

**AAD 250: Art & Human Values**  
**Course Syllabus -**

**Instructor:** Kassia Dellabough, MS,CDF  
virtual hours by appointment - call 541-346-2621 or  
e-mail: [kassia@uoregon.edu](mailto:kassia@uoregon.edu)

**Course Description:**

This course will address fundamental, theoretical, and practical questions that result from a view of art as a powerful social and cultural force. Participants, by addressing these questions, will examine their and other's aesthetic values as a means of understanding art and advance multicultural and cross-cultural understanding. Emphasis will be placed upon individual interpretation and experience in local, national and international settings.

**Course Objectives:**

It is anticipated that participants in this course will:

1. Consider culturally based versus universally based theories of art.
2. Examine the political, regional, economic, technological, religious, ethnic, gender, and generational influences that shape conceptions of art.
3. Investigate the role of art to both communicate and perpetuate personal/cultural values.
4. Examine contemporary and historical cross-cultural examples of art as an agent of social/cultural change and stability.

**Attendance:**

Attendance and class participation are crucial to this course. Participation in the discussion forum will be tracked and impact your grade.

The Discussion Forum serves as a primary means to explore and expand course topics with your peers one needs to contribute to the discussion numerous times throughout the week for full participation.

Discussion Forum total possible points = 3 points PER WEEK assigned

3 = postings address relevant topics for the week and expand the discussion by asking questions and responding to peers throughout the week with a minimum of 3 postings that respond to other posts and contribute additional resources or ideas.

(multiple posts on the last day of the week are counted as a single post)

**Assignment Overview:**

A variety of formal and informal writing assignments have been devised to provide an opportunity to explore a broad range of concepts. Each week you will have short papers or activity reports assigned. There will also be a midterm paper and a final project. An overview of assignments and schedule is posted in the Assignments Folder.

**NO EXTRA CREDIT**

**NO LATE ASSIGNMENTS ACCEPTED w/o prior approval or documented illness.**

**MISLABELLED ASSIGNMENTS WILL NOT BE GRADED**

**All writing will be graded as follows:**

10 % = writing clarity, grammar, spelling, presentation

70 % = directly and thoroughly answer the questions/address the topic

20% = integration of readings and other references and original thought

**Course Text:**

All required reading will be available electronically on the course site.

**CORE Articles;**

Dissanayake, E. "What is art for?"

Besson, R - Responding to Art

Booth, Eric. "Art as a verb." and excerpts from "EveryDay Art"

McFee & Degge. "Exploring the relationships between art and culture."

Part 1 & Part 2

Csikszentmihalyi, M. Selections from Creativity: flow and the psychology of discovery and invention.

"Setting the stage."

"The making of culture," part 1.

"The making of culture," part 2.

Cameron, J. "Spiritual electricity: the basic principles."

Eisner, Eliot. "The role of arts in transforming consciousness," in The arts and the creation of mind.

and other readings as assigned

**GRADES & ASSIGNMENTS: (subject to change)**

all assignments are due Sunday evenings by midnight and submitted via the assignment upload folder unless otherwise noted.

**IMPORTANT:** when saving your file before submitting

1. spell check and review for clarity

2. save file as - first name, last initial week #.

example: KassiaDWk1

**ALL FILES** must be either .doc or rtf. I cannot accept MSWORKS

**GRADES\***

Feedback will be posted in the gradebook along with your points earned

**GRADES** assigned based upon cumulative points

95-100 = A

90-94 = A-

88 - 89 = B+

85-87 = B

80 - 84 = B-

78-79 = C+

75-77 = C

70 - 74 = C-

68 - 69 = D+

65 - 67 = D

60 - 64 = D-

59 and below = F

**Disabilities:**

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. The current counselor is Steve Pickett at 346-3211. Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

University of Oregon  
AAD 250: Art and Human Values Spring 2009  
McKenzie 240A  
T-R 8:00-9:50

**Instructor:** Dr. Gregory Gurley

**GTF:** Erin Gore

**Hours:** Meetings by appointment and 10-11 Tuesdays

**E-Mail:** [ngurlev@uoregon.edu](mailto:ngurlev@uoregon.edu)  
[egore1@uoregon.edu](mailto:egore1@uoregon.edu)

**Course Content:**

This course will address fundamental, theoretical, and practical questions that result from a view that considers art a powerful social and cultural force. As a participant you will have an opportunity to examine your own aesthetic values as well as others' and you will explore how art both forms culture and is a voice of culture. You will expand your understanding of art as a language that can advance multicultural and cross-cultural understanding. Emphasis will be placed upon individual interpretation and experience in local, national and international settings.

**Seminar Objectives:**

It is anticipated that participants in this course will:

1. Consider culturally based versus universally based theories of art.
2. Examine the political, regional, economic, technological, religious-spiritual, ethnic, gender, and generational influences that shape conceptions of art/artists.
3. Investigate the role of international and national cultural institutions and art policies on art and art making.
4. Consider gender, race, and ethnicity in relation to representation in art.
5. Examine contemporary and historical cross-cultural examples of art as an agent of social and cultural change and stability.
6. Consider ethical practice and the creation, consumption, and acceptance of art
7. Critique others work and reflect upon their own

**Class Requirements:**

This class requires: graded written work; evaluation of your own and other's work; presentation of projects; group work and discussions, as well as assigned reading; all of which will require working outside of allotted class time. You must have access to a computer and a connection to Blackboard for this class. Please bring paper and pencil or pen. Laptops may be used during class time for note-taking and assignments that pertain to class. Please make sure all cell phones are turned **off**.

**Text:**

No text is required. I will post some readings on Blackboard to frame our initial weekly lectures and the digital and video presentations. There will be self-selected research and readings for your term research paper.

**Evaluation and Grading:**

This course uses a cumulative point system; all assignments and projects have a point value that is totaled for your final course grade. You will also be graded on written analyses and reflective questioning. You will be graded *individually* upon your participation and your willingness to complete all assigned tasks on time. Working as a team, taking personal responsibility, and incorporating good time management are essential for your group and personal success.

**Attendance:**

Attendance is taken. Since group work is a component of this class you are asked to be responsible for your positive participation within the group and so, it is suggested that you attend each session; especially those that you receive a grade for. Yet, for the class, in accommodating for illness and crises, after three absences, each additional absence will lower your final grade by **5 points**. This also includes excessively leaving class early or arriving late. This policy is not flexible and you are responsible for any missed work.

**Do You Have Any Particular Needs?**

Please let me know if you have reservations about any aspect of this class, including physical, learning, hidden or sensory challenges, pregnancies, or respiratory ailments. I want to make the course as inclusive as possible, but your safety is the most important issue and I need your help and communication to stay informed.

