuments of India. University of Delaware Press, 2000.

Art for the Millions: Essays from the 1930s by Artists and Administrators of the WPA Federal Art Project, New York Graphic Society, 1975.

Becker, Dagen & Compere-Morel. Otto Dix. Der Krieg/The War. 5 Continents Editions, 2004.

Mitchell, George. The Hindu Temple: An Introduction to Its Meaning and Forms. University of Chicago Press, 1988.

Neuer & Yoshida. Ukiyo-E: 250 Years of Japanese Art. Windward, 1991.

Ottmann, Klaus. The Essential Mark Rothko. Harry N Abrams, 2003

Performing Arts

Davis, Angela. The Medea Project: Rhodessa Jones and the Theater for Incarcerated Women. 1995.

Johnstone, Keith. Improv. Theatre Arts Books. 1980.

Long, Richard. The Black Tradition in American Dance. Rizzoli International Publications, Inc. New York, 1990.

Ringgold, Faith. Dancing in the Louvre: Faith Ringgold's French Collection and other Story Quilts. University of California Press .1998.

Philosophy

Barthes, Roland. Mythologies. New York: Hill & Wang, 1972.

Foucault, Michel. The Foucault Reader. Ed. P. Rabinow. New York: Pantheon Books, 1984.

Plato. Republic. Trans. G. Grube. Indianapolis: Hackett, 1992.

Photojournalism

Bernardin, Graulich, MacFarlance, Tonkovich. Trading Gazes: Euro-American Women Photographers & Native American Women 1880-1940. Rutgers Press. 2003

- Evans, Walker. Walker Evans: Photographs for the Farm Security Administration, 1935-1938: A Catalog of Photographic Prints Available from the Farm Security Administration. Da Capo, 1975
- Lanker, Brian. I Dream a World: Portraits of Black Women who Changed America Stuart, Tabori and Chang, 1989.
- Leroux, Jackson & Freeman. Eds. Inuit Women Artists: Chronicle Books, San Francisco, 1996.
- Newhall, Beaumont History of Photography: From 1839 to the Present, Bulfinch. 1982.
- Smith, W. Eugene. Minamata: The Story of the Poisoning of a City, and of the People Who Chose to Carry the Burden of Courage? Henry Holt & Company, Inc., 1975.
- Szarkowski John. Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art, by Museum of Modern Art: Bulfinch, 1999.
- Willis & Williams. The Black Female Body: a Photographic History. Temple University Press, Philadelphia, 2002
- Zimbardo, Xavier. India Holy Song. Rizzo International. Inc. 2003

Poetry

- Agbabi, Patience. "R&B," "The Tiger," "The Change," "Countdown to Zero," "The Joyrider," "U of Woman," "Wife of Bafa," "Transformatrix"
- Baraka, Amiri. Funk Lore. Los Angeles: Littoral Books, 1996.
- . The Leroi Jones/Amiri Baraka Reader. Ed. William J. Harris. New York: Thunder Mouth's Press, 1991.
- Bernstein, Charles, ed. Close Listening: Poetry and Performed World. New York: Oxford UP, 1998.
- . A Poetics, Chicago: U of Chicago P, 1992.

Science

- Asher, Marcia. "The Kolam Tradition." American Scientist. Vol. 90 2002.
- Comiso, Josefino C. and Claire L. Parkinson, "Satellite-Observed Changes in the Arctic," *Physics Today* **57** (8), 38 (August 2004).
- Martens, Pim, "How Will Climate Change Affect Human Health?," *American Scientist* **87** (6) 534 (November-December 1999).

Science Fiction

Delany, Samuel. The Motion of Light in Water: Sex and Science Fiction Writing in the East Village. New York: Arbor House/H. Morrow, 1988.

Dick, Philip. The Three Stigmata of Palmer Eldritch. New York: Vintage, 1995.

Visual Arts

Berger, John. Ways of Seeing. New York: Penguin, 1972.

Friedman, Carol. The Jazz Pictures. Stanley Crouch: Arena, 1999.

Video

Against The Odds: Visual Artists of the Harlem Renaissance Boycott.

Andy Goldsworthy's Rivers & Tides. New Video Group, 2004, 90 min.

