New Course Request

Indiana University

Check Appropriate Boxes: Undergraduate credit [✓] Graduate credit [ ] Professional credit [ ]

School/Division: Liberal Arts & Sciences

Academic Subject Code: ENG-A

Course Number: 399 (must be cleared with University Enrollment Services)

Instructor: Staff

Course Title: Art, Aesthetics, and Creativity

Recommended Abbreviation (Optional):

First time this course is to be offered (Semester/Year): Fall 2009

Credit Hours: Fixed at 3.0 or Variable from _______ to _______

Is this course to be graded S-F (only)? Yes [ ] No [x]

Is variable title approval being requested? Yes [x] No [ ]

Course description (not to exceed 50 words) for Bulletin publication: Explores relation between creative writing and other art forms. Interdisciplinary arts projects. Emphasis on independent work, ethical issues of art and society, and the nature of the creative process. Discussion based, writing intensive.

Lecture Contact Hours: Fixed at 3 or Variable from _______ to _______

Non-Lecture Contact Hours: Fixed at _______ or Variable from _______ to _______

Estimated enrollment: 20 of which 0 percent are expected to be graduate students.

Frequency of scheduling: 2/yr Will this course be required for majors? No

Justification for new course: to meet demand for campus-wide general education common core

Are the necessary reading materials currently available in the appropriate library? Yes

Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials: attached

If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: Claire Roth

Date: 3/11/09

Department Chairman/Division Director

Approved by: Rebecca Toot Drick

Date: 4/30/09

Dean

Dean of Graduate School (when required)

Date

Chancellor/Vice-President

Date

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724

University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
Introduction:
English A399 is designed as an upper-level exploration of art, aesthetics, and creativity. It is one of several A399 sections, offered under various departmental codes, designed to fulfill the 300-level Common Core requirement in general education. This particular course focuses on the connections between pieces of writing and works of art, between writers and painters, between story and image. The course does not require a background in creative writing or art. Your success will be partly dependent on your willingness to explore various artistic forms and to take creative risks. The course is intended primarily for juniors and seniors, who are prepared to design and pursue independent projects. Extensive independent work sets the course apart from the 100-level version, ENG-A 190.

Writers and artists have been responding to one another’s works for centuries. Painters and sculptors have recreated images from Biblical literature and mythology, as well as from the work of their contemporaries, and writers have continued to respond in prose and poetry to all manner of works of art, from classical images to contemporary paintings. Sometimes, the writers talk to the subjects in the painting; other times, they speak for the subjects, giving “breath” to a still form. Writers may create pure description of the work, or they may create a speaker who talks to the artist or to the other viewers. Artists, too, approach written work in various ways: they may select a singular moment in a story to represent, or they may work to represent the general emotion of a piece. Often, the world around these writers and artists informs their work; through their different media of words and paint, these artists respond to war, revolution, love, historical events, inventions, fear, and power. In this course, you will not only study this “conversation” between writers and artists, but you will also become an active participant; you will create your own works – drawings, collages, poems, and stories – which respond and connect to several different written works and works of visual art. We will also respond to one another’s work, and in so doing, start our own conversation, exploring and discovering connections between writing and art.

This conversation in our class can, of course, be controversial or invite some disagreement, but it should never dismiss or discount opposing views. Each voice is necessary in the discussion. Ultimately, we seek to develop a love and understanding of literature and art, and to find a place for ourselves within both of those realms. This discussion will involve us in ethical considerations – with regard to the ethics of artistic representation and of public exhibition/publication, as well as the responsibilities of criticism.

Required Texts and Materials:
- Doty, Mark. *Still Life with Oysters and Lemon.*
- New, Jennifer. *Drawing From Life: The Art of the Journal.* (Order from Amazon/Barnes & Noble)
- Sketchbook with blank pages, at least 11x17 (available at Michael’s, etc.)
- Pencils (charcoal or regular or whatever) and pens (not ballpoint).
- Any other art supplies you would like to use.

Required Texts (your selection):
- Choose, with my approval, a short list of texts and visual art related to your independent creative project. Your carefully selected examples will serve as models for your project.
Course Requirements & Policies:

1. Absences: Our class, as a discussion- and workshop-based class, depends upon your participation in the conversations, debates, and questions we bring up in class. Therefore, any absences are strongly discouraged and will affect your grade. You are permitted two absences. All work for the next class must be completed on time, and you may not make up the participation points from the missed class. Each absence beyond two will result in the lowering of your final grade by five points. **If you miss more than five classes, regardless of points earned, you will need to repeat the course.** Arriving more than fifteen minutes late or leaving fifteen minutes early will count as an absence. I say all this simply because it’s vital to our class that you, your voice, and your work are present if we are to have a helpful, successful, complete course.

2. Participation: Your participation grade rests on your contributions to class discussions, quality comments on your classmates’ ideas, formal and informal presentations in class, and demonstrated knowledge of readings (as shown in presentations and discussion). I will keep track of your participation in class. If you’re completely uncomfortable participating in class discussions, please see me to talk about possible strategies to help you. I will occasionally check, too, that you are making comments on the readings themselves, as that’s part of being an active reader. Please keep in mind that participation grades are based on respect for others in discussions, and on the quality (not the quantity) of your comments and questions.

3. Discussion Prompt: Each class will begin with an informal writing assignment. I will give a prompt based on the day’s reading or artwork to serve as a starting point for our continued discussion of the literature. These informal writings will be turned in to serve as an attendance registry, and the quality of these responses will also be measured and will contribute to your final grade.