**Academic Honesty**

Plagiarism is a serious offense. The consequences for using the words of another without quotation marks or citation, or of using the ideas and conclusions of another without citation, are severe. In this course, such academic dishonesty will not be tolerated. For further information regarding academic dishonesty, see <http://libweb.uoregon.edu/guides/plagiarism/students/>

Be aware that if I find evidence of plagiarism, cheating, or other incidents of academic dishonesty the offense will be dealt with as per the Student Conduct Code rules, which can be found at:

[http://studentlife.uoregon.edu/programs/student\\_judicial\\_affairs/conduct-code.htm](http://studentlife.uoregon.edu/programs/student_judicial_affairs/conduct-code.htm)

Why you should cite sources (list compiled by L. Ettinger, 2003):

1. To demonstrate your knowledge of the work of others;

2. To build upon the ideas of others, thus extending knowledge;
3. To allow others to analyze your work in relation to a larger body of material;
4. To document your theoretical and practical perspectives;
5. To define your context and terms;
6. To join a learning community;

### **Use of Images:**

Images posted are available for use in this format under an educational fair use policy. This policy requires that they be used for educational purposes only. Therefore, to protect images from copyright infringement, students should not download or alter images in any way.

### **Arts and Administration Program Description:**

Arts management is a multidisciplinary field, focused on promoting the arts and culture for individuals and societies. Knowledge and expertise from the arts is combined with social, cultural, managerial, and educational perspectives for the purpose of creating, implementing, and administering cultural programs in non-profit, for-profit, and unincorporated organizations and institutions.

Constituents served by the Arts and Administration Program (AAD) include graduate students in arts management, undergraduate community arts minors, undergraduates fulfilling arts and letters and/or multicultural requirements, and arts professionals. Arts management at the UO is characterized by a commitment to a multicultural and socio-political orientation to art and culture; a strong belief in electronic communication and opportunities afforded by the Internet; a focus on contemporary and future trends, and a belief in the importance of research to the profession.

### **School of Architecture and Allied Arts description:**

The School of Architecture and Allied Arts is dedicated to advancing the understanding, value, and quality of visual culture and the built, natural, and social environments through excellent and distinctive teaching, research, and creative endeavors. Grounded in a unique multi-disciplinary structure, AAA is a diverse, collegial learning community of faculty, students, and staff. We seek to enhance the lives of individuals and communities through endeavors that stem from intellectual curiosity, critical thinking, and broad inquiry, rooted in the inter-relatedness of theory, history, and practice. In support of this mission, AAA affirms the following values:

a) Excellence -- supporting and celebrating a culture that promotes rigor, encourages risk-taking, and challenges standards in creating, composing, and presenting ideas.

b) Open discourse -- Fostering the open exchange and critique of ideas in an environment that welcomes a diversity of views.

c) Inclusiveness -- Actively encouraging the presence and participation in the School of individuals with differing backgrounds, experience, and world-views.

d) Cooperation -- Working together in shared efforts to teach, learn, understand, and create.

e) Inter-disciplinary Experience -- Engaging multiple disciplines to expand our perspective and enrich our teaching, research, and creative practice.

f) Responsibility -- Recognizing our accountability for the impact of our actions on environmental, social, and cultural

### **Assignments for AAD 250**

Each assignment carries a designated point value:

<i>Blackboard Assignments</i> (2 points)	18 points
<i>Mid-term Art Project</i>	10 points
<i>Group Project</i>	10 points
Blackboard Reflections I-IV (2 points)	8 points
Group Assessments (1 point)	19 points
Group Reflection	10 points
<i>Term Research Paper</i>	10 points
<i>Final Exam</i>	<u>15 points</u>
<b>Total</b>	<b>100 points</b>

**A= 90-100; B= 80-89; C=70-79; D= 60-69; F=<60**

**Class Schedule for AAD 250**  
(Subject to change based on needs of the class)

DATE	TOPIC	ASSIGNMENT DUE
Tues., Mar 31	Introductions Syllabus Class Overview Working with Groups	
Thurs., Apr 2	Values Analyzing Art	<b>Due: Blackboard Assignment 1</b>
Tues., Apr 7	Art as Story Group Plenary Session I	Meet with groups to discuss ideas and formalize logistics of the project presentations
Thurs., Apr 9	<i>Political</i>	<b>Due: Blackboard Assignment 2</b>
Tues., Apr 14	<i>Regional</i>	<b>Due: Blackboard Assignment 3</b>  <b>Term Research Topic</b>
Thurs., Apr 16	<i>Economic</i>  Group Plenary Session II	<b>Due: Blackboard Assignment 4</b>  <b>Blackboard Reflection I</b>  <b>Proposals for Arts Event</b>
Tues., Apr 21	<i>Technological</i>	<b>Due: Blackboard Assignment 5</b>
Thurs., Apr 23	<i>Religious-Spiritual</i>	<b>Due: Blackboard Assignment 6</b>  <b>Blackboard Reflection II</b>
Tues., Apr 28	<i>Ethnicity</i>	<b>Due: Blackboard Assignment 7</b>
Thurs., Apr 30	<i>Gender</i>	<b>Due: Blackboard Assignment 8</b>  <b>Blackboard Reflection III</b>
Tues., May 5	<i>Generational</i>	<b>Due: Blackboard Assignment 9</b>  <b>Term Art Project</b>
Thurs., May 7	Group Plenary Session III	<b>Due: Blackboard Reflection IV</b> Meet with groups to finalize projects

Tues., May 12	<b>Arts Event Project Presentations</b>	Groups 1-4 <b>Group Assessments</b>
Thurs., May 14	<b>Arts Event Project Presentations</b>	Groups 5-8 <b>Group Assessments</b>
Tues., May 19	<b>Arts Event Project Presentations</b>	Groups 9-12 <b>Group Assessments</b>
Thurs., May 21	<b>Arts Event Project Presentations</b>	Groups 13-16 <b>Group Assessments</b>
Tues., May 26	<b>Arts Event Project Presentations</b>	Groups 17-20 <b>Group Assessments</b>
Thurs., May 28		<b>Make-up Presentations All Group Assessments Due: 5pm</b>
Tues., June 2		<b>Due: Group Reflections</b>
Thurs., June 4		<b>Due: Term Research Paper</b>
Fri., June 8	<b>Final Exam</b>	<b>Due: 10 am</b>

### **Assignment Descriptions**

#### **Blackboard Assignments (18 points):**

During the first five weeks of the term, students will have nine discussion board assignments, eight of which pertain to the weekly readings and/or external links under each of our eight categories. These initial assignments will require image research and/or a brief analysis, and is to be posted under the appropriate category on the Discussion Board. The goal is to gain an understanding and application of the main points and concepts presented within each week's readings. Everyone is expected to participate. You must have access to a computer and a connection to Blackboard for this class.

If you miss the weekly posting deadline, Thursdays at 5pm, then you will not receive full credit for that assignment.

#### **Mid-Term Art Project (10 points)**

##### **Design, Analyze, and Create Political Poster Art**

**PURPOSE:** Many artists explore issues related to our topics in their artwork. This is an opportunity for you to create an art object that in some way explores issues from a *political* perspective. This could be a personal exploration of the topic of politics as art or you could explore some specific issue that you feel strongly about. The possibilities for expression of this topic are wide and varied.