Black Is...Black Ain't. California Newsreel, 1995, 87 min.

Daughters of the Dusk: Julie Dash. Directed & Written & Produced by Julie Dash 113 min. 1991.

Double Happiness, Written and directed by Mina Shum, 1995, 87 minutes.

Jazz - A Film by Ken Burns Paramount, 2000, 1200 min.

Jazz Casual - John Coltrane. Wea Corp, 2003, 23 min.

Lilith Fair - A Celebration of Women in Music Image Entertainment, 2004, 90 min.

Margaret Cho's I'm the One That I Want. Cho Taussig Productions, 2000, 96 minutes.

Martin Scorsese Presents the Blues Universal Music, 2004, 840 min.

Paris Is Burning. Directed by Jennie Livingston Swank Motion Pictures, 1990, 78 min.

Race -The Power of an Illusion, Written, Produced and Directed By, Christine Herbes-Sommers (California Newsreel, 2003), Episode One: The Difference between Us (56 min.); Episode Three: the House we Live in Written, 56 min.

The Celluloid Closet Columbia/Tri-Star, 101 min.

The Color of Fear, Directed by Lee Mun Wah. Stir Fry Productions, 1904 Virginia Street, Berkeley, CA. 1994, 90 minutes.

The Gringo in Mañanaland, a documentary of US films about Latin America by DeeDee Halleck. Video Data Bank, 1995, 61 min.

The Times of Harvey Milk. New Yorker Video, 204, 88 min.

Audio

Across the lines, Words and Music by Tracy Chapman, © 1985 SBK April Music Inc. /Purple Rabbit Music, *Tracy Chapman* ©1988 Elektra/Asylum Records

AmeriKKKa's Most Wanted. Ice Cube

Anti Nigger Machine. Public Enemy

Are My Hands Clean? Lyrics and music by Bernice Johnson Reagon., Songtalk Publishing Co. ©1985.

Brown Skin, India. Arie, Acoustic Soul (2001)

Chimes of Freedom, Youssou N'Dour, The Guide Wommat.

Ethiopia, Joni Mitchell, Dog Eat Dog.

Eyes on Tomorrow, Miriam Makeba.

Freedom Is Coming Tomorrow, Written by Mbongeni Ngema, Gallo Music RSA, Khanyo Maphumulo and the Cast of SARAFINA, Original Soundtrack – *SARAFINA! The Sound of Freedom*, BMI/Motion Picture Artwork © Buena Vista Pictures Dist. Inc., © 1992 Qwest Records, Warner Bros Records Inc.

From South Carolina to South Africa. Gil Scott-Herron.

HOMOPHOBIA, Written and performed by Geof Morgan, Published by Pi-Gem Music, *It Comes With the Plumbing*, © 1980 Nexus Records

I Shall Be Released, Bob Dylan's Greatest Hits Vol. IIb

Mississippi God Damn: Nina Simone.

No answer for a dancer, Written by Consolidated, Consolidated - Business of Punishment, © 1994 Warner-Tamerlane Publishing Corp.

Poverty, Written and performed by the Subdudes, © 1990 Lick Skillet Songs/Almo Music Corp. (ASCAP), *Annunciation*, © 1994 Windham Hill Records

Respect, Written by O. Redding, Performed by Aretha Franklin, Irving Music, Inc. /Cotillion Music Inc., BMI. *The Best of Aretha Franklin* ©1984 Atlantic Recording Corporation

Sister Rosa, Written by C. Neville, D. Johnson, , C. Moore, C. Neville, Jr., L. Neville, J. Neville, ©1989 Neville Music (BMI)/, SAIB Music (ASCAP), Performed by the

Neville Brothers, Yellow Moon ©1989 A&M Records

Strange Fruit: Billie Holiday. Commodore Records. 1939.

Sweet Honey in the Rock, Live At Carnegie Hall, ©1988 Flying Fish Records, Inc.

There's Room For Us All, Performed by Terrence Simien, Written by T. Simien, D. Johnson, J. Greenberg, Terrence Simien Music/Johnson Music/Funny Bone Music, BMI, There's Room For Us All, ©1993 Black Top Records, Inc.

What's Going On, Marvin Gaye, Every Great Motown Hit of Marvin Gaye