4. Blog Posts and Responses: Our class blog is http://wordpaintexperiments.blogspot.com, and each member of the class will be required to post four times on the blog. If it is your turn to post, you will respond to a prompt that I will post on the blog, which will include a work of art and a set of instructions. You will post your poem written in response to that prompt. If it is not your turn to post a poem, it will be your turn to respond to the posts of your classmates. You must respond to two posts, making sure to point out in each response what is working well in the poem and what your suggestions for improvement would be. Make sure to post your poems and your responses on time, according to the syllabus, in order to make this blog function well for all of us.

5. Presentations and Assignments: This class, as an exploration of art and literature, requires that you bring your ideas to the table in formal and informal ways. You will complete several projects throughout the semester, based on in-class readings and/or outside research, and these projects will all include components of creative writing, art in various media, and critical writing. The project will be turned into me, after you have presented it in class and structured a discussion about it, giving us a chance to respond to your work and to combine ideas from the texts we have read with your ideas. Further requirements for particular assignments and presentations will be given as needed.

This class will also require two **visits to various nearby art museums.** The internet is nice for access, but the best way to get to know works of art, the best way to experience them, is to actually stand in front of them, encounter them. **Please note:** Classes will be cancelled on the days visits are scheduled; you do not have to attend the museum on that day (the hours
for the various places are attached to this syllabus), but you must attend before the next class period.

You will design a final, **independent creative project** that places visual images and creative writing into a productive imaginative relationship. The project will be proposed to me formally for my approval and pursued independently – although I will certainly be available for consultation. Working cooperatively, the students will design a public exhibit for the self-portrait projects and the final independent projects.

6. **Grading:** (Also subject to change, depending on semester’s requirements)
Your writing assignments and presentations will be graded based on originality, ambition, willingness to take risks, relevance to the subject matter, analysis of particular passages, and finally, on mechanics. In a general way, it will be important that you demonstrate a willingness to take creative risks (that is, to experiment), as well as a willingness to revise your work in response to constructive criticism. If punctuation, spelling, and grammar are going to be an issue, this should be addressed sooner rather than later (see me for resources or help).

Attendance/Participation: 100 pts.
Informal Class Responses: 50 pts. (5 pts. each)
Blog Posts and Responses: 100 pts.
Museum Visit Projects: 150 pts. (50 pts. each)
Still Life Memory Project: 100 pts.
Mythology Retelling Project: 100 pts.
Self-Portrait/Journal Project: 100 pts.
Independent Project: 100 pts.

Total: 800 pts. Your grade will be determined by the percentage of points earned out of 800.

Here’s the breakdown of letter grades:

94-100 = A       90-93 = A-
87-89 = B+      83-86 = B       80-82 = B-
77-79 = C+      73-76 = C       70-72 = C-
67-69 = D+      63-66 = D       60-62 = D-
59 and below = F
Week 1
Monday:
Introduction to Course
Sign on to blog; post one welcome message and post one response.

Wednesday:
Still Life: Art, Objects, and Language
Reading: Blackhawk, “Ekphrastic Poetry”; Doty, Still Life with Oysters and Lemon, p. 3-20

Week 2
Monday:
Discuss Memory Project
Doty, Still Life, p. 21-51.
Group One: Blog Post Due.

Wednesday:
Discuss visit to South Bend Regional Museum of Art
Doty, Still Life, p. 51-end.
Group Two: 2 Blog Responses Due.

Week 3
Monday:
No class meeting – Visit SBRMA
Group Two: Blog Post Due.

Wednesday:
Group One: 2 Blog Responses Due.

Week 4
Monday:
All: SBRMA Creative Response Due.

Wednesday:
Presentations of Memory Project
Memory Project Due; Group One: Presentations Due.

Week 5
Monday:
Presentations of Memory Project
Group Two: Presentations Due.

Wednesday:
Mythology: Art, Narrative, and Transformation
Group One: Blog Post Due.

Week 6
Monday:
Discuss Snite Visit
Biblical literature, handout; Ovid, selections provided.
Group Two: 2 Blog Responses Due.
Wednesday:
No class – Visit Snite Museum at Notre Dame
Group Two: Blog Post Due.

Week 7
Monday:
Discuss Mythology Group Project
Ovid, selections provided.
Group One: 2 Blog Responses Due.

Wednesday:
Ovid, selections provided; Addonizio, “The Music of the Line,” 104-114
All: Snite Response Due.

Week 8
Monday:
Ovid, selections provided Addonizio, “Meter, Rhyme, and Form,” 138-

Wednesday:
Ovid—work on individual and group projects.

Week 9
Monday:
Ovid—work on individual and group projects.

Wednesday:
Group One: Blog Post Due.

Week 10
Monday:
Discuss Self-Portrait Project
Group Two: 2 Blog Responses Due.

Wednesday:
Begin Journal/Self-Portrait Project.
Group Two: Blog Post Due.

Week 11
Monday:
Discuss Independent Projects
Group One: 2 Blog Responses Due.

Wednesday:
Group One: Blog Post Due.

Week 12
Monday:
Proposal Due for Independent Project
Group Two: 2 Blog Responses Due.
Wednesday:
Group Two: Blog Post Due.

Week 13
Monday:
Self-Portrait Project Due
Workshop
Group One: 2 Blog Responses Due.

Wednesday:
Workshop

Week 14
Monday:
Workshop; exhibition planning

Wednesday:
Workshop

Week 15
Monday:
Workshop

Wednesday:
Final Projects Due
In-class reflection assignment.

In lieu of exam: exhibition construction