### FORMAT AND CONTENT:

This is up to you and the type of medium with which you choose to work. The final product should be in the form of a political poster or political advertisement. You may download a photograph that you take of the artwork or scan the image of the final product. It may be created through collage, painting, or drawing, or you may create the work digitally.

### IMPORTANT:

Whatever perspective of a *political* topic you choose, focus upon the relationship of the visual image and message to the values of your intended audience. This should be the underlying perspective that is addressed in creating the content of your work.

### HOW TO PRESENT YOUR OBJECT:

Create an HTML, PDF, JPG, GIF or other appropriate file that includes text and images and post it in the appropriate section of the Discussion Board.

Include an overall view of the artwork as well, and if necessary, one or two close-up details. If there is text included in the work of art, make sure you include what the text says if we will not be able to read it in a photograph.

**ARTIST'S STATEMENT:** Along with the work of art you will post a 4 page (double spaced, digital) artist's statement explaining:

- a) The topic,
- b) The work itself and how it relates to the topic,
- c) The anticipated audience,
- d) Your anticipated impact on an audience.

You should refer to course content and reference a *minimum* of **THREE** readings that support/ explain your intention with the work of art.

This project will be posted on the Discussion Board and is due on Tuesday, May 5th by 5 p.m.

## **Group Project Presentations**

(10 points)

For this class this assignment is an instrument by which to measure your growth as a student in this course and to observe your mastery of the material we have covered and how well you work with others. It also symbolizes the culmination of a body of work by you and your group—an integrated product, developed by collaboration, that represents the best of your achievements and accomplishments in this course.

### **Arts Event Presentation Guidelines**

The “arts” are broadly defined within the context of this class, so an “arts event” may refer to a one time “show” - such as a theatre play, an opera, a ballet, a symphony, etc. Or, it may refer to an exhibit at an art gallery, such as an exhibit at the UO Arts Museum. It may be a local music scene, or “First Fridays,” or a fair. Events will be decided during the third week of class. You will want to begin to read the various events calendars in local website and newspaper listings.

The subtopics for the project will follow the course topics. That is, you will be asked to research, record, and reflect on the following regarding your group’s arts event:

- Where does this arts event take place, and what can you say about its values relative to its location?
- Who are the artists/performers/creators of this arts event, and what can you say about their training and values as revealed through this arts event?
- Who is the audience? What can you say about the values of the people who are consumers/viewers/participants in this arts event?
- How is this arts event marketed, and what does this say about the values of the production?
- How does this arts event reflect contemporary values and issues?
- What is the historical relevance of this arts event?
- What is the cultural context of this arts event?

Additionally, as you research and collect information on this arts event, you will want to think about how best to present it to the class, so that the presentation accurately conveys the values of the arts event, and your view of it. So, you will want to consider how you will relate the importance of place, for instance. Will you take pictures? Will you draw a graphic representation? Will you record it? How will you show the marketing materials? What will you need to collect? What about the artists? Will you need to interview them? How will you be able to determine context? Will you keep track of reviews, listings, do an audience survey?

You will be expected to be an equal contributor to the group work, and to plan time outside of class to do the research, observations, and recording of the event. It should be fun! Think about getting to know the event or place as intimately as possible. You will be an "expert" on this event by the end of the quarter.

Each group will have 5 minutes to prepare and 15 minutes to present. If you miss your allotted time your group will be able to present on May 28 for half points.

### **Blackboard Reflections I-IV** (2 points each)

Each student will document their group's process by posting reflections at four different times. These postings should address the project and its goal, action steps taken by yourself and other group members, tasks and responsibilities as well as dates and deadlines to be met for your presentation. These will be posted in the group pages so that the rest of the class may follow each group's process. The four posts will be due on April 16, 23, 30 and May 7.

### **Group Assessments** (1 point each)

#### **Arts Event Presentation Critique**

- How well did the group present the arts event?
- What can you say about the arts event values relative to its location?
- What most impressed you about the presentation by the group of the artists/performers/creators of this arts event?
- How effective were they in conveying the audience?
- What was a high point of this presentation?
- What needed improvement?
- Would you say this group was successful at collaboration? Explain.

The previous questions will be used to evaluate each group's presentation. The evaluation of each group should include a reading of each group's Blackboard Reflections I-IV to reflect upon and to gather more information concerning each group's process. All Group Assessments will be posted on the Discussion Board by Thursday, May 28 at 5 p.m.

**Group Reflection**  
(10 points)

Each student will write a 2-3 page document that addresses their experience in creating their group presentation. Discuss your original concept and the challenges and successes that you encountered in working with your group. Use the Blackboard Reflections I-IV to assist in recalling the process. This will be due to post on Tuesday, June 2 at 5 p.m.

**Term Research Paper**  
(10 points)

The paper is an analytical paper and it will focus upon a visual or performance artist and a particular work by that artist. The written analysis of the artist and of the particular artwork will include each of the following topic perspectives:

Political Regional Economic Technological	Religious Ethnic Gender Generational
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The final document should be approximately 10-12 pages, submitted electronically, double-spaced, and formatted in 12-font Arial script.

Each paper will include at least *FIVE* references: online references will be limited to two resources; the remaining three from journals, texts or articles found in the library (this includes the library's digital archive). This analysis may be posted at any time during the term, but no later than June 4, 5:00pm. You will post this on Blackboard Discussion page.

**Final Exam**  
(15 points)

Due: June 8<sup>th</sup> at 10a.m. and posted on Blackboard.  
Details of the final will be given later in the term.

# Art and Human Values

## AAD 250

### Course Description

This course will address fundamental, theoretical, and practical questions that result from a view of art as a powerful social and cultural force. Participants, by addressing these questions, will examine their and others' aesthetic values as a means of understanding art and advance multicultural and cross-cultural understanding. Emphasis will be placed on perennial, current, national, and international events in which human values are materialized in art.

### Scott Huette

shuette@uncc.edu

### Seminar Objectives

It is anticipated that participants in this course will:

- Consider culturally based versus universally based theories of art.
- Examine the political, regional, economic, technological, religious, ethnic, gender, and generational influences that shape conceptions of art.
- Consider gender, race, and ethnicity in relation to representation in art.
- Examine contemporary and historical cross-cultural examples of art.

### Course Requirements

Class participation: Attendance for virtual class will be monitored through weekly discussion postings and e-mail.

1. Completion of weekly reading, assignments, and activities
2. Contribution to class discussions
3. Development of an electronic portfolio

### Course Text and Expected Computer Skills

Web based articles and sites will be used. Students should expect to have computer access on a daily basis to participate in asynchronous discussions as well as access and knowledge of basic email, web, word processing, presentation and graphics software. Assignments for this course require the use of a variety of software programs and technologies. Access to and familiarity with Microsoft Word, Microsoft PowerPoint and a browser with Apple Quicktime, Adobe Acrobat, and Real Player is mandatory. For details on compliance with these software requirements, see the Knight Library's Blackboard Browser Setup page. <http://libweb.uncc.edu/inst/bb/bbsetup/p1.htm>

### Assignment Overview

Your time required for this class will depend upon your ability to read, your facility with writing, and

your efficiency and organization with your schedule.

You should expect to check into the course site on a daily basis - sometimes that may be for very quick additions to the on-going dialogues or a longer stay to review the weeks assignments, cruise student web pages and lecture notes. Remember, the course site is available 24 hours a day.

Generally assignments are due by midnight on Sundays, unless otherwise noted, with the exception of discussion posts, which are due periodically throughout the week. All weekly research assignments should be submitted using the Assignments feature on Blackboard, unless otherwise noted.

Discussion Forums will be closed at the end of each week. Grades should be posted within a week or two of when they are received. Late assignments will not be accepted. If you need an extension for any reason, you must clear this with the instructor before hand.

The following is a list of assignments and short explanation for each category:

**PASS/NO PASS ASSIGNMENTS: 30%** There will be a series of weekly assignments that may consist of small research assignments, field trips, observations, journal entries, simple art projects, and quizzes.

**DISCUSSIONS: 30%** This is how you will participate with your classmates and dialogue about the ideas presented in the readings as well as brought up in discussion. It is expected that you will do more than just post a comment. For full credit you will need to be participating in a discussion and make no less than 3 insightful and thought provoking comments. For the next 10 weeks you are part of a community. This is your main forum for participation with that community.

**PORTFOLIO: 40%.** Initially this activity is about you creating your blog and is focused at the beginning of class to assist the group to get to know each other as well as establish some basic technical skills. Throughout the rest of the course you will be assigned a variety of small research assignments or activities which you will collect in a digital portfolio. This portfolio will be reviewed at the Midterm with feedback and graded at the end of the term.

Course Schedule	Week 1	Introduction
	Week 2	Understanding Values
	Week 3	What Is Art For?
	Week 4	Is food art?
	Week 5	The Art of Personal Adornment
Portfolio Review	Week 6	Aesthetics of Horror
	Week 7	Creative Spirituality
	Week 8	Technology, Games and Art
Portfolio Review	Week 9	Remixing Culture
	Week 10	Art and Censorship

#### Grading Scale

A	91-100
B	81-90

C	71-80
D	61-70
F	60 and below

(Note: No + or - are given for any grades)

#### From the UO's Policy on Academic Dishonesty

Plagiarism is the inclusion of someone else's product, words, ideas, or data as one's own work. When a student submits work for credit that includes the product, words, ideas, or data of others, the source must be acknowledged by the use of complete, accurate, and specific references, such as footnotes .... By placing one's name on work submitted for credit, the student certifies the originality of all work not otherwise identified by appropriate acknowledgments.

On written assignments, if verbatim statements are included, the statements must be enclosed by quotation marks or set off from regular text as indented extracts.

A student will avoid being charged with plagiarism if there is an acknowledgment of indebtedness. Indebtedness must be acknowledged whenever:

1. one quotes another person's actual words or replicates all or part of another's product;
2. one uses another person's ideas, opinions, work, data, or theories, even if they are completely paraphrased in one's own words;
3. one borrows facts, statistics, or other illustrative materials--unless the information is common knowledge.

Unauthorized collaboration with others on papers or projects can inadvertently lead to a charge of plagiarism. If in doubt, consult the instructor or seek assistance from the staff of Academic Learning Services (68 PLC, 346-3226). In addition, it is plagiarism to submit as your own any academic exercise ... prepared totally or in part by another. Plagiarism also includes submitting work in which portions were substantially produced by someone acting as a tutor or editor.

Text adopted here as recommended from the UO web site regarding academic honesty at: <http://darkwing.uoregon.edu/~conduct/>). Because some students are not entirely sure what counts as academic dishonesty, we encourage you to read the discussion of plagiarism and other forms of dishonesty at <http://darkwing.uoregon.edu/~conduct/sai.htm>. See also the UO Library Plagiarism Guide for Students at <http://libweb.uoregon.edu/guides/plagiarism/students/>.

*Copyright warning:* The course site for this course may contain copyrighted works that are included with permission of the copyright owner, or under exemptions provided by U.S. Copyright Law (Sections 110, and/or 107). Copying of any of these copyrighted works is prohibited.

#### Barriers to Learning

If you encounter any barriers to learning in this class either physical, cognitive or emotional, please notify the instructor with suggestions. Any reasonable accommodation will be considered.

If you have a documented disability and anticipate needing accommodations in this course, please notify the instructor during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. Disability Services: [disabsrv@darkwing.uoregon.edu](mailto:disabsrv@darkwing.uoregon.edu), 346-1155; <http://ds.uoregon.edu/>.

Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

### University of Oregon--Affirmation of Community Standards

The University of Oregon community is dedicated to the advancement of knowledge and the development of integrity. In order to thrive and excel, this community must preserve the freedom of thought and expression of all its members. The University Of Oregon has a long and illustrious history in the area of academic freedom and freedom of speech. A culture of respect that honors the rights, safety, dignity, and worth of every individual is essential to preserve such freedom. We affirm our respect for the rights and well-being of all members.

We further affirm our commitment to:

- respect the dignity and essential worth of all individuals
- promote a culture of respect throughout the university community
- respect the privacy, property, and freedom of others
- reject bigotry, discrimination, violence, or intimidation of any kind
- practice personal and academic integrity and expect it from others
- promote the diversity of opinions, ideas, and backgrounds that is the lifeblood of the university, an equal opportunity, affirmative action institution committed to cultural diversity and compliance with the Americans with Disabilities Act. This publication will be made available in accessible formats upon request.

### Assignment & Reading Schedule

#### *Introduction – Week One*

##### Goals

- Become familiar with the structure and requirements for this course
- Become familiar with the other students in the class

##### Assignment

- Create Your Own Blog

#### *Understanding Values – Week Two*

##### Goals



- Become familiar with the basic relationship of human values to psychological and philosophical endeavors
- Understand how values are formed from external and internal drives of an individual
- Explore one's own value system

#### Assignments

- Discussion Posts
- Life Values Assessment

#### Reading

- Werkmeister, W. H. (1967). The Individual. In *Man and His Values* (Ch. 1). Lincoln: University of Nebraska Press.

#### *What is Art For? – Week Three*

##### Goals

- Consider the origins of art in the context of anthropology, psychology, sociology and biology
- Explore a brief history of Eastern and Western Art theory
- Examine multiple cross cultural perspectives for evaluating art

#### Assignments

- Discussion Posts
- Quiz

#### Reading

- Dissanayake, E. (1991). What is art for? In K. C. Carroll (Ed.). *Keynote addresses 1991 (NAEA Convention)*, (pp. 15-26). Reston, VA: National Art Education Association.

#### *Is Food Art? – Week Four*

##### Goals

- Examine methods for evaluating qualities of art, such as product versus process, the difference between craft and fine art, must art be archival, and what is an aesthetic reaction.
- Explore the notion of food as an artform.
- Consider cultural differences in the production and consumption of food.

#### Assignments

- Discussion Posts
- Food as Art Research Paper

#### Readings

- Tefler, E. (2002). Food as Art. In Neill, A. & Riley, A. (eds.) *Arguing About Art: Contemporary Philosophical Debates* (2nd ed., Chap. 2). New York, NY: Routledge.
- Korsmeyer, C. (2002). The Meaning of Taste and the Taste of Meaning. In Neill, A. & Riley, A. (eds.) *Arguing About Art: Contemporary Philosophical Debates* (2nd ed., Chap. 3). New York, NY: Routledge.

#### *Personal Adornment – Week Five*

##### Goals

- Evaluate personal values and paradigms around body decoration and physical beauty.
- Investigate how physical appearance affects definitions of identity and belonging.
- Analyze values and belief systems of physical appearance across gender, cultures, sub-cultures and generations.

##### Assignments

- Discussion Posts
- Personal Adornment Reflection
- Midterm Portfolio Review

##### Reading

- Sanders, C. R. (1989). Introduction: Body Alteration, Artistic Production, and the Social World of Tattooing. In *Customizing the Body* (Chap. 1). Philadelphia, PA: Temple University Press.

#### *Aesthetics of Horror – Week Six*

##### Goals

- Explore the psychological and emotional curiosity for horror art and its impact on individuals and societies
- Analyze the unique aesthetic qualities of horror art.
- Understand and utilize basic principles of film and television analysis.
- Examine the history and function of horror art in pre-modern and contemporary cultures

##### Assignments

- Discussion Posts
- Art Horror Research Paper

##### Readings

- Carroll, N. (2002). Why Horror?. In Neill, A. & Riley, A. (eds.) *Arguing About Art: Contemporary Philosophical Debates* (2nd ed., Chap. 17). New York, NY: Routledge.
- Gaut, B. (2002). The Paradox of Horror. In Neill, A. & Riley, A. (eds.) *Arguing About Art: Contemporary Philosophical Debates* (2nd ed., Chap. 18). New York, NY: Routledge.

#### *Creative Spirituality – Week Seven*

##### Goals

- Become familiar with ways in which spirituality influences artists
- Discuss the differences between spirituality and religion across cultures
- Examine spirituality as a generative force and a well spring for creativity

##### Assignments

- Discussion Posts
- Creative Spirituality Reflection

##### Reading

- Wuthnow, R. (2001). Driven To Explore. In *Creative Spirituality: The Way of the Artist* (1st ed., Chap. 2). Berkley, Los Angeles, London: University of California Press.

#### *Art, Technology and Games – Week Eight*

##### Goals

- Learn about the history of computer graphics within the context of the global evolution of art production materials and techniques
- Examine the role of technology as a force for cultural maintenance and change
- Discuss the validity of art created with the aid of machines

##### Assignments

- Discussion Posts
- Quiz

##### Readings

- Jones, B. J. (1990). Computer Graphics: Effects of Origins. *LEONARDO: Digital Arts & Digital Cinema Supplemental Issue*, pp. 21-30.
- Poole, S. (2000). The Origin of Species. In *Trigger Happy: Videogames and the Entertainment Revolution*. New York: Arcade Publishing.

#### *Remixing Culture – Week Nine*

##### Goals

- Become acquainted with copyright as a historic, cultural and economic paradigm and its value and pertinence to creative works.
- Explore the changing nature of copyright in the context of “Remix Culture” and the “Fifth World”
- Examine individual and social values and paradigms of ownership and authorship of cultural media.
- Evaluate the meanings of real and fake and examine their intersection with personal and cultural identity and authenticity

#### Assignments

- Discussion Posts
- Google Remix

#### Readings

- J. (Congdon, K. G. & Blandy, D. (2001). Approaching the real and the fake: Living life within the fifth world. In *Studies in Art Education*, 42(3), 266-278.
- Korman, R. (2005) Remixing Culture: An Interview with Lawrence Lessig. *O'Reilly Network Policy DocCenter*. Retrieved April 9, 2006, from <http://www.oreillynet.com/pub/a/policy/2005/02/24/lessig.html>
- Remix Planet. (2005). In *Wired Magazine*, 13(07), July 2005. Retrieved April 9, 2006, from <http://www.wired.com/wired/archive/13.07/intro.html>

#### Public Art and Censorship – Week Ten

##### Goals

- Learn about the First Amendment to the Constitution and US obscenity law
- Examine historical and current incidents of Censorship in the US and their relationship to public funding for the Arts
- Learn about the National Endowment for the Arts
- Explore the relationship of cultural values to free speech and tolerance

##### Assignments

- Discussion Posts
- Art Experience Paper
- Final Portfolio Review

##### Reading

- Frohnmayer, (1995). *Out of Time: Listening to the First Amendment* (Chap. 3). Golden, CO: North American Press.

# Art and Human Values

## AAD 250

### Overview

You will create an electronic portfolio of the work you have completed in this course. The portfolio will consist of 8 to 12 examples of your work. Each page will contain a reflection on what you learned and how it helped you to meet a course or learning unit objective. So on each page of your portfolio there will be the example of your work, your reflection on it, and the course or unit objective that you met with this assignment, activity or experience. **NOTE: Wherever this document uses the term "artifact", it refers to an activity or assignment you completed as a part of this course, such as a journal reflection, discussion board posting, quiz or research paper.**

### Stage 1: Defining the Portfolio Goals and Context

#### *Purpose*

- Document progress over the length of the course
- Develop valuable computer skills
- Demonstrate evidence of meeting course objectives

#### *Objectives*

This is a list of course and unit objectives that you will use as the organizing framework for your portfolio. Each item that you put in the portfolio will be selected based on its relationship to one of these objectives and then you will reflect on how that item helped you meet that objective, what you learned in comparison to where you were when you started the course, and finally how you would pursue further development in that area. For a complete list of objectives, see the Portfolio Objectives at the end of this document.

#### *Select development software*

You should select the development software you will be using based on your comfort level with the technology. You have a variety of choices based on skill level, 1 is the simplest and 4 is the most complex.

Word Processor (MS Word)	Presentation Software (MS PowerPoint)	HTML (Dreamweaver)	MultiMedia Software (Director, iMovie)

#### *You will know you are ready for the next stage when:*

- You have identified the purpose and primary audience for your portfolio.
- You have identified the standards or goals that you will be using to organize your portfolio.
- You have selected the development software you will be using and have completed the first stage using that tool.

### Stage 2: The Working Portfolio

- Identify 8-12 portfolio artifacts (examples of your work) or experiences you have that demonstrate that you have met a course or unit objective. You may have artifacts that demonstrate more than one objective, and that is fine.
- Collect and store those artifacts in appropriate folders on your computer.
- Interject personality into the portfolio design. Use some of the graphics capabilities of the software to add style and flair to the portfolio. For example:
  - Use appropriate multimedia to add style and individuality to the portfolio.
  - Use a scanner (or camera) to digitize images
  - Use a microphone and sound digitizing program to digitize audio artifacts
  - Use a video camera, digitizing hardware and software to digitize video artifacts

*You will know you are ready for the next stage when:*

- You have a collection of digital portfolio artifacts that represent your efforts and achievement throughout the course of your learning experiences.
- You have used the graphics and layout capability of the chosen software to interject your personality into the portfolio artifacts.
- It is time to turn this collection into a portfolio.

### Stage 3: The Reflective Portfolio

- Write general reflective statements on achieving the objective demonstrated by each artifact.
- Select the artifacts that represent achievement of the standards or goals.
- Write reflective statements for each artifact, elaborating on why it was selected and its meaning and value in the portfolio.
- From the reflections and feedback, set learning goals for the future. *The portfolio becomes a lifelong learning tool, when we take these reflections and set goals for future learning.* For each performance indicator, write a statement about what you still need to learn in this area, setting some reasonable goals for yourself.

*You will know you are ready for the next stage when:*

- You have selected the artifacts that are going into your formal or presentation portfolio.
- You have written the reflective statements and identified learning goals for the future.

#### Stage 4: The Connected Portfolio

Organize the digital artifacts. Select software that allows the creation of hypermedia links between objectives, student work samples, rubrics, and assessment. Identify patterns through the "linking" process.

- Create hypertext links between goals, student work samples, rubrics, and assessment.
- Insert multimedia artifacts

*You will know you are ready for the next stage when:*

- Your documents are converted into a format that allows hypertext links.
- You can navigate around your document using those hypertext links.
- You have inserted the appropriate multimedia artifacts into the document.
- You are ready to share your portfolio with someone else.

#### Stage 5: The Presentation Portfolio

<i>Publishing Tools:</i> Bb Assignment Upload	<i>Publishing Tools:</i> Video Tape, CD-R, DVD-R	<i>Publishing Tools:</i> WWW Server	<i>Publishing Tools:</i> Streaming Server

- Record the portfolio to an appropriate presentation and storage medium.
- Share the portfolios with an appropriate audience

#### Grading

The assignment is worth 40% toward your final grade. You will be evaluated using the Folio grading rubric.

# Portfolio Objectives

## Course Objectives

- Consider culturally based versus universally based theories of art.
- Examine the political, regional, economic, technological, religious, ethnic, gender, and generational influences that shape conceptions of art.
- Consider gender, race, and ethnicity in relation to representation in art.
- Examine contemporary and historical cross-cultural examples of art.

## Learning Unit Objectives

### *The Nature of Human Values*

- Become familiar with the basic relationship of human values to psychological and philosophical endeavors
- Understand that values are formed from external and internal drives of an individual
- Explore one's own value system

### *What is Art for?*

- Consider the origins of art
- Explore a brief history of Western Art
- Examine multiple perspectives for evaluating art

### *Is Food Art?*

- Examine methods for evaluating qualities of art, such as product versus process, the difference between craft and fine art, must art be archival, and what is an aesthetic reaction.
- Explore the notion of food as an art-form.
- Consider cultural differences in the production and consumption food.

### *The Art of Personal Adornment*

- Evaluate personal values and paradigms around body decoration and physical beauty.
- Investigate how physical appearance affects definitions of identity and belonging.
- Analyze values and belief systems of physical appearance across cultures, sub-cultures and generations.

### *The Aesthetics of Horror*

- Explore the psychological and emotional curiosity for and impact of horror art on individuals and society



- Analyze the unique aesthetic qualities of horror art.
- Understand and utilize some basic principles of film and television analysis.

#### *Creative Spirituality*

- Become familiar with was in which spirituality influences artists
- Discuss the differences between spirituality and religion
- Examine spirituality as a generative force and a well spring for creativity

#### *Art, Technology, and Games*

- Learn about the history of computer graphics
- Examine the role of technology as a force for cultural maintenance and change
- Discuss the validity of art created with the aid of machines

#### *Remixing Culture*

- Become acquainted with copyright as a historic, cultural and economic paradigm and its value and pertinence to creative works.
- Explore the changing nature of copyright in the context of “Remix Culture” and the “Fifth World”
- Examine their own and others values and paradigms of ownership and authorship of cultural media.
- Evaluate the meanings of real and fake and examine their intersection with personal and cultural identity and authenticity

#### *Censorship and Public Art*

- Learn about the First Amendment to the Constitution and US obscenity law
- Examine historical and current incidents of Censorship in the US and their relationship to public funding for the Arts
- Learn about the National Endowment for the Arts
- Explore the relationship of cultural values to free speech and tolerance

This Assignment and corresponding materials are based on content originally created by Dr. Helen Barrett and available from <http://www.electronicportfolios.org>.

## Grading Rubric Used for Portfolio Evaluation In Art and Human Values (AAD250)

Instructor Scott Huette

Student:

	Exceptional	Thorough	Adequate	Inadequate	Points	Comments
<b>Degree of Metacognition and Reflection</b> (30%)	Superb choice of artifacts with a high level of synthesis between reflections, objectives, and future goals.	Reflections on achieving each standard or goal PLUS future directions (learning goals).	Standards or portfolio goals are included.	Simple overall reflection No integration with other course material, learning objectives, or future goals.		
<b>Ease of Navigating the Electronic Portfolio</b> (20%)	Fully hyper-linked document between TOC objectives, artifacts, and reflections demonstrative of their interrelationship.	Hypertext links between TOC, standards, artifacts, reflections.	Hyperlinks (i.e., buttons) from table of contents (TOC) to standards May have links to artifacts.	Simple, linear presentation document. No navigation links (or may have "broken" links)		
<b>Seamless Integration of objectives, artifacts, reflections in the Electronic Portfolio</b> (20%)	Integrated, engaging, multimedia presentation.	Documents are consolidated into a single file.	Documents merged into a single file.	Documents in separate files		
<b>User Choice in Navigating the Electronic Portfolio</b> (10%)	Maximum and obvious user choice in navigation.	Appropriate and clear user choice in navigation.	Minimal user choice in navigation.	No user choice in navigation.		
<b>Appropriate use of Multimedia</b> (10%)	Appropriate images, audio and video integrated seamlessly into presentation.	Appropriate images, audio and/or video included.	Appropriate images, audio and/or video optional.	Inappropriate use, distracting from content of portfolio		
<b>Mechanics, References and Bibliography</b> (10%)	There are NO errors in spelling and grammar. Synthesis of course materials evident through judicious use of quotations. Extensive Bibliography in APA style.	Errors in spelling and grammar are minor and few. Citations from course materials used. Bibliography included in appropriate format.	Spelling and grammar errors are evident. Minimal references used. No bibliography or not in an appropriate format.	Spelling and grammar errors are distracting. No references or bibliography included.		
<b>Total</b>					<b>0</b>	

**AAD 250: Art and Human Values  
Winter 2009  
Course Syllabus**

**Classroom:** Lawrence 249

**Classroom Support:** <http://blackboard.uoregon.edu> - AAD 250 Art & Human Values

**Meeting Times:** Mondays/Wednesdays, 6:00 – 7:50 p.m.

**Instructor:** Julie Voelker-Morris

**Email:** [jvoelker@uoregon.edu](mailto:jvoelker@uoregon.edu)

**Phone:** 541-346-1450

**Office:** Lawrence

**Office Hours:** By appointment or prior to or following class sessions

**COURSE DESCRIPTION:**

This course addresses fundamental aesthetic theory and practice questions resulting from viewing art as a powerful communicator of social and cultural values. Values, rights, and responsibilities of historic and contemporary visual environments.

This course will address fundamental, theoretical, and practical questions that result from a view of art as a powerful social and cultural force. Participants, by addressing these questions, will examine their and others' aesthetic values as a means of understanding art and advancing multicultural and cross-cultural understanding. Emphasis will be placed upon individual interpretation and experience in local, national, or international settings.

*If art "thinks" and if the viewer is compelled, or at least invited, to think with it, then art is not only the object of framing -which obviously, is also true and important- but it also functions, in turn, as a frame for cultural thought. (Van Alphen, 2005, p. xvi)*

**COURSE OBJECTIVES:**

It is anticipated that participants in this course will:

1. Consider the arts within cultural, historical, and philosophical contexts.
2. Examine political, geographical, and economic influences that shape the ways that we perceive and define the arts.
3. Investigate the influence of the arts on shaping human values, and of human values in shaping the context, form, and practice of the various arts forms.
4. Examine definitions of art and aesthetics in order to understand the historical and social underpinnings of the relative value placed on various forms of art making.
5. Adopt a critical perspective regarding art, culture, and values.

In each section, students have opportunities to participate in aesthetic critique as well as in arts creation. Students are encouraged to bring their own perspective and experience to the examination of different art forms. Multiple interpretations from students and critical readings are encouraged and deemed important to our discussions and analysis. Classes place a high value on participation, as individuals and within groups.

***\*\*Please note that you may view images or participate in discussions, lectures, or readings that may contain explicit or contentious material. These materials are deemed necessary to the development of course content.***

***\*\*Additionally, note that this course is highly interactive. Though many assignments are completed on an individual basis, students are expected to work collaboratively with peers on specific assignments throughout given weeks during the term.***

**General Education Multicultural Requirement Fulfillment:** This course satisfies your general education multicultural requirement in Group I: Arts and Letters, Category B: Identity, Pluralism, and Tolerance. The goal of multicultural study is for you "...to gain scholarly insight into the construction of collective identities, the emergence of representative voices from varying social and cultural standpoints, and the effects of prejudice, intolerance, and discrimination. The identities at issue may include ethnicities as well as classes, genders, religions, sexual orientations, or other groups whose experiences contribute to cultural pluralism. This category includes courses that analyze the general principles underlying tolerance, or the lack of it." (See: [http://www.uoregon.edu/~uopubs/bulletin/registration\\_and\\_academi.shtml#Multicultural Requirement](http://www.uoregon.edu/~uopubs/bulletin/registration_and_academi.shtml#MulticulturalRequirement))

#### **COURSE CONDUCT:**

**Material presented in this course can be controversial and involve contentious discussion. A variety of opinions and ideas are encouraged and appreciated. Participation in this class assumes:**

- a) the dignity and essential worth of all participants is respected.
- b) the privacy, property, and freedom of all participants will be respected.
- c) bigotry, discrimination, violence, and intimidation will not be tolerated.
- d) personal and academic integrity is expected.

#### **SHARED RESPONSIBILITIES IN A LEARNING COMMUNITY**

**(adapted from J. Batterson, 2004)**

**Multiple interpretations and ideas from students and faculty in this course are welcome and encouraged. All members of the learning community (i.e., our class) willingly share the responsibilities of gathering, synthesizing, and building meaning from information.**

**As your instructor I am responsible for**

- a) giving you as much control as possible over your own learning experience within the boundaries of the course purpose and expected outcomes
- b) clarifying expectations and helping you establish quality criteria for your work
- c) helping you believe you can achieve success in this course
- d) demonstrating the value of this course
- e) helping you access quality resources and clarifying concepts with you
- f) guiding you in the completion of tasks to demonstrate your achievement
- g) affirming your achievement with you

At the same time, I will expect you to take responsibility for your own learning by

- a) openly sharing your work and asking for feedback
- b) relating concepts and skills to your real world experiences
- c) gathering and synthesizing information from a variety of sources
- d) making us aware of your individual learning needs
- e) being prepared and on time for all of our sessions

**COURSE REQUIREMENTS:**

1. Weekly class participation. Attendance for the classes will be monitored through weekly in-class activities. For every three absences, the instructor reserves the right to lower your overall course grade by one letter grade.
2. Completion of weekly readings and assignments.
3. Completion of midterm.
4. Completion of one group presentation/project.
5. Completion of the final project.

**COURSE ASSIGNMENTS and CRITERIA FOR EVALUATION:**

All course assignments are outlined on the course Blackboard site. To overview, the course is divided into four major areas of evaluation:

1. Activities/Participation – Participation and thoughtful responses to readings, activities, peer work, and discussions. – 100 points (approx. 10 pts. each week)
2. Midterm – 50 points
3. Group Presentation/Project – 50 points
4. Final Project – Hands-on art activity exploring one issue. – 100 points

**GENERAL EXPECTATIONS:**

I anticipate that you will:

Come to class and participate in class discussions, assignments, etc. on a regular basis.

Contribute your engaged and critical thoughts and perspectives on our weekly topics.

Spend time outside of class preparing for discussions, presentations, and assignments.

Complete all assigned work. If you do not complete all assigned work, you will not be eligible for an "A" in this class (regardless of your point total).

Review the essay rubric and suggestions under the "Assignments" section of Blackboard for more information about grading expectations.

**COURSE TEXT:**

A required course reading packet is available at the DuckStore. Other materials are web accessible. These are listed in the course reading list and may be found linked on our Blackboard course site.

**DISCUSSIONS AND ACTIVITIES**

Discussions and in-class activities are an integral part of the course design. More specifically, discussion and activities are the center of our interactions and learning with one another in the course.

**ACADEMIC DISCOURSE - What does it mean to participate in a college course discussion?** (adapted from R. Voelker-Morris, 2008).

Within your interactions with other students, it is expected that there is to be a respect shown to various viewpoints and experiences. This does not mean we have to agree with each other; indeed my expectation is that we are challenging each other's and our own ideas, but that we are building upon disagreements and agreements to create a shared body of knowledge each week.

Additionally, as with any academic forum of research and discourse there are certain expectations for the ways in which a student approaches the course materials. This means that we are going beyond the personal and very informal discussion that is found in other venues (blogs, Facebook, coffeeshop, dorm room, etc.) and each student is able to incorporate at least some of the following:

- ◆ Frame a central question and/or argument that is then backed up with proper evidence of topic knowledge and also includes original thinking about possible answers to the question/argument (even if this means you may later re-frame and change your first posed question/argument).
- ◆ Analyze all topics presented by the instructor and other students in a critical fashion, which goes beyond simple agreeing/disagreeing statements.
- ◆ Interpret connections between multiple topic areas and/or author arguments to form new insights into the materials covered.
- ◆ Research and use outside resources to back up arguments and statements, and research sources that demonstrate the student is well versed in the literature about the topic areas.
- ◆ Classify the topics and sources into easy to understand descriptions of the concepts presented each week.
- ◆ Articulate thoughts, arguments, topic connections, sources, and other statements into a cohesive and detailed writing in which proper grammar and writing structures allow for easy reader understanding of even the most complex of ideas.

- ◆ Pose questions to the learning community for further consideration and research.

What this really comes down to is Critical Thinking. If you feel that your thoughts are not being understood by me (as instructor) and/or your colleagues, I highly recommend reviewing the Critical Thinking Model ("Elements and Standards" Online Model at [http://www.criticalthinking.org/courses/Elements\\_standards\\_model.cfm](http://www.criticalthinking.org/courses/Elements_standards_model.cfm)). Read through the descriptions and questions that raised through the categories listed and apply them to your critical thinking within our discussions and activities.

*A well cultivated critical thinker:*

- + raises vital questions and problems, formulating them clearly and precisely;
- + gathers and assesses relevant information, using abstract ideas to interpret it effectively comes to well-reasoned conclusions and solutions, testing them against relevant criteria and standards;
- + thinks open-mindedly within alternative systems of thought,
- + recognizing and assessing, as need be, their assumptions, implications, and practical consequences; and
- + communicates effectively with others in figuring out solutions to complex problems.

*Critical thinking is, in short, self-directed, self-disciplined, self-monitored, and self-corrective thinking. It presupposes assent to rigorous standards of excellence and mindful command of their use. It entails effective communication and problem solving abilities and a commitment to overcome our native egocentrism and sociocentrism. (Scriven, M., & Paul, P. Retrieved April 21, 2008, from <http://www.criticalthinking.org/aboutCT/definingCT.cfm> )*

#### **ACADEMIC HONESTY:**

(adapted from J. Rutherford, 2005 and Southwestern College Integrative Studies Program, 1999)

Plagiarism is a serious offense. The consequences for using the words of another without quotation marks or citation, or of using the ideas and conclusions of another without citation, are severe. In this course, such academic dishonesty will not be tolerated.

Plagiarism on any written assignment is unacceptable and may be grounds for automatic failure on a given assignment. Penalties may range from having to rewrite an assignment, to failing the assignment, to failing the course.

In a basic definition, plagiarism is borrowing others' words and ideas without proper

**ART AND HUMAN VALUES  
WINTER 2009  
WEEKLY SCHEDULE**

	<i>Topic</i>	<i>Readings (see reading list)</i>
<b>Week 1</b>		
<b>January 5</b>	<b>Introduction to the course</b>	<b>Booth</b>
In class, we will hold discussion about course topics, introduce expectations for the course, begin the process to assign presentation groups, and possibly create some art.		
<b>January 7</b>	<b>What is Art? / What is Art For?</b>	<b>Booth</b>
Bring an object that you own or can borrow that is art to you. In class, we will hold discussion of topics and <u>readings</u> , bring in objects for discussion, and possibly create some art. We will also assign presentation groups.		
<hr/>		
<b>Week 2</b>		
<b>January 12</b>	<b>Making Special: Food as Art?</b>	<b>Dissanayake</b>
In class, we will have discussion of the reading, complete a project or possibly have a guest.		
<b>January 14</b>	<b>Food as Art Banquet</b>	<b>Tefler</b>
Bring a food dish that is artistic. We will sample all foods and discuss them in relationship to our reading for the day.		
<hr/>		
<b>Week 3</b>		
<b>January 19 – No Class – Martin Luther King, Jr. Day</b> – I encourage you to participate in a variety of events and activities on campus and in the community to commemorate this day.		
<b>January 21</b>	<b>Interpreting Art</b>	<b>Barrett</b>
In class, we will have some discussion of interpreting art. Then, we will visit the Jordan Schnitzer Museum of Art at the UO and will practice interpreting art.		
<hr/>		
<b>Week 4</b>		
<b>January 26</b>	<b>Art and Ritual</b>	<b>Wojcik</b>
Bring to class a written description of a ritual that you have experienced with your family, friends, or colleagues. In class, we will explore your experiences in relationship to concepts from the reading or possibly have a guest. We may take a field trip to Pre's Rock. Bring your warm rain gear, flashlights, walking shoes, a notebook and something to write with. Possibility of a guest.		
<b>January 28</b>	<b>Art and Ritual Group Presentation 1</b>	



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**Week 5****February 2**                      **Midterm**

Midterms will be written in class.

**February 4**                      **No class meeting.**

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**Week 6****February 9**                      **Art and Power Structures****Walker/Whitney Museum  
Art 21**

In class, we will watch a video describing Kara Walker's work and role as an artist. We will discuss this in relationship to her latest exhibit (see readings).

**February 11**                      **Art and Power Structures  
Group Presentation 2**

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**Week 7****February 16**                      **Art and Cultural Identity****Anzaldua  
Eisner**

Bring an artistic work to class that represents your cultural identity in some way. This can be something that you have created or a work by someone else. In class, we will explore these works in relationship to concepts from the reading or possibly have a guest.

**February 18**                      **Art and Cultural Identity  
Group Presentation 3**

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**Week 8****February 23**                      **Art and Freedom of Expression****Natl. Camp. Freed.Express.**

Bring an artistic work to class that represents freedom of expression in some way. This can be something that you have created or a work by someone else. In class, we will explore these works in relationship to concepts from the reading or possibly have a guest.

**February 25**                      **Art and Freedom of Expression  
Group Presentation 4**

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**Week 9****March 2**                              **Art and the Electoral Process****Berger  
Huffington Report**

In class, we will discuss some roles of art in the electoral process. We will review some of the recent electoral television ads highlighted in the Huffington Report and explore these works in relationship to concepts from the reading or possibly have a guest. You will have the opportunity to create your own advertisements.

**March 4**                              **Art and the Electoral Process  
Group Presentation 5**

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**Week 10****March 9****Reflections on Art and Human Values****Final Projects Presented & Reviewed + Course Evaluation****March 11****Reflections on Art and Human Values****Final Projects Presented & Reviewed + Course Evaluation**